

Guitar Techniques

MAKING YOU A BETTER PLAYER SINCE 1994

GET SERIOUS WITH OUR...

SESSION SECRETS

Learn what it takes to make it as a pro

The stars-behind-the-scenes show you how!

Plus: nine studio legends reveal what goes on at session playing's highest level



David Gilmour

Learn two full solos in the great man's bluesy style

Learn

77

Licks, chords and solos!

CLASSICAL

MENDELSSOHN

Wedding March tabbed for classical acoustic

NEW SERIES!

SLIDE GUITAR

Lesson 1: how to play blues slide in standard tuning



PLAY

Electric Fingerstyle

Learn why fingers is the only way for so many blues-rock legends

Your Top Style Studies

Chuck Berry tribute (Rock)
Queen's Brian May (Acoustic)
Homage to Larry Coryell (Jazz)

musicradar.com

Future



EUPHORIA GENERATOR

Every dazzling gig and every blow-away studio session officially needs these ingredients:
 Quantum Amp Modeling. Ultra-Res™ Cab Sims. More than 260 finely tuned amps.
 Legendary Fractal Audio effects. Free AX8 Editor software. And of course you.

Soundwise the absolutely perfect equivalent of the Fractal Audio flagship Axe-Fx II XL+.
 As masterful and passionate. With guitar sounds only Fractal Audio can serve up.
 The certified source of euphoria and ecstasy for any guitarist.



Effects Giant!



FX8 ~ £1025

Original Euphoria Processor!



Axe-Fx II XL+ ~ £2299

Euphoria Processor!



AX8 ~ £1375



NO MORE WAITING LISTS • MONEY BACK GUARANTEE • FREE SHIPPING
 EXCLUSIVE • ONLINE • DIRECT • IN EUROPE ONLY FROM G66
 0049 461 1828066 • WWW.G66.EU • KICKS@G66.EU

Just some of your regular GT technique experts...



RICHARD BARRETT

One of the best players around, Richard is adept at most styles but truly excels in the bluesier side of rock. He currently plays with Spandau's Tony Hadley.



SHAUN BAXTER

One of the UK's most respected music educators, Shaun has taught many who are now top tutors themselves. His Jazz Metal album is considered a milestone.



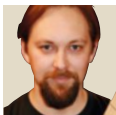
JON BISHOP

Jon is one of those great all-rounders who can turn his hand to almost any style. No 'Jack of all trades and master of none', he nails every one with ease!



LES DAVIDSON

Les has worked with Mick Taylor, Rumer, Jon Anderson, Pete Townshend, Tina Turner & more. He also runs a recording studio and teaches at BIMM London.



CHARLIE GRIFFITHS

Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also one of the UK's top rock, metal and fusion guitarists.



PHIL HILBORNE

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's currently touring Europe with the Champions Of Rock show.



PAT HEATH

BIMM Brighton lecturer, ESP product demonstrator and all-round busy musician, Pat brings you six cool licks each month in 30-Minute Lickbag.



NICK JOHNSTON

Canadian Nick uses his guitars to create gorgeous instrumental landscapes. Check out his new album, Remarkably Human, at nickjohnstonmusic.com



BRIDGET MERMIKIDES

Guildhall and Royal Academy trained, Bridget is a Royal College of Music, examiner, a respected classical player and award-winning blues guitarist.



STUART RYAN

Head of Guitar at BIMM Bristol, Stu is an acoustic guitar virtuoso who performs throughout the UK. His latest book/CD The Tradition is available now.



JUSTIN SANDERCOE

One of the most successful guitar teachers ever, justinguitar.com is a mine of information, and his YouTube channel boasts almost 500,000 subscribers!



IAIN SCOTT

For over 25 years Iain has taught in the UK's top schools and academies, as well as a stint at GIT in LA. He can also boast playing with the legend Brian Wilson!



JOHN WHEATCROFT

A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His new album Ensemble Futur is out now on iTunes and Amazon.

WELCOME

AS WE BECOME more proficient on the guitar it's tempting to think we could make ourselves a name as a studio ace like Larry Carlton or Steve Lukather. But when we ask, "How do I get into it?", the sad fact is there's no easy answer.

Well, while GT can't give you the keys to Larry or Luke's old locker, we can ask a group of top sessioneers how their world works, what the playing requirements are, gear needed, and lots more. So that's what we did. We asked each one the same set of questions and their responses reflect their different eras and styles, whether they sight-read their parts, work from chord charts or come up with the goods off the top of their heads. When you look at their mini biogs you'll see that these guys are *the best* - Elvis, Streisand, Steely Dan, Sinatra, Crosby, Garth Brooks, George Jones, Willie Nelson, various Beatles... the list goes on!

We also hired the band from the hit West End show The Bodyguard, to devise a

range of tracks typical of what a session guitarist might be asked to play on. Jon Bishop has one of the guitar chairs in that production so he's come up with the kind of parts you might be expected to create.

Jason put it all together, tracked down the studio players and sorted out the band. It's an incredible feat, whether it inspires your session career or (like me) makes you realise that perhaps the stresses of such a life are a bridge (and tailpiece) too far.

Finally, we were heartbroken to hear of Allan Holdsworth's sad death, but too late to do anything meaningful in this issue. So

next month look out for a tribute with memories, music, video and more from some of the world's top players. Allan's passing sent shockwaves through the guitar community so let's give this unique and legendary innovator the send-off he rightly deserves.

Neville

Neville Marten, Editor
neville.marten@futurenet.com



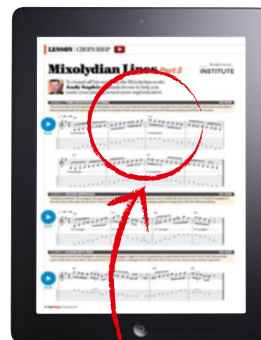
DON'T MISS OUR AMAZING DIGITAL EDITION

Guitar Techniques' iPad* edition is now even better!



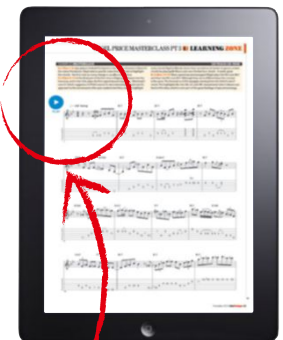
Tap the links

Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too!



Animated tab & audio

All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.



Play the videos

Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

PLUS! Get a FREE iPad/iPhone sample of GT. For full details and how to receive our digital edition regularly, go to www.myfavouritemagazines.co.uk/GTQsubs

* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



DISC AUDIO (PRINT VERSION ONLY) Sometimes the GT CD features some of the backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer, and will not work in a regular CD player.

AN AMERICAN CLASSIC MADE NEW IN CALIFORNIA



Guild guitars were not just instruments, they were American icons. They were trusted. Simple. Classic. And now they're back. Proudly built by American hands once more to create the lightest, loudest, best-sounding acoustics yet. Crafted with pride. Sanded with soul. Strung with love. And we're just getting started.

Meet the New Guild USA line at GuildGuitars.com



Made ^{TO} *BE* *Played*
SINCE 1953

Guitar Techniques

• CONTENTS • JUNE 2017 •

CONTENTS

TURN TO
PAGE 36 NOW
FOR OUR LATEST
SUBSCRIPTION
OFFERS



Jason Sidwell's PRS Hollowbody II is this month's cover star

FEATURES

COVER FEATURE

SESSION SECRETS

The world of session guitar 12

We got a top West End band to create five cool tracks to demonstrate the art of creating great guitar parts; nine session legends talk about their studio lives. Plus: Top 10 Session Tips!

SPECIAL FEATURE

ELECTRIC FINGERSTYLE BLUES

Play like 10 'fingers only' giants 38

'From The Vaults' Quist shows why ditching a flat pick makes playing so much more organic, and why it's so popular with so many greats.

CLASSICAL TAB

FELIX MENDELSSOHN

Wedding March 56

Bridget gets all emotional as the season of hen nights, confetti, and best man speeches begins. "Daaa-daaa-da-dat-dat-dat-dat," etc.

REGULAR FEATURES

WELCOME 3

On the session profession.

TALKBACK 6

All your views on the world of guitar playing.

INTRO 8

Food For Thought, Session Shenanigans, Jam Tracks tips, That Was The Year, Phil Hilborne's One-Minute Lick and more.

SUBSCRIPTIONS 36

Save money - get GT delivered each month.

BACK ISSUES 94

See what you've missed in the last six months.

ALBUMS 95

Another look at some recent guitar releases.

SIXTY SECONDS WITH... 96

This month we meet Lincolnshire's writer and player of contemporary blues, Ash Wilson.

NEXT MONTH 98

Allan Holdsworth appreciation; Play Like Jimmy Page; Tapping Chords; Mozart's Marriage Of Figaro; Lenny Breau, Prince, CSNY & more!

LEARNING ZONE

LESSONS INTRODUCTION 61

Music editor Jason Sidwell introduces this issue's fun-filled lessons section.

30-MINUTE LICKBAG 62

Pat Heath has six more licks for you to play at easy, intermediate and advanced levels.

BLUES 64

Les Davidson brings you two full solos in the style of Pink Floyd's David Gilmour.

ROCK 68

Martin Cooper remembers a genuine legend of rock and roll, the innovator Chuck Berry.

JAZZ 72

John Wheatcroft with another tribute, this time to the much missed fusion giant, Larry Coryell.

ACOUSTIC 78

Stuart Ryan examines the acoustic playing of a fantastic electric player - the great Brian May.

CREATIVE ROCK 82

Shaun Baxter continues his mini-series on creatively using Mixolydian 7th arpeggios.

SLIDE GUITAR 87

In this brand new series (as a result of a reader request), RGT's Merv Young's introductory lesson looks at slide in standard tuning.

RHYTHM ESSENTIALS 90

Iain Scott examines the guitar stylings behind the Godfather of funk, the great James Brown.

IN THE WOODSHED 92

Charlie Griffiths says flex those hand, wrist and arm muscles as he prepares you for an ordeal on metal down-stroke riffs and rhythm.

VIDEO TUTORIAL

NICK JOHNSTON

Video Masterclass 48

The Canadian prog-rock virtuoso's second and final video lesson gives further insight into his fluidly fantastic soloing style. Fabulous!

Nick Johnston
with another
brilliant video
masterclass



TalkBack

Post Guitar Techniques, Future Publishing, Ivo Peters Road, Bath, BA2 3QS.
Email neville.marten@futurenet.com using the header 'Talkback'.

A MOVING EXPERIENCE

I would like to thank all involved for the fantastic night at the Bristol Jazz & Blues Festival recreating the Are You Experienced album by Jimi Hendrix. I started playing guitar in the early '60s and played with lots of bands during the '60s and '70s. I played mainly a Gibson Les Paul through a 100-watt Marshall stack, both of which I still own. I was lucky to experience many incredible gigs during that period including Hendrix, Cream, Pink Floyd and The Move plus others together at Spalding; the Jeff Beck band with Rod Stewart; one of Free's first gigs at the London Blues Convention and compered by Alexis Korner; one of Fleetwood Mac's first gigs; John Mayall with Mick Taylor; Freddie and Albert King, etc.

What I remember of the gigs during that period was the energy, excitement and innovation pouring from the bands. I believe the difference between a good band and an incredible band is that energy.

I have been teaching guitar for over 20 years and gig with a blues-rock band, a function band and a classical guitar ensemble. GT helps a lot with my teaching.

I want to thank all involved with Are You Experienced for taking me back to the energy of those days. What a fantastic night! How about Axis Bold as Love next?

Roger Coombs

For those who have no idea what Roger is talking about, I'll explain. Jamie Dickson (Guitarist editor), Mick Taylor (ex-Guitarist editor and now That Pedal Show host) and I, along with a great bassist and drummer, were asked to recreate the whole of Are You Experienced, live at the Bristol Jazz & Blues Festival in honour of the album's 50th anniversary. It was great fun and really rewarding. If it came across as 'energy', Roger, it was probably just fear! What a great bunch of bands you saw back then – and you still have your original gear. Fantastic! Actually, it would be great for readers to let us know the best gigs they've ever seen, including where, and what made them so good. Did you see them before they were famous, etc, etc? I look forward to passing them on! Actually, we may do Wheels On Fire!



MORE NICHE PLAYERS

A few years ago, I was astonished by a GT response to a request for more articles on less familiar guitarists, the gist of which seemed to be, 'Well, Richard Thompson doesn't sell millions of albums so the public must be right.' Although this aspect has been addressed to a degree, the implication seemed to be that, for example, Bert, John and Davy didn't sell so well either, so why bother? However, in the same mag there was a transcript of a piece by French player Pierre Bensusan, hardly a household name.

Although an admirer of Clapton, Page, Jimi, Stevie Ray and so on, my heart does sometimes sink when I see your latest edition with one of these guys featured yet again on the cover. I also don't think that you have adequately covered the staggeringly original Jeff Beck. Or, say, Ollie Halsall, whose solos made



me want to run despairingly from any Patto gig. I can't remember seeing one of Ollie's solos transcribed. Perhaps you could feature Dzal Martin – still doing the business for various artistes. There are many overlooked or up and coming black and Asian players (Tinariwen?). However, I do love the features and reviews in GT.

Dave Jack, Usk

I can't believe I would reply in such terms to a request for lesser known players, but I understand the point that was being made. People usually complain about the prevalence of the Claptons and SRVs on guitar magazine covers, without taking onboard that we need the big names to sell issues (or seeing what else is covered inside). We have to be proportionate when it comes to the mass vs niche appeal of artists, so it's not really surprising that some feature more than others. There are great guitarists in every town, but it would be impossible to have them all in GT so we have to go with our best instincts. I'm sure we've covered Ollie in the past, have featured Jeff on many, many occasions and similarly Messrs Jansch, Renbourn and Graham. Not touched on Dzal or the wonderful Tuareg group Tinariwen, but we did a World Music series a while back. We do try our best to cover most things, but it has to be in some kind of proportion.

HINTS AND TIPS?

I'm 25 and teach music part time at high school, and gig fairly regularly in some production shows and do some 'gun for hire' gigs around town. Through these experiences, I have gotten to know and work with

one of Australia's premier session guitarists who is currently mixing my band's original album.

While recording, there were some songs which I felt that what I was playing wasn't working for the song, or couldn't find the right approach. And so, in an effort to keep the project rolling, I put in a call to my guitarist friend and asked if he would have a go. He obliged and we went to his studio for him to lay down some tracks.

One of the difficulties I was having with a particular song was with the rhythm part. It sounded clunky and too bulky. He had a listen and within moments found the issue. He said, "Ah, you see this chord shape you're playing, take the 3rd out of it. In this position the 3rd is always a little bit out of tune". He then replayed my rhythm part with the new shape (same 'F' shape at the 5th fret but with the third string muted) and it immediately sounded clearer. This advice was not learnt in a book, but was the result of years of experience. I think details like this help to take someone's playing to the next level.

This got me thinking if GT would consider doing a column on tips like this? Possibly where all of the tutors could add either a practical, theoretical, gig, recording or gear related tip from their experiences. I know GT did something similar in issue 200 (I've been a subscriber since issue 119!) but I just thought my above experience was worth sharing and that maybe something like a tips column could be featured more regularly if possible.

Thank you very much for all of the wonderful articles so far and keep up the phenomenal work.

Ross, Sydney, Australia

A great letter, Ross (even if I had to edit it back a bit!). And indeed a very good point well made. It's incredible what years of experience in the studio and indeed playing live can give us. That 200 Tips issue was great fun to do, and we have indeed pondered ways to incorporate similar ideas on a more regular basis. Even a half-page column in Front End might be a great place to include tips from our fabulous roster of players and friends.

IMPULSE

Bare Knuckle

A FINELY TUNED PICKUP FOR THE LOWEST TUNED PLAYER

“ Never before have I had such tightness, harmonic richness and versatility from a pickup that will still shine with the lowest of lows and the biggest of strings. It's like Bare Knuckle built a Swiss army knife into a sledgehammer ”

www.bareknucklepickups.co.uk

JOSH SMITH NORTHLANE



Recycle your magazine and
seven days later it could come
back as your newspaper.



The possibilities are endless.

www.recyclenow.com

FOOD FOR *thought*

Every month, **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Developing the fretboard in your mind.

Developing a fretboard in your mind is a fantastic tool that you can use in many different ways.

'Mental' practice can be sometimes even more effective than physical practice in certain circumstances.

The idea is to build a fretboard in your mind that you can use to practice any time you want. Ideally you'll be able to hear the notes too (this will be discussed in a later article) but to start with you should try to develop your knowledge of the note names on the fretboard.

I have a pretty clear mental picture of the fretboard of my 1995 Fender Stratocaster Deluxe. I know where the frets are more worn and I can almost feel it in my hand just by visualising it. I would suggest you try to build a specific guitar in your mind rather than a generic one; it somehow makes it more powerful. Study the neck and then close your eyes and build an image of it. I can rotate mine from a front-on look to the position it is in when I play. Try and do that too – really imagine the feeling of it in your hand.

A great first exercise is to find the same note on each string, starting on the sixth and working your way up to the first and back, using only your first finger and no open strings. If you are unfamiliar



with the notes on the neck there's a diagram you can refer to on my website, but as soon as possible you need to have that information off the page and into your memory.

Let's start with the note C.

Imagine your first finger placed on the 8th fret of the sixth string, then move it over to the 3rd fret of the fifth. Then follow across the strings and the note C will be on frets 10, 5, 1 and 8 and then back down. Just start with this C note and really make sure it is solid in your mind.

You can and should do this exercise

on the instrument too! Once you are confident with C, try G. Then do all the Cs then all theGs. Then add D, A, E, B and F, remembering to practise the previous notes as well as the new one. This is an incredibly powerful tool on its own but this next exercise is the one that really connects it all for most students.

Now in your mind place your first finger on the 6th fret of the sixth string. And name the note. Then move it down a string (same fret, fifth string). Now name that. Then move it down a string again

and so on. You should have had the notes B₁, E₁, A₁, D₁, F and B₂ or their enharmonic equivalents (A₂, D₂, G₂, C₃, F and A₃).

Now pick a random note on the first string and work up. Maybe the 10th fret because everyone gets a bit rusty up there. So, 10th fret, first string is the note?? Now name the note at the 10th fret second string, third string and so on. You should have D, A, F, C, G and D.

Five minutes a day of these exercises (nail the first one before even thinking about the second) will really help you get to know your fretboard – and doing it only in your mind will accelerate your learning of it – and it can be done anywhere and nobody even need know you are practising (doing it while driving is not going to be a good idea!).

Once you know the notes on the fretboard clearly and can see your hand on it – try playing some scales, arpeggios or actual licks in your mind before you try to play them. It's a real learning accelerator – give it a chance to grow and I'm sure you'll find it beneficial. Happy mind games!

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

PHIL HILBORNE'S ONE-MINUTE LICK

A Minor Tapping Lick

This month's lick started as an exercise I used to give pupils who wanted to play Van Halen's Hot For Teacher intro, but found the stretches too tough. Although it uses the same techniques it stands perfectly well on its own. Which just

goes to show how manipulating other people's ideas can spawn new ones. It's based on notes from

A_m Pentatonic with added 2nd/9th: A-C-D-E-G-A-B. Keep it rhythmically and dynamically even, and avoid handling noise by silencing strings you're not playing with palm muting and fretting-hand damping. When trying ideas of your own, keys that facilitate the use of open strings will be best; so look at keys such as G, E_m, D, B_m, A, F₇_m, E, C₇_m to begin with.

Fast rock shuffle
♩ = 126

A_m

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related to us by **Mitch Dalton**

This month: Studio sessions and how to survive them - part the third.

The story so far. Our hero has emerged from his first live TV date, damaged, disorientated and demoralised, into the cold night air of the Real World. If one can so describe Borehamwood. Let us assume for this article's sake that the experience has not necessarily driven him to renounce all material possessions and seek refuge in the nearest Monastery Of Sound. And perhaps he has performed to a standard barely adequate enough to produce an invitation to participate in the recording of a movie soundtrack. Which brings us clunkily on to...

Film Sessions. First off, the good news, of which there is more than a modicum. Say "hello" to an environment dedicated to the express purpose of capturing perfection in musical sound, almost regardless of expense and time. The building will likely have a famous name like 'Abbey Road' and a history to accompany it, evoking memories of The Beatles and Cliff and The Shadows (Studio 2) or even Yehudi Menuhin and the first recording of The Elgar Violin Concerto under the baton of the maestro himself (Studio 1).

Nostalgic photos of iconic albums, film posters and memorabilia adorn the walls. Famous faces drift by at reception. Occasionally, they may even scowl at you. In short, a musician gets the distinct feeling that he is less of an unwanted inconvenience and more a minute part of the fabric of music history. For a morning or a week, at least. Plus, there's breakfast. Even if there is still nowhere to park.

As is the way of the modern movie, nine times out of 10 your plucking mission will involve coming up with a sound that augments the emotional needs of what's up there on the screen. Often the composer may have very specific ideas. In my time I have been asked in advance to provide an exact make and model of guitar and amplifier and a specific digital delay



Mitch loves movie dates, even if there's still nowhere to park

pedal calibrated in milliseconds. As were the other seven guitarists on the session that afternoon*. And you read that sentence correctly, just for the sake of collective reassurance. On the other hand you might be asked to come up with a sonic sensation that evokes suitable shades of fear, suspense or violence. Personally I find I do my best work while visualising my tax return.

“JUST WHEN YOU THINK YOU MAY HAVE THIS MOVIE MARLAKEY NAILED, THEY SWITCH THE LOCATION TO BRAZIL”

That's just me. Or it may turn out to be a collaboration between composer, director and guitarist.

However, whichever way the compressed chorus crumbles, you'll find yourself most likely replicating that self same sound all week. The cues will have creative titles like 1M3 or 3M7. They may be five seconds or eight minutes in duration. The tempi and dynamics

may fluctuate. But that signature sound you came up with at 10.05am on a wet and wild Monday morning will come back to haunt you. Especially if they like it. At this point I should give fair warning that almost all modern scoring is recorded to a click track, which eases the composer's problem of hitting the dramatic points along the celluloid continuum. However,

begin to question his own sanity.

Anyway. Just when you think that you may have this movie malarkey nailed, the film location will switch capriciously to Brazil. Or Mexico. Or wherever the production team fancied their vacation last year. So do be prepared for requests to bring your Charango (Peru) to the session. Or your Requinto (anywhere Portuguese speaking). Or your Saz (Turkey). Or your Oud (Google it). Which, by the way, is where I happen to draw my personal line in the soundtrack sand.

Next month - Commercials, Record Dates and much, much more! Order your copy now!

*eXistenZ. Director - David Cronenberg. Music - Howard Shore. (Just in case you happen to believe that I make this stuff up. If only.)

For more on Mitch and his music go to: www.mitchdalton.co.uk

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: legendary solo jazz guitarist **Martin Taylor MBE**

GT: What is it about guitar

instrumentals that appeals to you?

MT: I think of myself as a storyteller and have always been fascinated with communicating feelings and emotions through music. The first time I experienced that was as a kid hearing Django Reinhardt. His melodic improvisations made a very direct connection to me; it sounded to my young ears as if he was telling a story through the guitar, and that was what got me into wanting to play the guitar and instrumental music.

GT: What can an instrumental provide a listener that a vocal can't?

MT: I think we can compare vocal music and instrumental music in a similar way to radio versus television. TV is great, but there is something about not having visual images in front of you that sparks the imagination. That's why I love radio. I also love vocal music, but music without lyrics can give us better opportunity to use our imaginations.

GT: Anything you embrace or avoid?

MT: I try to avoid the guitar dictating to me what I can and can't create. That's why I create all my music without the guitar in my hands. I create it in my mind first, then visualise how I could play it on the guitar, and finally pick up the guitar and bring the two together.

Otherwise, we just end up just playing what we know and can't move on from that. I teach all my students how to develop this creative process and break out of their technical limitations.

GT: Is a typical song structure still useful for instrumentals?

MT: A lot of the tunes I write have a 32-bar AABA structure like most songs from the Great American Songbook, but I've also written many songs that have a looser structure. The important things about writing anything is that it does have a structure, but it doesn't have to have any of the typical structures. It helps if you set out where you want the song to go, it's then up to you to find a route from beginning to end. Structure stops a song from just



Martin Taylor
MBE with one
of his gorgeous
Vanden guitars

rambling on and gives it form.

GT: How useful is studying a vocalist's approach?

MT: I've learned such a lot from singers. When I play a melody I try to make it sing. As instrumentalists we have three basic elements that we work with: Melodic, Harmonic, Rhythmic. Singers have a fourth element of Lyrics. A good singer knows not just what to sing but how to interpret the lyrics. When I play a song instrumentally I learn the lyrics and phrase everything as if I was singing those lyrics.

GT: How do you start writing one?

MT: I usually start with the rhythmic element. What kind of feel do I want for this? Then come up with a

harmonic structure and some kind of motif. The melody then seems to suggest itself. When I've brought all these elements together I then start finely adjusting everything right down to the tiniest detail and giving it the final buff and polish.

GT: What do you aim for when your performance is centre stage?

MT: I play mostly solo concerts, so I use every musical mechanism I can muster to tell my stories. Every tune must flow into the next and there must be the element of surprise thrown in to keep the audience's attention, just like a good story.

GT: Many vocal songs feature a solo that starts low and slow then finishes high and fast. Is this useful

for instrumental writing?

MT: Two key works there: pace and dynamics. Even when improvising we must still have some kind of plan about how we're going to pace that improvisation. We need to decide not only how we want to start it but where we want it to go. If we start with all guns blazing we really have nowhere to go from there except down, so we need to start positively but at a lower dynamic point.

GT: What tone do you prefer?

MT: I only have one guitar tone!

GT: Any favourite keys or tempos?

MT: Sharp keys (G-D-A-E) suit the guitar very well, but the flat keys (F-B $\flat$ -E $\flat$ -A $\flat$ -D $\flat$) can be great too as they have a slightly darker sound. When I'm writing a tune or playing a tune written by someone else, I spend time finding the best key. It's mostly to do with pitch and range, and less to do with guitar playing.

GT: Minor or Major keys?

MT: They're the same. I just choose whichever I feel is appropriate.

GT: Any favourite modes?

MT: I don't know anything about modes. I know I must play them, but I don't know what they are.

GT: Modulations into new keys?

MT: A good modulation is going up a Minor 3rd because it has a very uplifting effect on the listener. A good example would be E Major modulating up to G Major.

GT: What are your views on harmonising melodies?

MT: Subtle re-harmonisations are very effective. I always tell my students to harmonise an eight-bar section one way, then second time they repeat that section they should slightly alter the harmony. It doesn't distract from the melody but gives another texture to it and makes it more interesting.

GT: What three guitar instrumentals have inspired you?

MT: I'll See You In My Dreams, Django Reinhardt; Parisienne Walkways, Gary Moore; Apache, Hank Marvin

“WE CAN COMPARE VOCAL MUSIC AND INSTRUMENTAL MUSIC IN A SIMILAR WAY TO RADIO VERSUS TELEVISION”

For more on Martin please visit <https://martintaylor.com>

That Was The Year... 1971

Decimalisation,
Lawsuits & Sleighrides

JEAN LARRIVÉE MOVES AWAY FROM

making classical guitars and builds his first small steel-string dreadnoughts from his new commercial premises. These early models feature X-bracing, distinctive shaping and maple leaf style inlays, but it was his resolve to use his knowledge on successful classical guitar bracing that was to become the major breakthrough for distinctive sounds. He declares it was "success through ignorance."

WELCOME TO THE WORLD TO

Ricky Martin, Dido, Gary Barlow, Paul McGuigan (Oasis), Mary J. Blige, Alison Krauss, Richard Ashcroft, Lisa Lopes, Nathan Morris & Michael McCary (Boyz II Men), Missy Elliott, Kevin Scott Richardson (Backstreet Boys), Dolores O'Riordan, Kid Rock, Chris Shiflett (Foo Fighters) and Jonathan Davis (Korn). Leaving the planet are Jim Morrison, Duane Allman, Louis Armstrong and Igor Stravinsky.

THE OLD GREY WHISTLE TEST, HOSTED BY

Bob Harris, debuts on BBC2 and neatly opens the door for predominantly album based bands. Perfect timing then for Yes with The Yes Album, Focus - Moving Waves, Mountain - Nantucket Sleighride, Caravan - In The Land Of Grey And Pink, Jethro Tull - Aqualung and Led Zeppelin with their fourth album. Prog rules the airwaves!

GRETSCH DECIDES TO DISCONTINUE ITS

Duo-Jet 6128. Introduced way back in 1953 this pleasing singlecut body design has sadly finally fallen out of fashion. It's the loss of a truly classic guitar with its bound maple topped mahogany body, mahogany neck with rosewood fingerboard and pearly block inlays. The two exposed DeArmond pickups were controlled by the usual Gretsch electronics and master volume. Available in black or sparkle (aka Silver-Jet) finishes.

THE UK AND IRELAND SWITCH TO DECIMAL

currency; the Open University broadcasts begin on BBC TV and on Blue Peter a time capsule is buried, destined to be opened during the show's first episode of 2000. Greenpeace is born out of the 'Don't Make A Wave Committee' and negotiations for Britain's EEC membership finally get under way.

NEW BANDS INCLUDE ROXY MUSIC,

The Eagles, and New York Dolls; Robert Moog produces the amazing MiniMoog; London hosts the first Hard Rock Cafe; George Harrison reaches number one with My Sweet Lord but is taken to the high court for plagiarism against the Chiffons' He's So Fine.

IBANEZ ENTERS ITS 'FAITHFUL

reproductions' era' (aka the Lawsuit years) manufacturing clones of popular Fender, Gibson and Rickenbacker solid electric models. But while this year's catalogue is stuffed with well known designs the firm's 1910 model actually displays a little originality. This twincut semi offers unusual cutaway shaping with a distinctive vibrato tailpiece and scratchplate.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Blues Boogie (G)

Here's a fun blues shuffle with a touch of John Lee Hooker about it. Use G Minor Pentatonic (G-B $\flat$ -C-D-F) for a classic blues vibe. You can also approach the IV chord (C) with C Minor Pentatonic (C-E $\flat$ -F-G-B $\flat$) and the V chord (D) with D Minor Pentatonic (D-F-G-A-C). Happy jamming!

2 Rock Ballad (Gm)

Here's a slow rock play-along in G Minor, which lends itself well to focusing on your control of dynamics. Use G Minor Pentatonic (G-B $\flat$ -C-D-F) and G Minor scale (G-A-B $\flat$ -C-D-E $\flat$ -F) as a starting point. You can also use G Dorian mode (G-A-B $\flat$ -C-D-E-F) for the 'chorus' section (B $\flat$ -C-Gm).

3 B $\flat$ Jazz Blues

This is a standard jazz-blues progression, but as it's blues you can use B $\flat$ minor blues scale (B $\flat$ -D $\flat$ -E $\flat$ -E-F-A $\flat$) as your go-to scale, and add some B $\flat$ Major Pentatonic (B $\flat$ -C-D-F-G). However, to make it really jazzy aim for chord tones and add chromatic ideas as well. No comping on the track, so plenty of space for you to play with!



4 12-Bar Blues Rockout (E)

The turnaround chords of this progression are C5 and B5 (VI-V), so slightly different from your standard V-IV. Good old E Minor Pentatonic scale (E-G-A-B-D) works a treat, but you can also add in some E Major Pentatonic (E-F $\sharp$ -G $\sharp$ -B-C $\sharp$) and E Mixolydian mode (E-F $\sharp$ -G $\sharp$ -A-B-C $\sharp$ -D) for some extra positive vibes. Enjoy!

Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.



ALLAN HOLDSWORTH 1946-2017

It's hard to express how important Allan Holdsworth was to music. He invented an entire style out of nowhere, sticking to his musical guns throughout a career that garnered huge critical acclaim but scant commercial reward. Revered by musicians of all stripes who marvelled at the beauty of his playing and compositions, he will be sorely missed. Please see next month's issue for our full tribute to this great musician.

HOT FOR TEACHER

YOUR RGT TUTOR

NAME: Steve Grimes **TOWN:** Paignton, Devon
STYLES TAUGHT: Jazz, classical, rock, pop, blues, classical and jazz theory, and music technology
SPECIALITY: I prepare students towards a jobbing career in music
QUALIFICATION: BSc (hons), PG Cert (hums), DTLLS
LEVELS TAUGHT: Casual, style-based tuition from beginner to advanced - RGT grades if desired
SIGHT-READING: Beginner to show standard
CHARGES: £24 per 1hr lesson
SPECIAL: Fully-equipped music room/studio; can record lessons; basic guitar set-up service
TEL: 0777 200 6381
EMAIL: steve.grimes@tiscali.co.uk



Session Secrets

How to be a session guitarist



In this unique feature **Jon Bishop** has recorded five new song charts, live, with a band of pro West End players. He's tabbed his suggested parts and there are backing tracks for you to try too.

ABILITY RATING

Info

Key Various **Tempo** Various **CD** TRACKS 4-14

Easy to Advanced

Will improve your...  Stylistically credible parts
 Playing 'for the song'  Interpretation and creativity

Welcome to our exclusive feature on the world of session and 'show' playing. Many GT lessons home in on a technique or concept, but here we are looking at the art of putting all the elements together to make a functioning, credible song.

The challenge was to record tracks in five different styles in my studio (Apple Tree Studios) in Dorset. I enlisted the help of band mates from the hit musical tour *The Bodyguard* in which we performed the soundtrack of the hit film starring Whitney Houston. Drummer Alan Dale and bassist Olly Buxton are top professionals and have performed and toured with some of the biggest names in the business. In eight months of playing together eight times a week the band has grown to know each other's playing inside out, and this can make a big difference in terms of feel and groove.

All the tracks were recorded in a take from start to finish, following a chart referred to as a 'lead sheet'. We have included these so you can see what we had to work from and how the parts were formed. In these days of programming and satellite overdubs, players don't even have to meet each other, so the sound of musicians gelling together is a luxury, and one that was particularly rewarding to be a part of.

Creating great parts is a combination of theory knowledge and the vocabulary of the specific style. A popular trick is to tip the hat in the direction of key artists or musicians that are masters of the style in question. This use of pastiche is prevalent in current 'top 40' music where producers use iconic arrangements as jumping off points - the Bruno Mars hit *Locked Out Of Heaven* uses The Police for inspiration; Justin Timberlake took Quincy Jones's slick production on Michael Jackson records and guitar style of players like David Williams for many of his hits. The process to write and perform the parts for our pieces is listed as we go.

★ Funk Rock *Track 1*

Artists like Michael Jackson, Prince and Lionel Richie successfully incorporated rock elements into their funk and R&B roots. Mega-selling solo songstresses like Anastasia, Jessie J, Katy Perry,

Beyoncé and Taylor Swift have all combined funk and rock elements. We took inspiration from Michael Jackson's *Off The Wall* album and Alan laid down a disco style drum groove. For a guitar part in this style simplicity and consistency are key. The devil is in the detail and playing a simple part with consistency takes discipline. It's tempting to change things around on the fly, but this can be confusing for the listener. For the solo we shift into rock mode with a soaring Prince style F Minor Pentatonic wig-out.

★ Soul Ballad *Track 2*

The soul ballad has its roots in Motown and Stax. Many artists have used this template including Amy Winehouse and Adele. We've based our soul track on Adele or Ed Sheeran style ballads. The rhythm guitar tips its hat to Steve Cropper and Curtis Mayfield, and the accented chord on beat 2 and 4 is found throughout the performance. Triad chords are good, strong choices and these can be added to with the odd 7th chord. The solo takes inspiration from blues guitarists like BB King and John Mayer. The sparse phrasing is counter-intuitive, as it feels natural to play more. C Major and C Minor Pentatonic are perfect for creating a soulful and melodic solo.

