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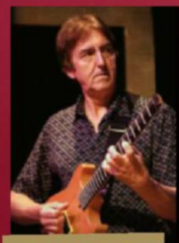
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One of the best players around, Richard is adept at most styles but truly excels in the bluesier side of rock. He currently plays with Spandau's Tony Hadley.

**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**

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**BRIDGET MERMIKIDES**

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

**MILTON MERMIKIDES**

One of the country's most respected music professors Milton's list of credits is embarrassingly long. Go to miltonline.com to learn all about him.

**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

IT WAS WITH heavy heart I heard the news that Allan Holdsworth had died. Even though his work should have been way too complex for my meagre mind, its genuine depth and beauty found an instant connection. I got to know Allan a little, too, when I worked for SynthAxe in the '80s and he was our primary ambassador. Two great Holdsworth stories spring to mind.

One was our first trip to NAMM in Anaheim. It was January '86 and guitar synths were the talk of the show. Our first demo was 10.30am and we (inventor Bill Aitken playing huge synth pads on an Oberheim Matrix 12 and I doing licks using Yamaha DX-7 and Oberheim Xpander) began to set up. Dread quickly flooded my every pore as the audience drifted in. All the top players had come to see what the fuss was all about, and not six feet from me stood Stanley Jordan, Lee Ritenour, and... Allan. It had not crossed my mind that this might happen. Do I resign and get the next plane home? Or just front it?



I fronted it, and we went down a storm (we had a Linn drum too and it was all going through huge EV speakers and a £4000 AMS reverb! Allan said some sweet things too, and I'll never forget that.

The other time was later that same year at Summer NAMM. The SynthAxe team was having dinner at an Indian restaurant in Chicago and I was seated next to Allan. "How come you can play literally *any* note and it sounds great?" I asked. "Well," he began: "Each scale has 7 notes and from each of those you can build another scale; and from each note of those scales you can

build another 7, etc. So, in any key, any note you play is 'correct'." He never uttered the word 'modes'. He just didn't think in those terms.

Enjoy our feature and the tributes from so many of his 'name player' devotees.

See you next time.

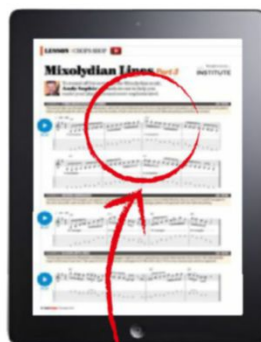
Neville Marten, Editor
neville.marten@futurenet.com

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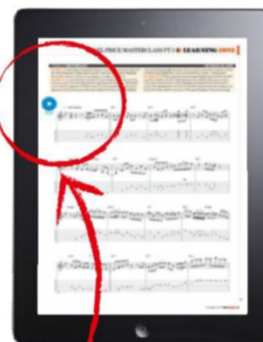
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**Tap the links**

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.

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



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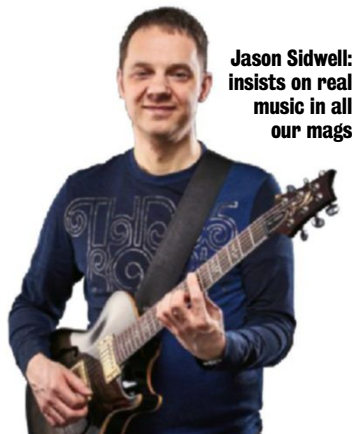
CHORD TAPPING
Video lesson 14
Paul Bielaticowicz begins a journey into the wonderful world of chord tapping. Discover this incredible way to make beautiful music.



Stanley Jordan made a massive splash in the '80s with his amazing chord tapping

TalkBack

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Email neville.marten@futurenet.com using the header 'Talkback'.



Jason Sidwell:
insists on real
music in all
our mags

READING MUSIC

In response to Jacob Rice's communication in GT269 regarding notation and if it is a waste of time, quite frankly this astounds me. I'm not suggesting that everybody should read the dots but why is he not interested in learning it for the rhythmic values at least? I started off as a tab reader and now, as I'm a session guitarist I have to rely on reading the notation. I'm not the best reader but I work daily on sight reading exercises as well as exercises for new techniques and new songs. Mr Rice says he listens to the playback when playing new material. He's missing out completely on the beauty of playing something purely from reading it. Everybody has their own way of playing guitar and learning guitar. But I think to flat-out deny notation will deny his own progression. Reading tablature is objective whereas reading notation has more of a subjective approach when it comes to finding the shapes on your guitar, which is wonderful when you're lost in that little world of playing. I hope one day he discovers the wonders of looking at music without hearing it and being able to play it. BTW, could you consider a study piece on Jerry's Breakdown? That would be amazing! And maybe a John 5 bluegrass style study?

Dave, Sheffield

Hi Dave. Yes, it's a no-brainer for GT to keep notation alongside tab. As you'd

probably have seen from our recent Session feature, the ability to read in the studio, at film sessions, on shows like The Voice and in the theatre, is becoming more and more vital. Some of our Session Heroes are a bit like you in that they use a combination of charts, notation and an experienced ear to get them by. Your main point – with which I totally agree and am so gutted that I can't do – is that wonderful ability to open a score (just as one would open a novel that one's never seen) and read and understand it from the page. As you say, it's a thing of sheer beauty, and one that I know is being picked up by a greater number of guitarists than ever before. Regarding Jerry's Breakdown and John 5, we don't do actual transcriptions any more but studies on the techniques used is a great idea for both players and styles.

SPANISH SERENDIPITY

Greetings from a Dutch reader.

My guitar lesson a few days ago, was all about how to fingerpick easy Spanish flavoured guitar pieces, on which I have been working together with my teacher. You already guess what happened: just as I was going through some books of mine to find samples, GT arrived. Opened the wrap, and out came a 'fingerpicking CD', and then the exact samples I was looking for, as lessons in the magazine! You made my day, thank you for that.

Linda Barkhuysen

That's brilliant, Linda. Serendipity strikes again. I hope you enjoyed Bridget's fine piece. Our best wishes to all the lovely musicians and GT readers in Der Nederlands!

RODRIGO – WITH BACKING?

The May edition of GT has just arrived and having flicked through it and read Talkback, I feel obliged to write to you. I think it's great that you may be

introducing more chord melody soon and look forward to it. Having bought GT regularly for 15 years now and a few earlier editions off Ebay too, the main highlights for me each month are the jazz and classical columns. Bridget continues to do a terrific job with her transcriptions and I look forward to having a go at the Mallorca Barcarola in D Minor in this month's edition. I do have this piece in a book of six pieces by Albeniz in A Minor, but this looks great too.

Perhaps more traditional classical guitar repertoire pieces like this too would be good rather than popular classical piano and orchestra pieces transcribed for guitar. I appreciate its hard to get the right balance. Which reminds me, regarding Rodrigo's concerto, I would be very impressed if GT produced a decent backing track

for that with accompanying subscription. It's one of those pieces with its mainly single line melody that sounds a bit empty and pointless on its own. Of course I'm referring to the second movement Adagio section in B Minor here. Regarding gear reviews, personally

I would be disappointed to see them introduced into GT - that was why I stopped getting Guitar Monthly, after a couple of years: too many reviews and not enough tuition. Anyway, keep up the good work and I'll keep buying for years to come.

Alan Beecroft

Thanks for your kind words, Alan. Bridget is always pleased to hear that her articles are hitting the spot. Rodrigo is a beautiful piece, too, but sadly it's still in copyright and therefore way too expensive to run at the moment. How things have changed! Hitting the right balance with our one classical piece each issue is not easy, but I think the range we offer is pretty good.

SOLO GUITAR COLUMN

Hello from 'across the pond' in the USA, specifically the city of Dayton, in the state of Ohio! I really enjoy reading (and playing) Guitar Techniques magazine. My favourite parts are the classical, jazz, and blues columns each month, and I especially enjoyed the series on Tim Lerch last year. I have a question for you: Do you think there would be enough interest to have a Solo Guitar column? It could feature a variety of players, such as Tim Lerch, Martin Taylor, Chet Atkins, Ted Greene, Tommy Emmanuel, Muriel Anderson, etc, in a variety of styles (basically anything that's intended to be played unaccompanied). Thank you very much for the great magazine!

Toby McWilliams.

Hi Toby. Greetings back to you. We love your idea. Tim Lerch's video column went down a treat when we ran it a while back, and I feel many guitarists would love to get a few solo party pieces under their belts. As a breed we're not great at being self-sufficient musicians – Roger Newell (of this parish) used to play in Rick Wakeman's English Rock Ensemble on all those mega '70s albums and tours, and he said that even after a two-hour show Rick would get back to the hotel, commandeer the grand piano and enthral everyone for hours playing everything under the sun. The great thing about your suggestion is that it's 'style neutral' so anything we can play on one guitar is fair game – doesn't have to be difficult, either. Fantastic!



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Read Chris Vinnicombe's Rocker review at Guitar-Bass.net Published 19th Jan 2017



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IT HERE!"

For a thorough review of the Rockers go to Henning's youtube channel [EyttschPi42](https://www.youtube.com/channel/UCytschPi42)



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Full Rocker review in Guitar Interactive, issue 47, pages 112 - 117



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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: **Is My Technique Good?**

A couple of students recently had a question that's very common, now the Internet has given us such a big window to see so many other guitar players. Their question is basically this: Is my technique good?

This question leads to some pretty profound thought streams to explore, and for most players it's well worth giving it some time and making some decisions regarding practice time and aspirations.

There are some players who base their output on technical ability. I'm sure they 'feel' it but it would seem their expression is formed around specific techniques, which may take 100s of hours' practice to perfect. While this type of music is unlikely to flick my switch it's certainly valid, but it leads to the question of technique in the performance of art.

Obviously development vital. It's good to play clean chord changes and notes that are clear and without open strings ringing. But look at Kurt Cobain. Incredible writer, singer and performer, but his technical skill might not be what most people would call 'good'. His time was solid but his sloppy power chords really helped define the Nirvana sound (laying the 3rd finger slightly too flat so sometimes



the fourth string rings out the 4th on a root-5th power chord). But his solos were melodic and passionate because he had no great technique to rely on. Would I recommend you aspire to Kurt's level of technique? Of course not, but he was amazing.

How about David Gilmour? One of the finest guitarists to ever grace our planet, but if we compared his speed and overall technique to someone like Guthrie Govan... So what makes his playing so special? Maybe it's got nothing to do with

technique? But it must in some ways because David's bending is awesome, he's always in tune and never struggles to express his ideas.

Maybe Eric Johnson has the answer (see p9)? His technique is flawless, he has incredible tone, writes great melodic melodies and is one of the greatest players of all time. But I've met many guitarists who don't connect with his music. "Far too technical," they say. Maybe Joe Bonamassa knows the answer? He can play all those burning Eric

Johnson licks but usually chooses to play a lot less. Does that mean he's playing with 'more emotion'? Does it really mean that playing fewer notes is somehow more emotive? "BB King says more with one note than 'X' says with a thousand." Heard that before? So what's it all about then?

That good old joke about jazz musicians playing 10,000 chords to four people and pop musicians playing four chords to 10,000 people does not make either musical style less valid. They're just different and there's excellence and rubbish in all genres.

My personal conclusion is that I want my technique to be good enough to express any musical ideas that I'd like to come out of my guitar. Maybe I aspire to make my technique a little above what I need so that the ideas come out smoothly and without too much effort. But as my technique develops, my musical ideas develop more complexity, so the technical development journey never seems to end. But maybe that's not a bad thing either?

There's no right or wrong - it's just food for thought!

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

Pentatonic Legato Slide Lick

THE FRETTING-HAND SLIDE is a powerful and expressive tool. This month's lick will give you a fun workout, utilising this technique in a slightly different way. At first glance it's a simple A Minor Pentatonic phrase. However, it's not quite as easy as it looks because the notes nearly always change direction after every pair sounded. If you're not used to doing this sort of thing you might find it pretty challenging, so try my fingering and

use it or amend it to suit. It should sound 'fluid' and modern. After working through it, try similar phrases using other Pentatonic shapes and also to work at combining this type of idea with other techniques and scales incorporating a variety of rhythmic and intervallic approaches. For instance, I often play exactly the same lick as this but the opposite way round, using string skipping for the first part and then adjacent strings for the second part. The possibilities really are endless.

Am7 add11

♩ = 150

mf



SESSION *shenanigans*

In which our fearless freelancer floats upon the flotsam of Fanta, free footstools and frequent flier offers. As related to us by **Mitch Dalton**.

This month: studio survival part four - The Commercial.

The World Of Commercials (or Jingles, to we industry hep cats) is a lot like its near namesake, World Of Leather, in that it isn't actually a 'world' at all. If anything, it's more of a netherworld. Be afraid. The unsuspecting guitar-toting traveller will discover a land inhabited by life forms that have cloned themselves to replicate members of Homo Sapiens with varying degrees of success, but with nothing to pay for 24 months because Mum's gone to Iceland and every little helps. Eerily, all the men sound like David Mitchell and all the women like Olivia Coleman, with subtly modulated, voice-over tones. Which may be in large part because that's precisely who they are.

Typically, you will be booked for one hour to record the music for a commercial that runs for 30 seconds, although there may also be alternative versions such as a 60-second item and-or a five-second snippet to nail. In the case of a major global campaign you may well be required for two or even three hours. Think multi-national footlong sandwiches or carbonated Classic, Diet and Zero beverages. These guys gotta lotta wonga and they'll gladly toss you a few extra octagonal coins to help flog their wares. And since no one watches TV any more, they'll reluctantly cough up extra for add-ons like cinema, Internet and gaming content (or even that old-fangled wireless that my great-granny told me about).

This is global capitalism, baby. Best to check your conscience in at reception. This is Audio Alcatraz, and no one leaves intact.

Having signed your self-respect and artistic identity (hark at him) in at the desk, certain rules invariably apply. Unless the brief is a tad esoteric – “We'd like you to perform the theme from Shaft but on a ukulele” – you will have been given little prior warning as to which brand of commercial comedy, fate is about to fling in your direction. Of course, you may find yourself part



Mitch regales us with more tales from the world of the session player

of a full orchestral ensemble, where the stress of recording a perfect take is diminished by the collegiate presence of 70 other newly purchased souls.

Microphones are set, then re-set. Individual instruments and sections are auditioned. And parts are checked for copying mistakes. All of which allows time for settling into a relaxed frame of mind, for those fortunate still to possess one. On the other hand you could well

pickers. Never lose sight of the fact that your audience is exceptionally intelligent, perceptive and driven. The guys and gals from the agency are not known as “creatives” for nothing (£200K p.a. and we'll throw in a 911 Turbo, more like). And they are deadly serious. There is big, big money riding on the campaign and intense competition to pitch for and win the account in the first place.

Now's probably not the time to

“DO NOT UNDER ANY CIRCUMSTANCES CONFUSE MUSICAL IGNORANCE WITH ANY LACK OF INTELLIGENCE”

find yourself in solitary confinement, overdubbing your contribution under the inquisitorial gaze of the composer, the engineer and his assistant, two or three production company representatives, the ad agency entourage (any number up to 10 - it's a jolly away from the office for the afternoon, after all) and even the client, on a very bad day.

And therein lies the rub for we

regale them with the one about the Scotsman, the nun and the confused taxidermist. The attention given to each and every one of those 30 seconds of sound-based selling is forensic, fastidious and not a little frightening.

We are now at the intersection between music, visual creativity and big business, and they each articulate their needs in different languages. Over the years, I have

been asked the following questions:

“Can you get the guitarist to echo the words?” (do I look like Peter Frampton?)

“Can we have those swishy things?” (note to the drummer – please use brushes.)

“Can he do something to emphasise the visual of the toilet seat going down?” (not with a guitar, no).

But do not under any circumstances confuse musical ignorance with any lack of intelligence. It's your job to interpret, suggest and provide solutions. And pack up and leave to grateful thanks and the address for the invoice. Still, an honest hour's mind reading for a dishonest day's pay? It's not so bad, eh?

(Except for this one – “I just keep hearing this noise in my head. If I sing it can you play it?” (No, but I do know the name of an excellent otorhinolaryngologist)).

For more on Mitch Dalton's Studio Kings and other music projects 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, technical and melodic master, **Eric Johnson**

GT: What is it about guitar

instrumentals that appeals to you?

EJ: The freedom that you have in instrumental music; you have so much freedom to kind of go wherever you want and wherever your intuition can take you and I think that if you try to stick with melody, it can be as interesting as vocals and sometimes that's nice.

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

EJ: It just gives it gives a lot of room for interpretation for the listener. It creates and stirs emotion in the listener that maybe they're not getting from the lyrics.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?

EJ: I think having a really strong melody is most important, then you can harmonise it to make it interesting. I try to use all of it, melody and harmony, but I think melody is really important. I try to make it be a song instead of it being an exercise in guitar playing.

GT: How useful is studying a vocalist's approach for creating guitar melodies?

EJ: It's very, very useful as far as vibrato and bending notes. I think because maybe it lets you reflect on being delicate with your inflections or your technique.

GT: How do you start writing an instrumental? Is there any typical approach or inspiration?

EJ: You know a lot of the times it's just improvising and allowing yourself to come up with something interesting. Then when you feel you have something worth chasing, and getting to be more pragmatic about it and trying to piece it together, it kind of unfolds as it would. But really I just try to improvise and come up with something unique.

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

EJ: It's most important to keep the song intact. Sometimes if I see YouTube clips of me playing I'll be like, "Okay that solo's cool but you went on too long", but I think I like to tell myself to just be careful.

Eric Johnson: a master musician and titan of melodic guitar



That's what I'm trying to take up more now, trying to be inventive with the soloing or the playing but not to stuff everything you know in and don't let it go on forever, or it loses the impact.

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

EJ: That's a pretty colloquial way of doing it. I think there's other ways you can do it too. I guess with anything you want it to build intensity but I guess the intensity can be by emotional impact instead of loudness or complication.

GT: What type of guitar tone do you prefer for instrumentals?

EJ: I think there's a use for it all. You can sometimes have sounds that are kind of abrasive in the background that add a certain texture or a certain picture. I think if you always get every sound just right and then you put it in the whole picture, sometimes it's not as good as when some of them have a little bit of edge to them.

GT: Do you have any favourite keys or tempos that you like to write in?

EJ: No, not really. I do think I have a tendency to write a lot in the same tempo, which I'd like to not do. I'd

like to vary it up a little more. So I think the more varied the tempos the better. Sometimes I'll write in a shuffle or a 4/4 but I think it would be cool to experiment with other things. I like to try and pick keys that are not normal guitar keys - like F# or C# or G#. I don't know why, maybe it just sounds different to my ears.

GT: Do you find Minor or Major keys easier to write in? Or prefer the sound of?

EJ: I let it happen and go with it. I suppose I probably write more in a Minor key but either one can present itself and be effective.

GT: How about modes - do you have any favourites?

EJ: I use a lot of Pentatonic stuff but recently I have been trying to add more passing tones in like 9ths and 2nds and then you can superimpose different scales over other scales which is cool. But I've been trying to learn more harmonies and chord changes and then play the melodies through the chord changes.

GT: What about modulations into new keys?

EJ: I'm working on a couple of tunes at the moment that do that though it's not something that I typically do.

GT: Do you view the backing band in a different way to how you would if you were singing?

EJ: Not necessarily. Sometimes it might have a little more intensity. But usually no.

GT: What are your views on harmonising melodies?

EJ: If it's done sparingly. I don't really do it a whole lot but a little bit is cool. As long as it's not overdone.

GT: What three guitar instrumentals would you consider iconic or have inspired you?

Third Stone From The Sun by Jimi Hendrix; Apache by Hank Marvin; and Sleep Walk by Santo & Johnny.

Eric's new album, EJ is out now.