★ Pop-Rock *Track 3*

This track is based around funk jazz bands like Jamiroquai and combines a persistent groove with pop and rock vocabulary - slash chords, octaves and single note 'popping' lines. Effect pedals provide a sonic edge and the phaser provides an instantly retro vibe. The auto-wah adds a funky vocal sound to both the rhythm and lead parts - even fast soloing lines that a foot wah-wah pedal could not possibly articulate. The soloing scale of choice here is E Dorian mode.

★ Dance Pop *Track 4*

The electronic dance style has fused into today's pop songs and performing these arrangements live brings a new set of challenges. Alan used a drum pad to trigger electronic sounds that were integrated into the acoustic kit. Olly used an octaver and a bass synth pedal to fatten up the

bass tone. The role of the guitar is to fit into the electronic sounding backdrop and not sound like a guitar per se. On our track the guitar plays open-voiced triads with a rhythmic delay and modulated ambience to mimic a synth 'pad'. A volume pedal then removes the guitar's inherent attack when swelled forward. Funk guitar techniques like single-note popping lines can be integrated into dance tracks and this is a key feature of tracks by artists like The Weeknd. Funk guitar strumming works well and Nile Rodgers proved the point in the stellar hit *Get Lucky*, by Daft Punk. For the solo we used a single repeat delay at the same volume as the original note. If this is set at a dotted eighth note, and an eighth note line is played, the delay provides the illusion of a sequenced stream of 16th notes with an electronic edge. Key artists to listen to that incorporate dance elements in their tracks are Justin Timberlake, Usher, Kylie Minogue, Pharrell Williams and Rihanna.

★ Arena Rock *Track 5*

When getting into arena rock mode it's worth thinking about how the parts will sound when played in large performance spaces. Mega-selling bands like Def Leppard deliberately wrote guitar parts that would work in an arena setting. Slower tempos and relaxed drum fills and guitar lines work best. Busy ideas can get lost in the ambience and natural reverb of the larger venue. In this case simple is most definitely best, so remember guitar solos don't always have to be a blistering shred fest. This track is in the style of bands like The Foo Fighters and The Darkness, but the stadium rock solo draws inspiration from artists like Bryan Adams where melody and delivery are key (think of Adams's guitarist Keith Scott's deliciously simple but incredibly melodic solos - perfect for huge, resonant spaces).

The GT audio includes five recordings with fully tabbed-out guitar parts. There are also backing tracks with the guitar performances removed - check out the charts provided, and when you've played what we came up with, see what parts you would record for these songs.

Many thanks to Universal Audio for the loan of the Apollo interface for the recording, and to my compatriots Alan Dale and Olly Buxton for their fantastic contributions on drums and bass. Have fun and see you next time. 



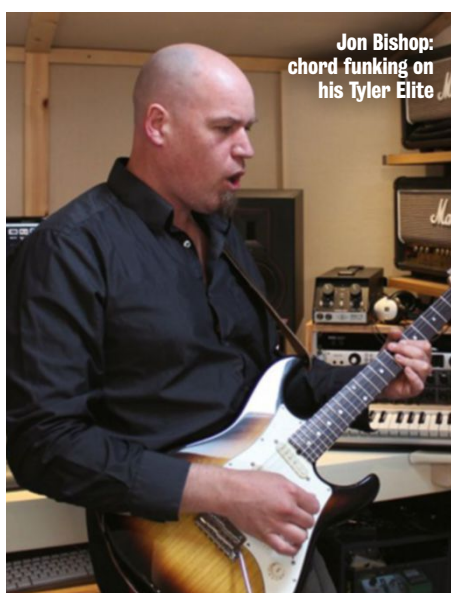
“MANY OF THE BIGGEST SELLING TRACKS OF ALL TIME WERE PERFORMED BY SESSION MUSICIANS”

Jon Bishop, Olly Buxton and Alan Dale from the 'Bodyguard' band



PEDAL BOARD

A simple pedal board is strong asset for creating a variety of sounds on the fly. Here Jon has a clean boost, a blues style overdrive, a harder rock distortion, a tremolo pedal, volume pedal, chorus, delay and a Freeze pedal for creating drones and synth-like pads on the dance tune.



Jon Bishop: chord funk on his Tyler Elite

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

All tracks were recorded with the James Tyler Studio Elite, a very versatile guitar used by session aces like Michael Landau and Dan Huff. The guitar was recorded in the control room into a pedal board then direct into the Universal Audio Apollo interface as the drums were being performed in the live room. The Apollo has great onboard amp models and I used Fender and Marshall plugins (pickup and effects are notated at the start of each piece). When playing in a particular style it is important to have a suitable tone, so study the notes alongside the tab - and use your ears!

TRACK RECORD There are many great recordings that were created by session musicians and house bands. Most of the recordings for the artists on Motown were played by house band The Funk Brothers. Steely Dan moved over to using session players for their albums, and solo artists like Michael Jackson, Justin Timberlake, Prince and Beyoncé use the finest session players for their recordings and live shows. Session guitarists on some of the biggest records of all time include: Steve Cropper, Larry Carlton, Dan Huff, Michael Landau, Brent Mason, and the Session Heroes from this very feature.



EXAMPLE 1 TRACK 1 - FUNK ROCK

CD TRACK 5

These funky disco style chords are voiced on the top three strings. As we move between the chord symbols on the chart, every effort is made to make the transitions from chord to chord nice and smooth - this is called voice leading. Just moving one or two notes in small intervals helps with

continuity. The rhythm is kept snappy and tight. The section of 7#9 chords leads us into a guitar solo in the style of Prince and Slash; this combines the wah-wah and a full-on, soaring overdrive. The scale in use here is F Minor Pentatonic: F-A $\flat$ -B $\flat$ -C-E $\flat$.

VERSE

$\text{♩} = 112$ Modern Pop Rock

Drum Stick Clicks Fill ... Gtr Rhythm

Chord progression: Fm Fm7 D $\flat$ maj7 Csus4 C

BRIDGE

Chord progression: D $\flat$ maj7 E $\flat$ A $\flat$ Fm

CHORUS

Chord progression: F7#9 E7#9 F7#9 G $\flat$ 7#9

GUITAR SOLO

Chord progression: F5 E $\flat$ 5 B $\flat$ /D D $\flat$ 5 A $\flat$ 5 B $\flat$ 5 F5 E $\flat$ 5 B $\flat$ /D

Bass & Gtr Unison

Solo Pick Up

EXAMPLE 1 TRACK 1 – FUNK ROCK

CD TRACK 5

VERSE

♩ = 112 Modern Pop Rock
Drum Stick Clicks

Clean middle pickup
With phaser

Fill ...

A Fm Fm7 D♭maj7

f

8 8 8 8 8 8 8 8 8 8 9 9 9 9 9 9
9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9
10 10 10 10 10 10 8 8 8 8 8 10 10 10 10 10

3, 7

Csus4 C D♭maj7 E♭ A♭

8 8 8 8 8 8 8 8 8 8 9 9 9 9 9 9 11 11 11 11 11 11 8 8 8 8 8 8
8 8 8 8 8 8 8 8 8 8 9 9 9 9 9 9 11 11 11 11 11 11 9 9 9 9 9 9
10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 8 8 8 8 8 8
10 10

6, 10 11

Fm D♭maj7 E♭ Csus4 C7#9

8 8 8 8 8 8 9 9 9 9 9 9 11 11 11 11 11 11 8 8 8 8 8 8 11 11
9 9 9 9 9 9 9 9 9 9 9 9 11 11 11 11 11 11 8 8 8 8 8 8 11 11
10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12 10 10 10 10 10 10 11 11
10 10

14

CHORUS F7#9 E7#9 F7#9 G♭7#9

9 9 9 9 9 9 9 9 8 9 9 9 9 9 9 9 10
8 8 8 8 8 8 8 8 7 8 8 8 8 8 8 8 9
7 7 7 7 7 7 7 7 6 7 7 7 7 7 7 7 8
8 8 8 8 8 8 8 8 7 8 8 8 8 8 8 8 9

19

F7#9 E7#9 F7#9 Solo Pick Up

9 9 9 9 9 9 8 9 9 9 9 9 9 9 9 9
8 8 8 8 8 8 7 8 8 8 8 8 8 8 8 8
7 7 7 7 7 7 6 7 7 7 7 7 7 7 7 7
8 8 8 8 8 8 7 8 8 8 8 8 8 8 8 8

23

EXAMPLE 1 TRACK 1 - FUNK-ROCK

CD TRACK 5

GUITAR SOLO F5 E $\flat$ 5 B $\flat$ /D D $\flat$ 5 A $\flat$ 5 B $\flat$ 5

Overdrive bridge pickup
With Wah Wah

BU

13 13 13 13 15-13 15-13 15-(17)

13 13 13 16 13 16-13 15-(16)

27

(8va) F5 E $\flat$ 5 B $\flat$ /D F5 E $\flat$ 5 B $\flat$ /D

3

BU BD BU BU

15-13-16-(18) (16) (18) 18-(20)

20-(23) 20-19-18 21-(23)

29

(8va) D $\flat$ 5 A $\flat$ 5 B $\flat$ 5 F5 E $\flat$ 5 A $\flat$ 5 B $\flat$ 5

3 6 6

18 20 18 20 18 21-18 18-21-18 18-21-18 18-21-18 18

10-8 10-8 10-11 11-13

32

F5 B $\flat$ /D D $\flat$ 5 A $\flat$ 5 B $\flat$ 5 F5 E $\flat$ 5 B $\flat$ /D

1/4 1/4 3

BU

15 13-15 13 13 15-13 12 13 13-15 13-15 (17) 13 13-16 13 16-13 16

35

(8va) F5 B $\flat$ /D D $\flat$ 5 A $\flat$ 5 B $\flat$ 5

3 3 3

BU BD BU BU

13 16-13 18 16 18-16 18 20-(23) (20) (23) 20-19-18 21-(23) 18 20

38

(8va) F5 E $\flat$ 5 Loco A $\flat$ 5 B $\flat$ 5 F5

3

18 16-18-16 18-16 17-15-13 9 10-8 10-8 10-11 11-11 8 10

41

EXAMPLE 1 TRACK 2 – SOUL BALLAD

CD TRACK 7

The beat 2 and 4 accents in the rhythm part are key to this style. Various R&B style ornaments can be added as and when required. The sliding 4ths idea in bar 8 is a classic and well worth pinching. To add an air of sophistication the band phrases various rhythms and pushes together. To

keep the listener on their toes these don't happen all the time so check out the chart for where they do occur. The solo uses fingerstyle for a fat, expressive tone. Scale choices are C Major and C Minor Pentatonic: C-D-E-G-A and C-E₇-F-G-B₇.

INTRO
Drum Stick Clicks
Fill ...

VERSE
Am Am7 F Am Am7 Am6 Am/F#

CHORUS
C C/E F C C/E F

GUITAR SOLO
Am Am7 F Am G F

CHORUS 2
C7 C/E F C C/E F9

ENDING
B₇ B C

1 *mf*

7

11

15

19

25

29

33

37

41

EXAMPLE 2 TRACK 2 – SOUL BALLAD

CD TRACK 7

$\text{♩} = 77$ Soul Ballad
Drum Stick Clicks

Clean neck pickup

INTRO

C C7 F

mf

VERSE

C C7 F E7#9 Am Am7 F Am Am7

Am6 Am/F# F G F

CHORUS

G Bb B C C7 F

C C7 F Am Am7 F

1 5 10 14 17

CD TRACK 7

21

25

29

33

37

AF ☐



EXAMPLE 3 TRACK 3 – POP ROCK

CD TRACK 9

The track opens with some slightly tricky slash chords. The popping line in bars 6 to 9 is very effective. The octave pattern uses the semiquaver rhythmic sub-division and syncopation, delivered as snappily and as rhythmically

tight as possible. The chorus section features some distorted octaves, while more slash chords lead us into the solo. Stomp on the auto-wah if you have one and let rip! The scale of choice here is E Dorian: E-F#-G-A-B-C#D.

INTRO
♩ = 130 Modern Disco Funk
B♭

Band phrase together . . .
B/E G/C E/A C/F

A **INTRO** Four on the floor dance groove
E m7

B **BRIDGE**
E m7 B♭ A9 E m7 B♭ A9

C **CHORUS**
E m7 G B♭ E m7 G B♭

D **GUITAR SOLO**
E m7 B♭ A9 E m7 B♭ A9

E **CHORUS 2**
E m7 G B♭ E m7 G B♭

EXAMPLE 3 TRACK 3 – POP ROCK

CD TRACK 9

INTRO
♩ = 130 Modern Disco Funk
Drum Stick Clicks

Clean middle pickup
With phaser

f

B/E G/C E/A C/F

E
B
G
D
A
E

1

INTRO
Em7

ff

E
B
G
D
A
E

6

VERSE Em7 Bb A9

Play 4X

E
B
G
D
A
E

10, 12, 14, 16

CHORUS E5 G Bb E5 G Bb

Bridge pickup with overdrive

E
B
G
D
A
E

18

E5 G Bb A/B B

E
B
G
D
A
E

22

GUITAR SOLO Em7 Bb A9 1/4 Em7 Bb A9

Bridge pickup
With overdrive and auto wah
BU

E
B
G
D
A
E

26

EXAMPLE 3 TRACK 3 – POP ROCK

CD TRACK 9



29

32

35

39

Em7 B $\flat$ A9

BU

CHORUS 2 E5 G

B $\flat$ E5 G

A/B B Em7

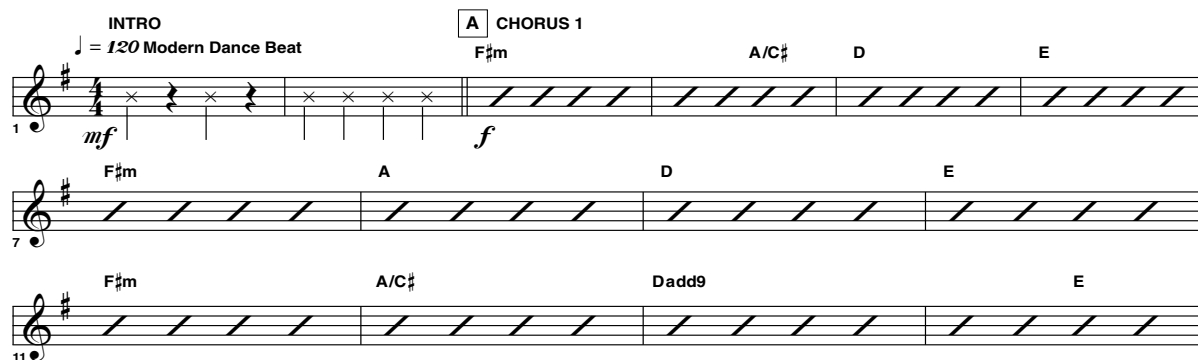
Middle pickup
Clean with phaser

EXAMPLE 4 TRACK 4 – DANCE POP

CD TRACK 11

The opening chords are relatively easy to play, but sound impressive when coupled with delay and ambience. Set the delay to a quarter-note pulse and plenty of repeats. Plucking these with the fingers makes it easy to achieve a uniform and precise attack. The funky 'popping' line in chorus 2

is constructed from F# Minor Pentatonic: F#-A-B-C#-E. The guitar solo was achieved by using the dotted eighth-note setting with one loud repeat. If you play what is in the tab or improvise on F# Natural Minor (F#-G#-A-B-C#-D-E), an interesting sequencer-like effect is produced.



INTRO

$\text{♩} = 120 \text{ Modern Dance Beat}$

1

mf

f

A CHORUS 1

F#m A/C# D E

F#m A D E

F#m A/C# Dadd9 E

7

11

EXAMPLE 4 TRACK 4 – DANCE POP

CD TRACK 11

15 ●

F#m A D E Drum Fill

B CHORUS 2

19 ●

F#m A/C# D

23 ●

F#m A D E

27 ●

F#m A/C# Dadd9 E

31 ●

F#m A/C# D E Drum Fill

C GUITAR SOLO

35 ●

F#m A/C# D

39 ●

F#m A D E

43 ●

F#m A/C# Dadd9 E

47 ●

F#m A D E Drum Fill F#m

INTRO

♩ = 120 Modern Dance Beat
Drum Stick Clicks

CHORUS 1

Clean With 1/4 note delay

mf

f With fingers

10 9 7 10 14 7 9

11 7 7 11 14 7 9

9 9 5 9 12 5 7

F#m A/C# Dadd9 E F#m A D E

10 9 9 5 9 10 14 19 9

11 7 7 7 9 11 14 19 9

9 9 5 5 7 9 12 17 7

EXAMPLE 4 TRACK 4 – DANCE POP

CD TRACK 11

CHORUS 2

F#m A/C# D F#m

Clean with neck pickup

19

A D E F#m A/C#

24

Dadd9 E F#m A/C# D

29

GUITAR SOLO

E F#m A/C# D

Clean with dotted quaver delay
Single Repeat

34

F#m A D E

38

F#m A/C# Dadd9 E

43

EXAMPLE 4 TRACK 4 – DANCE POP

CD TRACK 11

Chords: F#m, A, D, E, F#m

Guitar line fret numbers: 16, 14-15-17, 14-16-17-19, 16-17, 19, 17-19-15-17, 14-15, 14, 14-16-13-14, 16, 14, 14-16

EXAMPLE 5 TRACK 5 – ARENA ROCK

CD TRACK 13

The opening ideas combine palm muting power chord fingerings. Use down picking exclusively here as it provides a fat tone and consistent attack. The accents are played by lifting the palm mute off the strings. The guitar solo is simple to play, but the key to bringing it to life is the articulation. Check out

how each note is played: techniques like finger slides, vibrato, string bends and hammer-ons all help to bring the melody to life – and listen to Dann Huff's perfect solo in the single version of Whitesnake's Here I Go Again for further inspiration.

INTRO
G5 Quaver chug

A VERSE
G5, A5, E5, D5/F#

B BRIDGE
G5, E5/G#, A5, A#(b5)

C CHORUS
B5, E5, G5, D5, A/C#, A5, B5

D CHORUS
E5, N.C., E5, G5, D5, A/C#, A5, B5

E BRIDGE
E5, E/G#, A5, A#(b5)

F GUITAR SOLO
B5, E5, G5, D5, A/C#, A5, B5

Drum Stick Clicks

mf

47, 55

11, 19

23

27

31

35

39

43

47, 55

51, 59

**FROM FRESH
NEWSPAPERS TO
ALL NEW MUSIC RELEASES**

ONLY ON

AVXHOME.IN



**OUR SEARCH SITE HELPS
TO FIND ALL YOUR
FAVOURITE MAGAZINES**

SOEK.IN

**JOIN US ON
FACEBOOK**

EXAMPLE 5 TRACK 5 – ARENA ROCK

CD TRACK 13

INTRO
♩ = 131 Modern Dance Beat
Drum Stick Clicks

mf

Bridge pickup
With overdrive

G5

D5/F#

VERSE

G5 **A5** **E5** **D5/F#** **G5**

BRIDGE

G5 **E5/G#** **A5**

CHORUS

A#(b5) **B5** **E5** **G5**

D5 **A/C#** **A5** **B5** **E5** **G5** **D5** **A/C#** **A5** **B5**

CHORUS

E5 **N.C.** **E5** **G5** **D5** **A/C#** **A5** **B5**

HOW TO BE A { **SESSION GUITARIST**

EXAMPLE 5 TRACK 5 – ARENA ROCK

CD TRACK 13

E5 N.C. E5 G5 D5 A/C# A5 G5

39 40 41 42

BRIDGE

[illegible]

GUITAR SOLO

GUITAR SOLO
 B5 E5 G5 D5 A/C# A5 B5
 Bridge pickup
 With overdrive and delay
 14/16 16 15 16 17 16 15 14 14 14/16
 47

The musical score is for a guitar in E major. It consists of a melody line on a treble clef staff and a bass line on a four-string staff. The melody line starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line is a four-string staff with fret numbers written below it. The score is divided into four measures, each with a chord symbol above it: E5, G5, D5, and A/C# A5 B5. The melody line has various notes, including eighth and sixteenth notes, and rests. The bass line has fret numbers and some notes, including a 1/4 note in the second measure. The fret numbers are: 16, 14, 12, 14, 12 in the first measure; 14, 14, 16, 14, 15 in the second measure; 14, 14, 16 in the third measure; and 15, 14, 14, 14, 16 in the fourth measure.

59

Chord symbols: E5, G5, D5, A/C#, A5, B5

Bass line fret numbers: 16-14, 12-14-12, 14, 14/16, 14, 15, 14-14-16, 15, 14, 14-14/16

The Session Profession

Jason Sidwell quizzed a group of legendary studio guitarists about their favourite studio dates, the musical 'tools' required to be a session player, the gear needed and more. Their answers are fascinating as at times surprising!

What are your favourite musical styles to play?

Steve L: I love all kinds of music and have been asked to play most types of popular music at one point or another. I am a rock guy with some knowledge of theory and playing 'outside the box' but training for sessions, one has to be ready for anything. At least it USED to be that way when I was doing sessions 25 years ago.

Louis: I've always enjoyed exploring different styles. First I was a Chet Atkins clone, I learned so much from him in my early days. His clean, pure tone, precision and his style really got my right hand fingers working which came in handy later for fingerstyle session work. But jazz, rock, blues, R&B, fusion, country... when I go into the studio and get a guitar in my hands I run through it all.

Jay: When I pick up a guitar, I always start by playing jazz, so needless to say I love playing jazz. BUT during my session work as a first call studio guitarist, obviously, it was rare to play jazz. Further, I played on many country sessions playing steel guitar type fills. To the extreme, I played on polka sessions! As a studio guitarist, any style may be needed at any time. For example, I played on pre-recorded stuff for the Ice Follies.

Dominic: Impossible to answer because I like most styles from electric rocking to moody acoustic. I just like playing the right thing for the song, hopefully enhancing it.

Dennis C: I have my own style which is soul, jazz, funk, Motown.

Carl: Country music, blues and rock are right in my wheelhouse, but I've played on many jazz albums, too. Those sessions seem to be looser than the typical pop sessions and generally involve tracking dates with real musicians instead of computers.

Chris: I'm a roots guy really, so rockabilly, Motown, tax, etc; and on the jazz side I really like the organ and guitar trios like Jimmy Smith

and Kenny Burrell, and Jack McDuff and Grant Green. A little known guitarist who played with Jimmy Smith was Thorne Schwartz whose playing I love. He's on a live Jimmy Smith record called Back At The Chicken Shack - check him out.

Dennis B: I'd have to say jazz, because I'm a jazz musician and jazz guitarist. Any style that's soulful, I enjoy. As a studio musician, you have to play any style, but I'd have to say jazz is my favourite.

Reggie: My favourite is R&B. But I also enjoyed playing on what is now called outlaw country. I never changed my style, even when I moved to Nashville from Memphis, but it seemed to work on everything I played on.

What song or piece of music ranks as one of your most favourite session experiences?

Steve: Man, there are SO many great ones with legendary artists and producers and engineers. I am writing a book and it will be out

2018 where I really tell stories in detail. I have been most fortunate in my life to have been given these opportunities.

Louis: I would say Boz Skaggs' Lowdown because Boz was giving us a great guide vocal and we had Jeff Porcaro, Dave Hungate and David Paich kicking it in the rhythm section. A close second would be The Jackson 5, I Want You Back, because that was my first Motown session and I was a big fan of Motown records.

Jay: The solo I played on the Steely Dan song Peg, on the Aja album stands out, as the solo is not typical. I have played other solos that I feel are quality and most of those are on albums which I produced or was the co-artist or artist.

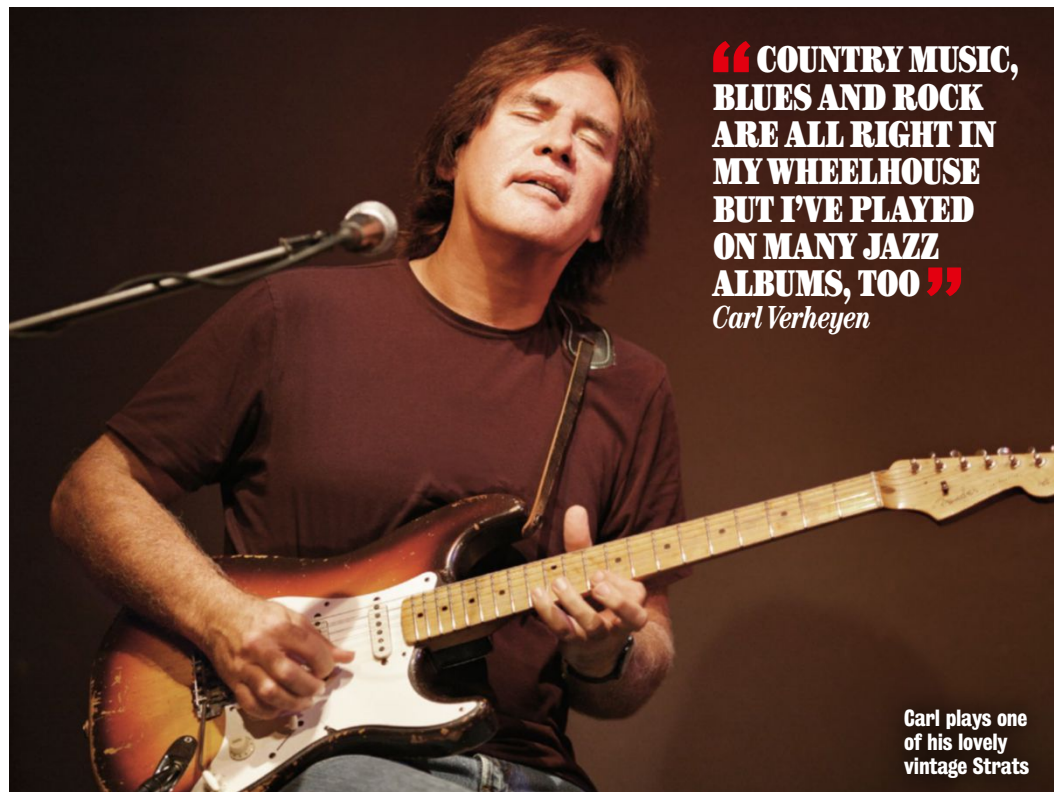
Dominic: My most memorable experience is the one that opened the door for me: Phil Collins' Another Day In Paradise from the But Seriously album. I played on six tracks. It was my first high-profile session and I had to deliver.

Dennis C: My two favourite session experiences were recording Cloud Nine with The Temptations and recording my record Scorpio with members of Motown's band The Funk Brothers.

Carl: Recording the movie soundtrack for Ratatouille with a 109-piece orchestra was fun because I was a principle soloist with all those guys backing me up. If I can count my own records, trading solos live in the studio with Joe Bonamassa was pretty exciting on the Trading 8s album. It was for a song called Highway 27.

Chris: I think War Of The Worlds, or some of the songs I've done with Bryan Ferry. And the Harry Nilsson stuff too.

Dennis B: The music from the 1993 movie, Blood In, Blood Out (aka Bound By Honor) was a session with composer/conductor, Bill Conti. There were two featured instruments with trumpet, played by Rick Babbitt, and yours truly, Dennis Budimir, played classical »



“COUNTRY MUSIC, BLUES AND ROCK ARE ALL RIGHT IN MY WHEELHOUSE BUT I’VE PLAYED ON MANY JAZZ ALBUMS, TOO”
Carl Verheyen

Carl plays one of his lovely vintage Strats

Our Studio Superheroes

These guitarists have played on some of the greatest records ever made. Their wisdom is priceless, so these brief biogs can't come close to doing them justice.



★ Steve Lukather

Steve Lukather (b. 1957) is an A-list session guitarist in LA who has played on countless sessions. He is also a founding member of Toto, not to mention a busy solo artist.

Highlights: Sessions with artists such as Michael Jackson, Lionel Richie, Paul McCartney, Earth Wind And Fire, Richard Marx, The Tubes, Olivia Newton John, Dolly Parton, Donna Summer, Quincy Jones. His most recent album is Transition.

www.stevelukather.com



★ Louie Shelton

Louie Shelton (b. 1941) is an A-list Los Angeles session guitarist, most prominent during 1960-1990. He was also a member of The Wrecking Crew.

Highlights: Ella

Fitzgerald, Barbra Streisand, Diana Ross, Whitney Houston, James Brown, Smokey Robinson, Lionel Richie, Stevie Wonder, Marvin Gaye, The Jackson Five, Otis Spann, Solomon Burke, T-Bone Walker; Joe Cocker, Boz Skaggs, Kenny Rogers, Neil Diamond, Michael McDonald.

His most recent album is Bluesland.

www.louieshelton.com



★ Jay Graydon

Jay Graydon (b. 1949) is an A-list LA session guitarist, most prominent between the '60s through to the '80s. Hi credits include Barbra Streisand, Dolly Parton, Diana Ross, The Jackson

Five, Cheap Trick, Christopher Cross, Ray Charles, Donna Summer, Cher, Joe Cocker, Marvin Gaye, Hall & Oates, Olivia Newton-John, Albert King, Air Supply, George Benson, Al Jarreau, Art Garfunkel, Manhattan Transfer, Johnny Mathis, Patti LaBelle, Lou Rawls, Kenny Rogers and Dionne Warwick.

Highlights include: Sessions with Steely Dan, Manhattan Transfer, Christopher Cross, Earth Wind And Fire, George Benson, Barbara Streisand, Al Jarreau, Alice Cooper, Dolly

Parton, Marvin Gaye, Hall And Oates, Ray Charles, Olivia Newton John, The Jackson Five, Randy Goodrum, David Foster.

Latest album is Airplay For The Planet.

www.jaygraydon.com



★ Dominic Miller

Dominic Miller (b. 1960) has been largely associated with Sting since the early '90s but he is also a solo artist and has played on numerous sessions.

Highlights: Sessions

with artists such as Phil Collins, Ronan Keating, Rod Stewart, The Pretenders, Julia Fordham, Level 42.

dominicmiller.com



★ Dennis Coffey

Dennis Coffey (b. 1940) was a prominent studio musician from the age of 15 onwards for many soul and R&B recordings, especially for Motown and with The Funk Brothers.

Highlights: Sessions with artists such as Marvin Gaye, The Four Tops, The Temptations, Quincy Jones, Gladys Knight, The Miracles, Funkadelic, Wilson Pickett, Diana Ross And The Supremes, Stevie Wonder.

His most recent album is Hot Coffey In The D; Burnin' at Morey Baker's Showplace Lounge.

denniscoffeysite.com



★ Carl Verheyen

Carl Verheyen (b. 1954) is an A-list session guitarist in LA, working on pop dates and movie soundtracks from the late '80s onwards. He is also a prominent member of legendary British group

Supertramp, as well as being a busy solo artist.

Highlights: Sessions with artists including The Bee Gees, Cher, David Benoit, Richard Elliot, Dan Siegal, Rick Braun; guitar for movie soundtracks such as The Crow, Dusk To Dawn, The Usual Suspects, Dark Water and Ratatouille

His most recent album is The Grand Design.

www.carlverheyen.com



★ Chris Spedding

Chris Spedding (b. 1944) is a busy UK session guitarist, working on rock, pop, blues sessions, TV and movies since the late '60s.

Highlights: Sessions with Bryan Ferry, Elton

John, Paul McCartney, Joan Armatrading, Katie Melua, The Wombles, and Jeff Wayne's War Of The Worlds.

His most recent album is Joyland.

www.chrisspedding.com



★ Dennis Budimir

Dennis Budimir (b. 1938) is one of the world's most recorded and revered session guitarists. He has played on pop sessions through to Hollywood blockbusters since the mid '50s.

Highlights: Sessions with artists such as Barbra Streisand, Dean Martin, Barry Manilow, Elvis Presley, Natalie Cole, The Bee Gees, Linda Ronstadt, The Carpenters, Harry Nilsson, Quincy Jones, Robert Palmer, Sergio Mendes, Frank Zappa, Eric Dolphy; movie sessions with composers like Lalo Schiffrin, Henry Mancini, Basil Poledouris, Dave Grusin. His most recent album is The Soul Of Dennis Budimir.



★ Reggie Young

Reggie Young (b. 1936) is one of the most recorded of all session guitarists, having played on thousands of records from the '50s until today. Two of his most famous include the

legendary guitar work on Dusty Springfield's Son Of A Preacher, and Suspicious Minds by Elvis Presley.

Highlights: Sessions with artists such as Elvis Presley, Boz Scaggs, Charlie Rich, Martina McBride, Eric Clapton, George Jones, Garth Brooks, Waylon Jennings, Merle Haggard, BB King, Johnny Cash, Kenny Rodgers, Willie Nelson, Roy Orbison, Ringo Starr, Etta James, Cat Stevens, Bing Crosby, Dean Martin, Dolly Parton, JJ Cale.

His new album, Forever Young, is out on May 23.

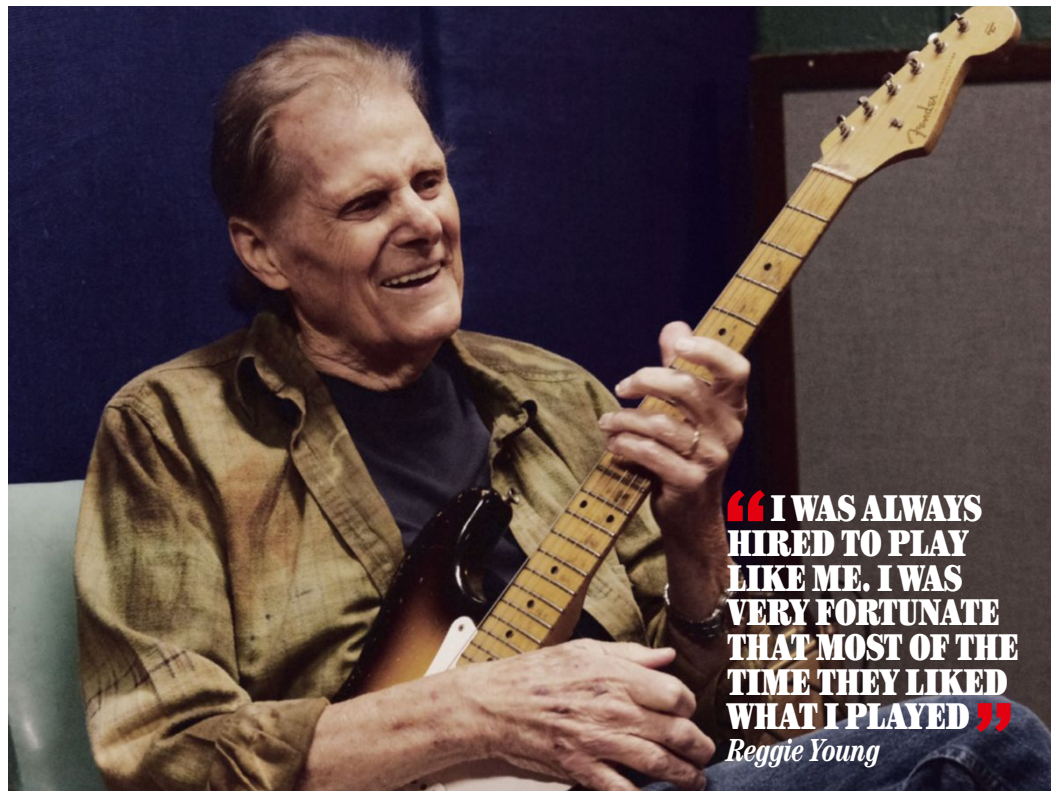
guitar. It was really something, we did 25 dates on that and it was in a classical Spanish vein, and it was pretty incredible.

Reggie: I would have to say playing on *Drift Away* by Dobie Gray was one of my favourite sessions. I recorded that in 1973 in Nashville, at Quadraphonic Studio. Another favourite was Merle Haggard's *Stay Here And Drink*, on *Back To The Bar Rooms*. It was all off the top of my head, and they just kept running the tape on my last solo.