For more information on Eric, his music and purchasing CDs or merchandise, please visit www.ericjohnson.com

“ I'M TRYING TO BE INVENTIVE WITH THE SOLOING, BUT NOT STUFF EVERYTHING YOU KNOW IN OR LET IT GO ON FOREVER ”

That Was
The Year...
2007

Blair, Obama & Marvin

BURNS LONDON RELEASES THE

Marvin 1964, a signature model guitar set at an affordable price. With an alder body, bolt-on maple neck with rosewood fingerboard and pearl dot inlays this guitar has all the design features of Hank's original signature model from the 60s. With three Rez-O-Matic single-coil pickups and the Rez-O-Tube vibrato unit it also sounds right too. With the three-sectioned scratchplate, scrolled headstock and vintage Van Gent styled tuners, this is a very attractive purchase.

TONY BLAIR ANNOUNCES THAT HE IS

to step down as Prime Minister. Gordon Brown becomes leader of the party and Harriet Harman is Deputy Leader. Nick Clegg wins the Liberal Democrats leadership election. A Magnox nuclear power station in Gloucestershire is forced to close following a fire, however the reactor is not damaged reports the British Nuclear Group.

ONE OF THE COOLEST AMPS AROUND HAS TO BE

the Mesa Engineering Express 5:25 combo, an all-valve, two-channel combo with a mighty voice. Each channel has two voicing options with Clean/Crunch on channel 1 and Blues/Burn on channel 2. The three-button footswitch provides channel selection, contour and reverb functions. Loaded with a single 10-inch Celestion Black Shadow speaker this has all the Mesa hallmarks and sound qualities that you'd expect.

SENATOR BARACK OBAMA DECLARES HIS

candidacy for President of the USA. Ground breaking begins on the Chicago Spire but the economic climate changes and the Spire is never built. Early workings leave a large circular hole. The second span of the Tacoma Narrows Bridge opens, making it the longest twin suspension bridge in the world. The new Boeing 787 is launched.

AFTER MORE THAN SIX YEARS IN THE MAKING

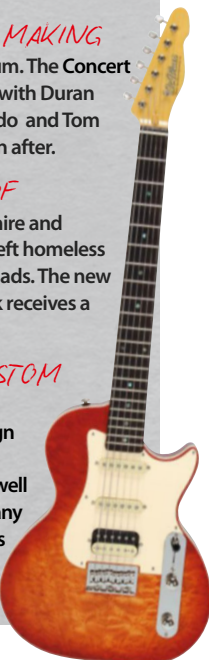
Prince William officially opens the new Wembley Stadium. The Concert for Diana is held in memory of Diana, Princess of Wales with Duran Duran, Rod Stewart, Joss Stone, Elton John, Nelly Furtado and Tom Jones included in the lineup. Live Earth takes place soon after.

MAJOR FLOODING OVER WIDE AREAS OF

Britain with Gloucestershire, Worcestershire, Warwickshire and Oxfordshire being particularly affected. Hundreds are left homeless and thousands of vehicles are left stranded on major roads. The new Ford Mondeo goes on sale and the Northern Rock bank receives a liquidity support facility from the Bank of England.

ALTHOUGH MORE ASSOCIATED WITH CUSTOM

models, St Blues introduces a tasty new pocket-friendly guitar, the Mississippi Bluesmaster. It's an attractive design that borrows elements from a Les Paul and a Telecaster and although that's not a new idea in itself, this is a very well proportioned guitar indeed. Korean built with a mahogany body and neck this guitar sports a pair of SB P-90 pickups and a Strat styled, hardtail bridge with through-body stringing. Looks good and sounds great.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Slow Blues in E

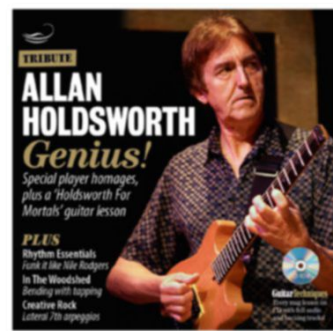
Here we have a slow blues in E at just 55bpm, which you can approach in a variety of ways. The good old E Minor Pentatonic scale (E-G-A-B-D) will work – and so will E Major Pentatonic (E-F#-G#-B-C#), although the latter works best on the I chord (E9) and V chord (B9). But also try mixing in a bit of E Mixolydian mode (E-F#-G#-A-B-C#-D) – this works perfectly for the I chord (E9).

2 Rockout in G

Here's a fun uptempo rock track in G. You can use G Minor Pentatonic (G-B_b-C-D-F) and G Minor Blues scale (G-B_b-C-C#-D-F) as a starting point, but the track works well with quite a few more colourful scales. The chord progression is: G-B_bmaj7-Cadd9-A_bmaj7. Try using G Mixolydian (G-A-B-C-D-E-F) on G chords, G Dorian (G-A-B_b-C-D-E-F) on B_bmaj7 and Cadd9 and finally G Phrygian (G-A_b-B_b-C-D-E_b-F) on the final A_bmaj7 chord.

3 7/8 Groove in F#m

Count the subdivisions of this 7/8 groove track as 2-3-2 (meaning 1-2-1-2-3-1-2). It's in F#m, but harmonically speaking it's quite open, so I suggest playing around with a variety of scales. Try F# Dorian (F#-G#-A-B-C#-D#-E), F# Minor scale (F#-G#-A-B-C#-D-E), F# Phrygian (F#-G-A-B-C#-D-E) and even F# Mixolydian (F#-G#-A#-B-C#-D#-E). Of course F#



Minor Pentatonic and F# Blues scale also work great!

4 C Jazz Blues – Medium Swing

Here's a standard jazz-blues in C. Try mixing C Major Pentatonic (C-D-E-G-A) with C Minor Pentatonic (C-E_b-F-G-B_b) for a start. One additional jazzy colour to catch is the A7 in bar 8 of the 12-bar blues cycle. Perhaps have a go at outlining an A7 arpeggio here (A-C#-E-G), or use the D Harmonic Minor scale (D-E-F-G-A-B_b-C#), which also works perfectly. Additionally, see if you can whip out an F# Diminished arpeggio (F#-A-C-E_b) in bar 6 of the cycle for the F# diminished chord – this sounds very pro indeed!

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.

HOT FOR TEACHER

YOUR RGT TUTOR

NAME: Daniel Thorpe **TOWN:** Cradley Heath, West Midlands
STYLES TAUGHT: Fingerstyle, folk, pop, rock, blues, classical

SPECIALITY: Fingerstyle, pop and rock

LEVELS TAUGHT: All levels taught and in a fun way - focusing on songs, proper technique and long term enjoyment from the guitar. I specialise in teaching beginners from the ground up how to play the songs they dream of playing, and I can teach students the RGT grades too

SIGHT-READING: Beginner to intermediate

CHARGES: £25 per 1hr, £15 per 30 minutes

SPECIAL: Fully-equipped music studio with all necessary gear, guitars and a recording setup as well as supplementary online courses available for free to students

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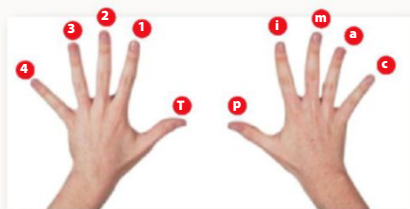


GT User Guide

You can get more from GT by understanding our easy-to-follow musical terms and signs...

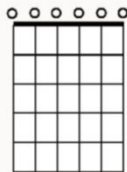


RELATING TAB TO YOUR FRETBOARD



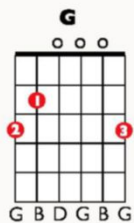
HAND LABELLING

Here are the abbreviations used for each finger:
Fretting hand: 1, 2, 3, 4, (T) Picking hand: p (thumb), i (first finger), m (second), a (third), c (fourth).



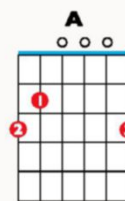
NUT & FRETBOARD

The fretboard diagram above represents the fretboard exactly, as seen in the accompanying photo. This is for ease of visualising a fretboard scale or chord shape quickly.



CHORD EXAMPLE

The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

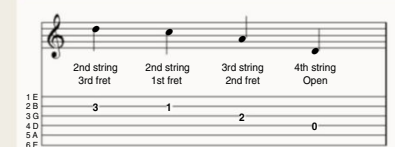
OUR RATING SYSTEM

Every transcription or lesson in GT is graded according to its level of difficulty, from Easy to Advanced. We'll also let you know what aspect of your playing will benefit by attempting a lesson.



READ MUSIC

Each transcription is broken down into two parts...

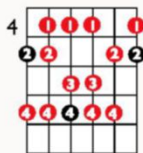


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



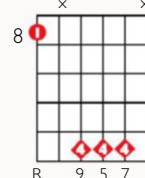
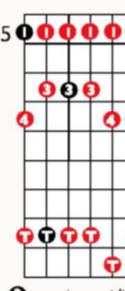
TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7 (D dominant 7) and Am7 (A minor 7).

A major scale



SCALE EXAMPLE

The diagram shows the fret-hand fingering for the A major scale (root notes in black). The photo shows part of the scale being played on the fourth string with first, third and fourth fingers.



1 = scale root/tonic

TAPPING & HARMONICS

The left box shows an A minor Pentatonic scale with added tapped notes signified by 'T's. Above shows a Cmaj9 (no 3rd) with harmonics at the 12th fret.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



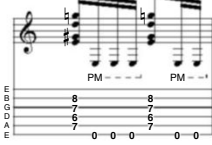
The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Arpeggiate chord



Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off



■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



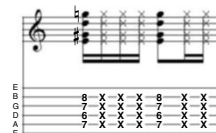
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



■ Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting



■ X markings represent notes muted by the fretting hand when struck by the picking hand.

BENDING AND VIBRATO

Bend up/down



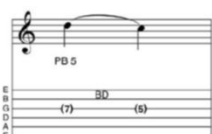
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



■ Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend



■ Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend



■ Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as a blues curl.

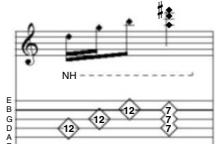
Vibrato



■ The fretting hand vibrates the note by small bend ups and releases. The last example uses the vibrato bar.