What were your typical guitar, amp and pedal choices?

Steve: Well I started out with a modded blackface Fender Deluxe, a Les Paul Deluxe with the small pickups, and a 335. I then got into Franken-strats made for me by the guys at ValleyArts in the late '70s. Then the Boss Chorus came out that Jay Graydon turned me on to, it was THAT sound. So now I have two Deluxes in stereo. Then I was doing a session with Buzzy Feiten and saw the first Bradshaw rig and HAD to have one. I went through Boogie amps and Marshalls. I still have my old '59 Burst and a '51 Esquire and a lot of the old guitars, but I always end up going to the Music Man L-III now. I played the models with EMGs since '93. It's DiMarzio now. Amps have been Bogner for the last six or seven years. In the studio I use Bogner but also love the Kemper modelling amp for a quick hit and run. Now my tech Jon Gosnell has made me a VERY simple pedal board with small pedals I can change in and out.

Louis: For my first real session (which was *The Monkees*) I came straight from 'club work' (no money) so all I had was a mid '60s Tele and a Fender Super Reverb. But I loved that guitar and could get a great sound for blues, jazz, rock or anything. I soon added a Gibson Byrdland and a 335. And I bought a little Princeton which I still have that I used for the rest of my session career. We didn't use pedals much in those days, a wah-wah and a fuzz tone. I used a cheap MXR distortion pedal on ABC plugged straight into a direct box. Today for pedals I have a small board that works for most gigs - tuner, compressor, two gain pedals (a Tube Screamer for blues and light lead and a Rat for ZZ Top or Santana kind of stuff); a tremolo, chorus, TC delay, TC reverb.



“I WAS ALWAYS HIRED TO PLAY LIKE ME. I WAS VERY FORTUNATE THAT MOST OF THE TIME THEY LIKED WHAT I PLAYED”
Reggie Young

ANTHONY SCARLATTI

Jay: I mostly played two 1963 Gibson 335s. That run of 335s had a wider neck at the nut allowing to play open voicings easier. I should sell one of those 335s! And a 1960 355 Ted Greene owned. I used three Fender Deluxes highly modified by Paul Rivera. Sometimes I would play a 1969 Paisley Telecaster and also a 1964 Fender Strat. I have always used a volume pedal (Ernie Ball) even if not needed for the song, and I was used to having my foot on it. I used an Orange Squeezer compressor often. In the '80s I was expanding my options using a Valley Arts Tele, but I had it made with a Gibson scale. I used it a lot on the *JaR* album *Scene 29* (Randy Goodrum and me) but my main guitar since the mid '90s is my signature Bossa guitars. For lines and solos, this guitar is perfect for me. Another guitar I have been using for a Strat sound these days is a Music Man Game Changer - over 250,000 pickup combinations! I have come up with some really cool sounds with this guitar. As to amps, sooooo many including my '55 4x10 Bassman for rhythm. I used that amp on a few songs on the *Jay Graydon Airway To The Planet* album. I just re-mastered this album at 96k and the files are for sale on Bandcamp. This album really sounds great and is loaded with great singers!

Lately I have been using two of the Stevie Vai signature amps - they sound great! I also was given Steve's current signature guitar and diggin' it big time. I have so many amps and guitars and need to get Paul to go through the amps (he's currently tweaking my Rake Head).

Dominic: On electric I'm mostly a Strat guy, fortunate to own a 1961. Can't think of a better guitar. Of course the Tele and Les Paul also come in handy when needed. With pedals I'm old school. Mostly BOSS pedals (delay, compressor, chorus) that have knobs that do what they say they're going to do. Also the Line 6 delay, Ibanez Tube Screamer, Dunlop wah, Ernie Ball volume pedal etc. I love the Mesa Boogie Lonestar amps which are like the love child of a Vox AC 30 and Fender Twin.

Dennis C: Fender Blues reissue 40 watt tube tweed amp, Cry Baby wah-wah pedal, Boss Blues Driver Waza Craft BD-2W. Boss Chromatic TU-2 Tuner, Boss Delay Waza Craft DM-2W. I used my Gibson Firebird on all the sessions in Detroit and used my Gibson 345 on the sessions in LA. After I played with Larry Carlton at the Rock and Roll Hall of Fame and Les Paul at the Playhouse Theater in Cleveland, Gibson gave me a brand new 355 made to my specs. I used my 1963 Gibson Byrdland on my new live album that

was recorded in 1968 and used my Gibson 355 guitar on my album *Dennis Coffey on Strut* recorded in 2011. What I would use now would depend on the session.

Carl: Whenever possible I have two or three trunks of guitars delivered so I'm covered if the music changes from the original call. I've had country sessions turn into rock sessions more than once, or a rock tune go all acoustic at the producer's request. But if I can only bring one or two instruments I'll stick with the basics: A Strat and some kind of Gibson, like a Les Paul, ES-335 or an SG. I usually have at least four amps delivered, some vintage and some modern. For film dates I still use a 16-space effects rack to get the ethereal sounds often used in underscoring.

Chris: I still use the Fender Deluxe Reverb amp I bought new in 1970. It's never let me down - and for live dates too. Just recently I acquired a Blackstar amp which I find is very good. I had a 1964 Gretsch Country Club when I started doing sessions but I swapped it for a Telecaster. Then I got a Strat and ended up with a Gibson Les Paul. I use the Gibson setup usually, but I always have a Strat handy because there's no substitute for the sound of a Strat and sometimes it's the perfect guitar for certain jobs. I use a Gretsch 6120 now and have

» modified it with P90 pickups, so it's really a Gibson that just looks like a Gretsch. I never used pedals much. But for recent work I've needed them. So for the War Of The Worlds' arena tours I got a Line 6 XTLive which is an amp and effects modeller. And currently, with the Bryan Ferry band, I've upgraded to a Kemper setup which does the same thing but is a bit more sophisticated. Everyone on stage hears everything via in-ear monitors - there are no 'old-fashioned' amps on the stage. That seems to be the wave of the future. The front of house guy has more control over the sound and doesn't have to compete with over-loud guitarists. Get used to it, guys!

Dennis B: It would vary on the type of music and so many different variables that the date would require. Amps - Howard Dumble Overdrive Special, you can't get any better than that. Pedals, the usual run of chorus and delay, nothing incredible that was unique. Guitar would depend on what kind of music it was. My workhorse guitar is a Valley Arts Strat, and for jazz, it's a Gibson 347. That's really about it. All the other things and odd instruments would be 12-string or bass guitar or whatever. For electric, that's pretty much it.

Reggie: I have used the same amp, pedals and guitars for years. My favourite guitars are a '69 Telecaster, and a '57 Stratocaster. I use a 65 Blackface Fender Deluxe amp. Lately I have also used a Phil Bradbury amp, and there is even a Reggie Young model coming out. I have always used an Ernie Ball volume pedal, a Boss Digital Delay, Boss GE7 equalizer, Voodoo Lab tremolo, Voodoo Lab Sparkle Drive, TC electronic chorus plus, and a Mark Kendrick overdrive pedal.

What shapes your choice of a single-coils or humbuckers?

Steve: My L-III with DiMarzio split coil pickups has both options in terms of being able to switch fast.

Louis: I use humbuckers most of the time because I play Gibson most of the time. The Tele and Strat work for certain things but I go to them because it's an overall different feel and sound and the single-coil is a big part of it.

Jay: In my session days, for rhythm on the 335 I would use both pickups. For solos with distortion,

the rear pickup, and for ballads, the front pickup. If using a Strat, I always use the middle and rear pickup. On the Game Changer the combinations are endless!

Dominic: No preference; whatever sounds good for the track.

Carl: I grab a single-coil guitar for rhythm parts. Power chords and distorted bass line doubles are best with the back position humbucker, and solos can be either. Having said that, I believe the different power tubes in amplifiers contribute a lot to the way the harmonics stack up in your sonic palette, so I'm very conscience of that while layering multiple textures on a track.

Chris: Single-coils (P90s) work great in the studio. A very warm sound. But If you're overdubbing to some already-dense music with lots of instrumentation, humbuckers will cut through more. In a big stage situation, single-coils may be noisy from all the lights, so I sometimes have to change to a guitar with humbuckers if there's a problem.

Dennis B: A humbucker would be more jazz-orientated, and a single-coil would be more rock and roll or contemporary.

Reggie: Mostly I would use a humbucker to get sustain and overdriver. I like the single-coil

because it is cleaner. My favourite is the neck pickup of the Telecaster. Mine's a Bill Lawrence pickup. It has a very warm sound. That's what I used on my CD Forever Young, except for the track Exit 209. On that track I used my '57 Strat.

What's the most common session scenario? Chord chart? Lead sheet? Audio demo?

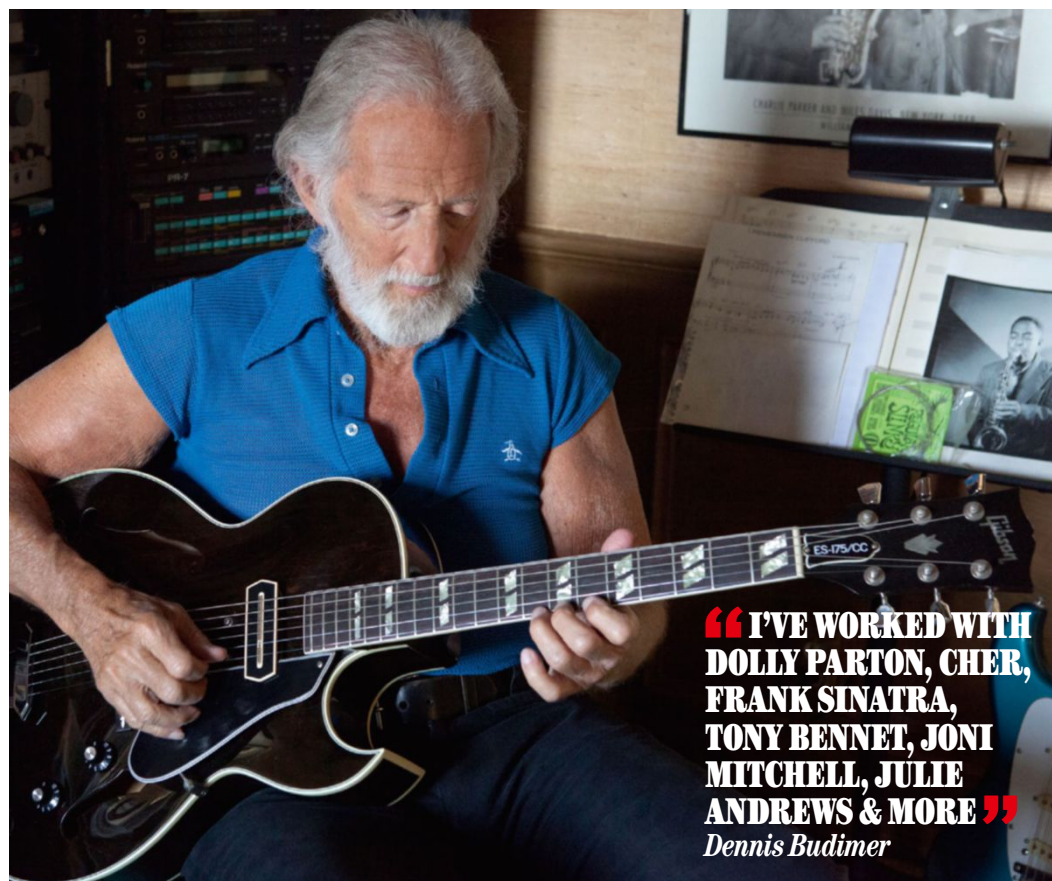
Steve: MOST of what I did was chord charts with some notation and rhythm figures written in. I got hired mostly to come up with my parts on the spot and also solos. In the olden days.. haha.. we never had a clue what we were gonna do. Rarely did we hear anything before the date. I am a quick study with a good ear and that helped a lot. One has to come up with parts on the spot and if they don't like that, come up with another one. When people started getting home studios the demos got more produced and some artists got 'demo-itis' meaning they loved the demo and wanted US to re create that. It could be tedious. Now with everyone on ProTools you can USE the demo and replace what you don't like. Most people share files and the days of playing with a full rhythm section are few and far between. That does

not exist any more, sadly.

Louis: We pretty much always worked from chord charts (sometimes we had to write our own). Most of the time we had professionally written charts that included the chords, bass line, any rhythm accents and all the road map info - repeats, codas etc.

Jay: All of the above including charts in which the guitar parts were written out in full. A session guitarist must be able to read, as you never know what to expect until you get on the session.

Dominic: There are two types of session player; those who play and read what you want them to play and those who come up with something that the producer or artist leaves a void for. I fall more in the latter category. I can handle a chord chart while dots scare me. Sometimes I write my own chart upon hearing the tune. I'm often offered a demo via MP3 before turning up to a studio but I usually prefer to arrive fresh and use my instinct. Trouble with working parts on your own is they might not work for the project which could throw you when you get there, so best to 'invent' your parts with the artist or producer where you can better gauge what does and doesn't work.



“I’VE WORKED WITH DOLLY PARTON, CHER, FRANK SINATRA, TONY BENNET, JONI MITCHELL, JULIE ANDREWS & MORE”
Dennis Budimer

PERSVINGUM

Dennis C: My favourite session scenario is recording the entire rhythm section together to get that old school live sound. I write the charts out and usually write some of the songs too.

Carl: On a record date you're more likely to work from a chord chart with a few lines written in. On a TV or film session your actual part is written out, so sight reading is essential. You're following a conductor, observing dynamic markings and often listening closely to the instruments you're doubling. Remember, low brass and other wind instruments speak much later than an electric guitar!

Chris: It was usually a chart with a few riffs written out and chord symbols for the rest. When I worked briefly in Nashville, those musicians are amazing with their Nashville system. They'll listen through to a demo sometimes only once while scribbling Roman numerals on a scrap of paper. Then they'll say, "Okay, what key?" You have to be a quick study to work like that!

Dennis B: All of the above. There's no common thing. Often a chord chart, sometimes written out, sometimes you have nothing.

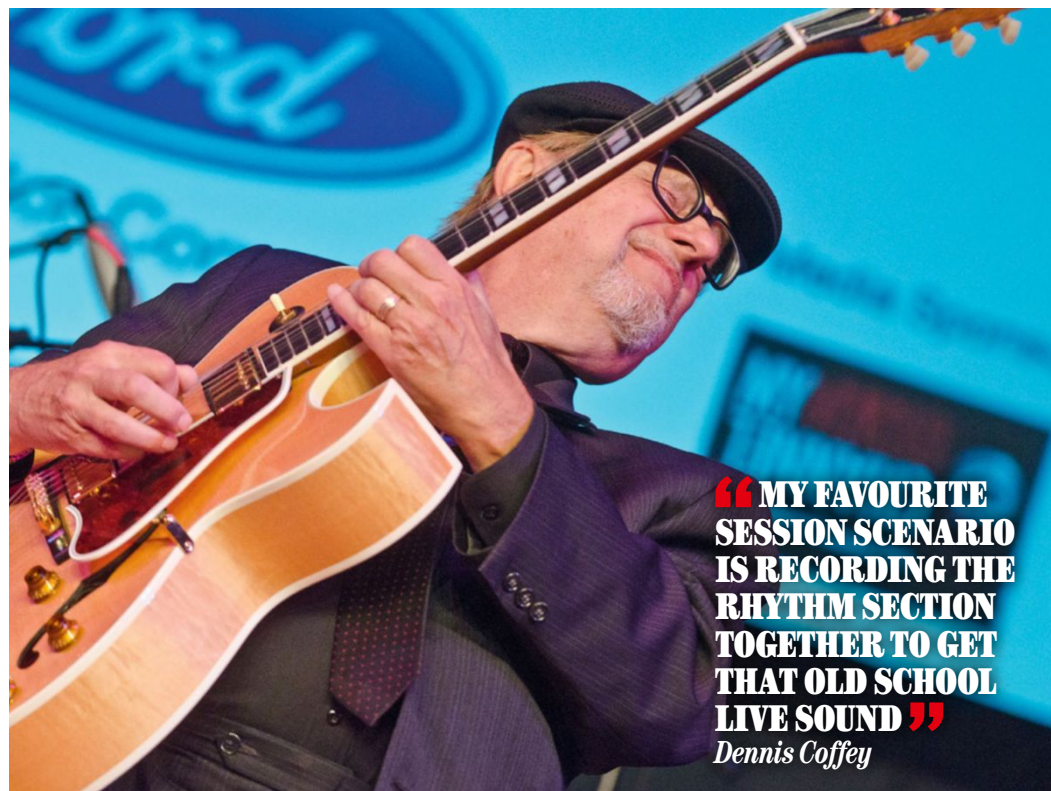
Reggie: I have worked from head arrangements and then coming up with number charts. Sometimes there would be a demo, but we would arrange it on the spot.

Although many sessions involve playing on a singer's song, is the singer usually there?

Steve: Most of the time the singer was there. And if it was a GREAT singer it was awesome. Many were NOT and some had no studio experience and would do dumb shit like put the headphones around the vocal mic sending a 10K tone at 150 dB into your head. It's how I started getting tinnitus. It sucks.

Louis: Most of our sessions were for singers but a lot of times the singer wasn't there. For Motown we always cut tracks without the singer there. Boz Scaggs, Lionel Richie and Karen Carpenter were always there with great guide vocals.

Jay: The singer is there at least half the time. That surely helps if working from a chord chart as to figure out parts to play that do not step on the vocal. Important to note that during the first run down, if using chord charts, every musician is listening to all musicians, while



“MY FAVOURITE SESSION SCENARIO IS RECORDING THE RHYTHM SECTION TOGETHER TO GET THAT OLD SCHOOL LIVE SOUND”
Dennis Coffey

hunting for parts to play. After two or three rundowns you'd better have found a part that works!

Dominic: It's always best when the singer is there. I gauge my success by the way he or she reacts. If I get smiles from the singer and the producer I know I've come up with the right parts.

Dennis C: The singers were usually not present at most of the sessions unless they were producing the session, like Marvin Gaye or Stevie Wonder.

Carl: Yes! In the sessions I do the singer is always there. We love to play along with a scratch vocal so we know how to phrase between the lines. Back in the '90s I played on a Bee Gees album and no Bee Gees were there, but that's pretty rare.

Chris: Usually yes. If I'm to work out a good guitar part I need to know the spots where the singer's singing and where I can put licks in that won't conflict with him or her. I prefer to have at least a vocalist and producer to work with. Sometimes I get an MP3 emailed to me to add my part at home on Pro Tools, so that is a current trend but I prefer to have instant feedback on my ideas.

Dennis B: The singer has been there many, many times. Barbra Streisand, I've done many dates with her. I've also worked with Dolly Parton, Cher, Frank Sinatra, Tony Bennett, Joni Mitchell, Robert

Palmer, Linda Ronstadt, Julie Andrews, Placido Domingo, etc.

Reggie: Yes, most of the time the singer was there on sessions. BJ Thomas, Dusty Springfield, Elvis, Waylon Jennings, the singers were almost always there. We would hear the demo if there was one and then work up an arrangement with the artist and the producer.

Describe the typical relationship between producer and guitarist.

Steve: Friend and foe! The best producers for me were the musician-producers cause they speak the musician's language. Once in awhile you get a guy saying "I want it to sound more orange" or some shit like that. Haha!

Louis: I found it easy going with producers. They trusted me and liked what I played most of the time, which makes life easy. I've often joked that until you've played on a hit record the producers question everything you do, after you've played on a hit they love everything you do. No disrespect intended.

Jay: It's best when the producer is also the arranger, as that person will be very musical. If that person wants to change something, mentioning something like, "The groove is like the song (whatever); or play the part like David T Walker (or anyone) would play it." If the producer is not musical, they may

say make it sound more "green" or something that does not describe anything. I would play different ideas until they like the part.

Dominic: It's crucial because my 'client' is usually the producer or the one that called me. They're putting themselves on the line with the artist and label by calling me (£££) so I have to come up with the goods for them while satisfying the artist.

Dennis C: The guitarist and arranger are both there to help the producer achieve their creative vision on each session. The artist usually interacts with the producer before the session to provide their creative input as well. Wilson Pickett was always present at his sessions. If I am overdubbing guitar parts like I did on Booker T's album with the Roots Band, the president of the record label flew into Detroit and I tried to support and complement what was being played on the tracks.

Carl: The producers I work for have the ultimate trust in me. They know that if they ask for "that ZZ Top sound," I can give it to them. They're dealing with a guitar player whose fan-boy insanity borders on being a closet musicologist! Okay: Billy Gibbons plays a Les Paul through a Fender tweed amp on the referenced track. Pull out the tools and go! The art of dealing with a producer is all about being the

» expert in the room on your instrument. I put away my solo artist hat and call myself the ‘Well-Listened Craftsman.’

Chris: If you play something that the producer likes he or she will usually let you know. And vice versa. Which is why it’s preferable to work with someone who can give you that feedback on your ideas.

Dennis B: If a producer was a nice guy, it would be fantastic, and many times he would include the players on the date and get their opinion, their contribution. However, sometimes they would be a little irritating to be around and all that. They’d be a little definite in what they wanted. It just varies. Usually, it was pretty good.

Reggie: Most of the time the producer didn’t tell me what to play, but I don’t know if that is typical. I was always hired to play like me. I was very fortunate that most of the time they liked what I played.

GT: If keyboards are on a track, what approaches would you choose when playing?

Steve: The key is to listen to what everyone else is doing and find a part that complements it. When I used to sit next to Jay Graydon, Dean Parks, Ray Parker Jr and Lee Ritenour we always got it together really fast and easy. Mike Landau is one of my fave guys to play with cause we have been doing that since we were like 12 years old. But I play keys too so I am sensitive to what it takes to make it all work.

Louis: We always had keyboards of some sort on the session. Depending on the song we’d find something that didn’t conflict with the keyboard part. Maybe a rhythm part that fit or maybe whole-note chords or back beats. You just had to figure out what works and who was playing fills and where.

Jay: The key is to find a part that works but that is not in the way. You are hired to be creative. It is not “Dig what I can play”, but instead just a part that works with the complete package. All of that needs to happen quickly. For example, I have played parts that when solo’d on the console, it may sound strange on its own but when listening to the full track it works.

Dennis C: Good question! Try to avoid playing the same part because it’ll only make it smaller. If the keyboard part is very dense (like a

pad with wide chords) then I see it as a luxury to come up with single lines that work inside their parts.

Carl: I try to find a part in the upper midrange so I’m not competing for the same sonic space. Remember, everyone is competing for the midrange except the sibilance of the vocal, the cymbals and a few high synthesiser tones. It’s a crowded frequency range.

Dennis B: Stay out of each other’s way. If the keyboard was going to be more chordal, maybe the guitar would be more fill-orientated. When you’re at this level, it’s automatic, you just work together.

Reggie: In the Memphis Boys, Bobby Wood and I played a lot together (he was the keyboard player for the Memphis Boys.) We played lines and parts together.

What three skills do you think are the most important for a session guitarist to have?

Steve: An ability to assess what’s needed from the guitar, and with your good taste come up with something that fits. Producers and arrangers don’t know what kind of licks and sounds we can come up with, so when we give them something they never dreamed of they are happy campers. Of course precision, in tune, perfect timing - gotta be a ‘pocket’ player. You need to be versatile as far as the different

styles of music and you might have to play acoustic rhythm or fingerstyle rather than electric lead.

Jay: Being able to read music. Play in-tune and have great time. And a great feel! Listen to the drummer and lock into his groove! If the drummer plays on the back side of the beat, go with him not pushing the time. If the drummer slightly rushes, even though that may be a drag, you are hired to do a good job so simply go with the drummer’s time and do your best to lock in.

Dominic: No ego, good ears and a good imagination, in that order. The most successful sessions are simply when you play the right thing for the track which could end up being something incredibly simple yet effective. Hopefully coming up with a part the track couldn’t live without while not drawing attention to itself. Always remember the song is king.

Dennis C: The session guitarist should have dependability, the ability to read charts and creative mastery on the guitar. Playing on sessions is a profession so act accordingly because the clock is ticking and money is being spent. At Motown we read an arrangement, created a feel, riffs and solos and completed one song an hour with no mistakes. We also made many hit records. We usually had eleven guys in the rhythm section and if

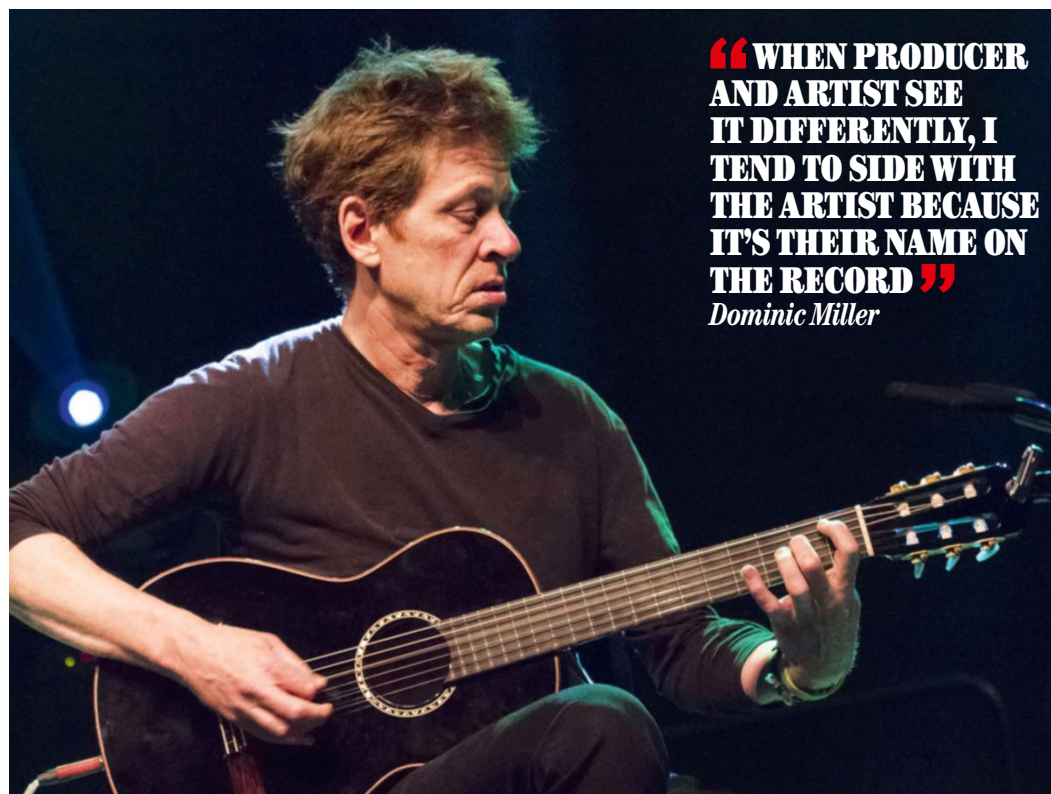
you made one mistake they stopped the tape and started over. That is what a great session guitarist should aspire to do.

Carl: The number one skill is a knowledge of styles. Think of each style you know as a wedge of the pie. If you are a rockabilly guitarist you get just one little wedge. But if you can play jazz, country, bluegrass, blues, fusion, rock, metal and various acoustic styles, you get the whole pie. I would say the other two attributes would be solid time and great ears.

Chris: To be easy going. Not too opinionated – they’re paying you to be punctual, polite and to be creative. Find out what they want from you before you go off into something of your own that they don’t want. The thing to remember is the SONG is the most important thing, not you or what you practised last night. Things got easier for me when people knew my style of playing. They booked me because they wanted that sound.

Dennis B: Good reading ability, quick-witted, and a thick skin, because sometimes things can get a little bit tough, if you have a tough producer. If you have a tough producer or think it won’t work, you have to dig down and don’t let them get to you.

Reggie: I think the most important skill for a session guitar player is to



“WHEN PRODUCER AND ARTIST SEE IT DIFFERENTLY, I TEND TO SIDE WITH THE ARTIST BECAUSE IT’S THEIR NAME ON THE RECORD”
Dominic Miller

WENK/ALAMY

be part of the band, to work together with the band. I also believe that less is more.

Any tips on being creative while the studio clock is ticking?

Steve: Think on your feet and be ready for change at ANY time. That's changing keys on the spot, which means re-writing a chart and sometimes changing your part several times till the artist and producer are happy.

Louis: Never be late for a session if possible. Be all set up, in tune and ready to go. As soon as you get the chart check where the repeats, DSes, codas etc, put on your arranger's cap and figure out what you might play. If they give you a listen to a demo, I used to mark on my chart any spaces between vocal lines that might need fills.

Jay: Just listen to the rest of the band, listen to the melody, lock into the drummer's feel asap and if the part is not written out, find a part that works. If a guitarist can't do that, it will be obvious and bad news travels fast - meaning you may not get called by that producer or arranger again. However, good news also travels fast if you are an excellent player.

Dominic: Have a cup of tea, a break, then come back and deliver, hopefully blowing everyone's minds. Go into ninja mode. But you'll never do this if you rush.

Dennis C: Do not drink alcohol or use drugs and get plenty of rest. We used to drink coffee on sessions to be on top of our game. Practise guitar and sight reading as much as you can and learn songs from records. I still play every Tuesday night at Northern Lights Lounge in Detroit and practise two hours a day. Almost all of the Funk Brothers had club gigs at night and played on sessions during the day. Be the best guitarist you can be.

Carl: Referencing other tracks or guitarists can help. I sometimes find myself asking, "What would David Gilmour do here?"

Chris: If you're not getting anywhere with the guitar you're using, switch to another or pick up the slide. That's my hot tip!

Dennis B: Be sharp and quick with a good, quick mind.

Reggie: I play off the top of my head, things just happen. It is hard to say how to be creative.



“IF THE DRUMMER SLIGHTLY RUSHES, EVEN IF THAT MAY BE A DRAG, YOU ARE HIRED TO DO A GOOD JOB SO DO YOUR BEST TO LOCK IN.”

Jay Graydon

KERSTIN LOFSSON

To get the most work, how imperative are music reading and a broad stylistic knowledge?

Steve: I would say the ability to read a chord chart or road map and know the symbols and rhythm notation, and what they all mean.

Reading helps, but if not you better be great and come up with a better part than is on the paper. Fast!

Louis: Being a good reader is important. They rarely write out guitar solos and fills (lucky for me) on a record date. I think for a working musician that also does live gigs or shows or even film and TV you are more likely to come across charts that require good sight reading (don't call me!).

Jay: Soooooooooooooo important!

Dominic: It definitely helps to read the 'language' though, so maybe sort that out as much as you can. With styles I think it's vital to have a grasp on as many as possible. Being a session player is a bit like being a character actor. If an artist or producer has an impromptu idea for a style, they want it now! Doesn't need to be perfect but you need to get the joke.

Dennis C: You have to sight read and learn how to play in all styles but you need your own style too.

Carl: In the Los Angeles studio scene, sight reading is essential due to the huge amount of film scoring and TV work that goes down here. I

taught myself to read (by daily duet reading with another guitarist for six months - try it!) when I noticed I was losing work because of my reading deficiencies.

Chris: If you can read well and can be comfortable in different styles, that's an advantage but not a deal-breaker. If you have a fast ear you can work easily without charts. So work on developing your ear - learn to recognise relationship between notes and chord sequences by ear. That skill can be improved with work. Sing a note or short phrase to yourself. Then pick up your guitar and go for that same note or phrase. Close? Then you're getting somewhere!

Dennis B: Those are two the most basic things to get the most work.

Reggie: I read a little music, but not enough to hurt my playing (said by Chet Atkins). I cannot read music much at all. I wish I had learned, but I didn't. It is good to know different styles, the more you know the better.

What session guitarists do you rank as being among the best in the business?

Steve: Every pro guitar player I have ever sat next to was world class. It was humbling and I learned a LOT from the greats I had the honour of working with and am still great friends with most of them.

Louis: One of the first that I had the pleasure of sitting beside and is still killing it in LA, is Dean Parks. Myself and Dean along with other players I'll mention were the new generation of players that came onto the scene in the late '60s early '70s. Most of the established session players when I got in were great players but were mostly from jazz background. And I can tell you they didn't like the rock and roll. The new generation of players could play jazz too but they also listened to the music of the day and had all the different styles and sounds covered. Someone like Lee Ritenour, great jazz-fusion player but on a pop record date was fantastic. Steve Lukather, Larry Carlton, Michael Thompson, Jay Graydon... one of the greats that influenced me a lot by the amount of important licks and fills he added on so many hit records was Steve Cropper; another was Curtis Mayfield. The list goes on and on.

Jay: Here's a list starting from the 1950s on as to LA studio guitarists. I will surely forget some people so I apologise if I forgot to add names: Howard Roberts, Glen Campbell, Tommy Tedesco, Dennis Budimir, Louie Shelton, Larry Carlton, Dean Parks, David T Walker, Ray Parker Jr, Lee Ritenour, Michael Landau, Steve Lukather, Jeff Baxter, Tim May, Thom Rhotella, Dan Sawyer,

» Steve Cropper, Dan Ferguson, Jon Kurnik, Mitch Holder, Paul Jackson Jr, Tim Pierce.

DM: Larry Carlton - perfect playing. David Rhodes - sublime parts. Mike Landau - I hate him.

Dennis C: I only know the great session guitarists that I have worked with, fellow Funk Brothers: Eddie Willis, Joe Massina, and Robert White, because we worked together as a team. We would divide the parts up to make it easy on us and still read the arrangements and make great hit records.

Carl: Here in LA there is George Doering and Tim May that do a lot of the film work. Dean Parks still works a lot, too. Those three guys are super fun to work with due to the high level of musicianship. I just did a session with the brilliant Nashville guitarist Brent Mason. It was fun trading solos with him and watching him do all that B-bender stuff up close. There are many more and they all bring something unique to the recording.

Chris: Back in the day, Grady Martin. He's the guy playing those lovely licks on Marty Robbins' El Paso and he subbed for Paul Burlison on many of the Johnny Burnette Rock'n'Roll Trio records in the 1950s. Chet Atkins and Hank Garland are also great. And Big Jim Sullivan and Vic Flick here in the UK. Not forgetting Joe Morretti (lead guitar on Johnny Kidd's Shaking All Over). Best of all, if you can get Jeff Beck to play on your record, he's the guy'nor. But if you can't get Jeff, call me! Currently, I think the top guy in Los Angeles is Waddy Wachtel - a great session guitar player who can play any style really well.

Dennis B: Bob Bain and Tommy Tedesco. Bob and Tommy were my mentors in helping me get into the studio business. Years ago, I used to work with Louis Shelton and Larry Carlton who are great. In more recent years, I'd say Dean Parks and George Doering. These were some of the best in the business. When we used to do some country dates or even rock dates, believe it or not, Glen Campbell, when he first started, was a session guitar player and I sat next to him on many, many dates. He could read chord charts and he was real quick.

Reggie: I would have to say my friend Brent Mason is one of the best session guitarists. **U**

Top 10 Session Tips

Getting into sessions is not easy. But here are 10 important things to bear in mind if a studio or theatre show career sounds like it might be right for you.

★ Get known locally

Turn up to watch other bands, go to jam nights and open mics, befriend all the local musicians and bands and let them know what you can do – even stand in for a number or two, if you can. These days there are small studios seemingly on every corner. Look them up and pop a resume and CD in, or email them a YouTube link to something you've done. Most session careers begin through word of mouth, but if no one knows you you'll never get started.

★ Learn reading and theory

Most professional sessions today (and pretty much all 'show' gigs) require a high level of reading as speed is of the essence and the £££s are ticking away. Good theory is vital. Chord charts too, and the Nashville numbers system is also a boon to know (look it up!). But don't forget a great ear and an inventive mind, as arrangements are often changed on the fly; if you're known as the guy who can come up with an instant 'hook' you'll do well.

★ Be punctual

If the session starts at 10am, be set up and ready to go on the dot (that's not the time to arrive!), be sober, and a nice guy to be around. The great studio bands – The Funk Brothers, Muscle Shoals, The Wrecking Crew, The Section, Mitch Dalton's Session Kings, etc - happen because a bunch of players 'click' both musically and personally. A sense of humour goes a long way, too – you'll definitely need it!

★ Have top quality gear

There's no need to arrive with a truckload, but a humbucking guitar (Gibson ES-335), Strat-type, Tele-type, good steel and nylon-string acoustics are the minimum. But a banjo, 12-string, mandolin and ukulele might be handy to have in the boot – just in case. The majority of our session heroes used Fender Deluxe Reverb amps and the obvious effects – overdrive-distortion, fuzz, wah-wah, chorus, delay, compression etc; but don't forget the new breed of profilers that are proving very popular in studios – and of course strings, a capo, a slide – and a tuner!

★ Specialist or all-rounder?

This is a tricky one. If you're known as the best country guitarist for 100 miles you'll be first call on the list. But if all you can play is death metal – no matter how brilliantly - your options are limited. Some session players are all-rounders with a known speciality – you play classical guitar, too, or can double on piano, or harmonica - harmony vocals are

a great second string to any musician's bow. Once you become known on the scene you're likely to be booked as 'you' and not just 'guitar 2'.

★ Leave your ego at the door

You're hired to do a job, not to show off how great you are. The producer and/or artist are the boss, and whatever they ask you to do it's your job to come up with the goods. You can of course offer suggestions, but even then be careful – you don't want to come across as arrogant or a know-it-all.

★ Play for the song

You'll need to be aware of the stylistic traits in whatever kind of music you're called to play - distorted power chords won't cut it on a funk session, so make sure you listen to the masters of any style in order to slot in and feel 'right'

★ Timing and tuning

Perfect tuning, of course, goes without saying. But the session environment is stressful, and likely to cause nervous players to tense up and potentially rush their parts. Listen to the drummer's kick and snare, and the bass player's groove, and aim to lock in with them. Most people prefer to hear the guitar slightly 'lazy', rather than in front of the beat, which can sound twitchy and nervous. If in doubt, spend practice time with a metronome.

★ Be a good emulator

When it comes to an improvised solo a producer will often ask for something reminiscent of what an iconic guitarist might play. So make sure you can, at will, evoke the style of Gilmour, Knopfler, Clapton, Hendrix, Albert Lee, Santana, Nile Rodgers and other instantly recognisable players – this goes for licks, tones, effects et al. It doesn't have to be 100%, (don't lift copyright riffs or solos) but just enough to provide a recognisable flavour.

★ Be a generous musician

Steve Lukather has many tales of the great players that helped him out when he was starting out in the session game – studio stars like Lee Ritenour. If there's more than one guitarist on the session, don't hog all the good bits and leave them the dross. Talk about who might do what best, and share duties fairly. Be prepared to strum an acoustic if the other guy's the better soloist for this particular job – and do it brilliantly, with good grace. Don't be afraid of depping out a session that you can't do. A pro won't steal the gig, and karma is a wonderful thing.



Subscribe to GuitarTechniques

CHOOSE YOUR PACKAGE...

PRINT & DIGITAL GET THE COMPLETE PACKAGE!



**SAVE
31%**

Get the complete package with
Guitar Techniques delivered to your door,
and with instant access via your Apple
and Android device

**FROM JUST £20
EVERY 3 MONTHS**



**PLUS! GET FREE
ELIXIR STRINGS**

PRINT

Every issue delivered to
your door with a Guitar
Techniques CD packed
full of video and audio.

**FROM JUST £17
EVERY 3 MONTHS**



**PLUS! GET FREE
ELIXIR STRINGS**



DIGITAL

Instant digital
access on your
iPad, iPhone, or
Android device.
The iPad version
also includes
video with
animated tab
and audio

**FROM JUST £6.75
EVERY 3 MONTHS**



INTRODUCING OPTIWEB COATING

Crisp Tone • Natural Feel | Great Tone • Long Life™



OPTIWEB™ Coating is a new, innovative lightweight coating that sounds indistinguishable from uncoated strings, but with the long lasting tone life of **Elixir Strings**. With a crisp tone achieved show after show, session after session, a natural feel and grip for ultimate playability, and longer tone life for less frequent string changes, **OPTIWEB™** offers uncoated string players the best of both worlds.

SUBSCRIBE TODAY

www.myfavouritemagazines.co.uk/GTQP2M

or call 0344 848 2852

HURRY
OFFERS END
05/07/2017

TERMS & CONDITIONS Only UK subscribers are eligible for free gift. Gift subject to availability and only available with Print and Print + Digital editions. In the unlikely event your selected gift is unavailable we reserve the right to send an alternative gift of similar value. Please allow up to 60 days for delivery of your gift. Prices and savings quoted are compared to buying full-priced UK print and digital issues. You will receive 13 issues in a year. You can write to us or call us to cancel your subscription within 14 days of purchase. Your subscription is for the minimum term specified and will expire at the end of the current term. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. Prices correct at time of print and subject to change. For full terms and conditions please visit <http://bit.ly/magtandc>. Offer ends 05/07/2017

Electric fingerstyle blues



In this very musical lesson **Jacob Quistgaard** explores a variety of electric blues fingerstyle techniques and discovers countless benefits along the way. It's time to flex those digits!



ABILITY RATING

Moderate/Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 15-35

Will improve your... ✓ Picking hand technique

✓ Muting control ✓ Blues vocabulary

The following pages are dedicated to exploring the advantages of fingerstyle technique as applied by a selection of the finest electric fingerstyle players, all grounded in blues. We will explore various examples of these players' personal vocabulary and stylistic approach, in order for you to gain more insight into their worlds and thus hopefully take a load of inspiring ideas, techniques and licks with you on the way.

We will see how chord playing can be highly controlled when fingerpicked, how riffs can go from 'pretty cool' to 'extraordinary' - and we will see how using fingerpicking as a lead playing technique can give your soloing a whole new dynamic dimension and range of possibilities you probably hadn't spotted before. With possession of good fingerpicking technique, phrasing across strings and even complex string skipping patterns become much easier to execute. Sweeping is a whole new thing, often performed by the thumb. Cool sounding double-stops and chords are suddenly increasingly welcome elements in your soloing and much easier to control, in terms of keeping unwanted strings and noise from sounding.

Regarding the notation of the musical examples, I have included some fingerings and picking options for you to experiment with, but do explore what works best for you. We use the standard, classical notation system with thumb as (p), first finger as (i), second as (m), third as (a) and fourth as (c).

First up, we will visit 'The Texas Cannonball', Freddie King, youngest of the 'three Kings' of electric blues guitar. Famous for singles like Have You Ever Loved A Woman? (1960) and his Top 40 hit Hideaway (1961), King had a raw and brilliantly intuitive playing style, using a plastic thumb pick and a metal first finger pick. With this set-up, he achieved quite an aggressive finger attack, but although Freddie did use picks on his fingers, he obviously still maintained many of the great benefits of having more than one 'picking device' involved. So, regardless of whether you like to attach picks to your fingers or not, there's loads of great moves to

learn from this fiery blues master.

Next, it's the instantly recognisable style of Mark Knopfler, founder of Dire Straits, whose music - in addition to selling over 120 million albums - features lots of absolutely top notch guitar playing. Knopfler is a highly accomplished fingerstyle guitarist and his smooth and dynamic soloing style, which so effortlessly incorporates melodic arpeggiations and chords embellishments, is all about fingerpicking. "The pick is the biggest amplifier there is" he says - and how

“WE WILL SEE HOW USING FINGERPICKING AS A LEAD TECHNIQUE CAN GIVE YOUR SOLOING A WHOLE NEW DYNAMIC DIMENSION AND RANGE”

right he is! The dynamic range made available by fingerpicking is vast - and can aid the development of a more personal sound too. As the young Knopfler started on his acoustic guitar, learning all the folk picking patterns, he set himself up for greatness as he transferred this skill into modern distorted bluesy rock guitar playing - using his own variant of the 'clawhammer' style.

Speaking of personal styles, we shall also explore the legend that is Jeff Beck - the guitar player's guitar player. Safe to say, Beck is one of the most technically and stylistically unique players in the world, and that's counting any of the greatest greats, past and present. Beck's unique sound is in no small part due to his fingerpicking - having thrown away his plectrum years ago, determined to "go out naked" without a pick. The way he combines his highly evolved fingerpicking technique with maverick whammy bar use and a generally hyper-creative spirit - well that is the fundament of his awesome and instantly recognisable sound.

We shall also dive into the highly evolved guitar styles of both Allman Brothers Band

mates and contributors, Warren Haynes and Derek Trucks. Haynes with his stunningly awesome blues stylings, including his ability to play great slide in standard tuning - and Derek Trucks, whom many see as quite possibly the world's foremost living slide guitarist! For slide, fingerpicking really does open up a whole new level of control, as not only can you easily skip across strings and pick any combination of notes and strings to play, but you also get much greater muting possibilities, through being able to use more of your picking hand freely to mute unwanted strings, separating single-note slide lines and 'cleaning up' chords and double-stops.

Finally, sandwiched between Haynes and Trucks, I have thrown in a touch of the legendary Wes Montgomery, who although coming from an altogether more jazz-orientated perspective, will add an extra dimension with his amazing and very recognisable thumb technique. Using his thumb pretty much exclusively, Montgomery took that technique and sound all the way and it really is worth experimenting with, as it's a great technique to have in your arsenal. Basically, a good rule of thumb (sic) is that for the smoothest possible attack on any picked note, you use your thumb - so go ahead and enjoy the beauty of Wes-style 'thumbing'.

Lastly, don't forget the musical examples have all been recorded and are there for you to refer to - and of course there are also backing tracks for every example, so you can enjoy playing through all the music yourself. Are you ready to get started? Remember, great tone lies at your fingertips - let's nail it! 



Get the Tone

Since we are dealing with various players in a variety of settings, feel free to experiment. I would stress the value of being able to play every example perfectly with a clean tone though, just to make sure no unwanted errors, noise or bad habits are hiding behind any distortion or effects! On the recording, I used a 335, a Strat and a Les Paul going through a Wampler Euphoria pedal and a modified Fender Hot Rod amp.

There can be no
greater bluesy-
rock fingerpicker
than Jeff Beck



TRACK RECORD Essential listens include *Burglar* (1974) by Freddie King; *Dire Straits* (1978) and *Brothers In Arms* (1985) by Dire Straits; and any of Jeff Beck's solo albums from the '80s onwards - *Guitar Shop* (1989) is unbelievable. Warren Haynes has also recorded two instructional videos: *Electric Blues & Slide Guitar*, and *Acoustic Slide and the Art of Electric Improvisation*. *ANYTHING* by Derek Trucks!

XXXXXXXXXXXXXXXXXXXX

CD TRACK 15

(i) finger - or thumb/second (m) finger - for the Freddie style 6th intervals. Notice the fast execution of staccato at the top of bar 3, which you may want to practise quite slowly at first. Play with as relaxed a feel as possible - give yourself time and the results will show.

[illegible]**CD TRACK 16**

second and third strings. I'd suggest (i) and (m) to execute the double-stops in the last half of bar 3. Take things slowly and carefully, learning small snippets at a time if that works best for you. And, as always, don't rush!

♩ = 120

E D A E A

BU

p i p i p i p etc p i m p i p m m m p p p p m p p p

CD TRACK 17

three notes in bar 3 can either be 'swept' (upwards) with (i), or picked with fingers (m), (i) and (p). The same goes for bar 5.

CD TRACK 18

on the second string if you feel so inclined (this is all very organic and open to interpretation). Make sure the picking attack is nice and punchy and that for the double-stops, both notes sound out at the same time.

♩ = 125 N.C. E A

Let ring — — — — —

Let ring — — — — —

Gradual increase bend amount

etc

m m i m i p i m i m i m i etc p p i

{ ELECTRIC FINGERSTYLE BLUES

EXAMPLE 5 MARK KNOPFLER

CD TRACK 19

This cool riffing technique combines picking power chords played as double-stops using (i) and (m) along with picking single notes - including barely audible ghost notes - with your thumb. This technique can really help turn a reasonable

riff into an extraordinary sounding one. Try it out with a clean sound first, then turn up the gain - and riff yourself away onto the nearest stadium stage. A headband might help with the vbe but is not mandatory!

♩ = 105 A5 D5 C5 G5 A5 G5 A5 C5 G5 A5 D5 C5 G5 A5 A5 A7 (no 3rd)

Let ring - - -

E B G D A E

7 9 7 7 5 5 0 2 0 2 5 5 7 7 9 7 7 5 5 0 2 2 2 7 9 8

1 m i p m i m p m i m i m i p etc m i a

A5 D5 C5 G5 A5 G5 A5 C5 G5 A5 D5 C5 A5

E B G D A E

7 9 7 7 5 5 0 2 0 2 5 5 7 5 7 9 10 7 7 5 2 2 0

5 m i p m i etc m i p

EXAMPLE 6 MARK KNOPFLER

CD TRACK 20

This example is in B Minor and shows how using legato and fingerpicking together, can give you a really smooth, yet highly dynamic sound. Combine either (i) and (m) or (p) and (i) for the consecutive non-legato notes. Remember, for the

smoothest possible attack on any note, using your thumb's flesh will do the trick best, as a little 'nail' on the picking fingers can add definition when you require it. For bar 3, alternating between thumb (p) and first finger (i) will work a treat.

♩ = 110 G Bm

BU

E B G D A E

9 9 9 9 X 2 5 4 7 (9) 5 7 5 7 4 4 7 4 4 6 4 4 2 2 2 4 5 2

p p i p i p p i p p p p p p p p p p p

EXAMPLE 7 MARK KNOPFLER

CD TRACK 21

Using your thumb for the sweep, you can actually continue to execute the rest of the first four bars exclusively with your thumb. Use (i), (m) and (a) for the triads (three-note chords) for a classic Knopfler sound! Again, the last two bars can

be executed solely with the use of the thumb, including sweeping the E Major arpeggio of the penultimate bar. Here's another lick that works both with a clean tone and with a surprising amount of drive.

♩ = 125 Am F G E

BU BU BD

E B G D A E

12 13 12 15 (17) 15 12 15 13 15 (17) (15) 13 12 10

1 p p p p p i p p p p p p p

CD TRACK 21

CD TRACK 22

then combine (p) and (i) for the rest to create a smooth flow. Make sure you practise this really slowly at first, to ensure that the timing is strong and you're not rushing things.

CD TRACK 23

three-note figure across three strings - and obviously for the 'knock gargle' on the vibrato bridge you will need a floating system for the effect to really work. The fragment finishes with a textbook example of Jeff's aforementioned speedy (p) and (i) combination.

{ ELECTRIC FINGERSTYLE BLUES

EXAMPLE 9 ...JEFF BECK CONTINUED

CD TRACK 23

EXAMPLE 10 JEFF BECK

CD TRACK 24

This example can actually be executed almost exclusively with the thumb. Both the introductory sweeping motion and the general dynamic intensity lends itself well to thumb use. For great contrast to the smoothness of the thumb, pick the

last two notes of bar 2 - as well as the following note - using (i) to forcefully pull the string outwards, creating a 'popping' sound. Finish at bar 4 with a strong thumb sweep and slide.

Score 1: "The Sound of Silence" (Simon & Garfunkel)

Tempo: ♩ = 50 **Key:** C5

Chord Progression: C5, D/C

Guitar Part:

- Measure 1: C5 (F#4, A4, C5, E5, G5, A5, C6)
- Measure 2: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 3: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 4: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 5: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 6: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 7: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 8: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 9: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 10: D/C (D4, E4, F#4, G4, A4, B4, C5)

Bass Part:

- Measure 1: C5 (F#4, A4, C5, E5, G5, A5, C6)
- Measure 2: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 3: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 4: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 5: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 6: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 7: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 8: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 9: D/C (D4, E4, F#4, G4, A4, B4, C5)
- Measure 10: D/C (D4, E4, F#4, G4, A4, B4, C5)

Score 2: "The Sound of Silence" (Simon & Garfunkel)

Chord Progression: Fm, Bb7, Csus4, C

Guitar Part:

- Measure 1: Fm (F4, A4, C5, E5, G5, A5, C6)
- Measure 2: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 3: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 4: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 5: Csus4 (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 6: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 7: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 8: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 9: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 10: C (C4, E4, G4, Bb4, D5, F#5, A5)

Bass Part:

- Measure 1: Fm (F4, A4, C5, E5, G5, A5, C6)
- Measure 2: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 3: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 4: Bb7 (Bb4, D5, F#5, A5, C6, E6, G6)
- Measure 5: Csus4 (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 6: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 7: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 8: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 9: C (C4, E4, G4, Bb4, D5, F#5, A5)
- Measure 10: C (C4, E4, G4, Bb4, D5, F#5, A5)

EXAMPLE 11 JEFF BECK

CD TRACK 25

Try using (i) on the second string and (p) for any notes on the third string throughout this example. For the right attack it is important to apply a fair amount of force pulling the string with (i) in the first three bars, much like in the

previous example. The fast patterns for bars 5-8 will come as a result of a healthy combination of (p) and (i) picking. Make sure you practise this one at a much slower tempo at first.

B5
 ♪ = 160 *Sva*

Add wah w/bar - - - BU w/bar - - - PB PB w/bar - - - w/bar - - -

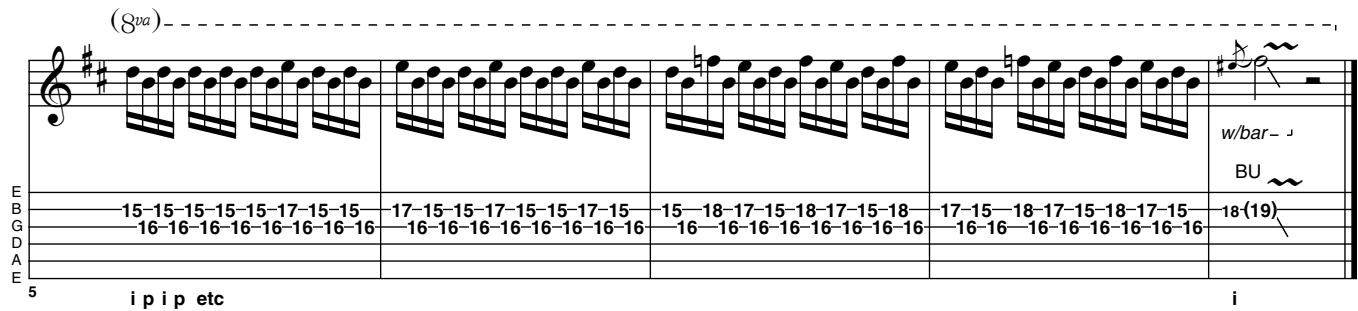
17 (19) 17 [17] 15 17 17 15 16 17 (19) 17 (19) 17 (15) 16 16 X

1 i i i i i p i i i i i p p p

EXAMPLE 11 ... JEFF BECK CONTINUED

CD TRACK 25

(8^{va}) - - - - -



5 i p i p etc i

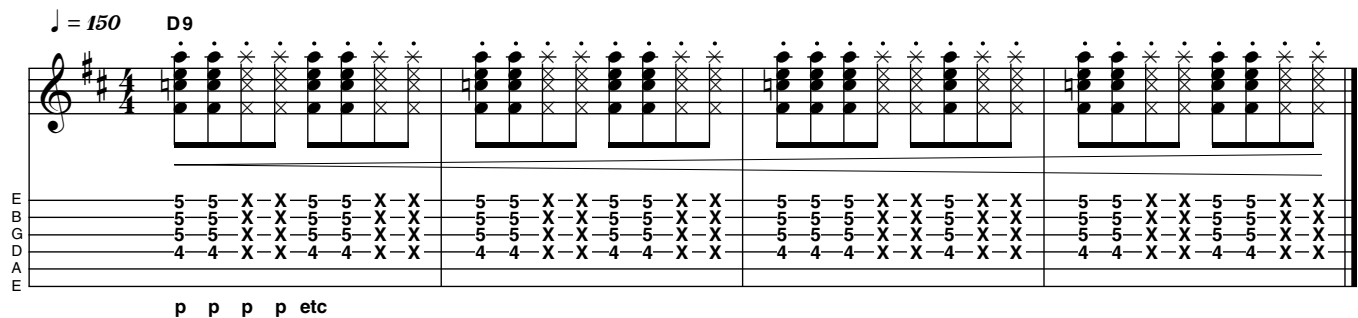
EXAMPLE 12 JEFF BECK

CD TRACK 26

This example showcases the dynamic scope you can find in your thumb. Combining dead notes and a D9 chord, we get louder and louder for each bar - using thumb exclusively. Notice how the muted or 'dead' notes are created

solely by fretting hand muting - take your time getting that staccato technique sounding nice and short. How would you apply ideas like this in your everyday playing? Think about that with all these ideas.

$\text{♩} = 150$ D9



p p p p etc

EXAMPLE 13 JEFF BECK

CD TRACK 27

Sweeping your thumb (p) across the strings for the first three notes works well for this one. For the double-stops, I'd suggest using (i) on the first string and (p) for

the lower strings. This 'claw' formation also works great when picking the classic sounding 6th intervals across first and third strings.

$\text{♩} = 50$ G7 8^{va} - - - - -



1 p p p p i p i p etc

2 p p i i etc p p i p p i p

EXAMPLE 17 WES MONTGOMERY

CD TRACK 31

This example is all about the thumb! Wes Montgomery had a-m-a-z-i-n-g thumb control and really made the most of all the dynamic range inherent in this particular body part. The trademark octaves obviously require a good deal of fretting hand muting control, as the thumb is just strumming the strings of the

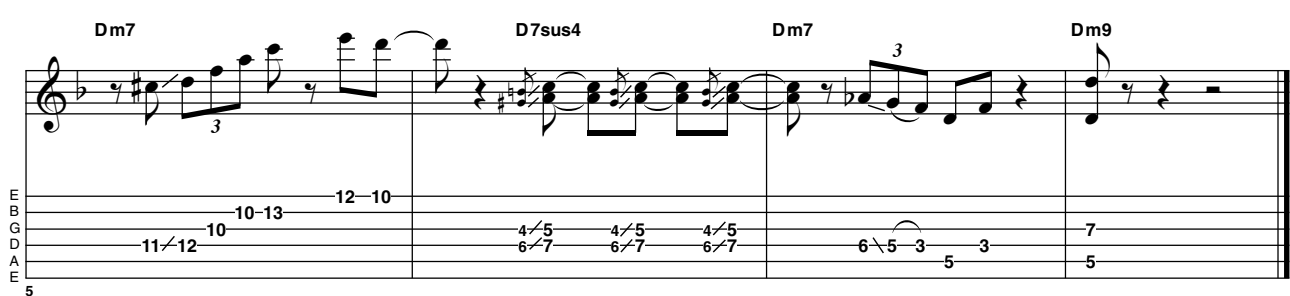
guitar - not picking the notes with individual fingers. Notice the sweep in bar 5 and also how the double-stops again aren't picked by individual fingers, but rather just 'strummed' with the thumb. Once you've learnt this, try thumb only on some of your regular licks.

Dm9
♩ = 150 Swing 8ths



1 p p p p etc

Dm7 **D7sus4** **Dm7** **Dm9**



5

EXAMPLE 18 DEREK TRUCKS

CD TRACK 32

For this - and the remaining four examples - we will be in open E tuning, using a slide. Again, the general picking rule is (p) on the lower strings and (i) and (m) on the upper strings. The octaves in bars 1-3 can either be picked combining (p) and (i), (p) and (m) or (p) and (a) - or alternatively, by using (i) and (m) or

(i) and (a) together, leaving the thumb to do the low E notes. In the style of Derek Trucks, the 'octaves' that have been adorned with an extra note, often have come about due to Derek picking the low note with (p) and then almost 'strumming' upwards with (i).

E5 **A7** **E7**
♩ = 80



1 Open E tuning m i i p i p i p

3 m i i p i p i p

{ ELECTRIC FINGERSTYLE BLUES

EXAMPLE 19 DEREK TRUCKS

Starting on the IV chord (F7), this is a blues in C, despite using the open E tuning; so watch out for unwanted strings ringing. Notice how using your fingers to pick gives you plenty of opportunities to mute using your picking hand fingers and

CD TRACK 33

palm as additional aids. For the C triad in bar 2, you could use either (p), (i) and (m) or strum with your thumb. Alternatively, rest your thumb on the sixth string and 'upwards strum' with (i).

[illegible]

EXAMPLE 20 DEREK TRUCKS

Combining single-note lines with octaves and power chords, the power chords come about naturally if we think of them as octaves, picking them with (p) and (i), allowing (i) to upwards strum and thus include the 5th as well. Watch fretting

CD TRACK 34

and picking hand muting when switching back to single-note lines (end of bar 3, continuing into bar 4). The final E power chord (E5) can be strummed with (p) to good effect. Experiment with various degrees of overdrive for these examples too.

E

$\text{♩} = 85$

With slide

Pull off to open string(s)

Open E tuning

8va

Let ring

3

EXAMPLE 21 DEREK TRUCKS

The final example is in D, starting with another single-note line that requires close attention to avoid any unwanted noise. For the developing series of two-note triplets, combine (p) and (i). On the last two beats of the penultimate bar I'd go

CD TRACK 35

for (p) on the beat and (i) on the 'off-beat'. For the final section take care with your slide finger's pitching, and look for rhythmically steady execution of the triplets. Have fun with these ideas and, hey - let your fingers do the walking!

[illegible]

Nick Johnston masterclass *Pt 2*



In this second instalment, Canada-based virtuoso Nick Johnston demonstrates some great Lydian mode and Natural Minor scale ideas over Jason Sidwell's backing track, *Biscuit In The Basket*. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: Am and Dm

Tempo: 100 bpm

CD: TRACK 36 (B/T)

Will improve your

✓ Hybrid picking

✓ Rock to blues vocabulary

✓ Semiquaver triplet rhythms

In the second part of this Nick Johnston video masterclass we are featuring another exciting rock track with plenty of modal vocabulary. As Nick explains in the video, he had a lot of fun performing over this backing track. On the first listen it sounds like an odd time groove; it's also interesting that the track contains a modulation and the use of contrasting tonalities.

The chorus uses the D Lydian mode and various chord fragments from that tonality in the backing track. We have written out a fingering for this scale to get you started. The notes of D Lydian are: D-E-F#-G#-A-B-C#. The verse section uses chords from the harmonised A Natural Minor scale (although the Em9 has an F# note in it. Again, we have

written out a fingering for the A Natural Minor scale and the notes are: A-B-C-D-E-F-G. In addition to A Natural Minor and D Lydian scales Nick uses a mixture Minor Pentatonic scales, arpeggios and chromatic notes.

As with last month's lesson, before we get going note that Nick is tuned down a semitone on all strings (E_b-A_b-D_b-G_b-B_b-E_b). This is a popular choice used by players like Jimi Hendrix and Stevie Ray Vaughan to fatten the tone and reduce the string tension. If you wish to learn the licks and play along using the tab then you will need to tune your guitar down or it will sound a semitone out with the audio.

Nick explained last month that he tries not to over-analyse what he is doing. The lines are a combination of some theory knowledge, muscle memory and selecting what ever feels is right at time. He visualises the key on the fretboard and then adds in notes to try and do something interesting on the fly.

In terms of contour, Nick makes some interesting points about building the solo. He starts off using lots of space in a lower register and the emphasis is always on making sure

everything is rhythmically interesting. In addition to A Natural Minor and D Lydian he uses a mixture of the Minor Pentatonic scale, arpeggios and chromatic notes. Due to the E_b tuning, the tab is exactly where he puts his fingers if you watch the video, but remember you will need to tune down a semitone for it to work this way when you play along.

Nick signs off with some great points about listening to as much improvised music as

“I LISTEN TO A LOT OF DIFFERENT STYLES OF MUSIC AND A LOT OF THAT RUBS OFF ON ME IN THE WEIRDEST WAYS SOMETIMES” *Nick Johnston*

possible. This listening will supercharge your progress and benefit your style in many ways.

Hopefully, there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like, then memorise it and use it in the future, especially if the semi-quaver or sextuplet feel is what's required. Once you have mastered some of the concepts in Nick's solo, why not try a solo of your own over the backing track. Check out the chord chart and our scale fingerings.

Have fun and see you next time. **11**



Biscuit In The Basket is a Canadian hockey term for putting the puck (Biscuit) in the net (Basket)

NEXT MONTH Paul Bielatowicz demonstrates the mystical art of *chord tapping*.


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Nick used his Schecter Nick Johnston Traditional guitar and dialled up a Texas blues-style overdrive with middle and neck pickups selected. A single-coil electric will work best for this month's performance; just dial up an overdriven tone with plenty of sustain and be prepared to experiment with the guitar's controls to achieve the desired settings. Nick's amp was a Friedman BE-100. Reverb and delay can be added, to taste.



TRACK RECORD Nick Johnston has released four studio albums to date: 2014's *Atomic Mind* features a solo from our very own Guthrie Govan. The latest Nick Johnston album entitled *Remarkably Human* was released in 2016. All four albums feature different aspects of Nick's guitar playing and are well worth checking out. Go to www.nickjohnstonmusic.com for more info and to purchase albums.

EXAMPLE BISCUIT IN THE BASKET CHORD CHART

CD TRACK CD-ROM

CHORUS 1
Dmaj9 D Lydian Scale Riff

♩ = 100 DRUM INTRO

5

VERSE 1
Am add9 Em9 Am add9 Em9

9

F sus2 G7 add 11 A sus2

13

Am add9 Em9 Am add9 Em9

17

F sus2 G7 add 11 A sus2 E^b9

21

CHORUS 2
Dmaj9 D Lydian Scale Riff

25

29

VERSE 2
Am add9 Em9 Am add9 Em9

33

F sus2 C/B^b B^b Bm7^b5 E9 A G/B A/C[#]

37

CHORUS 3
Dmaj9 D Lydian Scale Riff

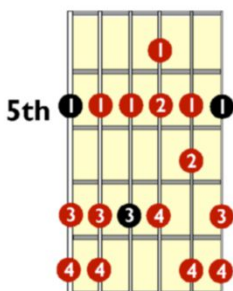
41

45

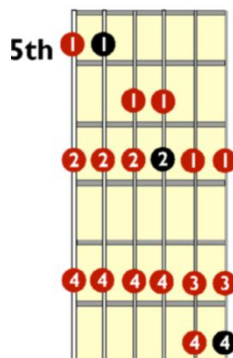
A/D D

DIAGRAMS A BLUES SCALE AND A NATURAL MINOR

A Natural Minor



D Lydian (3 note per string)



CD TRACK CD-ROM

target tones really outline the modal tonality. Nick embellishes the delivery of single notes with the use of open strings to pull off onto. The phrasing is fairly sparse and allows for the solo to build.

Tune down a semitone

ED 4

Eb L
7

A madd9

Eb 9

Fsus2

Eb L
1



EXAMPLE NICK JOHNSTON

CD TRACK CD-ROM

G7add11 **Asus2**

14

A7add9 **Em9** **A7add9** **Fret noise**

17

Em9 **Fsus2**

20

EXAMPLE NICK JOHNSTON

CD TRACK CD-ROM

[Bars 27-42] In this section the chords change to Amadd9 and Em9. As Nick explains these are from A Minor (chord I and V). The phrase in bars 28-33 is based around the arpeggio shape that Nick demonstrates in the spoken

section and we have tabbed this too. The descending phrase in bar 38 is a cracker and uses double notes that outlines the sound of the Em9 chord. The phrase in bar 39 is another classic SRV-style.

G7add11 A sus2 E $\flat$ 9

BU BU

CHORUS 2

Dmaj9 D Lydian Scale Riff



EXAMPLE NICK JOHNSTON

CD TRACK CD-ROM

[Bars 43-50] It's time to turn on the after-burners and let rip. Chorus 2 features some fast legato phrasing that combines hammer-ons, pull-offs and hybrid

picking. Studying these lines slowly is a must and getting these up to speed may take hours of practice. But it will be well worth the effort.

31

VERSE 2

A madd9

Em9

33

A madd9

Em9

35

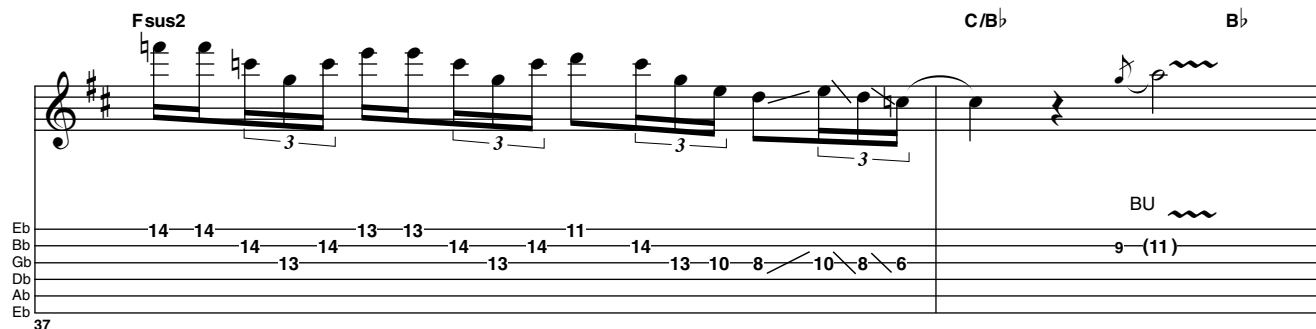
EXAMPLE VERSE 2

CD TRACK CD-ROM

[Bars 51-58] This section opens up with some ear-grabbing use of wide intervals. These are facilitated with the use of string skipping. This skipping of

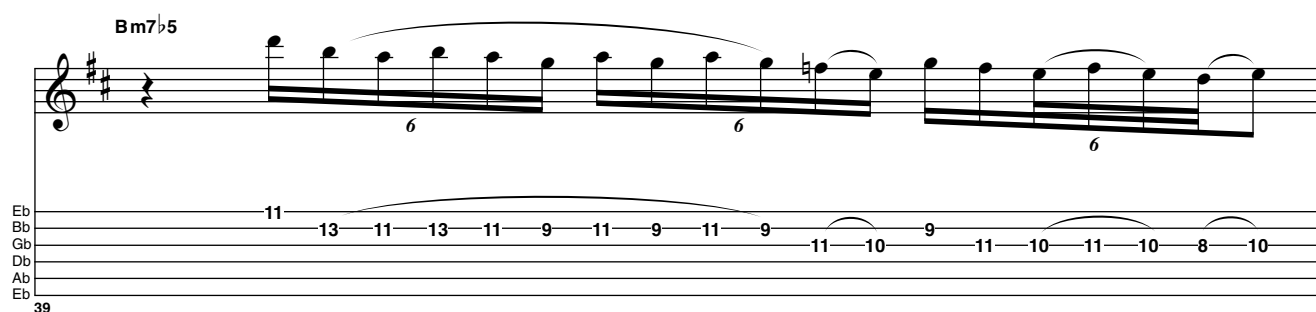
strings and the use of hybrid picking makes these ideas relatively comfortable to play, but the results are very effective.