HARMONICS

Natural harmonics



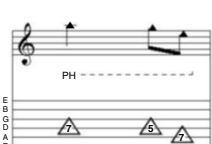
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



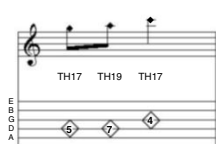
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



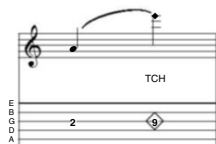
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



■ Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

Touch harmonics



■ A previously sounded note is touched above the fret marked TCH (eg TCH 9) to sound harmonic.

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



■ The note is picked, then the whammy bar is raised and lowered to the pitches shown in brackets.

Scoop & doop



■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



■ Note sustained, then the vib is depressed to slack. Square bracket used if a long-held note has new articulation applied.

Gargle



■ Sound the note and 'flick' the tremolo bar with picking hand so it 'quivers'. Results in a 'gargling' sound!

CAPO

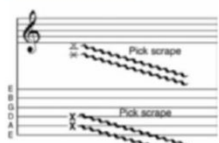
Capo Notation



■ A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

OTHER TECHNIQUES

Pick scrape



■ The edge of the pick is dragged down or up along the lower strings to produce a scraped sound.

Violining



■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

Finger numbering



■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



■ Fingerpicking requirements are shown at the bottom of the tab notation.

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

Chord Tapping

Video lesson



In the first of a three-part video series on chord tapping, **Paul Bielatowicz** explores some of the wonderful sounds that can be created using this unique approach.

ABILITY RATING

Moderate/Advanced

Info

Key Various Tempo Various CD CD-ROM

Will improve your...

✓ Tapping skills ✓ Legato playing ✓ Left and right hand independence

For many, the phrase 'two-handed tapping' evokes images of shredders using both hands to take their solos to hyper-speed. But that's not the whole picture and if that's your view of the technique then you're missing out on a huge tonal palette and arguably a more tasteful application for the technique.

There is a long-held debate over who first stumbled upon the two-handed tapping technique; certainly its use and popularisation in rock guitar can be traced back to Eddie Van Halen and Steve Hackett's innovations, but it's probable that the technique has been experimented with for as long as the guitar has been in existence.

We've all come across that awkward stretchy chord voicing that made us wish we had extra digits, or the awkward leap to a high note in a melody: you can't help thinking that the idea of using digits from both hands to make life easy in such situations must have occurred to guitarists playing the earliest versions of the instrument. Far from being a cool trick to pull out when we want to impress fellow guitarists, two-handed tapping can be a hugely valuable tool that allows us to play

things otherwise impossible, as well as opening up new ways of thinking about our instrument – approaches closer to the way a pianist might think. Introducing a tapping finger or two gives us access to new chord voicings – many of which would be unplayable using the digits of one hand

“WE’VE ALL COME ACROSS THAT AWKWARD STRETCHY CHORD VOICING THAT MADE US WISH WE HAD EXTRA DIGITS”

alone. It also adds new tonal colours to our palette of sounds: giving us smooth rippling legato or percussive blocks of harmony.

When venturing into the world of tapping, we're faced with a few challenges that we might not have previously considered on our instrument. The first is a matter of making sure we only play the notes that we want to play, while minimising open-string noise. Many guitarists struggle with string-muting while tapping using multiple digits, as all

fingers on both hands are often far too busy playing notes to think about muting. A great solution for this is to use a damping device: I used hair ties before I discovered Gruv Gear's FretWraps – a cheap purpose-made string damper. However, the drawback of any kind of damper is that it renders open strings unusable; if we want access to these we must ditch our dampers and learn to mute unwanted strings using the sides of digits and palms of both hands.

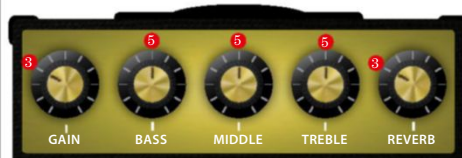
But don't spend too much time worrying about it, because string-muting tends to be something of a natural instinct most guitarists develop without thinking too much about its precise mechanics – and so it is with muting during tapping. The best advice is just to be conscious that you're not just focusing on the notes that you're playing, but also on keeping the unwanted strings muted using whichever 'spare parts' of the two hands are available.

Stick with me and I guarantee you'll discover some amazing – and rather impressive – new sounds. If you've never seen players like Stanley Jordan in action, check him out on YouTube to see the kind of thing that's possible with chord tapping. 

TECHNIQUE FOCUS

Achieving independence

The key to the tapping techniques covered in this lesson is independence of both hands. Just like a pianist, your aim should be for your tapping (picking) hand to be able to play anything your fretting hand can. A great workout for this is to try playing scales and arpeggios using only your picking hand. One aspect of your picking hand technique requires a little thought, though: are you going to use a mixture of hammer-ons and pull-offs, or purely hammered notes? I personally take the approach of using both, but there are some amazing tappers who use a hammer-only technique with dazzling effects.



Get the Tone

For the examples in this lesson you want a crisp, clean tone. Humbuckers or single-coils are fine, but go for warmth over cut, just making sure you don't go too mushy. Ambient effects such as chorus and delay always sound great, and you'll find compression can really help the tapped notes punch above their weight. Low action and lighter strings help, too.

Stanley Jordan made a massive splash in the '80s with his amazing chord tapping



REUTERS / ALAMY



TRACK RECORD When Stanley Jordan's debut, *Touch Sensitive* was released in 1982 nobody had heard anything like it! Check out his Greatest Hits album and prepare to be amazed. Jennifer Batten is a fearsome tapper, and her album *Tribal Rage: Momentum* (1997) is full of chord tapping ideas. At the risk of shameless self promotion, my album *Preludes & Etudes* (2014) contains more than a few tapping workouts!

EXAMPLE 1 FINGER INDEPENDENCE (FRETTING HAND)

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These exercises are designed to get your fretting hand in shape (we'll still refer to the other as your 'picking' hand throughout this feature). First we have a series of trills, which are great for developing finger strength and

independence. The remainder of the exercise consists of a series of 'hammer-ons from nowhere', following a diatonic pattern ascending the neck through all seven positions of the A Major scale.

$\text{♩} = 120$

tr *tr* *tr* *tr* *tr* *tr*

1 5 (6-5) 5 (7-5) 5 (8-5) 6 (7-6) 6 (8-6) 7 (8-7) 5

A6/9 5 4 etc 5 5

Bm6/9 5 5

C#madd♭6add9 5 5 5 5

D6/9 5 5 5 5

E6/9 5 5 5 5

F#m♭6add9 5 5 5 5

G#dimadd♭6add9 5 5 5 5

A6/9 5 5 5 5

EXAMPLE 2 FINGER INDEPENDENCE (PICKING HAND)

CD TRACK CD-ROM

As with the previous exercise, this one starts with a series of trills, but now we're using what would usually be the picking hand. This might feel a little unusual if you're new to tapping with more than one finger. Bear in mind that

speed is not the goal here, but rather accuracy. The trills are followed by a series of tapped triads and a melody, both of which will be added to a fretting-hand part in Example 3.



The musical score for Example 2 is divided into five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4.

- System 1 (Measures 1-8):** Features trills on the treble staff and fingerings on the bass staff. The bass staff shows fret numbers in circles: (14) (15) (14), (14) (16) (14), (14) (17) (14), (15) (16) (15), (15) (17) (15), (16) (17) (16), and (14).
- System 2 (Measures 9-12):** Shows chords (D, A, D, A, G, D, G, A) on the treble staff and fingerings on the bass staff. The bass staff shows fret numbers in circles: (15) (14) (16), (14) (14) (14), (15) (14) (16), (14) (14) (14), (12) (12) (12), (15) (14) (16), (12) (12) (12), and (14) (14) (14).
- System 3 (Measures 13-16):** Features a melody on the treble staff and fingerings on the bass staff. The bass staff shows fret numbers in circles: (14) (15) (17) (15), (14) (15) (14), (14) (14) (14), (16) (14) (14), (16) (15) (15), and (14) (14) (14).
- System 4 (Measures 17-20):** Continues the melody and fingerings. The bass staff shows fret numbers in circles: (15) (14) (15) (17) (15) (14), (17) (15) (14), (16) (14) (14), (17) (16) (14), (17) (14) (16) (17), (14) (16) (14), and (17) (16) (14).
- System 5 (Measures 21-24):** Concludes the exercise with a final chord and fingerings. The bass staff shows fret numbers in circles: (17) (14) (16) (17), (14) (16) (14) (17), (15) (14) (14), and (15) (14) (16).

EXAMPLE 3 FINGER INDEPENDENCE (BOTH HANDS)

CD TRACK CD-ROM

Now it's time to combine both hands. The exercise begins with the same series of trills, but now they're played with both hands simultaneously, two octaves apart. After the trills we add bass notes to the chord sequence from Example

2 and a bass line to its melody. The key here is to learn which notes in the two hands fit together – if you make sure these notes are always played at the same time, the others should fall into place.



The musical score for Example 3 is written for guitar in D major, 4/4 time. It consists of five systems of music. Each system has a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The bass staff shows fret numbers for the left hand and string numbers for the right hand. The first system shows trills in both hands, with the right hand trilling two octaves above the left hand. The second system introduces a chord sequence: D, A/C#, Bm7, A, G, D/F#, G, A. The third system continues the chord sequence with a different bass line. The fourth system continues the chord sequence with a different bass line. The fifth system continues the chord sequence with a different bass line. The score includes various musical notations such as trills, slurs, and fingerings.

EXAMPLE 4 AMBIENT TAPPING USING DELAY AND/OR REVERB

CD TRACK CD-ROM

One concept that is particularly well-suited to tapping is the polychord - a combination of two chords to form a new chord. The example starts with the root and 5th of E played in the fretting hand, while the picking hand taps a B

Major triad. If you combine the notes of E and B chords they create Emaj9 chord (here the 3rd of E is not played, so the correct name would be Emaj7sus2). We then move to a repeated 16th note pattern that outlines a chord sequence.