F sus2 **C/B $\flat$** **B $\flat$**



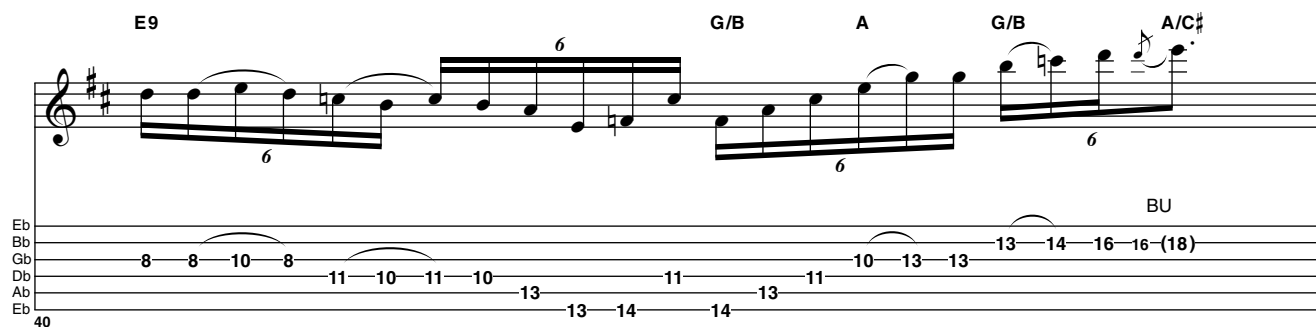
37

Bm7 $\flat$ 5



39

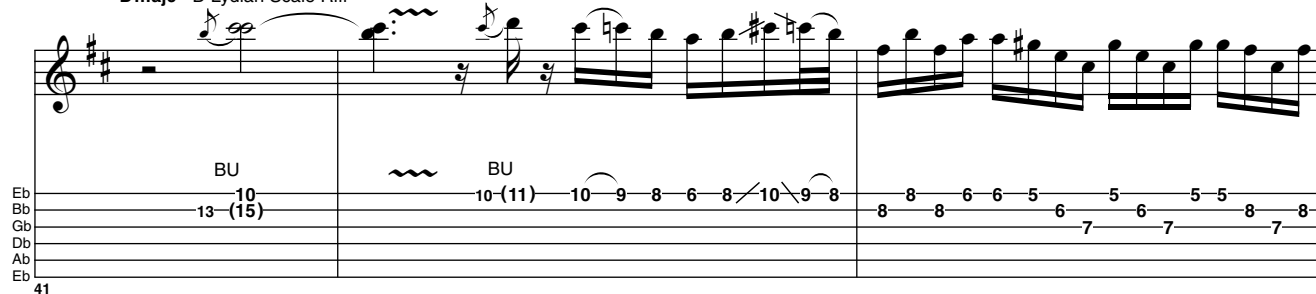
E9 **G/B** **A** **G/B** **A/C $\sharp$**



40

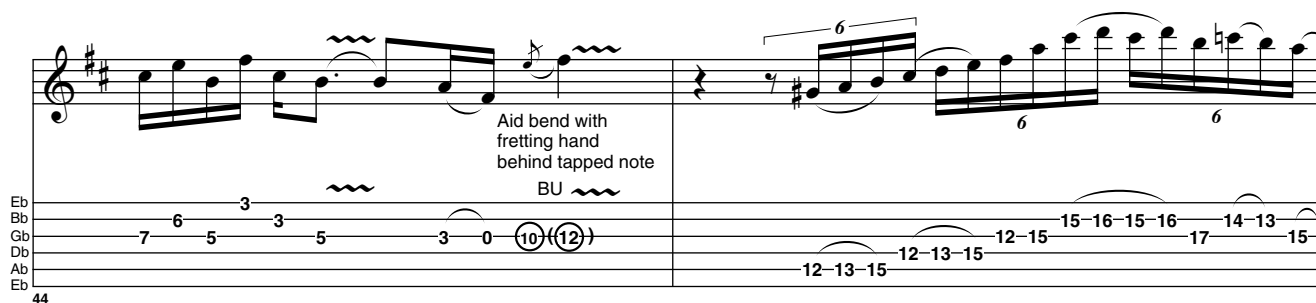
CHORUS 3

Dmaj9 D Lydian Scale Riff



41

Aid bend with fretting hand behind tapped note

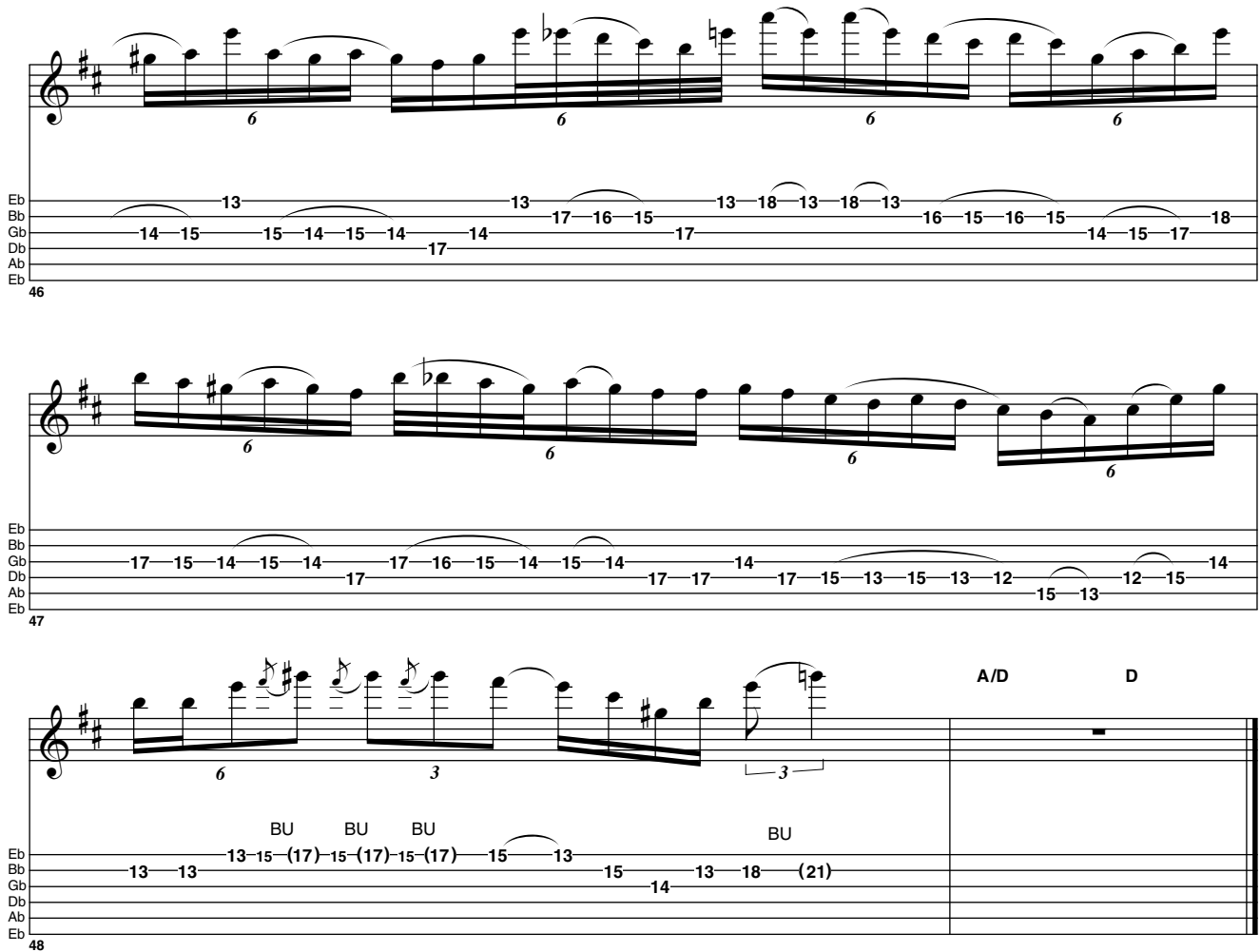


44

EXAMPLE CHORUS 3

CD TRACK CD-ROM

[Bars 58-end] Bar 62 features a tapped note on fret 10 of the third string that is bent up to fret 12. This is done by holding the tapped note down while pushing up on the string with the fretting hand.



EXAMPLE ARPEGGIO SEQUENCE

CD TRACK CD-ROM

Here's a great arpeggio passage that Nick demonstrated. Use it as a workout on its own, incorporate as is, or amend to fit in your own lick box.



Felix Mendelssohn

Wedding March



Who doesn't know this most famous piece of Western Art music? Originally written for a Shakespeare play, the Wedding March has become part of our social fabric, says **Bridget Mermikides**.

ABILITY RATING

Moderate     

Info

Key Various **Tempo** Various **CD** TRACKS 37-38

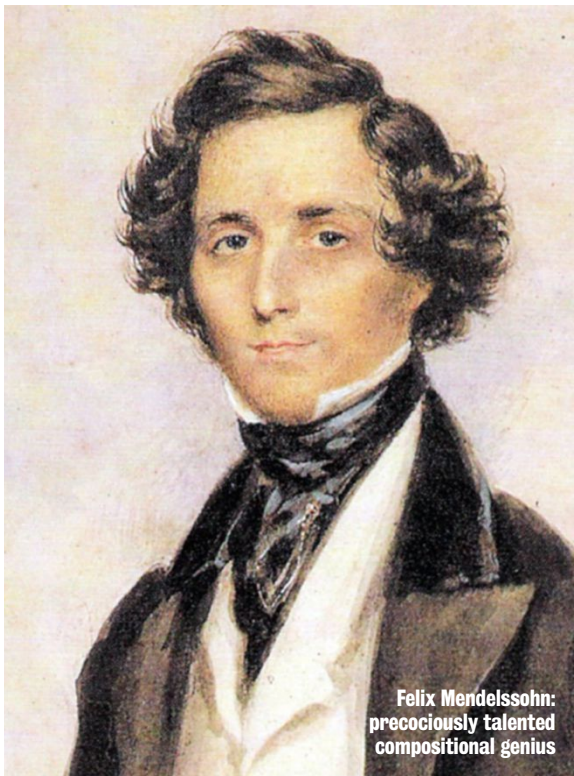
Will improve your... ✓ Triplets on repeated notes

✓ Double-stops and chords ✓ Arpeggios

For this month's classical instalment, it's my great pleasure to present you with an arrangement of a work by a newcomer to this column: the German composer Felix Mendelssohn (1809-47), one of the finest exponents of Western Art music. As is typical in the pantheon of great composers, Mendelssohn was a musical prodigy showing great aptitude for piano, organ and compositional technique well before his teens. A lifelong devotee and

champion of the music of Johann Sebastian Bach, Mozart and Beethoven, Mendelssohn's music had a highly-informed, elegant and refined control of melody, counterpoint and harmony. This is evident throughout his enormous and diverse oeuvre of symphonies, concertos, sonatas, songs, operas, oratorios and hundreds of other works, which not only paid homage and drew influence from his artistic forefathers but also contributed significantly to the development of the Romantic period of music.

Mendelssohn's most celebrated and praised works include The Hebrides, the Italian Symphony, Song Without Words, Violin Concerto in E Minor and Octet. However, it is within his music for A Midsummer Night's Dream where he left his indelible print on popular culture. In 1842, towards the end of his life cut short by various health conditions most probably exacerbated by bouts of exhaustion and anxiety, Mendelssohn composed incidental music for a production of the Shakespeare work. Within this suite (Op.61), a short piece (no.9) was extracted and used at the 1847 wedding of Dorothy Carew and Tom Daniel in Tiverton, Devon. Although this is the first known use of the now ubiquitous Wedding March at a wedding, it is the marriage of Queen Victoria's daughter The Princess Royal to Prince



Felix Mendelssohn:
precociously talented
compositional genius

Frederick William of Prussia in 1858 that cemented its enduring absorption into popular culture.

Originally composed for orchestra, it is more common – as Mendelssohn performed it himself – as a solo organ piece. This, along with the clarity and succinctness of writing, makes the translation to solo guitar entirely appropriate. I've also managed to retain the

“ IT IS WITHIN HIS MUSIC FOR A MIDSUMMER NIGHT'S DREAM WHERE HE LEFT HIS INDELIBLE PRINT ON POPULAR CULTURE ”

key of C Major making it possible to play along to most recorded and performed versions. The piece, in comparison to the other arrangements in this series, is quite approachable, but will still need some work in the development of the famous crisp triplets and big triumphant chords. As ever, the tab captions will guide you through the various technical challenges. Have fun learning this piece and I hope it (if you will excuse the pun) gets a great reception. **E**

NEXT MONTH Bridget arranges for guitar Mozart's exquisite *Marriage Of Figaro*

TECHNIQUE FOCUS

Rest stroke and free stroke

In classical guitar we have two ways of plucking the strings; rest stroke where the string is plucked by a push of the finger or thumb which then rests on the adjacent string, and free stroke where the finger plucks free of the next (thicker) string. Rest stroke gives a warmer, fuller tone and is used for single-line melodies; to help a melody stand out from an accompaniment, or to accent or emphasise a single note.



TRACK RECORD I'd recommend listening to both orchestral and solo organ arrangements of the work as you can often glean tips on dynamics for your own performance. Check out A Midsummer Night's Dream performed by the London Symphony Orchestra with André Previn (EMI Classics, 1987), as well as Organ Favourites (Decca, 1996) performed by acclaimed organist Peter Hurford OBE.

WEDDING MARCH { MENDELSSOHN

PLAYING TIPS

[Bars 1 – 15] The opening triplets are played with alternating first finger and picking hand thumb, starting with the first finger so that the thumb lands on the first beat of the bar giving it a slight accent. At bar 4 the triplets are 'strummed' across the two lowest strings with the first finger only. The first of each triplet is played with an upstroke, giving the whole beats a stronger downstroke. This continues into bar 5 across three strings.

CD TRACK 38

[Bar 6] The melody is straight forward. At bar 7 the fretting hand's second finger can remain in contact with the third string for the whole bar. On the last D note of bar 8, let go of the barre and play the D with the tip of the first finger for an easy shift to the C chord in the next bar. Watch out for the grace notes at bars 8 and 12 – the first is a hammer and the second is a slide. Triplets occur again at bar 13 with indicated picking hand fingering for tidy technique.

Musical score for guitar, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked as 112. The score is divided into three systems, each containing a guitar staff and a bass staff. The first system includes a C chord and a 3-measure triplet. The second system includes Am6, B, Esus2, Em, F6, C/G, and G7 chords. The third system includes C, Am6, B, Esus2, Em, F6, C/G, and G chords. The bass staff includes a 1-measure triplet and a 3-measure triplet. The guitar staff includes a 1-measure triplet and a 3-measure triplet. The bass staff includes a 1-measure triplet and a 3-measure triplet. The guitar staff includes a 1-measure triplet and a 3-measure triplet.

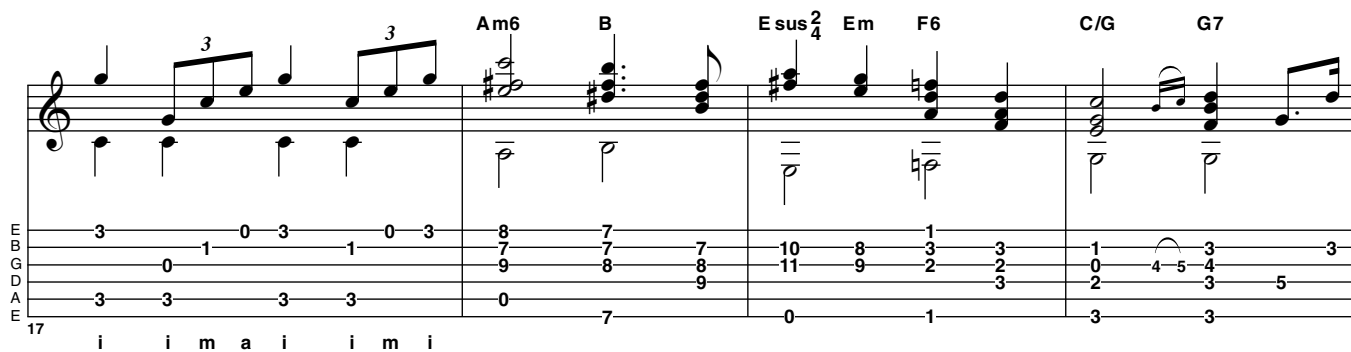
PLAYING TIPS

[Bars 16-29] Continue to follow the picking hand fingering for the triplets in bars 16 and 17. At bar 26 a new section begins with C Major chords. A quick fretting hand jump is needed to land on the C/G chord on bar 27.

CD TRACK 38

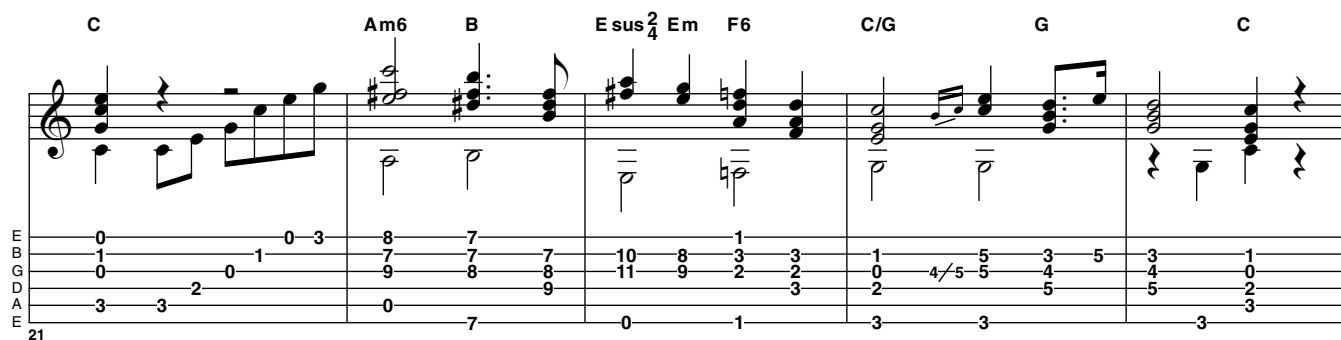
[Bars 30-41] On the 4th beat of bar 30, play the bass note C on the sixth string to prepare for the Fmaj9 chord on bar 31. At 33 the octaves lead us back to another rendition of the main melody.

Am6 B E sus²/₄ Em F6 C/G G7



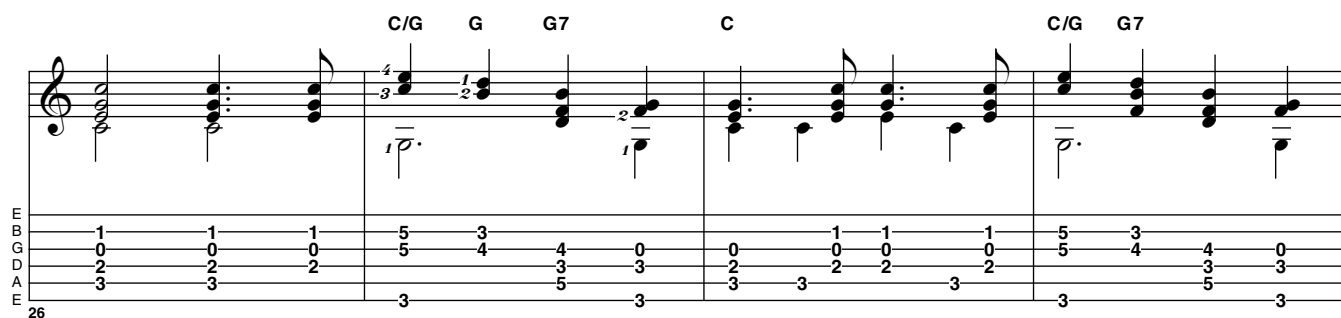
17 i i m a i i m i

C Am6 B E sus²/₄ Em F6 C/G G C



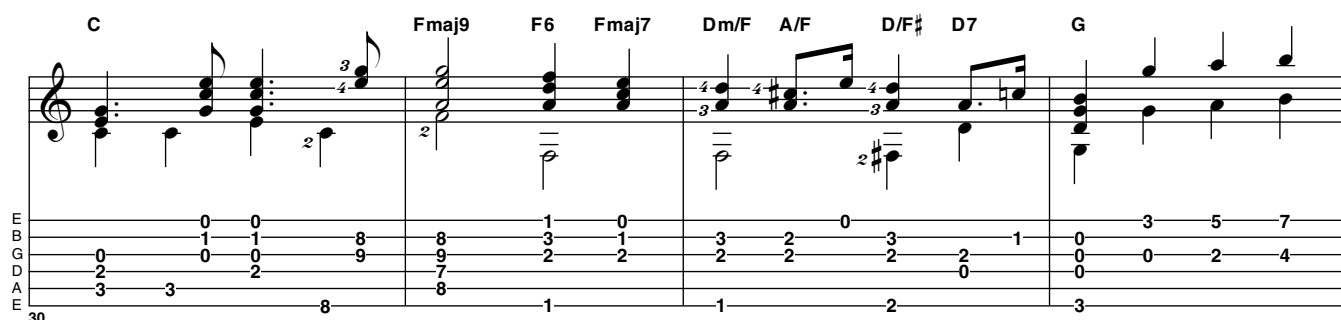
21

C/G G G7 C C/G G7



26

C Fmaj9 F6 Fmaj7 Dm/F A/F D/F# D7 G



30

WEDDING MARCH { MENDELSSOHN

PLAYING TIPS

CD TRACK 38

[Bars 42-53] Here we have a repeat of the triplet section and one last repeat of the famous theme. Practise any tricky bits slowly at first to ensure secure and

tidy technique. And of course, once your performance is fully mastered, you can hire yourself out for ceremonies at the local church or register office.

Am6 B E sus $\frac{2}{4}$ Em F6 C/G G7 C

34

Am6 B E sus $\frac{2}{4}$ Em F6 C/G G C C

38

42

Am6 B E sus $\frac{2}{4}$ Em F6 C/G G7 C

46

Am6 B E sus $\frac{2}{4}$ Em F6 C/G G C

50

"IT WAS TWENTY YEARS AGO TODAY, SGT. PEPPER TAUGHT THE BAND TO PLAY"

Celebrate 50 years of The Beatles' iconic album with this commemorative bookazine. Featuring hundreds of amazing quotes and photos, this is the story of the band, and the record, that changed the world.



Future

Ordering is easy. Go online at:

www.myfavouritemagazines.co.uk

Or get it from selected supermarkets & newsagents



LEARNING ZONE

Lessons from the world's greatest teachers and schools...

Brought to you by...



What would you have done differently in your early guitar days to be a better musician now? Four hours a day bootcamping chops? Learnt more songs? Dealt with music reading? Studied more guitarists in a bid to be less emulative? Jammed with others more? And what of now; what changes could boost your progress from today onwards?

Let me highlight an option that has proved helpful for my own students. The common denominator approach involves appraising the general guitar terrain - everything from checking out songs to the detail in big name interviews - to see what music topics crop up most often. These are the 'big picture' skills that these guitarists have and you want too. As regards the topics themselves, they can span anything from knowing the Minor Pentatonic (all five shapes in all 12 keys) to having a great alternate picking technique (4,3,2,1 notes-per-string and string jumping ability all with excellent synchronisation between hands). This should all result in improved musicianship and employability; other musicians will want to play with you as you've solid technique, theory and repertoire to inspire interaction.

This issue, there are various

references to arpeggios; an arpeggio involves the notes of a chord played one at a time. Musicians love them, countless famous melodies rely on them and audiences really like them too. Arpeggios are big common denominators in all shapes and at all speeds. Our guest video artist, Nick Johnson (p48) emphasises how important arpeggios are to his playing. Check him out, spot the arpeggios. Then nip over to Creative Rock (p82) where Shaun demonstrates numerous approaches to Mixolydian arpeggio sequencing. While the examples are quite quickly played, start at slow speeds to begin with (after memorisation, say, one note per click at 80-90bpm) and then play along to the backing track a little later. Get to the point where the arpeggio sequences are becoming second nature and part of your expanding vocabulary.

So, I've introduced the common denominator approach, highlighted one topic worthy of study and then suggested a solid practice route. See how you get on; you might just take this approach to heart in a bid to be both time savvy and improvement driven. Enjoy the issue!

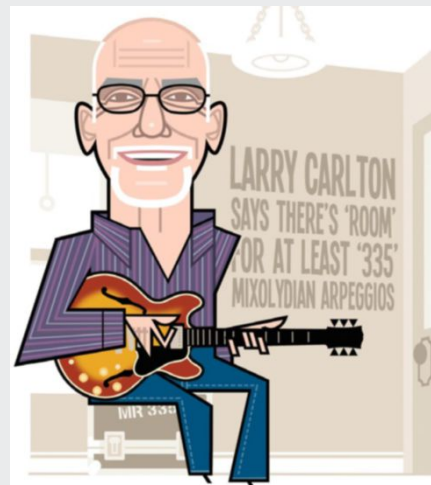
Jason



IN LESSONS GT#270



BLUES **64**
From Comfortably Numb to Another Brick In The Wall and beyond, the Pink Floyd guitarist's style is underpinned by the blues, says Les Davidson.



CREATIVE ROCK **82**
In this lesson Shaun Baxter shows how you can use diatonic arpeggios to give your lines a fusion-like sophistication when using any scale.

30-Minute Lickbag



Pat Heath of BIMM Brighton brings you another selection of luscious licks to learn at easy, intermediate and advanced levels.

Brought to you by...



EASY LICKS EXAMPLE 1 NIRVANA

CD TRACK 39

This exercise is an open string and fifth chord part often used as a low dynamic in Kurt Cobain's repertoire of compositions. Use a chorus effect for the verse and distortion on the G#5 and F#5 to create a powerful high-energy part to complement it.

$\text{♩} = 120$

N.C. F5 G5 G#5 F#5

E B G D A E

EASY LICKS EXAMPLE 2 LIFE OF AGONY

CD TRACK 40

Using downstrokes interspersed with fretting-hand muting and an aggressive picking-hand technique to make this punk metal riff sound authentic.

$\text{♩} = 160$

C5 A5 Bb5 1 G5 2 F5

E B G D A E

INTERMEDIATE LICKS EXAMPLE 3 BB KING

CD TRACK 41

This lightly swung F Major Pentatonic lick should have a short sharp staccato (dotted crotchet) feel to create typical BB groove in the lick. A light valve overdrive will help recreate an authentic tone.

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

N.C. 1 2

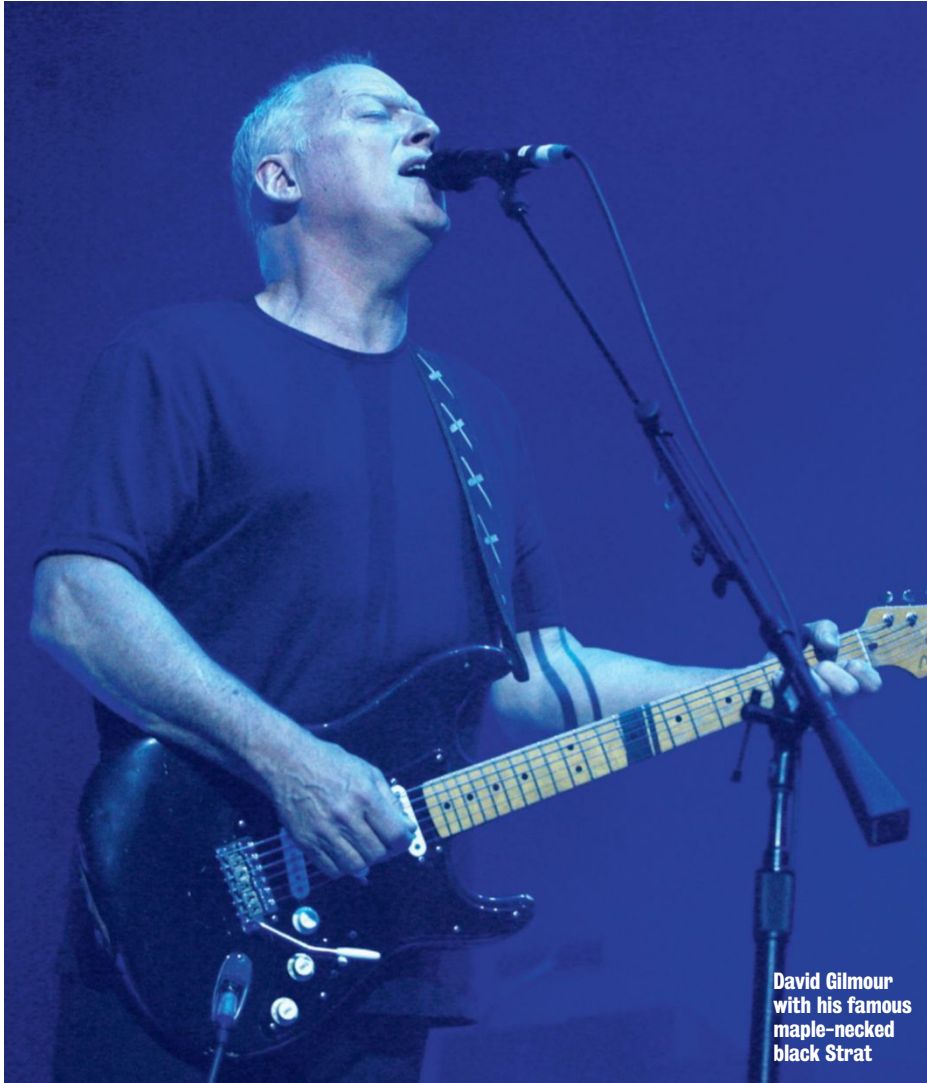
E B G D A E

CD TRACK 42**CD TRACK 43****CD TRACK 44**

David Gilmour



Pink Floyd's guitarist's style is melodic, tasteful and brims with feeling, but always underpinned by a blues sensibility, says **Les Davidson**.



David Gilmour with his famous maple-necked black Strat

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 45-48

Will improve your

- ✓ Melodic phrasing
- ✓ Bending and vibrato
- ✓ Blues-rock phrasing

This giant of rock hardly needs introducing. Since replacing Syd Barrett in Pink Floyd in 1968, Gilmour has carved his place in musical history as the self-appointed leader of Floyd who led

the band to stadium success with albums including *Dark Side Of The Moon*, *Wish You Were Here* and *The Wall*.

Born in 1946 in Cambridge, by the age of 10 David had discovered his interest in music via Bill Haley and Elvis Presley, both of whom inspired him to borrow a neighbour's guitar, which incidentally he never returned. He has said that blues giant Leadbelly, folk figurehead Woody Guthrie and Shadows guitarist Hank Marvin were all big influences on his early playing.

David went to the same school as original

Pink Floyd guitarist, Syd Barrett. They became friends and started to make music together. Roger Waters went to another local school. It came as no surprise that after Syd Barrett left Pink Floyd, David neatly stepped into his shoes on six-string duties.

David Gilmour has always had an underlying blues feel and note choice no matter what style of music he has played, so he has rightly earned his place in this column. He has always and continues to command respect amongst his fellow musicians: Kate Bush, Paul McCartney, John Martyn, Eric Clapton, BB King, Bob Dylan, Pete

“USUALLY IN THE STUDIO IT'S THE FIRST TAKE THAT YOU KEEP BECAUSE AFTER THAT YOU JUST START TO REPEAT YOURSELF”

David Gilmour

Townshend are just some of the people who have asked David to add his playing to either live performances or recordings.

I'm in regular tuning and using a heavy pick for both these examples. David uses both a pick and legato in his playing, in order to give each note a specific voice and make each one 'speak'. When playing these two solos, you should focus on string bending accuracy, vibrato, general timing and feel. Take your time and, most importantly, have fun! **T**

NEXT MONTH Les looks at the country blues style of *Fabulous Thunderbird*, **Duke Robillard**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Gilmour plays a variety of guitars on record, including Telecasters and a P90 Les Paul. Live he's invariably seen with a Strat. It's usually small Fender or Hi-Watt amps with an array of delay, overdrive and 'wobbly' effects. David often uses bags of gain but beware of front-end fizz - it's better just to make a small amp work harder! Use reverb, delay and chorus to taste.



TRACK RECORD Pink Floyd has released 14 studio albums since their 1967 debut *The Piper At The Gates Of Dawn*; the band's latest, 2014's *The Endless River*, is reportedly their last. We suggest you listen to the Floyd's '70s behemoths to get a sense of the majesty of Gilmour's style: *Dark Side Of The Moon* (1973), *Which You Were Here* (1975) and *The Wall* (1979) - in particular the track *Comfortably Numb*.

EXAMPLE 1 CLASSIC C MAJOR BLUES

CD TRACK 45

Based around a classic I-IV-V blues chord progression in C, we're using the C Minor Blues scale (C-E-F-G-G-B $\flat$). Watch the accuracy of your string bends.

$\text{♩} = 110$

C7

F7

BU BD $\frac{1}{4}$ BU BD BU BU BU

5 5 4 5 4 6 (8) (6) 4 6 (8) (6) (8) 6 (8) 8 8 (10)

1

G7

C7

BU

9 9 10 9 8 10 (12) 10 8 10 8 10 8 8 10

4

F7

G7

C7

BU BU BU

6 (7) 8 7 8 7 8 (9) 10 9 10/12 11 (13)

7

F7

G7

BD BU BU BD BU

[13] (11) 13 (16) 11 13 16 (18) (16) 13 15 12 11 (13) (11) 13 (16)

10

C7

F7

G7

BU

16 (18) 16 15 13 13 13 11 13 11 13 13 13/15 [15]

13

EXAMPLE 2 MINOR BLUES IN G

CD TRACK 47

On this descending sequence in G Minor, a mix of G Natural Minor (G-A-B_♭-C-D-E_♭-F) and G Minor Pentatonic (G-B_♭-C-D-F) help provide the Gilmour sound.

♩ = 85



1

4

7

10

13

THE ULTIMATE BLUES COLLECTION

from Guitar Techniques

PLAY LIKE YOUR HEROES

THE ULTIMATE *GuitarTechniques* COLLECTION

Blues

VOLUME TWO

Play Like A Blues Giant
Learn from the finest blues players of the past 100 years

Learn the licks of over 50 legends!
In every bluesy style at all ability levels

Licks, chords solos & more
A complete blues toolkit in one mag

DISC INSIDE
DVD-ROM with animated tab & audio!

Style studies
In-depth look at the playing of 7 blues heroes!

STARRING: ERIC CLAPTON ★ BUDDY GUY ★ JIMI HENDRIX ★ MIKE BLOOMFIELD ★ PETER G...

PLAY LIKE YOUR HEROES

THE ULTIMATE *GuitarTechniques* COLLECTION

Blues

VOLUME TWO

Learn from the finest blues guitar players of the past century

All examples with audio, fully animated tab & **6 Jam Tracks**

MASSIVE DVD ROM

SECOND EDITION IS HERE!