Example 4: Ambient Tapping Using Delay and/or Reverb

Tempo: ♩ = 120

Chords and Fingering:

- E maj7sus2:** Fretting hand: Root (E, 7th fret), 5th (12th fret). Picking hand: Taps B major triad (B, D, F#).
- D maj7sus2:** Fretting hand: Root (D, 5th fret), 5th (9th fret). Picking hand: Taps A major triad (A, C#, E).
- A:** Fretting hand: Root (A, 7th fret), 5th (12th fret). Picking hand: Taps E/G# major triad (E, G#, B).
- E/G#:** Fretting hand: Root (E, 4th fret), 5th (9th fret). Picking hand: Taps B major triad (B, D, F#).

Example 5:

Tempo: ♩ = 135

Chords and Fingering:

- Esus2:** Fretting hand: Root (E, 7th fret), 5th (12th fret). Picking hand: Taps B major triad (B, D, F#).
- D:** Fretting hand: Root (D, 5th fret), 5th (9th fret). Picking hand: Taps A major triad (A, C#, E).
- A:** Fretting hand: Root (A, 7th fret), 5th (12th fret). Picking hand: Taps E/G# major triad (E, G#, B).
- E/G#:** Fretting hand: Root (E, 4th fret), 5th (9th fret). Picking hand: Taps B major triad (B, D, F#).

Example 6:

Tempo: ♩ = 135

Chords and Fingering:

- Esus4:** Fretting hand: Root (E, 7th fret), 5th (12th fret). Picking hand: Taps B major triad (B, D, F#).
- D:** Fretting hand: Root (D, 5th fret), 5th (9th fret). Picking hand: Taps A major triad (A, C#, E).
- A:** Fretting hand: Root (A, 7th fret), 5th (12th fret). Picking hand: Taps E/G# major triad (E, G#, B).
- E/G#:** Fretting hand: Root (E, 4th fret), 5th (9th fret). Picking hand: Taps B major triad (B, D, F#).

Example 7:

Tempo: ♩ = 120

Chords and Fingering:

- B:** Fretting hand: Root (B, 7th fret), 5th (12th fret). Picking hand: Taps E major triad (E, G#, B).
- E maj7sus2:** Fretting hand: Root (E, 7th fret), 5th (12th fret). Picking hand: Taps B major triad (B, D, F#).

Example 8:

Tempo: ♩ = 120

Chords and Fingering:

- B:** Fretting hand: Root (B, 7th fret), 5th (12th fret). Picking hand: Taps E major triad (E, G#, B).
- E maj7sus2:** Fretting hand: Root (E, 7th fret), 5th (12th fret). Picking hand: Taps B major triad (B, D, F#).

EXAMPLE 5 RHYTHM AND BLUES HAMMOND ORGAN-LIKE PIECE

CD TRACK CD-ROM

This piece begins with a repeated bass line, to which a chord riff is added in Bar 5. A little later, in bar 13, our picking hand takes a Blues scale-based solo (with an altered scale lick thrown in for good measure in bar 21) while the fretting

hand continues with the steady quarter-note accompaniment. Then in bar 25 we move to a walking bassline in the fretting hand while the picking hand provides chords to fit. Finally, the piece returns to the riff played at the start.

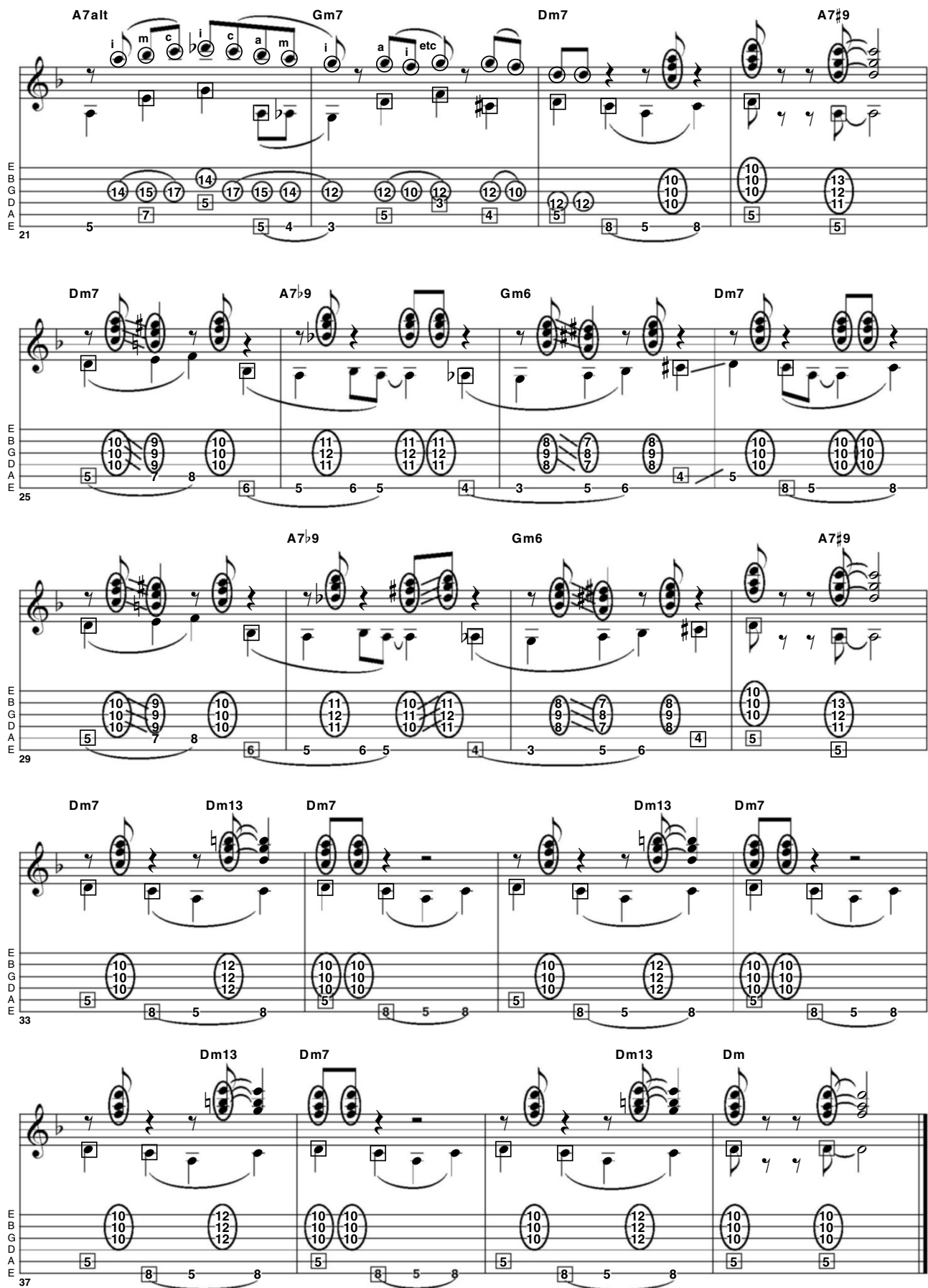
♩ = 120 Swing feel Dm7



The musical score is presented in five systems, each with a treble and bass staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is 120 beats per minute with a swing feel. The piece begins with a repeated bass line in the fretting hand and a chord riff in the picking hand. The score is divided into systems, with bar numbers 1, 5, 9, 13, and 17 marked. Chord changes are indicated above the staff: Dm7, Dm13, Dm7, Dm13, Dm7, Dm13, Dm7, Dm13, Dm, A7#9, Dm7, Gm7, and Dm7. The picking hand features a Blues scale-based solo starting in bar 13, with an altered scale lick in bar 21. The fretting hand provides a steady quarter-note accompaniment, which transitions to a walking bassline in bar 25. The piece concludes by returning to the riff played at the start.

EXAMPLE 5 RHYTHM AND BLUES HAMMOND ORGAN-LIKE PIECE ...CONTINUED

CD TRACK CD-ROM



System 1 (Measures 21-24):

- Measure 21: A7alt (i m c b i c a m), Gm7 (i a i etc)
- Measure 22: Dm7
- Measure 23: A7#9
- Measure 24: A7#9

System 2 (Measures 25-28):

- Measure 25: Dm7
- Measure 26: A7#9
- Measure 27: Gm6
- Measure 28: Dm7

System 3 (Measures 29-32):

- Measure 29: A7#9
- Measure 30: Gm6
- Measure 31: A7#9
- Measure 32: A7#9

System 4 (Measures 33-36):

- Measure 33: Dm7
- Measure 34: Dm13
- Measure 35: Dm7
- Measure 36: Dm13

System 5 (Measures 37-40):

- Measure 37: Dm13
- Measure 38: Dm7
- Measure 39: Dm13
- Measure 40: Dm

EXAMPLE 6 BLUES

CD TRACK CD-ROM

Here's an example of how tapping can provide a chord accompaniment for a 12-bar blues. The first 12 bars are played using tapped double-stops, which follow what should be familiar chord shapes. The second 12 bars show how

you can move the tapped notes to play different voicings. Finally, the third 12 bars demonstrate how a simple tritone can be moved to play all the chords in a blues progression, while the fretting hand provides a walking bassline.

$\text{♩} = 120$ Swing feel



The score is a 24-bar blues in A major, divided into three systems of 12 bars each. Each system shows a treble clef staff with a melody and a six-string guitar staff with double-stops and fret numbers. Chord symbols (A7, D7, E7, E♭7) are placed above the guitar staff. The first system (bars 1-12) uses A7 and D7. The second system (bars 13-24) uses E7, E♭7, D7, and A7. The third system (bars 25-36) uses D7 and A7. The guitar staff includes fret numbers for double-stops and a walking bassline in the lower register.