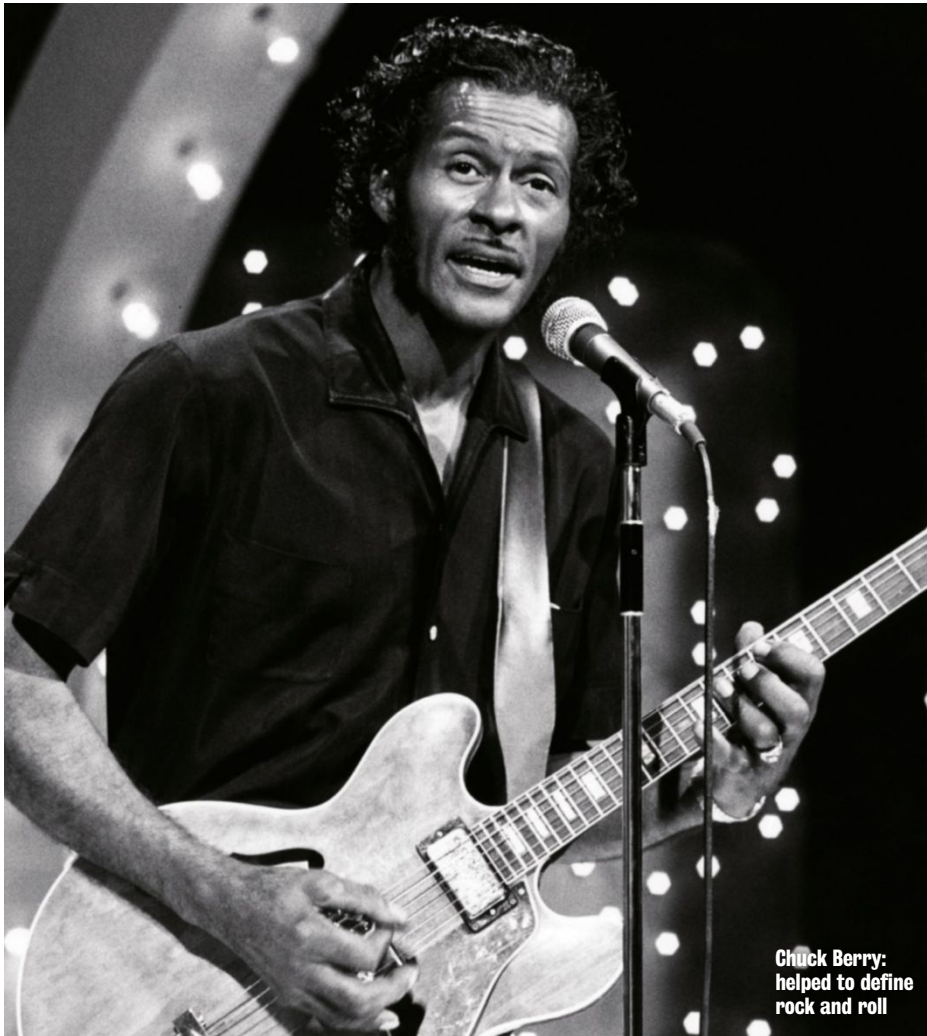
Taken from Guitar Techniques' best blues features, Blues Heroes Volume 2 brims with lessons on how to play better in all bluesy styles and at all ability levels. Pop the DVD-ROM into a PC or Mac to hear pro quality audio synched to animated tab. Print and digital versions available!

Chuck Berry

Brought to you by...



Martin Cooper pays tribute to the father of rock and roll guitar and the man who gave rhythm and blues a whole new lease of life.



Chuck Berry:
helped to define
rock and roll

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E
Tempo: 123 bpm
CD: TRACKS 49-51

Will improve your...

- ✓ Pentatonic double-stops
- ✓ 12-bar blues phrasing
- ✓ Laid back timing and feel

On March 18 2017 we lost one of the most important figures in rock music from the past 100 years. Charles Edward Anderson, 'Chuck' Berry, died aged 90, having redefined rhythm and blues to create rock and roll, and in the process informed what would become rock music.

Chuck Berry took basic 12-bar rhythm and blues and added guitar solos, crowd-pleasing showmanship and lyrics that identified with the youth of the day. His playing and writing went on to inspire countless rock bands, including AC/DC, Status Quo, The Rolling Stones and Beatles. He has been included in several Rolling Stone magazine greatest polls, such as featuring at number 6 in their 100 Greatest Guitarists Of All Time list. He also won a Grammy Lifetime Achievement Award and was honoured by the Kennedy Center in 2000. John Lennon once said: "If you tried to give rock and roll another name, you might call it Chuck Berry."

Berry was interested in music from a young age and after a spell in youth prison for armed robbery he formed a singing quartet and was allowed to perform outside of the detention centre on occasion. He was released on his 21st birthday in 1947, and by the 1950s Berry was playing in blues clubs, gaining popularity for his mix of country and R&B.

Chuck was signed to Chess Records in 1955 and although the popularity of rhythm and blues had been on the wane, when he released Maybellene it went on to sell over a million copies. More success followed with Roll Over Beethoven (also covered by The Beatles), and a tour alongside The Everly Brothers and Buddy Holly in 1957. He also had acting and singing roles in two movies and, of course, even though he didn't appear in Back To The Future, he received homage from Michael J Fox's character, Marty McFly. He was one of

“IF YOU TRIED TO GIVE ROCK AND ROLL ANOTHER NAME, YOU MIGHT CALL IT CHUCK BERRY” John Lennon

the main figureheads of popular American youth culture, continued to tour into old age and released his final album earlier this year.

Our track is rock and roll, as Chuck Berry pretty much invented it. It's in the key of E but built around E Minor Pentatonic (E-G-A-B-D) as far as lead phrasing goes. It's quick but not too difficult to play; just pay attention to the timing and pace of the rhythm guitar and play with a loose but accurate feel (great as they are, we don't want to sound like Status Quo). Check out Playing Tips for more details and Hail! Hail! Rock And Roll! **1**

NEXT MONTH Martin introduces the fabulous rock guitar style of the legend that is **Prince**

4

GAIN

6

BASS

5

MIDDLE

7 3

TREBLE

REVERB

Get the Tone

Chuck Berry played Gibson semi-acoustic guitars such as the ES350T and ES335, so aim for a vintage style humbucker sound if possible. If you have single-coil pickups, then roll some of the high end off with the tone control and add a little more gain.

He used Fender amps such as the Showman and Twin Reverb. There isn't too much gain, but a nice edge of breakup style tone.



TRACK RECORD Berry's debut album *After School Session* from 1957 features *School Days*; 1959 album *Chuck Berry Is On Top* includes *Johnny B Goode*, *Maybellene* and *Roll Over Beethoven*. *Chuck Berry Live In Concert* from 1978 features many of the classic played live, and there are numerous best of albums, including *Gold*. And do get to watch *Hail! Hail! Rock And Roll* the documentary with Keith Richards.

EXAMPLE RHYTHM

CD TRACK 50

The track begins with a typical Berry Minor Pentatonic phrase, and then quickly goes to the rhythm guitar, so make sure you're in time and play the power chords (with the extra 6th interval) accurately and with down strokes. The off-beat rhythm guitar part in bars 13-24 should be played with upstrokes.

♩ = 170 *8va* *E*

Eaug *A*

BU BD

E *B* *A*

E

A

14

EXAMPLE SOLO

CD TRACK 50

The solo employs lots of double-stops played mainly with down strokes. Aim to maintain a perfect balance of aggression and authority in the playing.

Example Solo notation for measures 19-23. The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes double-stop markings (e.g., 12-12, 13-13) and chord symbols (E, B, A, E).

Example Solo notation for measures 24-27. The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes double-stop markings (e.g., 12-12, 13-13) and chord symbols (Eaug, E, BU). The notation also includes a 1/4 note rhythm marking.

Example Solo notation for measures 28-30. The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes double-stop markings (e.g., 14-14, 15-15) and chord symbols (A, BU). The notation also includes a 1/4 note rhythm marking.

Example Solo notation for measures 31-33. The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes double-stop markings (e.g., 15-12, 14-16) and chord symbols (E, B, BU). The notation also includes a 1/4 note rhythm marking.

Example Solo notation for measures 34-36. The notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes double-stop markings (e.g., 14-14, 15-12) and chord symbols (A, E, BU, BD). The notation also includes a 1/4 note rhythm marking.

Save on broadband, TV, phone!



Just some of our friendly UK based team

Save
up to
£577*
per year

**PRICE COMPARISON
CALCULATOR**
APPROVED BY
Ofcom

*Let us do the hard work for you!
All it takes is one quick call.*

83% of our customers save!**

- 1 Call free and speak to a UK based impartial expert.
- 2 We review over 6,000 deals from the top UK providers to find the right one for you.
- 3 Our experts do the hard work, answer your questions and even arrange your installation!

THIS MONTH'S TOP DEALS



Call us for best
value up to 20Mb
broadband
+ TV + calls package



Call us for a great
value, superfast
fibre-optic
broadband deal



Call us free and we'll do the hard work!

0800 840 1712

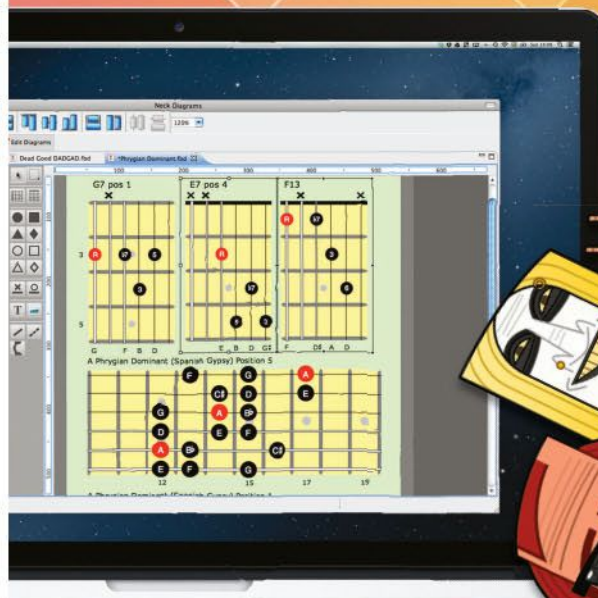
Mon-Fri 8am-8pm, Sat 9am-5.30pm, Sun 10am-5.30pm

www.techradarstores.co.uk/digitalsave

simplifydigital

*20% of Simplifydigital customers received an average saving of £577. Data based on 484 records between 1st January 2010 and 17th May 2010. ** Out of 445 consultations between 01/01/2010 and 03/05/2010, 368 Simplifydigital customers saved money by signing up to our recommended deal.

NECK DIAGRAMS



Creating fretboard diagrams just got EASY

- AS SIMPLE AS POINT AND CLICK!
- MOUSE-DRAW RESIZING
- SCALE GENERATOR WITH 98 SCALES
- LEFTY SUPPORT
- SHOW NOTE NAMES, FINGERINGS AND INTERVALS
- CREATE FRETBOARDS AND CHORD BOXES QUICKER THAN EVER BEFORE!
- LEARN FASTER!



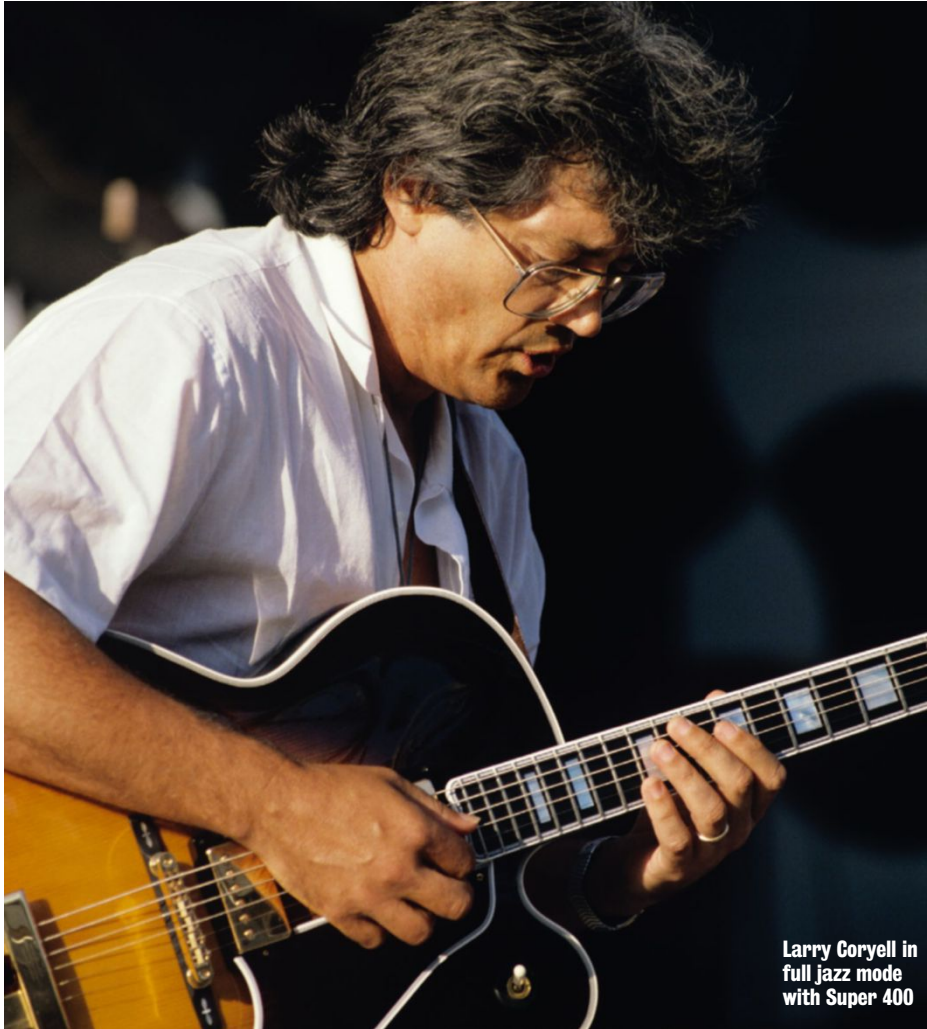
LOADS MORE FEATURES
IN THE NEW 1.9 RELEASE!

VISIT WWW.NECKDIAGRAMS.COM/GT
FOR A FREE TEST DRIVE TODAY!

Larry Coryell



His compositions were alive with vitality and his improvisations bristled with musicality. **John Wheatcroft** pays tribute to Larry Coryell.



Larry Coryell in full jazz mode with Super 400

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 52-67

Will improve your...

- ✓ Picking articulation and speed
- ✓ Ability to outline chord changes
- ✓ General jazz vocabulary

We were saddened to hear of the recent passing of American jazz guitarist Larry Coryell. Larry had a glittering career throughout his 73 years, touring and recording with players as diverse as Stéphane Grappelli, Chet Baker, Charles Mingus, Gary Burton and many more. He

featured in a selection of successful guitar duos and trios, recording straight-ahead jazz with Emily Remler, acoustic crossover with Paco Di Lucia and John McLaughlin and in a Latin inspired trio with Biréli Lagrene and Al Di Meola. For many, however, Larry was the 'godfather of fusion', pioneering a mix of jazz and rock with his group, The Eleventh House.

As you might imagine with a player who's discography includes a solo rendition of Stravinsky's *Rite Of Spring* right next to an album devoted to pianist Bill Evans, and another entitled *Bolero*, Coryell's interests were vast and varied. His playing had vitality, intelligence and beauty and his compositions

and improvisations were bristling with musicality. There was a sense of authenticity to everything he played and he will be sorely missed by the jazz community.

While Larry sounded great in every ensemble, he was particularly at home in the company of other guitarists and it is from these settings, duo and trios, that we've derived this month's examples.

Coryell possessed considerable picking technique, generally choosing alternate picking, switching to sweeps across multiple strings when appropriate. Some of these are quite fast, so break the longer phrases down into smaller chunks and build up the complete lines over time. The first three examples are based around his duo recordings with Emily Remler; the next three from Larry's acoustic

“WE WERE DEAD SET ON NOT COPYING OUR JAZZ HEROES, BECAUSE WE FELT THE BEST WAY TO HONOUR THEM WAS TO DEVELOP OUR OWN VOICES” *Larry Coryell*

playing from *Meeting Of The Spirits*; the final two originate from the Super Guitar Trio, with Al Di Meola and Biréli Lagrene.

Larry was completely comfortable with silence, and much of his most bombastic, full-on vocabulary is balanced with moments of true calm. These points of punctuation really help to delineate your ideas and guitar players can often underuse rests as a valid and effective musical device when improvising. Remember that in music, the rests are just as important as the notes you play, so use them and, like Larry, use them well. **E**

NEXT MONTH John examines the amazing 'harp harmonics' style of the great **Lenny Breau**

4

GAIN

6

BASS

5

MIDDLE

7 3

TREBLE

REVERB

Get the Tone

Larry played a huge variety of guitars throughout his career, although his favourite was a well-used '67 Gibson Super 400. For authenticity, the examples were performed on either archtop, acoustic or electro-acoustic guitar, although the concepts will work fine on anything. Aim for a clean and warm tone, although there's nothing to stop you adding overdrive if you fancy, making sure your delivery is accurate and bold.



TRACK RECORD Together (Concord, 1985) was recorded by Larry with the equally amazing Emily Remler. To witness Coryell in blistering form with John McLaughlin and Paco de Lucia, get hold of the DVD *Meeting Of The Spirits* (Quantum Leap, 1980). Equally valuable is the Super Guitar Trio, featuring Larry with Al Di Meola and Biréli Lagrene. Their *Live At Montreux* (Eagle Rock, 1989) is compelling viewing.

EXAMPLE 1 FUNKY BLUES LINES (LARRY & EMILY #1)

CD TRACK 52

Our first example typifies Larry's more traditional playing and showcases his expert manipulation of melodic motifs. The first eight bars are predominantly derived from G Mixolydian (G-A-B-C-D-E-F) for the G6 and G9 chords and C

Mixolydian (C-D-E-F-G-A-B_b) to coincide with the change in bar 5. There is a hint at sidestepping in bar 6, where Larry implies a semitone shift upwards to D_b9. The main point of interest here however, is in the rhythmic punctuation.

♩ = 108 Swing 16ths

Archtop jazz guitar

E B G D A E

1

G6 G9 G6 G9 G6 G9

5

G6 G7#5 C6 C9 C6 C9 G6 G9

9

G6 G9 B_bm7 E_b9 Am7 D9

EXAMPLE 2 MELODIC BOSSA LINES (LARRY & EMILY #2)

CD TRACK 54

We maintain the high melodic content with this example, based around a set of bossa nova changes in D Minor. Larry anticipates the move to C#dim7 at the end of bar 2 by switching to D 'jazz' Melodic Minor (D-E-F-G-A-B-C#), although

in bar 4 he switches to the arguably more Latin sounding Harmonic Minor (D-E-F-G-A-B_b-C#). It's a great idea to study these two scales and compare what is different, along with the notes that remain in common between the two.

♩ = 140 Straight

Archtop jazz guitar

E B G D A E

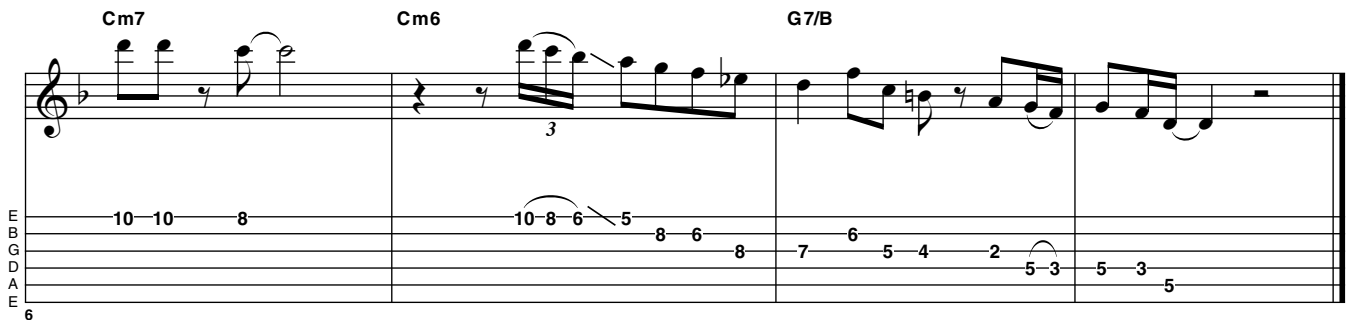
1

Dm9 C#dim

EXAMPLE 2 MELODIC BOSSA LINES (LARRY & EMILY #2) ...CONTINUED

CD TRACK 54

Chords: Cm7, Cm6, G7/B



Fretboard diagram (E standard tuning):

- Measure 1 (Cm7): 10-10-8
- Measure 2 (Cm6): 10-8-6-5, 8-6-8
- Measure 3 (G7/B): 7-6-5-4-2, 5-3
- Measure 4: 5-3-5

EXAMPLE 3 UPTEMPO BEBOP CHANGES (LARRY & EMILY #3)

CD TRACK 56

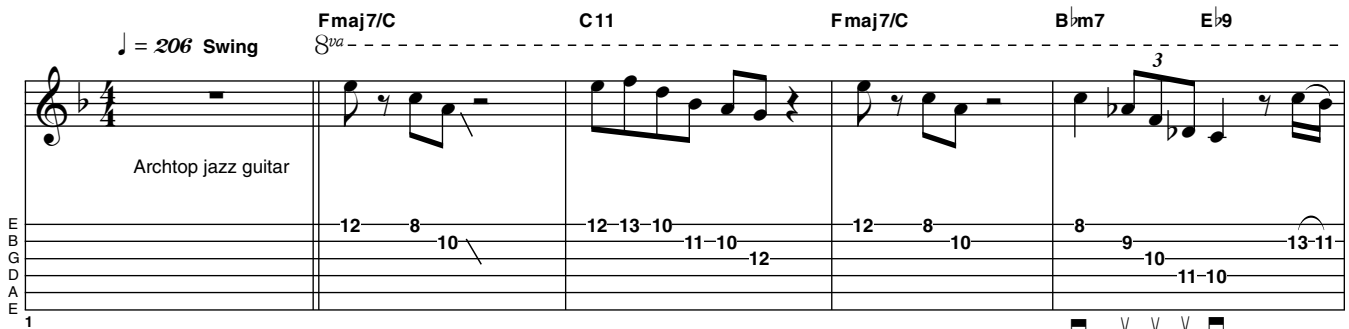
This example demonstrates Coryell's impressive command of bebop vocabulary, with a selection of classic lines juxtaposed perfectly against the changes. There's much to be derived here from taking just one bar, lick or phrase and transferring the idea to as many areas of the fretboard as possible

and then transpose through a variety of different keys/octaves/tonalities. A great improviser doesn't necessarily have the biggest 'inbox'. Rather, they are most often more flexible with their vocabulary, allowing each phrase to suggest multiple applications and variations.

Tempo: ♩ = 206 Swing

Chords: Fmaj7/C, C11, Fmaj7/C, Bbm7, Eb9

Archtop jazz guitar

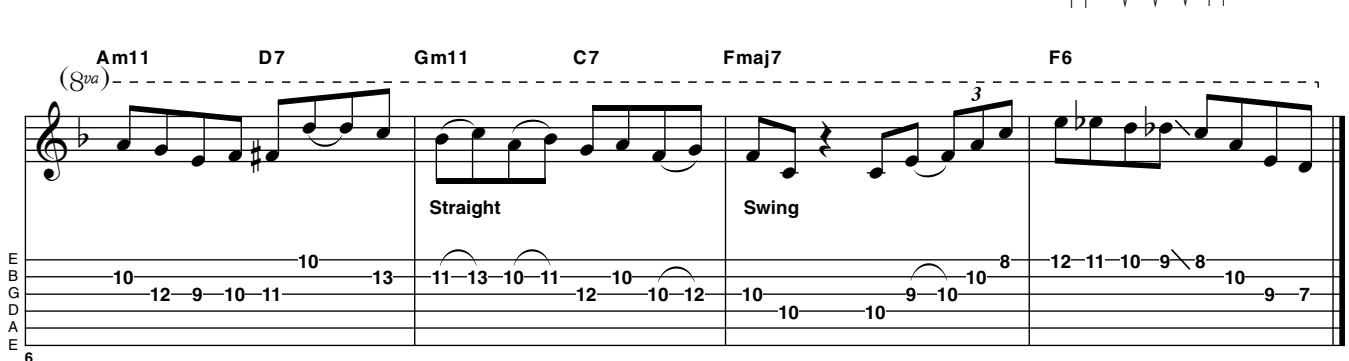


Fretboard diagram (E standard tuning):

- Measure 1 (Fmaj7/C): 12-8-10
- Measure 2 (C11): 12-13-10, 11-10-12
- Measure 3 (Fmaj7/C): 12-8-10
- Measure 4 (Bbm7): 8-9-10, 11-10
- Measure 5 (Eb9): 13-11

Chords: Am11 (8va), D7, Gm11, C7, Fmaj7, F6

Straight, Swing



Fretboard diagram (E standard tuning):

- Measure 6 (Am11): 10-12-9-10-11, 13
- Measure 7 (D7): 11-13-10-11, 12-10-12
- Measure 8 (Gm11): 10-10-10, 9-10-8
- Measure 9 (C7): 12-11-10-9-8, 10-9-7
- Measure 10 (Fmaj7): 10-9-7
- Measure 11 (F6): 10-9-7

EXAMPLE 4 MELODIC SPANISH-FEEL WITH RHYTHMIC REPETITION (LARRY & PACO #1)

CD TRACK 58

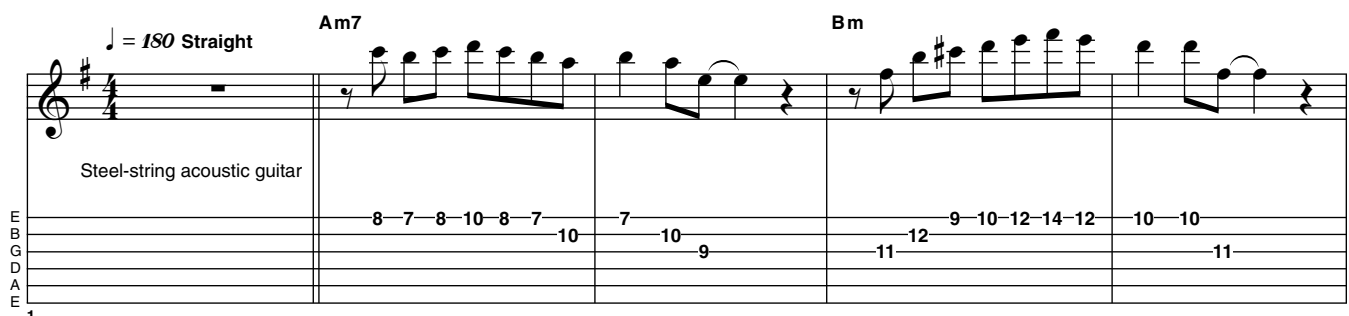
We make the switch to acoustic guitar here and in keeping with the Latin vibe Larry outlines the transition between A Dorian (A-B-C-D-E-F#-G) for Am7 and

Bm7 towards B Phrygian Dominant (B-C-D#-E-F#-G-A for the B7,9). Again, the rhythmic feel is crucial so Coryell makes great use of space, rests and repetition.

Tempo: ♩ = 180 Straight

Chords: Am7, Bm

Steel-string acoustic guitar



Fretboard diagram (E standard tuning):

- Measure 1 (Am7): 8-7-8-10-8-7, 10
- Measure 2 (Am7): 7-10-9
- Measure 3 (Bm): 11-12-9-10-12-14-12, 10-10
- Measure 4 (Bm): 11

EXAMPLE 4 MELODIC SPANISH-FEEL WITH RHYTHMIC REPETITION (LARRY & PACO #1) ...CONTINUED

CD TRACK 58

Am7 B7 $\flat$ 9 Am7

E B G D A E 6

EXAMPLE 5 JAZZ LINES WITH BOSSA NOVA FEEL THROUGH CHANGES (LARRY, PACO & JOHN #2)

CD TRACK 60

One of Coryell's most envied attributes was his articulate picking technique. Rather than depend upon hammer-ons and pull-offs, Larry chose these carefully to assist with the rhythmic bounce and flow of a line, rather than a

physical necessity to get things up to speed. Aim here for an even dynamic contour and rhythmic flow and resist the urge to speed up, even ever so slightly, when you do add more legato technical approaches into the mix.

♩ = 208 Straight

Steel-string acoustic guitar

Dm9 G7 Cmaj7

E B G D A E 1

Fmaj7 Em7 $\flat$ 5 A7 $\sharp$ 5 Dm

E B G D A E 5

Dm/C G11 G13 Cmaj7

E B G D A E 9

etc

EXAMPLE 6 ROCK AND ROLL FLAMENCO (LARRY, PACO & JOHN #3)

CD TRACK 62

Arguably the two main points to consider in this example are the integration of Pentatonic rock and roll vocabulary, resplendent with bends and vibrato even on acoustic guitar straight out of E Minor Pentatonic scale (E-G-A-B-D) and the harmonic anticipation a whole bar early, in bar 11, heralding the non-diatonic shift towards F major (F-A-C) with its associated arpeggio. Larry's playing could be edgy and loud at times, so don't be afraid to dig in and just go for it.

$\text{♩} = 204$ Straight *8va*

Steel-string acoustic guitar

Chords: Em, D7, C7, F, Am, G, C7, B7, Em, D7, C7, Fmaj7

BU, BD, BU, BU, BU, BU, BU, BU, PB 15

12-14-15-14-12-15, 12-14-12-15-12-14, 12-14-(16)-(14)-12-14, 14-(16)-12-14-(16)-12, 14-(16)-12-14-(16)-12, 12-15-12-14-12-14, 12-14-(16)-12-15-12, 14-(16)-14-12-14-12-14, 14-12-14-12-13-14, 13-15-(17)-(17)-(15)-13

5

9

EXAMPLE 7 MOVING MIXOLYDIAN (SUPER GUITAR TRIO #1)

CD TRACK 64

We're aiming for more of an electrified piezo-based acoustic tone for our final two examples and this sound can often be mercilessly unforgiving in terms of scrappy articulation and timing, so make sure you're completely hitting all the notes on the head or your playing won't sound polished or professional. From

a harmonic perspective, this example shifts between four bars of A Mixolydian (A-B-C#-D-E-F#-G) and four bars of G Mixolydian (G-A-B-C-D-E-F). It's good to notice that once again, Coryell is not afraid to create rhythmic interest and tension by repeating a single note, in this case for well over a bar.

$\text{♩} = 140$ Straight

Electro-acoustic guitar

Chords: G/A, A, G/A, A

A Mixolydian

10-10-10-10-10-10-10-10-10-10-10-10-10-10-10-10-10-10-8-7-8-7-9-7

1

EXAMPLE 7 MOVING MIXOLYDIAN (SUPER GUITAR TRIO #1) ...CONTINUED

CD TRACK 64

Chord labels: G/A, A, G/A, A, F/G, G, F/G, G, F/G, G.

Measure 4: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (10-7), B (9-7), G (8-7), D (10-7), A (8-7), E (9-7).

Measure 5: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (11-7), B (9-7), G (9-7), D (9-7), A (9-7), E (9-7).

Measure 6: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (5), B (6-8), G (5), D (6-8), A (5-7), E (8-7-5).

Measure 7: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (5), B (7-5), G (5), D (7-5), A (8-5), E (6-5).

Measure 8: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (5), B (7-5), G (5), D (7-5), A (7-5-7), E (7-5-7).

Measure 9: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (5), B (7-5), G (5), D (7-5), A (8-7-5-7-8), E (5).

Measure 10: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (6-5), B (7-5), G (5), D (7-5), A (8-5), E (6-5).

Measure 11: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (6-5), B (7-5), G (5), D (7-5), A (7-5-8), E (7-5-8).

EXAMPLE 8 RAPID MINOR LINES WITH CHROMATIC PASSING TONES (SUPER GUITAR TRIO #2)

CD TRACK 66

We're back in Latin territory for our final example. In the fast descending phrase, Larry adds chromatic interest to A Dorian (A-B-C-D-E-F#-G) by adding the 9 (B_b) as a passing tone between the stable Major 2nd (B) and tonic (A). Again, watch your timing, as it's very easy to rush when combining pull-offs,

slides and picked notes in a continuous 16th-note rhythm. The string skips in bar 5 might take time to achieve the requisite accuracy and dynamic balance, so be patient and enjoy the process of getting faster, cleaner and more controlled and, remember, it takes as long as it takes and not one second less!

Tempo: ♩ = 140 Straight

Chord labels: Am, E7, D7.

Measure 1: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (5), B (7), G (7), D (5), A (5), E (5).

Measure 2: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (7), B (5), G (5), D (5), A (5), E (4).

Measure 3: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (9), B (10), G (7), D (8), A (7), E (8).

Measure 4: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (10-8), B (10-8), G (7), D (11-10), A (8-7), E (9-7).

Measure 5: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (9-7), B (8-7), G (9-7), D (10), A (9-10), E (7-9).

Measure 6: Treble clef notation shows a descending eighth-note line. Bass clef (tab) shows: E (9-10), B (7-9), G (10-7), D (8-9), A (9), E (9).

Brian May



Although better known for his electric guitar wizardry, the Queen guitarist is a sophisticated acoustic player too. **Stuart Ryan** reveals all.



Brian May is also a classy fingerstyle acoustic player

ABILITY RATING

★★★★★ Moderate

Info

Key: D

Tempo: 88 bpm

CD: TRACK 68

Will improve your...

- ✓ Use of triads on the fretboard
- ✓ Playing melodies within chords
- ✓ Clarity of picking and fretting

Brian May is such an iconic figure in the world of rock that it almost feels like sacrilege to picture him with an acoustic guitar, rather than the famed Red Special blazing through a wall of cranked AC30s. However, while the electric guitar undeniably drove Queen's biggest hits, the acoustic has been key to some of their finest

ballad work that has had crowds singing along in stadiums across the globe. Brian's most famous acoustic tracks include Love Of My Life (check out the spine-tingling live duets with Freddie) and Is This The World We Created. However, post-Queen his Guild 12-string has become an even bigger part of his live shows and you'll often hear seminal Queen hits like Somebody To Love performed in a solo acoustic and vocal context.

Born in London in July 1947, Brian May's earliest influence was Cliff Richard and The Shadows, which of course featured the legendary Hank Marvin. Later on he was heavily influenced by the pioneering rock bands of the 1960s and early '70s; The Beatles,

The Who, Led Zeppelin and Jimi Hendrix all loomed large on his radar. His early forays into music as a child included learning the banjo, ukulele and classical piano (it's tempting to always picture Freddie at the keys but Brian was also a competent pianist and he would occasionally take that role in the studio). Guitar became his primary focus in his teens and at the age of 16 he built the legendary Red Special with his father's assistance. However, this home-made instrument was not the only idiosyncrasy within May's playing – he quickly developed a love of using sixpences in place of plectrums, a feature that certainly contributed to his bright, clear tone. On acoustic he is both a strummer and fingerpicker, often fingerpicking on a 12-string, which is no mean feat.

“THE GUITAR HAS BEEN KEY TO SOME OF QUEEN'S FINEST BALLADS THAT HAVE HAD CROWDS SINGING ALONG ACROSS THE GLOBE”

For this study we'll take a look at May's fingerpicking style, which is typically used to back up a vocal line. However, he is by no means a simple 'three chord trick' merchant and his acoustic parts feature detailed, almost classically-inspired moving lines along with a plethora of chord voicings and sophisticated harmony. This study isn't too challenging for the picking hand and your standard pima approach will work well. The real work is for the fretting hand, which will be moving around various triad and larger chord shapes so when you come across chords that are new to you take some time to internalise and memorise them for future use. **11**

NEXT MONTH Stuart looks at the styles of US/UK supergroup **Crosby, Stills, Nash & Young**



Get the Tone

Brian has used a variety of acoustic guitars throughout his long career, including Ovation (both six and 12-string) for early live work, and others from Martin, Guild and Collings. Brian generally prefers smaller bodied acoustics such as 000 or OM style, but any quality instrument with new strings and a decent set-up will be fine. Just make sure you pick cleanly.



TRACK RECORD Although there are acoustic-led tracks on the various Queen records, the best place to hear Brian in an all-acoustic scenario is 2013's *Acoustic By Candlelight* album with Kerry Ellis. But there are many excellent YouTube videos of Brian in action on acoustics, and of course the brilliant DVD with Free and Bad Company's Paul Rodgers on vocals: *Return Of The Champions* (2006).

EXAMPLE BRIAN MAY ACOUSTIC STYLE

CD TRACK 68

[Bar 1] This descending triad sequence is a common idea in Brian's acoustic playing and shows a guitarist who has spent a good amount of time learning how everything sits on the fretboard, harmony wise.

[Bar 9] Adding melody to chords is another sophisticated Brian device. Start with a first-finger barre on the 1st fret and then release the barre from the first string at the end of this bar, to create a more conventional power chord shape.

[Bar 12] As with much of Queen's writing, Brian's acoustic work has some great, unexpected twists such as this move from a standard D Major chord to a D Minor with a flattened 5th (A $\flat$ note) in this bar - a great example of using chords to create tension.

[Bar 15] Another example of melody within chords in the next few bars and redolent of the technique Brian uses in Love Of My Life.

$\text{♩} = 83$

D **A/D** **G/D**

D **Am/D** **G/D**

Bm **E** **B $\flat$** **B $\flat$ add $\sharp 11$**

Gm **D** **Dm $\flat 5$**

Dsus $\frac{2}{4}$ **D** **Bm** **Bsus $\frac{2}{4}$ Bm**

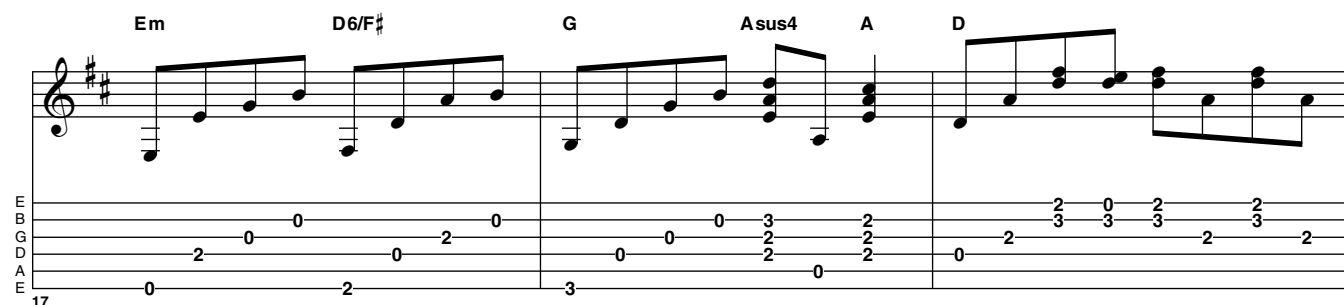
EXAMPLE BRIAN MAY ACOUSTIC STYLE

CD TRACK 68

[Bar 23] This long sequence demonstrates just how much mileage you can get from moving triads and inversions up and down the neck. The open fourth

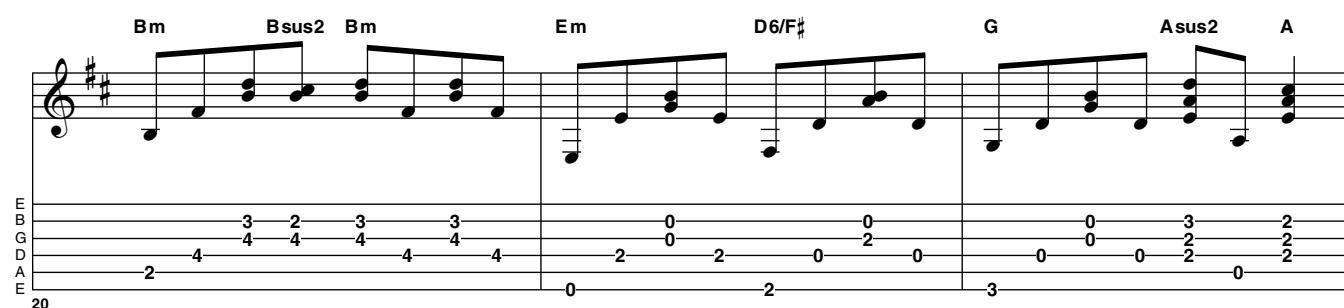
string provides a repeating pedal tone all the way through and adds some interesting colour to some of the chords.

Em D6/F# G Asus4 A D



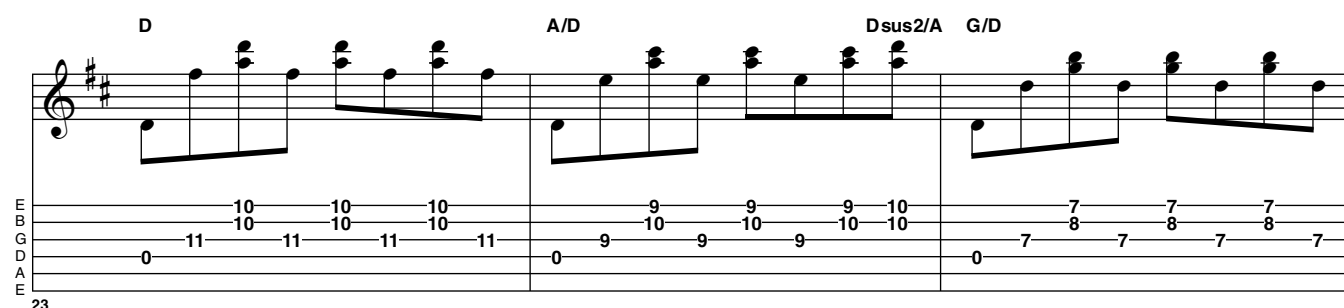
17

Bm Bsus2 Bm Em D6/F# G Asus2 A



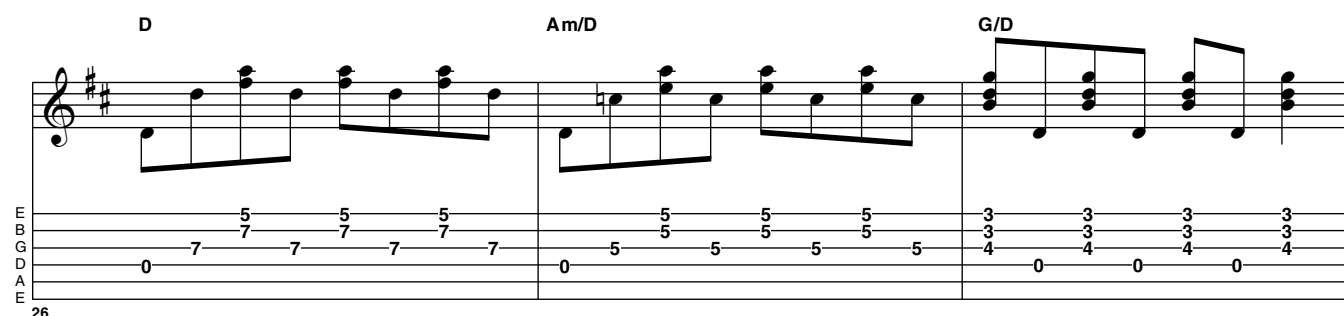
20

D A/D Dsus2/A G/D



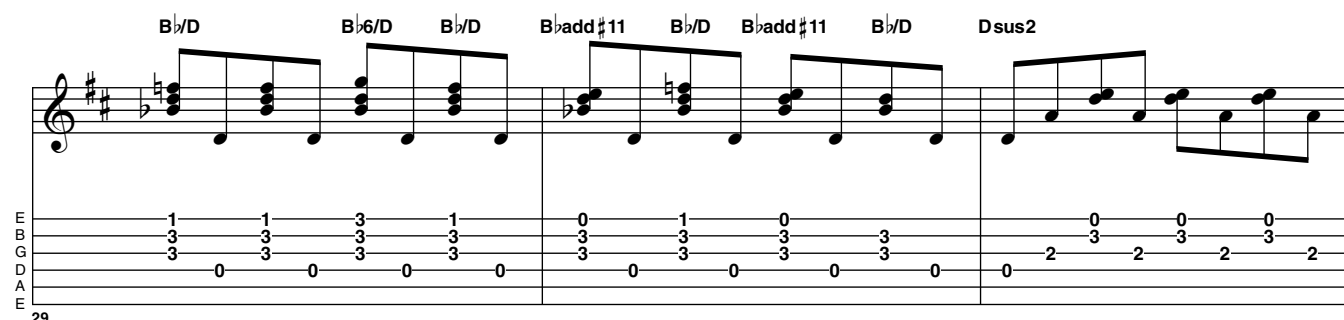
23

D Am/D G/D



26

Bb/D Bb6/D Bb/D Bbadd#11 Bb/D Bbadd#11 Bb/D Dsus2



29

EXAMPLE BRIAN MAY ACOUSTIC STYLE

CD TRACK 68

[Bar 37] This is a great Gmaj7 voicing. However, as with many players of this generation Brian is a 'thumb over the top' guy so fret this with the thumb holding down the G bass note (sixth string, 3rd fret) and the first, second and

third fingers fretting a Bm triad (B-D-F#) on the top three strings.

[Bar 41] Another descending triad part to serve as an outro with a simple melody line at the end of this bar to connect the chords.

32

E B G D A E

0 2 3 2 3 3 2 3 2 3 0 2 2 3

3 2 3 2 4 4 2 0 2 2 0 2 2 3 3 3 3 3

35

E B G D A E

3 2 3 2 4 4 2 0 2 2 0 2 2 3 3 3 3 3

0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

38

E B G D A E

2 0 2 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

41

E B G D A E

10 10 10 12 9 9 7 7 5 5 5 5 5 5 5 5 5 5

0 11 11 11 10 10 8 8 7 7 7 7 7 7 7 7 7 7

Diatonic arpeggios *Pt 2*

Vertical lines



In this lesson **Shaun Baxter** shows how you can use diatonic arpeggios to give your lines a fusion-like sophistication when using any scale.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120 bpm

CD: TRACKS 70-71

Will improve your...

✓ Hearing 7th arpeggios in a scale

✓ Executing 7th arpeggios

✓ Creating arpeggio-based lines

In the previous lesson, to provide freshness and variety to our note choices, we looked at some exercises that involved extracting diatonic 7th arpeggios from three-notes-per-string scale patterns. Most self-taught players start off by playing 'steps' (intervals of

a tone or less) by moving from one scale note up or down to the neighbouring one; whereas arpeggios involve playing 'leaps' (intervals of a minor 3rd or greater) and help to provide a strong, ear-catching sense of direction to your lines because they help to imply chord motion. In other words, they have harmonic content as well as melodic content.

In this lesson, we'll create musical lines (rather than exercises) using 7th arpeggios diatonic to A Mixolydian, so let's start by quickly revising the theory behind this.

To establish the 7th arpeggios within A Mixolydian, we must stack three scale 3rds on

top of each given note. In other words, we play every other note from each note of the scale. By thinking of each starting note as the root (1) of a new arpeggio, we will get a variety of 1, 3, 5 and 7 intervals (giving us either a maj7, 7, m7 or m7 $\frac{5}{b}$ arpeggio, depending on where we are in the scale). The full list of arpeggios within A Mixolydian are as shown in Table 1.

In the heat of improvisation, things are

“ARPEGGIOS INVOLVE PLAYING INTERVALS OF A MINOR 3RD OR MORE AND PROVIDE AN EAR-CATCHING SENSE OF DIRECTION”

rarely this complicated. Basically, you simply need to learn how to recognise and play a four-note configuration comprising 'every other note' from each note of the scale.

To do this, as we found in the previous lesson, it is often more convenient and consistent to extend each CAGED shape so that we can play three-notes-per-string; however, it is my firm belief that the CAGED shapes should still be your main visual reference wherever you are on the neck. And, in this lesson, we are going to be establishing some 7th arpeggio-based vocabulary in the




GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Triads will sound good either clean or distorted for single-note improvisation; however, as this is Creative Rock, all the examples were recorded using a blues-rock tone: I used my 1962 Fender Strat through a distortion pedal (Zendrive) into a (Cornford) valve head. From that point, one just needs to consider which pickup(s) to use. I used the honky 'in-between' setting between the middle and bridge pickups for most examples.



TRACK RECORD American fusion guitarist Larry Carlton's lines always sound sweet, because they are often full of harmonic content in the form of diatonic 7th arpeggios. Larry is a guitar great who has an enormous recording pedigree as a session musician, stretching from Michael Jackson to Steely Dan. If you don't know his playing, try his solo album entitled *Friends*, or his early eponymous solo release.

1 DIATONIC ARPEGGIOS IN A MIXOLYDIAN

(V) A7	A	C#	E	G
	1	3	5	b7
(vi) Bm7	B	D	F#	A
	1	b3	5	b7
(vii) C#m7b5	C#	E	G	B
	1	b3	b5	b7
(I) Dmaj7	D	F#	A	C#
	1	3	5	7
(ii) Em7	E	G	B	D
	1	b3	5	b7
(iii) F#m7	F#	A	C#	E
	1	b3	5	b7
(IV) Gmaj7	G	B	D	F#
	1	3	5	7

various CAGED shapes of A Mixolydian (see Diagram 1).

We are going to limit our approach to four-note shapes rather than extend each arpeggio shape beyond the span of an octave. This is because some arpeggios within a scale sound less settled than others when played against the underlying A7 chord. In A Mixolydian, the A7, C#m7b5, Em7 and Gmaj7 arpeggios sound settled against A7; whereas, the Bm7, Dmaj7 and F#m7 arpeggios sound more tense. We can utilise this tension, but only fleetingly; consequently, we need to shift through the latter arpeggios relatively quickly. Using large arpeggio shapes forces us to spend longer on each arpeggio and, therefore, risks extending the periods of dissonance to uncomfortable levels for the listener, resulting in your lines just not sounding right - an element of dissonance can sound exciting, but too much can be unsettling.

When playing four-note shapes, it's good to be aware of the 24 ways in which the order of four different pitches can be played (as studied in the previous lesson): See Table 2. We will be making reference to these permutations when studying the following musical examples.

To make the transition from the sort of exercises that we looked at in the previous lesson to 'proper' musical examples, we need to introduce an element of phrasing (produced via a combination of applying rhythmic variation and leaving gaps) and articulation (adding various forms of expression via bends, vibrato, slides etc).

Finally, regarding experimentation, it's important to appreciate that we are only working with the root inversion of each 7th arpeggio in this lesson (1,3,5,7), whereas it is also possible to use the first inversion (3,5,7,1), second inversions (5,7,1,3) and third inversion (7,1,3,5) too. Furthermore, although we are working with just A Mixolydian for the purposes of this lesson, it's vital you realise the same approach can be applied to all other seven-note scales. And that, when you think about it, is an almost infinite number of lines you can extrapolate from a single lesson. **GT**

TABLE 2 DIGITAL PERMUTATIONS OF FOUR DIFFERENT PITCHES

Starting from pitch 1		Starting from pitch 2		Starting from pitch 3		Starting from pitch 4	
1-2-3-4	1-2-4-3	2-1-3-4	2-1-4-3	3-1-2-4	3-1-4-2	4-1-2-3	4-1-3-2
1-3-2-4	1-3-4-2	2-3-1-4	2-3-4-1	3-2-1-4	3-2-4-1	4-2-1-3	4-2-3-1
1-4-2-3	1-4-3-2	2-4-1-3	2-4-3-1	3-4-1-2	3-4-2-1	4-3-1-2	4-3-2-1

DIAGRAM 1 CAGED SHAPES OF A MIXOLYDIAN

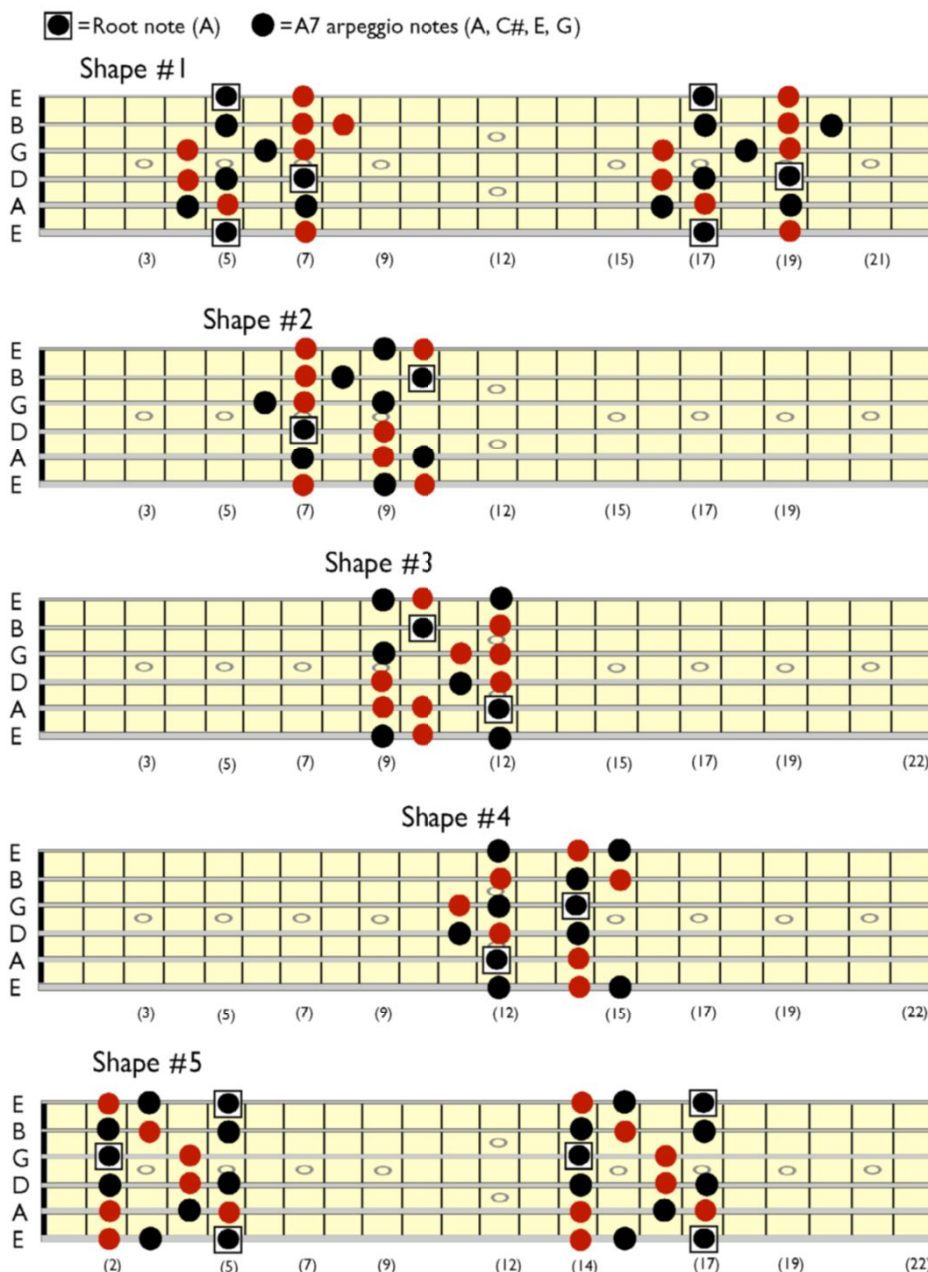
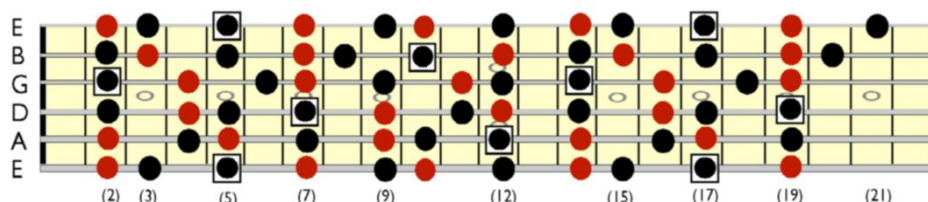


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



EXAMPLES PERMUTATIONS OF FOUR-NOTE UNITS

CD TRACK 70

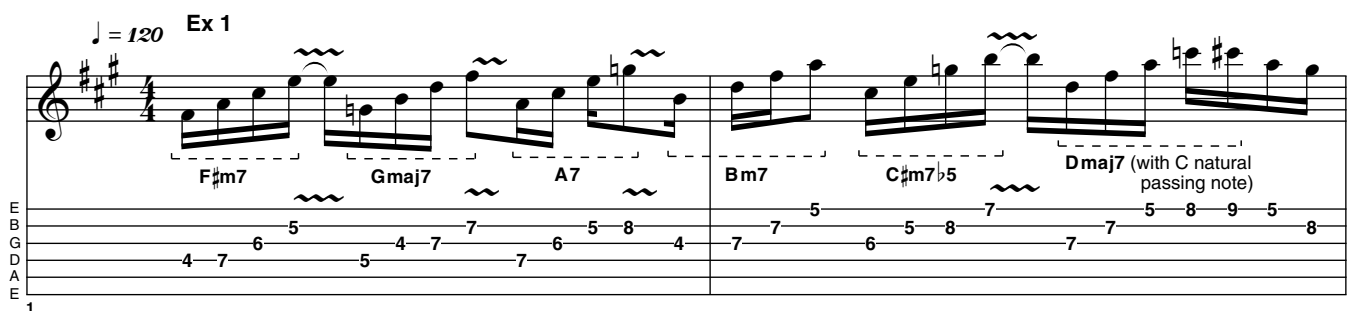
EXAMPLE 1 This first example is centred around CAGED shape #1 for A Mixolydian (see Diagram 1). Here, we're ascending through the scale playing a succession of 7th arpeggios in a series. Each follows a 1-2-3-4 sequence (from our 24 possible permutations) which, basically, involves ascending each one from the lowest note to the top. The thing that separates this approach from an exercise is that, rhythmically, everything is grouped in five (in this case, five 16th notes), which creates a constant shift of emphasis when played against the underlying 16th-note rhythm (four notes per beat). Like most of the musical examples in this lesson, this one finishes off with a more traditional (blues-based) approach to the scale, so that you can see how diatonic 7th arpeggios can be used in the context of your 'normal' playing. Firstly, look out for the C (Minor 3rd) to C# (Major 3rd) note at the end of bar 2. Then, the first beat of bar three features the jazzy-sounding Lydian Dominant scale (like Mixolydian with a raised 4th note). And, finally, another C to C# move (ie Minor to Major) happens on the third string during the second beat of bar 3.

EXAMPLE 2 Next, we look at an example based exclusively within CAGED shape #2 of A Mixolydian. This one features a descending series of diatonic 7th arpeggios, each following a 4-3-2-1 note-order; so, effectively, it is the reverse of Example 1: it is even arranged in rhythmic groups of five to provide the same shift of emphasis (thus sustaining interest for the listener). This line concludes with a pretty straightforward descent of CAGED shape #2 of A Mixolydian featuring a chromatic bend from C (Minor third) to C# (Major third) towards the end.

EXAMPLE 3 Now we shift to CAGED shape #4 of A Mixolydian. Again, the arpeggios are played in series, but this time we're using a 2-4-3-1 sequence from our list of 24 possible permutations. In beat 4 of bar 8, this line features a double chromatic approach to a G note via a G# (semitone above) and F# (semitone below) – a practice known as 'targeting'. And, at the end of bar 10, a G# note is used as a means of bridging chromatically between the A and G notes.

Ex 1

♩ = 120



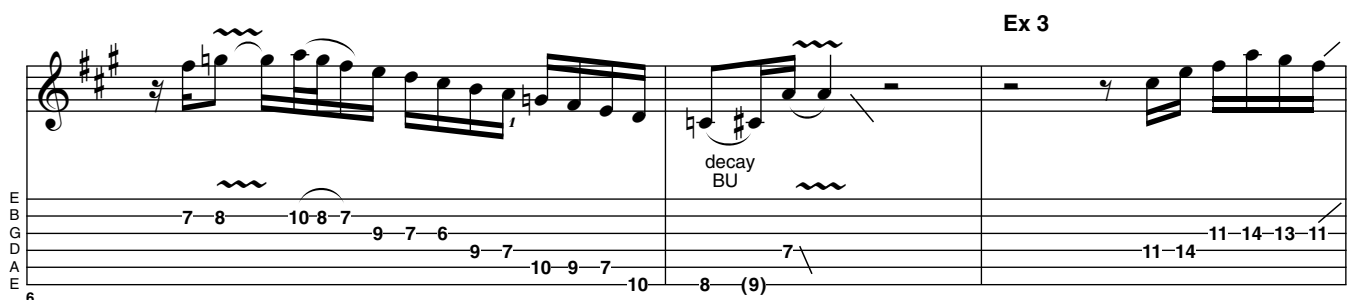
F#m7 Gmaj7 A7 Bm7 C#m7b5 Dmaj7 (with C natural passing note)

Ex 2



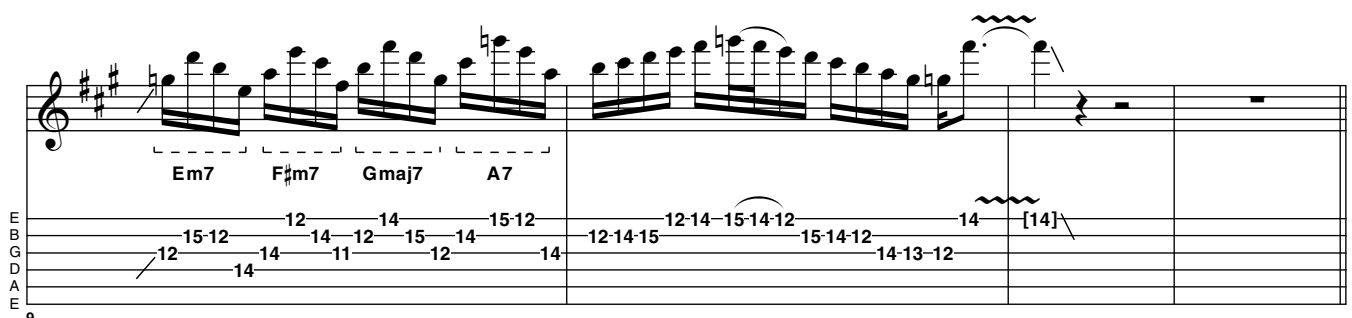
Em7 Dmaj7 C#m7b5

Ex 3



Em7 F#m7 Gmaj7 A7

decay BU



Em7 F#m7 Gmaj7 A7

CD TRACK 70

... before being 'corrected' back to A Mixolydian via our now customary shift from C (Minor third) to C# (Major third).

Ex 4

Ex 5

17

Ex 6

21

A7 C#m7b5 Em7 Gmaj7

5 4-7 5 4-7 7 5 4-7 5 4-7 7

5-7-8-9-5 8-5 8-7-5-6 7-5 7 7 5

1/4

Ex 7

CD TRACK 70

EXAMPLE 10 Time for a line that is situated exclusively within CAGED shape #3. Again, we have a random mix of 7th arpeggios taken from the scale with a sprinkling of passing notes. At end of bar 37, a B₁ note is used as a means of bridging chromatically between B and A. And then we get two incidents whereby a C note (Minor 3rd) starts bending up towards a C# note (via curl) without ever quite getting there (bars 38 and 39).

86 **GuitarTechniques** June 2017

Derek Trucks uses
fingerstyle and
wears his slide on
the third finger

Brought to you by...

RGT@LCM

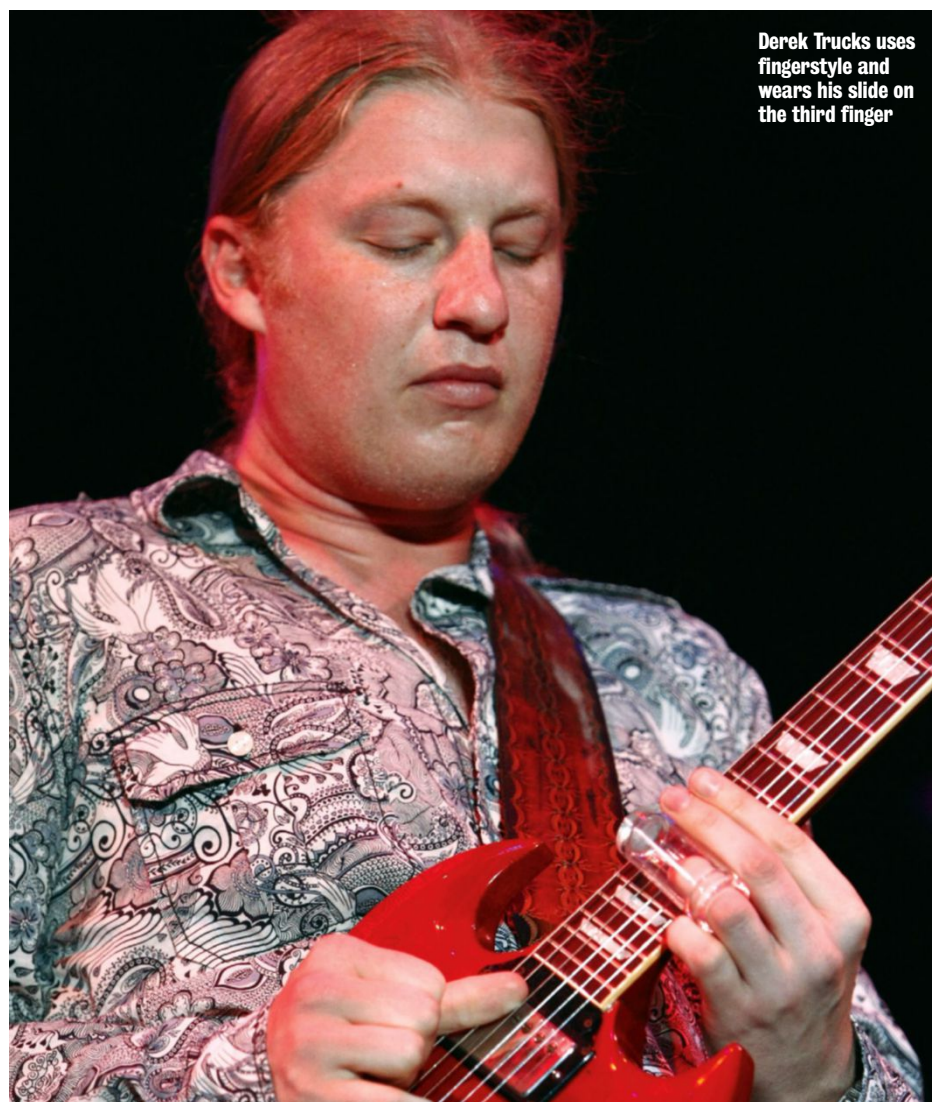
and tone but for beginner or intermediate players, slides that are too heavy can be difficult to control and may press down on light electric strings, thus detuning them or, worse, clanking on the frets. That said, the slide should sit tight on the strings (directly over the fret and not angled).

One of the most important parts of slide playing involves muting the other strings with your fretting hand (muting between the nut and the slide). This means that you only hear the note that you are playing, and not random unwanted ones. For this article, all examples are played fingerstyle, using the fingers to mute the strings between notes with the

“THE MOST IMPORTANT THING IS USING YOUR EAR TO GET GOOD SLIDE INTONATION, SINCE THE FRETS ARE NO LONGER PART OF THE EQUATION”

thumb resting across strings lower than the one being played. This damping effect with both hands reduces unwanted string noise and makes your slide playing more articulate. I use the slide on my third finger; this is most common among electric slide players and allows a comfortable hand position.

The most important thing in slide playing is using your ear to get good intonation; since the frets are no longer part of the equation a great deal of accuracy is required. Vibrato is a great way to ‘centre’ your intonation and we’ll be looking at this throughout the series. **GT**



Electric slide guitar



Harrison Marsh introduces electric slide playing in standard tuning, in the style of players such as Derek Trucks, Duane Allman and Warren Haynes.

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: E

Tempo: 120 bpm

CD: TRACKS 72-79

Will improve your

- ✓ Intonation
- ✓ Blues phrasing
- ✓ Muting technique

Slide guitar is an instantly recognisable and a very expressive way of playing and many of its heroes, such as Robert Johnson, Elmore James and Son House, come from traditional blues. Players such as Duane Allman, Ry Cooder and Derek Trucks have explored a wider mix of genres,

although still with a strong blues base. While open tunings are synonymous with slide (Derek Trucks plays almost exclusively in open E), when starting out it can really help to use standard tuning, as it allows you to use your existing fretboard knowledge.

Choosing a slide can be difficult due to the range on offer. A quick check of what your favourite artist’s slide is made from can help as this, in part, defines the sound is. Glass slides produce smooth, pure notes while steel provides a more traditional sound with a harsher tone and more string noise. Many artists including Ry Cooder are strong advocates of heavier slides for better sustain

6

5

5

5

2

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Any guitar will allow you to start playing slide but an instrument with higher action will be a big advantage. Warren Haynes, Duane Allman and Derek Trucks all use Gibson style guitars. Use your bridge pickup and try to use as clean a sound as possible while practicing good intonation. Experiment with different slides until you find what works for you. All examples were played using fingers, a Gibson Les Paul and a thick glass slide.

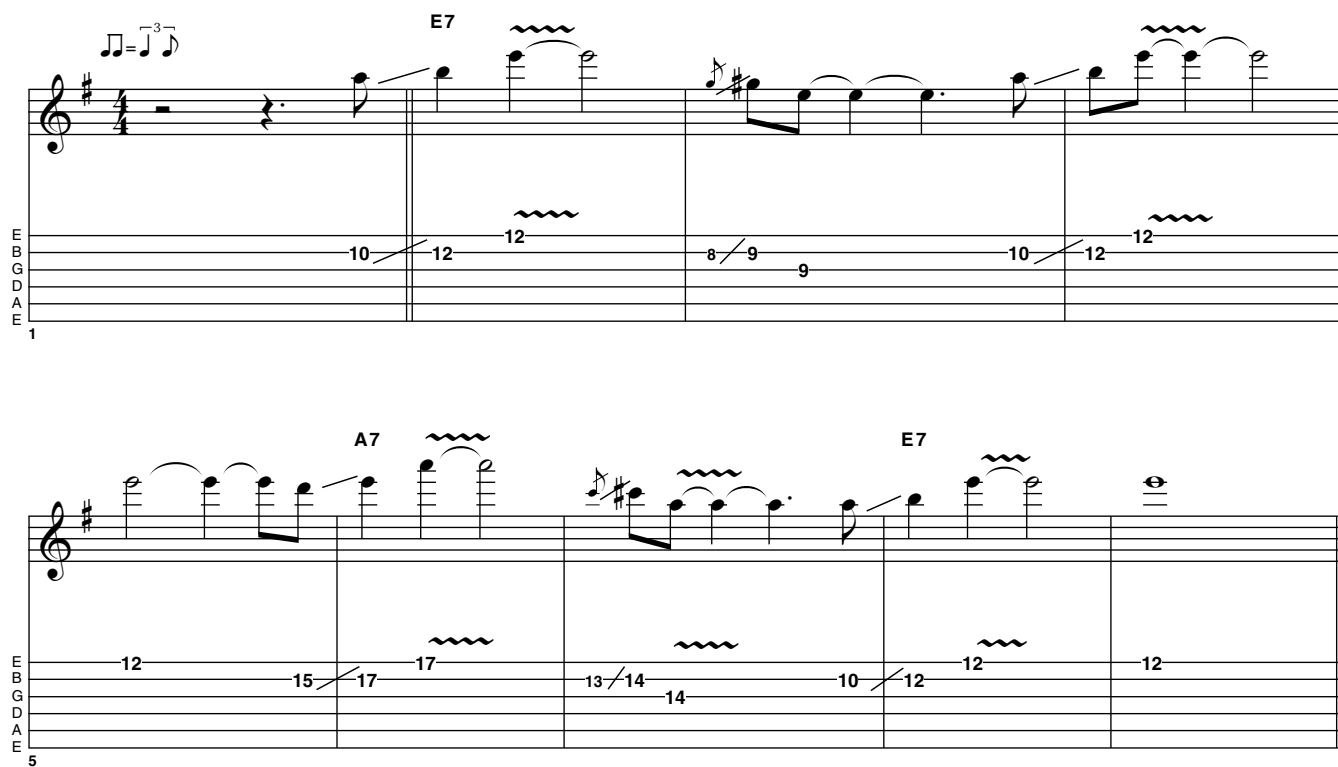


TRACK RECORD The Derek Trucks Band’s album *Joyful Noise* (2002) is a true slide guitar fest. The Allman Brothers *At Fillmore East* (1971) is a great example of slide phrasing. Sonny Landreth takes slide to new places; try *From The Reach* (2008), particularly the track *Uberesso*. Warren Haynes is not only a fantastic slide player but also most likely to be found in standard tuning. Check out his band *Gov’t Mule*.