EXAMPLE 6 BLUES...CONTINUED

CD TRACK CD-ROM



The following table summarizes the chord tapping notation for each measure in the provided example:

Measure	Chord	Frets (Left Hand)	Tapping (Right Hand)
20	E7	5, 12, 10, 11	5, 12, 5
21	D7	7, 9, 7, 12	7, 9, 7, 12
22	A7	5, 7, 5, 10	5, 7, 5, 10
23	A7	5, 6, 7, 9, 10	5, 6, 7, 9, 10
24	E7	7, 9, 7, 12	7, 9, 7, 12
25	A7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11
26	D7	11, 10, 11, 10, 11, 10	11, 10, 11, 10, 11, 10
27	A7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11
28	D7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11
29	D7	11, 10, 11, 10, 11, 10	11, 10, 11, 10, 11, 10
30	D7	11, 10, 11, 10, 11, 10	11, 10, 11, 10, 11, 10
31	A7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11
32	E7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11
33	D7	13, 12, 13, 12, 13, 12	13, 12, 13, 12, 13, 12
34	A7	11, 10, 11, 10, 11, 10	11, 10, 11, 10, 11, 10
35	A7	12, 11, 12, 11, 12, 11	12, 11, 12, 11, 12, 11

EXAMPLE 7 CHORD-BASED CLASSICAL PIECE

CD TRACK CD-ROM

Here's an arrangement of the French composer Erik Satie's *Gymnopédie #1* (1888). It lends itself perfectly to this type of approach – the fretting hand handles the chords while the picking hand plays the melody. One aspect that

makes things simpler is the that the rhythm of the chord accompaniment is consistent throughout. As mentioned earlier, the key to playing a piece like this is to focus on the notes that are played simultaneously in both hands.

$\text{♩} = 80$

A/D **A maj7** **A/D** **A maj7**

A/D **A maj7** **A/D** **A maj7** **A/D** **A maj7**

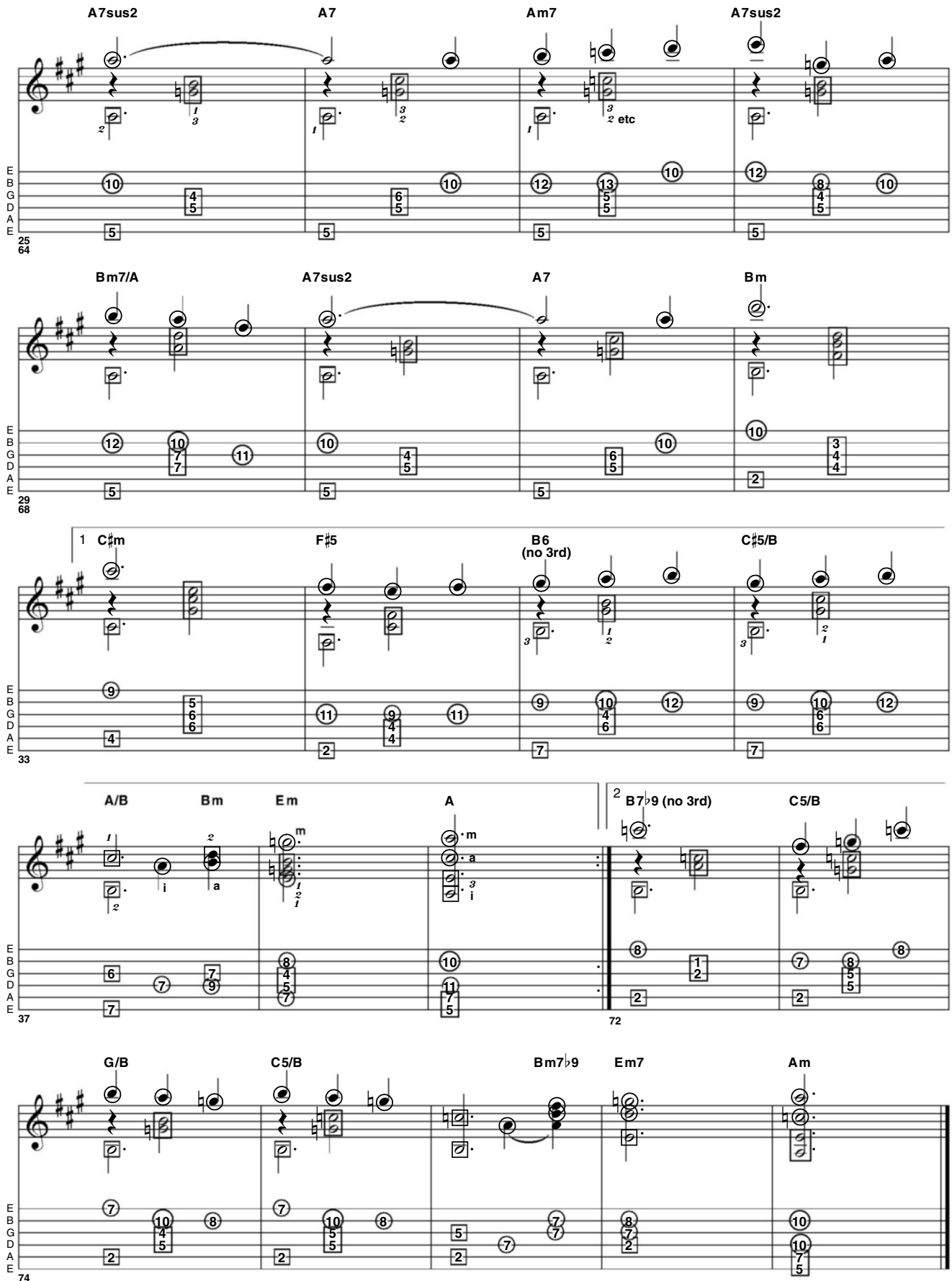
A maj7 **A/D** **A maj7** **A/D** **A maj7**

A/D **A maj7** **C#m** **F#m** **Bm**

Bm7 **Asus2** **Em** **B5/A** **A6**

EXAMPLE 7 CHORD-BASED CLASSICAL PIECE ...CONTINUED

CD TRACK CD-ROM



System 1 (Measures 25-28):

- Measures 25-26: **A7sus2** (Fingering: 2, 1, 3)
- Measures 27-28: **A7** (Fingering: 1, 3, 2)
- Measures 29-30: **Am7** (Fingering: 1, 3, 2 etc)
- Measures 31-32: **A7sus2** (Fingering: 1, 3, 2)

System 2 (Measures 29-32):

- Measures 29-30: **Bm7/A** (Fingering: 12, 10, 11)
- Measures 31-32: **A7sus2** (Fingering: 10, 4, 5)
- Measures 33-34: **A7** (Fingering: 6, 5, 10)
- Measures 35-36: **Bm** (Fingering: 10, 3, 4, 4)

System 3 (Measures 33-36):

- Measures 33-34: **C#m** (Fingering: 9, 5, 6, 4)
- Measures 35-36: **F#5** (Fingering: 11, 9, 11)
- Measures 37-38: **B6 (no 3rd)** (Fingering: 9, 10, 12)
- Measures 39-40: **C#5/B** (Fingering: 9, 10, 12)

System 4 (Measures 37-40):

- Measures 37-38: **A/B** (Fingering: 6, 7, 9)
- Measures 39-40: **Bm** (Fingering: 8, 4, 5, 7)
- Measures 41-42: **Em** (Fingering: 8, 4, 5, 7)
- Measures 43-44: **A** (Fingering: 10, 11, 7, 5)

System 5 (Measures 72-75):

- Measures 72-73: **B7b9 (no 3rd)** (Fingering: 8, 1, 2, 2)
- Measures 74-75: **C5/B** (Fingering: 7, 8, 5, 2)
- Measures 76-77: **G/B** (Fingering: 7, 10, 4, 5, 8)
- Measures 78-79: **C5/B** (Fingering: 7, 10, 5, 5, 8)
- Measures 80-81: **Bm7b9** (Fingering: 5, 7, 7, 2)
- Measures 82-83: **Em7** (Fingering: 8, 7, 2, 2)
- Measures 84-85: **Am** (Fingering: 10, 10, 7, 5)



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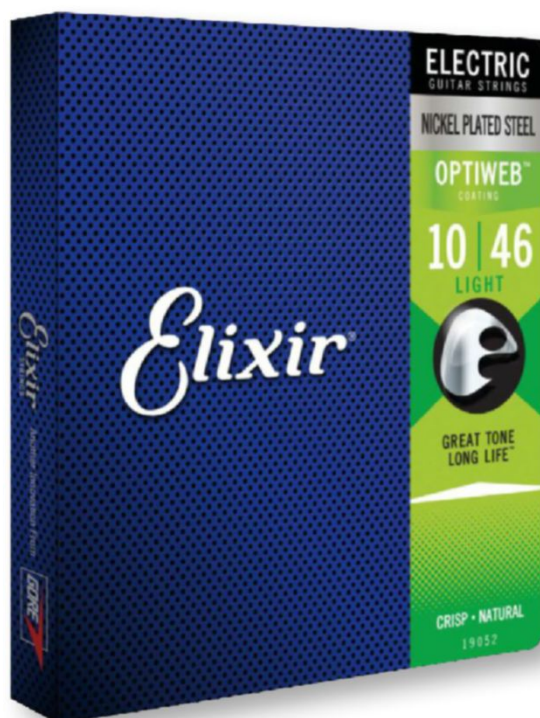
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The many faces of..

Jimmy Page



The wonderful and often mysterious world of one of rock's greatest inventors is unveiled by **Richard Barrett** who looks at both his acoustic and electric styles; all fully transcribed with backing tracks.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 13-24

Will improve your... ✓ Playing and timing of riffs

✓ Composition and part arrangement ✓ Ensemble playing and production

It's hard to imagine a time before those iconic images of Jimmy Page playing his 1959 Les Paul Standard with a violin bow, or hoisting his cherry red double-neck high at the climax of Stairway To Heaven were so universal. When a young James Page appeared on TV with his skiffle group in 1957, he declared his own future career path as "biological research". In truth he was dedicating himself to research of a very different kind – though every bit as detailed – from assimilating the acoustic folk of Bert Jansch and John Renbourn, to North African and Indian folk music, plus the more conventional (from a present day perspective) blues and rock and roll.

As a young player sitting in with the interval band at London's Marquee club, Jimmy was offered the chance to play on a recording session. This became a regular occurrence and Jimmy was soon one of the go-to 'young guns' on the London session scene, featuring on a mountain of releases during the 1960s. Major artists like Petula Clark, Tom Jones, Donovan – and by all accounts the Kinks and The Who – benefitted from his prodigious talent. After a stint playing bass and then guitar alongside Jeff

Beck as replacement for Eric Clapton in The Yardbirds, Jimmy reimagined the band post break-up at the end of the 1960s. His meticulously sourced selection of world-class players – John-Paul Jones on bass, piano and other instruments, John 'Bonzo' Bonham on drums, and of course legendary vocalist Robert Plant – soon became known as Led

“WHEN SITTING IN WITH THE INTERVAL BAND AT LONDON'S MARQUEE CLUB, JIMMY WAS OFFERED THE CHANCE TO PLAY ON A RECORDING SESSION”

Zeppelin – apparently coined by The Who's Keith Moon (or some would have it, John Entwistle) who told him, "You'll go down like a lead Zeppelin!"

Knowing this back story gives us some perspective on how Jimmy developed such a wide diversity of playing styles as well as his recording studio discipline and production skills. Many of the more generalised music publications have referred to Led Zeppelin as 'the godfathers of heavy metal', but this is an

over-simplification that doesn't do justice to the breadth of styles covered in their extensive back catalogue.

The Houses Of The Holy album (1973) alone contains elements of what would now be called indie (The Song Remains The Same), James Brown-style funk (The Crunge), jazz (The Rain Song), world music (check out John Paul Jones' piano section in the middle of No Quarter) and reggae (D'yer Maker), along with classic riffs and odd timing shifts (The Ocean). This was not just heavy metal – it wasn't even just rock!

Though it would be impossible to cover all the styles Jimmy has experimented with in the space of one feature, I've gone for some of the more universally recognised classics; riffs, solos, textures, acoustic and altered tunings, plus a condensed 'song' format as a play-along to top things off! As with any player, there will be elements of their style that we all hear slightly differently. Of course, Led Zeppelin were famous for improvising and expanding further on all these areas live but I hope this gives a few interesting suggested ideas to play and explore further, and hopefully prove useful when creating your own music. **1**



TECHNIQUE FOCUS

Tunings

Though Jimmy prefers the term 'altered' to 'open' tunings, sometimes the areas coincide. Classics like Kashmir and Black Mountain Side feature the classic D-A-D-G-A-D (low to high), while That's The Way was recorded in open G: D-G-D-G-B-D. Typically, Jimmy doesn't confine himself to these 'regular' altered tunings – The Rain Song was recorded using D-G-C-G-C-D (up a tone to E-A-D-A-D-E for the live version on The Song Remains The Same). Friends and Bron Yr Aur feature an altered version of open C: C-A-C-G-C-E. More recently, Jimmy has been seen using the TransPerformance system on a modified Les Paul. This is an automatic tuning system to allow him to change tunings quickly without changing guitars.



TRACK RECORD If you've heard the classic Led Zeppelin IV (1971) featuring Stairway To Heaven and When The Levee Breaks, check out Led Zeppelin II (1969), the point at which many credit Zeppelin with inventing heavy metal. We've already mentioned Houses Of The Holy (1973), so why not check Physical Graffiti (1975) to hear the band at their creative peak, and of course the film The Song Remains The Same.

Jimmy Page with
Les Paul, in the
pose for which we
know him best



ALAMY

»

EXAMPLE 1 RIFF 1 - EARLY RIFF STYLE

CD TRACK 13

While much is made of the 'heaviness' of these early riffs, there is an almost playful bounce to them that gives them much more universal appeal. The bass notes are muted throughout, apart from the accented hits where they are

allowed to ring out. The 'fizzy' sounding guitar that joins in for the second half is a nod to Jimmy's 'direct do desk' guitars on Black Dog and No Quarter. Note the unison quarter tone bend at the end of bar 3. That's a specific detail!

EXAMPLE 1 RIFF 1 - EARLY RIFF STYLE

Tempo: ♩ = 70

System 1:

- Chords: E5, D5, Asus4 A, D5
- Notation: Treble clef, 4/4 time. Rhythm: PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute).
- Bass: E, B, G, D, A, E. Fingering: 9, 9, 9, 7, 7, 7, 7, 6, 6, 6, 7, 7, 7, 5, 5, 0.

System 2:

- Chords: E5, A5 (implied), Asus4, A, Asus4, A
- Notation: Treble clef, 4/4 time. Rhythm: PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute).
- Bass: E, B, G, D, A, E. Fingering: 7, 9, 9, 9, 0, 7, 5, 7, 5, 7, 0, 0, 0, 0, 7, 6, 7, 7, 6, 7.

System 3:

- Chords: N.C.
- Notation: Treble clef, 4/4 time. Rhythm: N.C. (Natural Chord), N.C. (Natural Chord), N.C. (Natural Chord), N.C. (Natural Chord), N.C. (Natural Chord), N.C. (Natural Chord).
- Bass: E, B, G, D, A, E. Fingering: 5, 7, 5, 6, 7, 5, 7, 5, 5, 7, 5, 7, 0, 5, 6, 7, 5, 6, 7, 7, 5, 7, 5, 7.

System 4:

- Chords: Asus4, A, Asus4, A
- Notation: Treble clef, 4/4 time. Rhythm: PM (Palm Mute), PM (Palm Mute), PM (Palm Mute), PM (Palm Mute).
- Bass: E, B, G, D, A, E. Fingering: 7, 0, 3, 0, 5, 7, 5, 7, 7, 5, 7, 7, 5, 7, 0, 0, 0, 7, 6, 7, 0, 7, 0, 6, 7, 6, 6, 7, 7, 0, 0.

repeat to fade



Onstage interplay with Plant was a mainstay of Led Zep live shows

EXAMPLE 2 RIFF 2 - EXOTIC TEXTURES

CD TRACK 15

Using a phaser, this riff is also in two halves: the moody cello-style section leads to a looser arpeggiated chord part, both inspired by Jimmy's playing in the mid '70s era (it was practically a legal requirement to use lots of phaser at the time).

This isn't too difficult technically, but hopefully gives an insight into Jimmy's compositional, arranging and sound choice processes. Keep the gain low, or those arpeggios will be lost in the mix.

♩ = 75

A5 **Aaug5**

PM

A7 **A6** **N.C.** **Amadd9**

(PM)

Fadd#11/A **G/A** **Dmadd9/A**

repeat to fade

1 3 6

E B G D A E

2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 5 5 5 5 4 4 4 4 4 4 5 7 5 3 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 0 1 0 2 0 2 0 3 0 5 4 3 5 3 4 0 0 0 3 2 3 0

3 2 0 1 0 2 0 3 0 5 4 3 5 3 4 0 0 0 3 2 3 0



Jimmy with one of his much loved Fender B-bender Telecasters

EXAMPLE 3 RIFF 3 - SINGLE-NOTE RIFFING

CD TRACK 17

Backtracking a few years, this type of single-note riff has stayed synonymous with both Jimmy and Zeppelin. All the little details like quarter-tone bends and staccato hits add up to make the whole. It's double tracked – something

Jimmy didn't routinely do like many subsequent rock bands, but it made an occasional appearance. It's not the kind of detail to be missed live – if anything, it's an attempt to capture the power and depth of a live performance.

$\text{♩} = 76$ N.C.

1 0 3 0 1 2 0 0 3 0 3 0 1 2 0 2 0 2

3 0 3 0 3 1 2 0 2 0 0 1 2 0 2 1 0 3 0 3 5 0 6 0 7

6 0 7 5 5 6 7 5 7 6 5 8 7 5 7 8 7 9 7 7 7 7 6 7 5 7 6 5 3

repeat to fade



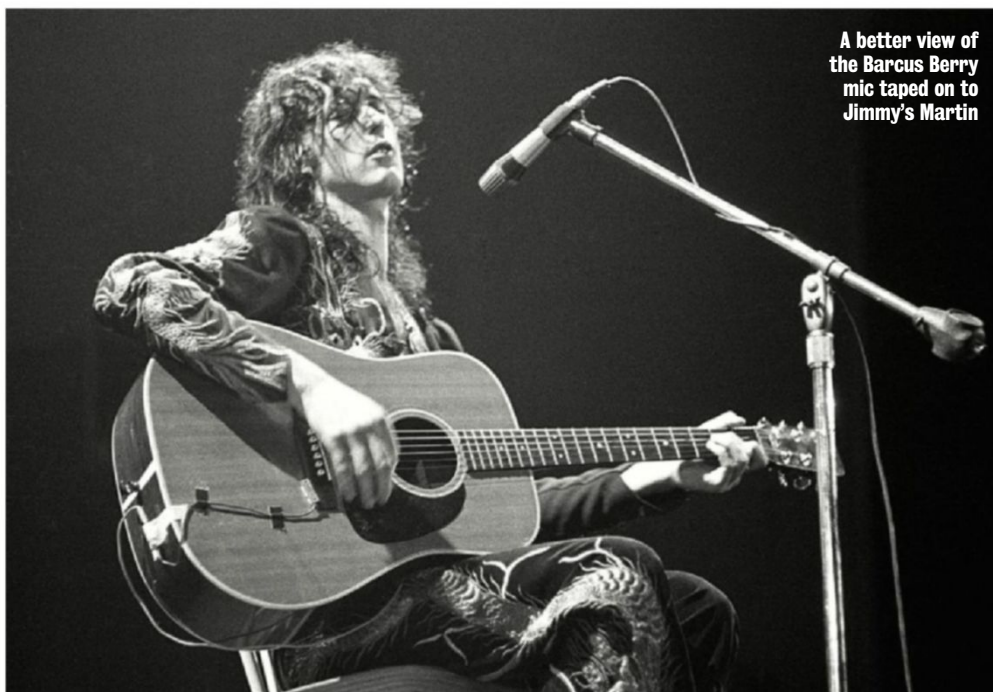
**Before under-saddle systems
Page had to use a bridge contact mic**

EXAMPLE 4 ACOUSTIC 1 - STRUMMED ACOUSTIC

CD TRACK 19

Drawing from the more folkly acoustic side, this strummed acoustic part demonstrates how Jimmy didn't always opt for an altered tuning to create an interesting, detailed acoustic part. Using several variations on the basic A7

shape moved around the fretboard, the real skill here is to avoid unwanted open strings while keeping the strumming sounding nice and loose. You might find a slightly lighter pick than usual helps bring out the desired brightness.