EXAMPLE 1 BLUESY IDEA USING OCTAVES

TRACK 72

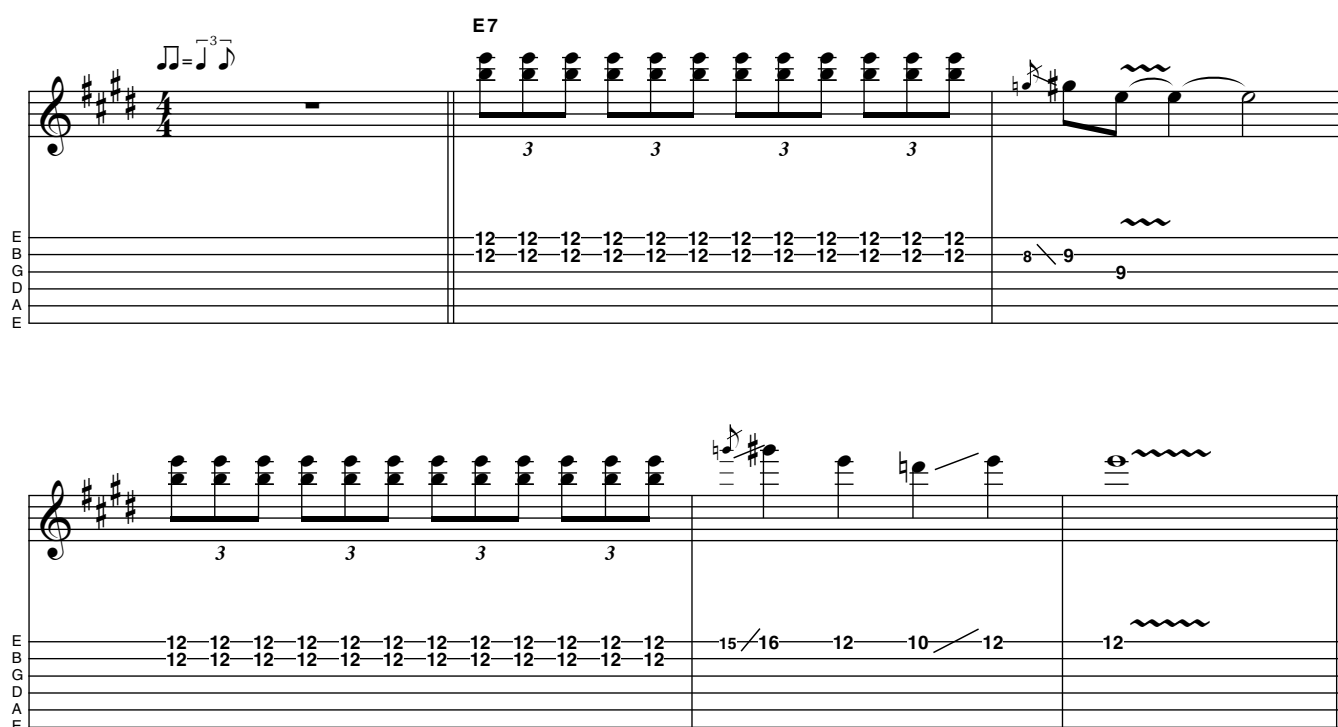
The phrase is moved to the IV chord (A7) and then back to the I chord (E7) as in a typical I-IV-V progression. This movement of phrases around the neck is very common but using higher fret positions can be a challenge, intonation-wise. Here is where applying 'back and forth' slide vibrato can help.



EXAMPLE 2 ELMORE JAMES DOUBLE-STOP TRIPLETS

TRACK 74

This is a very Delta-blues inspired use of triplets and double-stops using the slide. Elmore James-style phrases have always been popular with acoustic and electric slide players alike. The Minor 3rd sliding up to the Major 3rd in bar 2 makes it sound bluesy and bar 4 repeats this trick an octave higher.



EXAMPLE 3 LARGE FRETBOARD SHIFTS

TRACK 76

It's very common in slide playing to see big jumps around the fretboard to root notes in higher fret positions. This phrase starts with a bluesy lick with a surprisingly tricky amount of movement across strings and finishes with a big jump to the 12th fret. Be careful not to overshoot the octave!

EXAMPLE 4 SOLO PIECE

TRACK 78

Here we take some of the previous ideas and create a full solo. Vibrato is created by moving the slide above and below the target note, at whatever speed feels right. Some players don't anchor the slide hand at all, while others prefer to pivot with the thumb resting on the neck. See which works best for you.

Rhythm chops



James Brown was the Godfather of soul. **Iain Scott** feels the funk as he checks out his biggest hits' grooves.

We couldn't run this course without tipping our hats to the Godfather of soul, and an artist with more rhythm than any other: James Brown. This tutorial focuses on his hits from the '60s, such as I Feel Good, I Know You Got Soul and, of course, Sex Machine. Brown had several excellent guitar players through his band including Jimmy Nolan and Alfonso 'Country' Kellum. When recording, Brown would build up guitar rhythm parts; these, along with the bass and drums, would fit together into complex and interesting grooves. This formed the basis for the funk, disco and fusion styles that followed through the '70s and '80s. Brown's tracks often stayed on one chord until he cued the band 'up to the bridge', so this piece has three different sections to show some of his variations. What you will notice in all of Brown's music is the lazy 'behind the beat' feel, so relax and 'feel the groove'! 

THE Brought to you by...
INSTITUTE



James Brown: one of the great funk music innovators

LIVEPIX

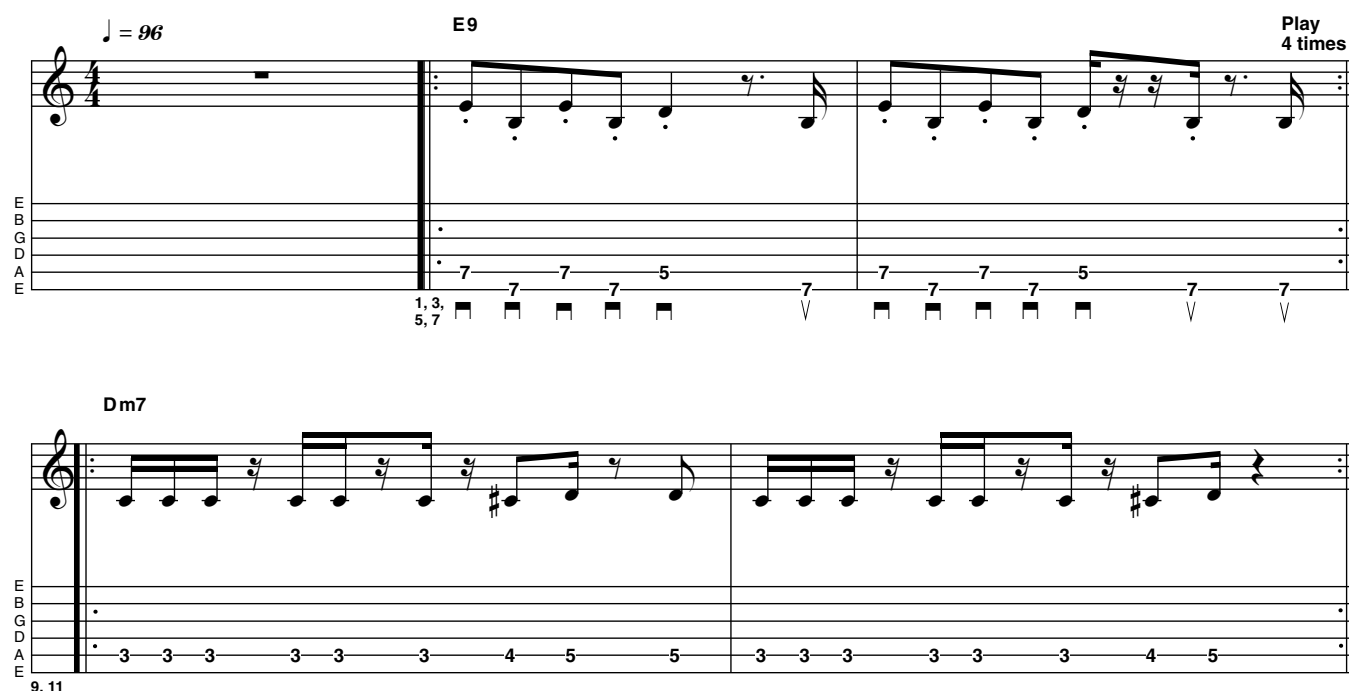
EXAMPLE 1 GUITAR 1 – SINGLE NOTES

TRACK 80

This shows a minimal single-note line, played low and lightly muted for the first eight bars before moving up to a more funky and syncopated pattern at Bar 9. This is slightly modified rhythmically to be a bit tighter over the

bass from the B13 chord to the end. I played this part clean with added 'spring reverb' for a '60s vibe. On any two pickup humbucking guitar try the 'both pickups on' selection; for single-coils, neck position never fails.

$\text{♩} = 96$ E9 Play 4 times



E9

Dm7

9, 11

EXAMPLE 1 GUITAR 1 – SINGLE NOTES ...CONTINUED

TRACK 80

13, 15 16

EXAMPLE 2 GUITAR 2 – SCRATCHING AND FUNKY STRUMMING

TRACK 80

This starts out with light rhythm strumming on an E13 chord. Try playing over the end of the fretboard to thin out the tone. At Bar 9, play the Dm chord fragments and add extra 16th-note muted pitches (scratch) to make

the part that little bit more funky. From Bar 13, drop the scratch and play full funk chords to build the energy to the end. Clean and bright tone with compression is the order of the day (and a \$50 fine if you mess up!).

1, 3, 5, 7 9 10 13, 15

In The Woodshed



Give your picking chops more power, stamina and speed with metal riff downstrokes. **Charlie Griffiths** has his foot firmly on the monitor!



ABILITY RATING

★★★★★ Easy/Moderate

Info

Key: Various
Tempo: 100/120bpm
CD: TRACKS 84-93

Will improve your...

- ✓ Picking stamina
- ✓ Picking speed
- ✓ Control of dynamics

Good metal guitar playing hinges on having a tight rhythm technique, but without practice and proper technique it can feel quite physically demanding and tiring. Players like James Hetfield of Metallica and Scott Ian from Anthrax and Gary Holt from Exodus formulated the tight rhythmic, palm-muted downstroke in the '80s thrash metal scene. Nowadays the palm-

mutated power chord is referred to as 'djent', a term associated with bands like Periphery and Meshuggah, although they distance themselves from the term.

Playing consecutive downstrokes at speed and for an extended period requires complete relaxation from the picking hand, and arm. A good way to achieve this is to move your hand from the wrist and let the pick 'bounce' on the strings. We have five examples for you which start off using short bursts of notes. This will allow you to relax during the rests and dispel any muscle tension before it becomes incapacitating.

First of all make sure you have a good tight sound, using just enough gain to get the amp to 'bark', but not so much that the tone

becomes messy and indistinct. A lot of metal players favour a softer pick, which produces a more cutting tone and also glides through the strings without bending them sharp.

Also try angling your pick in different ways to see how the tone is affected. For this style it is normal practice to hit the string with the edge, rather than the flat of the pick. Slightly angling the tip of your pick up towards your face is also useful as this will clear the pick away from the strings during the silent 'upstroke', which happens between each downstroke. Think of the pick moving in and out of the strings as well as down and up.

Ease yourself in to the technique with Example 1, which features some short bursts of energy. There are three muted downstrokes, followed by a sustained power chord. At the end of each repeat we double up to six downstrokes, which should help you develop consistency and stamina. In Example 2 you can exercise that stamina for a much longer period. Here we have six beats of eighth-note triplet downstrokes, with a brief respite at the end, as the picking halves in speed to quarter-note triplets. Example 3 is a bit more demanding as it is based on the faster 16th-note subdivision. Once again we have incorporated rests to enable you to develop the speed in short bursts. Example 4 introduces the 'hand bounce', which is used to instantly switch between a muted and a sustained sound. Although this Pantera-inspired riff is essentially one chord throughout, the muted and sustained accents create a cool syncopated groove. Our final example is a single-note riff inspired by Killswitch Engage. The focus here is on moving cleanly from string to string and also skipping over strings. Downstrokes also make pinched harmonics possible; great for adding texture and interest to low-string riffs. **1**

NEXT MONTH Charlie examines the wonderful art of **outside and inside picking**

EXAMPLE 1

Keep your picking-hand palm against strings at the bridge and play three tight downstrokes in beat 1, then play a sustained power chord in beat 2 by lifting

off your palm as you play a fourth downstroke. Repeat this three times, then finish with six consecutive palm-muted downstrokes.

CD TRACK 86

triplets. This will give you a couple of beats to relax and dispel any tension which may have built up.

♩ = 120

E5

3 3 3 3

PM

F5

3 3 3

CD TRACK 88

extra emphasis to the snare drum. Keep the rests silent by muting the strings with both your fretting hand fingers and the side of your picking hand palm.

CD TRACK 90

the strings by a few millimetres to let them ring. Practise each four-note group separately first in order to learn the patterns before joining them all together.

CD TRACK 92

palm off for the melodic notes on the fifth string. Bar 2 features some pinched harmonics so lightly touch the strings with the side of your thumb as you pick.

♩ = 100

Tuning : DADGBE

PM PM PM - PM PM PM - - - -

PM PM PM - PH PM - PH PM - PH PM -

5 0 3 0 5 0 5 3 5 0 0 0 0 0

5 3 3 5 3 2 2 2 2 3 2 2

NEVER
MISS
ANOTHER
ISSUE

Turn to page 36
to subscribe!

BACK ISSUES

Quick! Grab one before they're gone!

Missed one of our recent fabulous issues? Get one now while stocks last.



MAY GT269

BLUES TURNAROUNDS

Learn how to make the end of each blues verse really count. We look at how 10 blues legends do it! From the vault: Electric Blues Fingerpicking. Play like the great 'fingers only' bluesmen! Plus: Albeniz Mallorca, Nick Johnston rock video masterclass & much more!



SPRING GT268

3-STRING CHORDS

Three-string chords and arpeggios are great to revitalise your rhythm and lead; check out the chords and soloing style of Steely Dan's guitarists; play Mozart's Ave Verum Corpus; and cop the styles of SRV, Status, Quo, Toto, Tracy Chapman, Joe Diorio & more!



APRIL GT267

BLUES CHORDS

All the blues chords you need to know (yes, there's more than three!), with cool ideas on how to use them. Fusion - crack the code with 10 cool jazz-rock ideas. Play Elgar's Land Of Hope & Glory, and learn the styles of The Edge, Judas Priest, George Harrison & more!



MARCH GT266

TECHNIQUE MAKEOVER

Get in shape with our Technique Makeover - all aspects covered! Fancy some stylish things to play? Then Go Latin, with 10 gorgeous styles to try. Handel's Ombra Mai Fu tabbed. Style studies include: Neal Schon, George Benson, Noel Gallagher & more!



FEBRUARY GT265

PENTATONIC VARIATIONS!

Add a cool note or two to Pentatonics - big results, little fuss. Learn the licks of Elmore James, Otis Rush, T-Bone, Muddy & more! Plus: Aynsley Lister video lesson; Schubert's Swan Serenade tabbed; Walsh, Metheny, Malmsteen, Santana & Bowie style studies!



JANUARY GT264

TEXAS BLUES

Through 10 Top Texas Titans we show you the licks and tricks of this awesome style. If fingers are more your thing, try our 10 picking patterns: essential if you are to become a great fingerstylist. Style studies with Johnny Marr, Lenny Kravitz, Charlie Christian & more!

TO ORDER BACK ISSUES: Call 0844 848 2852 or visit www.myfavouritemagazines.co.uk

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues

Each back issue costs (including postage and packing) ■ UK: £5.99 ■ Europe: £6.99 ■ Rest of the world: £7.99

NEW ALBUMS

A selection of new and reissued guitar releases, including *Album of The Month*

Album of the Month

HANK MARVIN

WITHOUT A WORD

DMG TV ★★★★★

For many, the first name in electric guitar excellence is Hank Marvin. Pretty much every electric guitarist of note has some of their musical DNA linked to his magical Strat playing. Hank's had a prosperous solo career based on his trademark 'clean plus echo' tone gracing the melodies of famous songs. His new album, *Without A Word*, is business as usual; 13 songs, from jazz (Duke Ellington's *Don't Get Around Much Anymore*) to TV shows (Ron Grainer's *Doctor Who*), pop songs (The Beatles' *Michelle*) to shows (Leonard Bernstein's *America*). Production is perfect (acoustic guitar work is great) with Hank's guitar to the fore brandishing a tone that's clean while sustaining when needed. His arrangement of Elvis' *Are You Lonesome Tonight* is outstanding; intro volume swells then bridge pickup twang for the melody and pedal steel-like high notes in the middle. *Cry Me A River*'s late-night vibe sees him stomp on an overdrive for a solo that cries and swells and even nips into altered scales. As for his rendition of *Doctor Who*, it's the better '70s arrangement that he dips into, aided by a strong rhythm section arrangement and Vangelis-like thick strings. Overall, *Without A Word* is a sublime presentation of melodic electric guitar playing.



promise much, right? Indeed it does; this is an instrumental album with high musicianship that always serves the songs. Armed with his fave Fender amps (Deluxe and Twin) and Strat or Tele guitars, Reggie plays clean electric like few others. Opener *Coming Home To Leipers Fork* is a case in point; light tremolo electric guitar playing a soulful chord melody before being joined by additional Memphis meets Curtis Mayfield guitar fills. When the band enters it's a lovely old-skool groove, with a soft back beat, slightly swung and tasteful horn section parts. Memphis Grease ups the tempo a notch with a guitar performance that is super tasteful and melodic. *Exit 209* has more bite; Reggie digs in here during the song's solo. The closing *Jennifer*, named after his wife (nice cello playing here), is simply gorgeous. If you're a fan of soul blues guitar with a great backing band (Larry Carlton springs to mind), this is highly recommended!

THE MAGPIE SALUTE

Eagle Records ★★★★★

If the band's name is unfamiliar to you then be informed that The Magpie Salute comprises three key members of the much-celebrated



and sorely missed Black Crowes. Rich Robinson, Marc Ford and Sven Pipen form the nucleus of the band, plus there's also the poignant presence of The Crowes' late keyboard player, Eddie Hirsch, making his final recorded appearance. The band hit upon the idea of going into Applehead Recording Studios in Woodstock, New York to record their eponymous debut in front of a live, invited audience, resulting in an electrifying performance throughout the CD's collection of 10 tracks. The emphasis is placed squarely on musical freedom, with half the album's tracks coming in at over seven minutes in length. But does it work? We only had to hear their cover of Delaney & Bonnie's

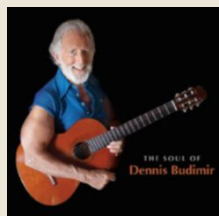
Comin' Home and we were convinced that yes, it does! Robinson's and Ford's guitars, mixed hard left and right on the album, gel together superbly, so much so that we were driven to get in touch with Marc Ford and ask him a little about the gear used on the album. "I was using my Asher signature model," he told us, "and I used one of Richie's amps, a Fender Twinolux, the Clapton model, which is a big, loud beast! And that was it." Delving deeper into the album, the band's reworking of The Black Crowes' *What Is Home* is another treat. "It could have just not been great, that's very possible, and thankfully it wasn't," Marc continues. "I think my secret concern was that it wasn't going to be a valid, living thing with a future. But, hearing the record, I was so shocked at how incredible it is." We couldn't agree more!

PROCOL HARUM

NOVUM

Eagle Records ★★★★★

It's amazing to think that it's been 50 years since Procol Harum released the song with which they will be forever associated, the immortal *A Whiter Shade Of Pale*. Many personnel changes have occurred through the years, singer and founding member Gary Brooker being the only constant presence in the band. *Novum* is Procol's first album for 14 years and their 13th to date, Brooker referring to the new release as, "What I believe to be one of the finest Procol Harum albums ever..." Lyricist Pete Brown – who has previously worked with Cream and Jack Bruce – plays a part in the band's slight change of direction, which sees a bluesier edge evident in the album's 11 tracks. Brooker's voice is still as strong as ever, evidenced on the CD's ballads like *Sunday Morning* and rockers, notably *Can't Say That*. Compelling stuff. And with our old friend Geoff Whitehorn on guitar – and sounding as brilliant as ever – what's not to like?



THE SOUL OF DENNIS BUDIMIR

Denmir Records ★★★★★

Wrecking Crew LA legend, Dennis Budimir needs little introduction this issue (see p28). Containing 11 instrumentals recorded in 2004/2005 and now remixed, *The Soul Of Dennis Budimir* is a great example of high-level musicianship that demonstrates both virtuosity and sophistication. The many years of red light situations with session bands and full orchestras is evident here as Dennis has a deep appreciation of how best to get the most out of a composition. With presentations of Brazilian music (Antonio Jobim classics), standards (*I Remember Clifford*) and classical (Schubert's *Ave Maria*), Dennis's nylon-string sounds sumptuous throughout. In particular, his plectrum-based tone is rich and

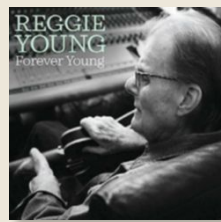
vibrant as he coaxes extended chords and impressive bebop inspired lines that endorse his A-list reputation. Standout tracks include *How Do You Keep The Music Playing* (beautiful rhythmic phrases graced by light melodic ornamentation), the famous B Minor Adagio from Rodrigo's *Concierto De Aranjuez* (outstanding articulation) and Johnny Mandel-penned *A Time For Love* (jazzy and bluesy lines with some bite). Before studio icons like Larry Carlton and Lee Ritenour, there was Dennis Budimir. Check him out!

REGGIE YOUNG

FOREVER YOUNG

Whaling City Sound ★★★★★

Reggie Young is one of the world's most respected and recorded session guitarists of all time (see p12). So a solo album would seem to



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with contemporary UK blues singer-songwriter, **Ash Wilson**.

GT: Do you have a type of pick that you can't live without?

AW: Jim Dunlop Gator Grip 2mm. I've always loved heavy picks, as I have more control of dynamics than with the thinner type. I also love the way these sound, I think because having slightly curved edges they sound less harsh striking the string.

GT: You have to give up all your pedals but three, what will they be?

AW: First of all a tuner! All of my guitars are reissues so I have tuning issues between and occasionally during songs so my best friend is my trusty Korg Pitchblack! I'm a big fan of Fuzz Face fuzzes and the best I've come across is the KingTone Vintage Fuzz pedal. You can go from clean as a whistle to full blown bone shaking fuzz with just the volume pot on the guitar, so I'd definitely take that. Finally I'm in love with the small in size but big in tone Ibanez Mini Analogue Delay. I'm really into slap-back and with the repeats being quite dark it blends better with the direct signal.

GT: Do you play another instrument well enough to do so in a band?

AW: I flirt with bass guitar and have done a couple of jobs as a bassist in a theatre pit but never in a band. I'm a massive Glen Hughes fan so I was going to join a band as a bassist that would be the angle I'd be looking at.

GT: If a music chart were put in front of you, could you read it?

AW: Although I can read music I'm really out of practice with sight reading and would have to put some serious hours in to do it confidently.

GT: Do guitar cables really make a difference? What make are yours?

AW: I think as long as you are using a good quality cable you can't go wrong. I know people who swear by £150 jack-to-jacks but I've never had any issues with Planet Waves.

GT: Is there anyone's playing that you're slightly jealous of?

AW: The player I'm most into at the moment is Doyle Bramhall II. I love his style and the way he underplays, using interesting note choices to

express himself. On a side note, his tone is to die for.

GT: Your studio is burning down: which guitar do you salvage?

AW: The one I own that has real sentimental value for me is my 62 Reissue Strat from the '90s. I've had it half my life and wherever I've toured it's been my main guitar, so lots of memories associated with that instrument. Whether I'd run into a burning building to rescue it or not is another matter.

GT: What's your favourite amp and how do you set it?

AW: My 633 Engineering Groove King. It's a 50 watt 6L6 tube head that sounds a little like a Super Reverb but has a feature called 'Variable Feedback' which effectively enables you to set where the power tubes start to break up. It's a great feature meaning that no matter what size the room is I can

“I PLAYED THREE OR FOUR NOTES BEFORE MY AMP BLEW UP, THEN GOT AN ELECTRIC SHOCK ON THE MICROPHONE”

get that 'just breaking up' natural valve tone. As for settings; no two rooms react the same so I usually just try and set it to suit the room. It's an incredible amp, I've yet to find a bad sound in it.

GT: What kind of action do you have on your guitars?

AW: I have a Les Paul '58 reissue and the neck is pretty hefty on it so I have a lower action than I would on my Strat to compensate. On the Strat I'd say it's medium - high enough to play slide on and just miss the frets.

GT: What strings do you use?

On my Strat I use D'Addario EXL 117s, 11-56 gauge as I'm tuned down to E₂, so I need a heavier string to compensate. For my Les Paul and ES-335 it's EXL 116's, 11-52 gauge as I don't need the extra heavy bass strings with humbuckers. I rarely use a Telecaster but when I do I tend to go for EXL 10's, 10-48 as I much prefer the tone of a Telecaster with lighter strings.

GT: Who was your first influence to play the guitar?

AW: David Gilmour. My parents had a live VHS tape that they had recorded off the TV of Pink Floyd's Pulse tour. I pretty much wrecked the end of the tape constantly watching Comfortably Numb trying to work out the solo!

GT: What was the first guitar you really lusted after?

AW: A Fender Stratocaster. I didn't even know what one looked like. I'd mentioned to a friend I wanted a guitar and he said, "You should get a Fender Stratocaster". I thought, "Wow, Fender Stratocaster that sounds amazing!" I still think it's the coolest sounding guitar name on the planet.

GT: The best gig you ever did?

AW: I think I'd have to say my first 'Ash Wilson' last year. I've always been in bands and I found real

than one person to talk to, and no one likes people who talk too much.

GT: Pre-gig warm-up routine?

AW: I never used to but now I sing I have to as I need to not have to think about my guitar playing. I don't really do any formal routine; I just noodle about 10 minutes before I go on, before reminding myself of the riff for the first song!

GT: If you could put together a fantasy band with you in it, who would the other players be?

AW: I love the groove of Jeff Porcaro, so we'll start there. On bass, James Jamerson, Dr John on Fender Rhodes and vocals, Jimmie Vaughan guitar, Aretha on vocals.

GT: Who's the greatest guitarist that's ever lived?

AW: We have yet to see anyone innovate like Jimi Hendrix. He contributed more in four years than most do in a lifetime.

GT: Is there a solo you really wish you had played?

AW: Hundreds! If I had to pick one it would be BB King's playing on Sweet Little Angel from Live At The Regal. The way the BB lays into the first few notes is sheer class.

GT: What's the song of your own of which you're most proud?

AW: On my new album Broken Machine the song Show Me How To Love You was mainly recorded live. When it came to the solo section, rather than continuing with the rhythm I just went for it. Thankfully the guys went with me and we ended up jamming the whole solo.

I'm really proud we managed to create something in the moment.

GT: What would you most like to be remembered for?

AW: I'd be great to be remembered as a guy who had great tone. But to be remembered with anything music related would be amazing!

Ash Wilson releases his debut album Broken Machine on April 21st. He is special guest on Dan Patlansky's UK tour in May 2017. For more information please visit www.ashwilsonmusic.com

**“ WE HAVE YET
TO SEE ANYONE
INNOVATE LIKE
HENDRIX. HE DID
MORE IN FOUR
YEARS THAN MOST
DO IN A LIFETIME ”**
Ash Wilson

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

TAPPING CHORDS

Learn this amazing technique
VIDEO! Playing or extending chords with tapping has been used by many great players. We show you how!

TRANSCRIPTION

MOZART

Marriage Of Figaro

Bridget tackles one of the legendary operatic pieces from the ultimate classical genius. Get plucking!

GT TRIBUTE

ALLAN HOLDSWORTH

In honour of a guitar genius

An in-depth look at this stunning musician, with musical contributions from players including Brett Garsed.

TECHNIQUE & THEORY

THINGS TO LEARN & PLAY

Harp harmonics & slide
Play harmonics like the incredible Lenny Breau, and learn bottleneck guitar in standard tuning (part 2).

A full exploration into the style of the great...

JIMMY PAGE

With his myriad playing styles, tones, tunings and innovations, the Led Zeppelin guitarist is one of the most significant in modern music. We delve deep and offer you no mere smorgasbord, but a veritable banquet of Page!

MORE GREAT LESSONS

30-Minute Lickbag

Six more lovely licks to learn

Duke Robillard

Fabulous blues Thunderbird

Prince

Mega-talented rock/funk guitarist

CSNY

Laurel Canyon acoustic style!

Nile Rodgers

His modern Daft Punk rhythm

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
Creative Rock, 60 Seconds With,
Instrumental Inquisition, and so
much more to read, learn and play!

GuitarTechniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0344 848 2852

International Tel: +44 344 848 2852

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:

www.myfavouritemagazines.co.uk

Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: David Dias, david.dias@futurenet.com

Production Editor: Katie Nicholls, katie.nicholls@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

Animated tab and audio syncing: Cliff Douse

CONTRIBUTORS

Richard Barrett, Shaun Baxter, Jon Bishop, Phil Capone, Martin Cooper, Mitch Dalton, Les Davidson, Charlie Griffiths, Pat Heath, Phil Hilborne, Martin Holmes, Nick Johnston, David Lyttleton, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Justin Sandercoe, Iain Scott, John Wheatcroft

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Senior Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Advertising Sales Executive:

Kate Butterfield: kate.butterfield@futurenet.com

Matt Downs: Director of Agency Sales

Clare Jonik: Head of Strategic Partnerships

MARKETING

Direct Marketing Executive: Will Hardy,
will.hardy@futurenet.com

CIRCULATION

Trade Marketing Manager: Michelle Brock (0207 429 3683)

PRODUCTION & DISTRIBUTION

Production Controller: nola.cokely@futurenet.com

Production Manager: mark.constance@futurenet.com

LICENSING

Licensing & Syndication Manager: Matt Ellis,
matt.ellis@futurenet.com

MANAGEMENT

Creative Director, Magazines: Aaron Asadi

Group Editor-In-Chief: Daniel Griffiths

Group Art Director: Graham Dalzell

Printed in the UK by: William Gibbons & Sons Ltd.

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,
Canary Wharf, London E14 5HU

Future

Future is an award-winning international media group and leading digital business. We reach more than 49 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

All contents copyright © 2017 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be reproduced, stored, transmitted or used in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Registered office: Quay House, The Ambury, Bath, BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price and other details of products or services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any changes or updates to them. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

musicradar.

recycle

When you have finished with this magazine please recycle it.

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).

MIX
Paper from
responsible sources
FSC® C007184

JULY 2017 ISSUE ON SALE WEDNESDAY 7TH JUNE

NOTE: CONTENTS SUBJECT TO CHANGE

AN AMERICAN CLASSIC MADE NEW IN CALIFORNIA



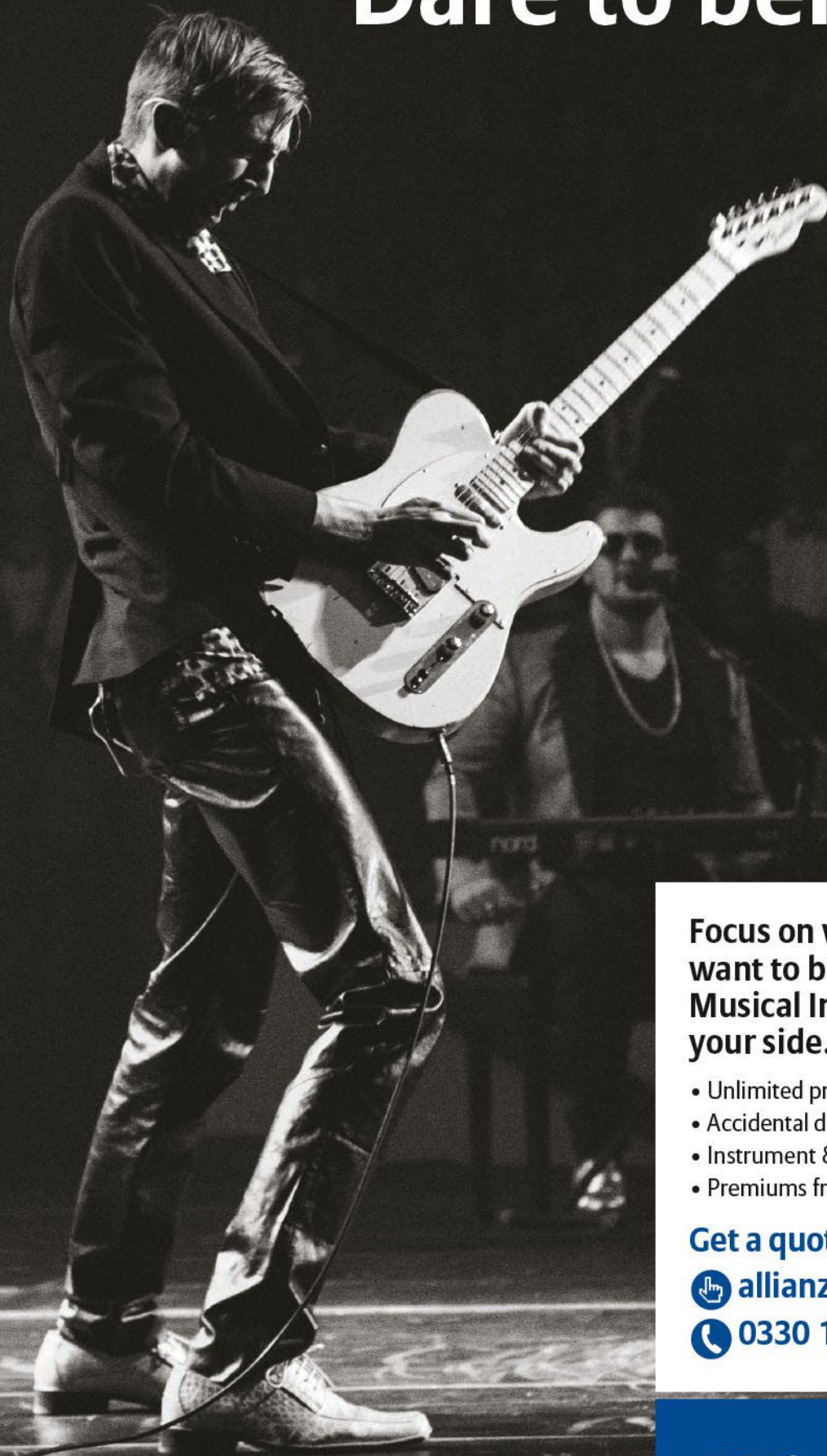
Guild guitars are back. Proudly built by American hands once more to create the lightest, loudest, best-sounding acoustics yet. **Crafted with pride. Sanded with soul. Strung with love.** And we're just getting started. Meet the New Guild USA line at GuildGuitars.com.



Made ^{TO} *BE* *Played*
SINCE 1953



Dare to believe.



Focus on where you want to be with Allianz Musical Insurance by your side.

- Unlimited professional use
- Accidental damage & theft
- Instrument & accessory cover
- Premiums from £3 a month

Get a quote:

 allianzmusic.co.uk

 0330 100 9626

Allianz 