EXAMPLE 5 ACOUSTIC 2 - OPEN C TUNING

CD TRACK 20

Though Jimmy often preferred to add his own twist to open tunings (or even invent new ones outright) this example is tuned to open C, low to high: C-G-C-G-C-E. Jimmy would sometimes add chorus, flanging or reverb to an

acoustic part in the studio, so we've added a little modulated reverb in that spirit here. The fundamental concern is keeping the rhythmic alternating bass notes as regular as possible. Practise slowly and it should fall together.

$\text{♩} = 84$

Open C tuning

E C G C A C

Cm6

C

F

Cmaj7/E

Gadd11

C

rall - - - - -

3

6



Page when he reunited with Plant in the mid-'90s

EXAMPLE 6 SOLOING

CD TRACK 21

Inspired by classic Jimmy solos, this example showcases a few of Jimmy's favourite moves. We stay almost exclusively Pentatonic, shifting between the various 'shapes' as we build in intensity towards bar 8 - this was a favourite play

in many solos, including Whole Lotta Love and Stairway To Heaven. Pay close attention to bends, vibrato and staccato markings to get the feel, then why not use this as a springboard for your own improvisations?

♩ = 99

Am G6 Fmaj7 Am

BU BU RP BD

7-(9) 5 8-5 7-5 7-5 7 9 8-10 10-(13) (13)(10) 8 9

1

G Fmaj7 Am

8va G6 Fmaj7

BU BD BU

10-8 9 10-8 9 10 10-12 10 10 12-10-12 10-12/14 12-14 13-15-13 15(17)-(15)13 14 15-(17)

4

(8va) Am G6 Fmaj7

BU BD BU

19-(21)(19)-17 19-17-19 17-19 17-20-17 19 17-20-17 20-17 17 20-17 17 20(22) 20

7

EXAMPLE 7 VIRTUAL SONG

CD TRACK 23

Our final full piece, drawing on the band's more riff-based material, this is a demonstration of some of Jimmy's favourite techniques in both arrangement and playing (including another solo). Much of the riffing and rhythm playing is in unison with the bass, leaving lots of space for the drums. The solo features

some more 'trademark' examples, like exaggerated or stuttering pick attack, mixing Major and Minor Pentatonic ideas and wide string bends. The higher inversions used after the solo demonstrate how Jimmy sometimes layered parts in the studio.

$\text{♩} = 80$ N.C.

1, 5 0 4 7 0 4 7 5 0 4 7 4 3 0 3

A5

3, 7 0 4 7 0 4 7 5 0 4 7 4 0 3 0 0 2 3 9, 13 3 3 0 3 0

1 E D E E D E

9 9 7 9 9 9 7 9 9 9 7 9 9 9 7 9 7 7 5 7 7 5 7

10, 14 2 2 2 0 3 0 7 5 7

2 B A B A B

4 4 2 4 4 4 2 4 4 4 2 4 4 4 2 4 2 2 2 2 5 2 0 3 0 3

15

SOLO

RP BU 10 (12) (12) (12) (12) (12) (12) 10 8 10 8

18

9 8 X 7 9 7 8 7 11 9 11 (13) X 11 (13) 10 11 12 11 (13) 11 9 11

29

One of the finest musicians ever to have drawn breath



CLAYTON CALL / GETTY IMAGES

Allan Holdsworth

personal artist tributes



Steve Lukather

He heard music from another dimension. He didn't play like a 'guitar player' or think like one. I think the guitar was just a way for him to get what was in his head out to the world.

He had an astounding way of playing such beautiful music: those chord clusters... and just the *right* note after a jaw-dropping legato flurry that defied the human hand's ability to play such a thing! He was also a kind and very funny man. His kindness and gentle spirit touched everyone he met yet he always thought *he* was not playing well, or was not happy with anything he played, which was insane to me and everyone else that heard him. History will remember him like we remember Coltrane. A unique and original voice. I only wish he would have realised it himself. Maybe now he does looking down at all the musicians he touched who revered him. It is a sad day for music. I was honoured to know Allan. We had a few laughs along the way as well. I will cherish those moments!



Carl Verheyen

I got to know Allan in the '70s and would occasionally get together to play at his house. That was already intimidating enough, but one day we decided to play his song Three

Sheets To The Wind. I was instantly humbled when he showed me the chords he used for the blowing changes because my left hand couldn't reach those voicings! The next morning I locked myself in a room and refused to come out until I could go from a first position C chord to each of these chords. That was step one. But step two, actually blowing over those changes was much harder. I'm still working on that 40 years later!



Allen Hinds

The first thing that attracted me to Allan was not only his technique, that was second to none, but the emotion he could put into one note as well as the emotion he could put in

one of his 'sheet of sound' fast flurries. He just has a beautiful touch. He made 'outside' guitar playing sound good. And you knew it was Allan

after hearing one note. Before slow down software, YouTube or even home computers, I remember sitting for hours, cross-legged with the hi-fi at 16 and 1/2 speed, trying to figure out what he was playing. Growing up in Alabama, I heard a lot of country inspired music but never harmonically as dense as his music. He made it approachable, at least to my ears. I never came close to him harmonically but I owe a lot of how I approach and hear things to Allan. The Tony Williams recordings, and the Jean-Luc Ponty stuff were my first real exposure with chord progressions that were relatively digestible. Then I got Velvet Darkness and Road Games. I wore out Metal Fatigue when it came out. Then years later, his playing with Level 42, he brought so much class to that band.



Brett Garsed

Allan's body of work is so profound that it's very hard to choose just one song to highlight. That said, I have listened to Low Levels, High Stakes from Hard Hat Area a

lot! I'm mainly speaking about the solo here as it's the best example of unbelievable technique and heart-wrenching emotion that I've ever heard. I'm convinced that if Robert Johnson himself heard that solo he'd recognise it as the blues. Or, to paraphrase Mr Spock (I think Allan would approve!), "It's the blues Jim, but not as we know it." And sadly, we shall never know his like again. The harmonic density and technical capability required to just get close to it definitely puts his canon in the same realm as the great classical composers. I've often thought he should have been wearing a tux and playing his music in the grandest auditoriums for royalty!

“ I'M CONVINCED THAT IF ROBERT JOHNSON HIMSELF HEARD ALLAN HOLDSWORTH SOLOING HE'D RECOGNISE IT AS THE BLUES ” *Brett Garsed*



Tim Lerch

It's safe to say that Allan's fluid legato single lines are what sets him apart from us mere mortals. But I find his harmony equally, if not more, fascinating. Many of his

compositions are orchestrated with rich harmonies played simultaneously along with the melody. Often his voicings are built with either very wide intervals or clusters with plenty of 2nds rubbing beautifully. Major and Minor 3rds tend to be rare, creating a beautifully ambiguous soundscape. A great example of this is Looking Glass. The opening voicing is particularly widely spread with 1 and 5 on the bottom two strings and 11 and 9 on the top two strings followed by a similar voicing a whole step lower using 1 and 5, and #11 and 9. The next few voicings have just slightly less of a spread. Allan continues with this harmonic architecture for the rest of the tune - the great Ted Greene classified these voicings as V-10 and V-5). The overall effect is quite lovely and ethereal.



Paul Gilbert

Like many permed early '80s Van Halenites, I first heard about Allan Holdsworth when Eddie Van Halen mentioned him in interviews. So I bought

One Of A Kind by Bruford, and the first U.K. album, and I really liked them both. But when Allan released I.O.U. it was my first unfiltered dose of his harmonically challenging writing style. Each spin of the album took my ears further into new musical territory. The words 'jazz' or 'fusion' never seemed anywhere close to what Allan was doing.

» It certainly wasn't music that would fit alongside Autumn Leaves in a hotel lounge. It was emotional, authentic, and weird in the most positive sense. And the guitar playing had moments of effortless and thrilling athleticism. I was inspired to stretch my left hand further, and make my legato playing stronger. I was too young to get into the club where Allan played when he toured in the early '80s. But my friends bootlegged the show, and gave me the cassette. Allan's live solo on Road Games was outrageously 'outside', and opened my ear to sounds that I haven't heard anywhere else. I still don't know how he did that. I've got to find that tape. And I should mention that his vibrato was beautiful.



Marty Friedman

Allan and I did a show together in Baltimore and we shared a dressing room. He was friendly and we got to talking music pretty deeply. He brought up the concept of referring to chords as 'families' and notes as 'family members'. I was familiar with that way of thinking already, as I have my own 'note/family' concept. Different from his, as it turns out. So just as I thought I had a firm grasp on what he was basing his unorthodox style around, he says "Let me show you what I mean" and takes out a piece of old school yellow lined notebook paper. On it was what looked like trigonometry (whatever that looks like) with plus and minus signs, numbers, letters, various geometrical shapes and the like. When he started to explain all this, I acted like I knew what the hell he was talking about for about a minute, then I said, "I gotta call Ron (Jarzombek who was playing guitar in my band at the time) because he is a mathematical theory monster. He will probably understand this way better than I will." So Ron came over (you can see the pic of this very moment on my FB fan page) and those two got along like gangbusters. What I got from it was that it was basic jazz improv concepts, but strictly avoiding any 'mainstream' chord voicings like the plague and following these unorthodox chords with the system of hieroglyphics written on his yellow paper.



Oz Noy

Holdsworth was the greatest guitar player to ever lived! His musical concept and playing was out of this world, he created a whole language that never existed before in music and he was the only one to really use it. In a weird way to me he wasn't really playing guitar, it was something else that was just transporting his music. He didn't seem to come from blues or be-bop or classical music, it was all in his playing in some kind of way but his music really came from out of this world, from some other planet. My favourite record of his is Metal Fatigue and my favourite solo is Devil Take The Hindmost from that record. To me that's a perfect solo that shows all the elements of his style and musicality; I've been trying to play that solo for 30 years with no success and will probably keep trying for 30 years more!



Bill Nelson

If anyone deserves to be called 'the John Coltrane of the guitar,' it's Allan Holdsworth. Revered by so many great guitarists, his technical prowess was staggering. It wasn't just his hyper-fast, fluid, legato lines that impressed, it was his sophisticated harmonic sensibilities and a tone that was closer to reed players and synthesisers than straight guitar. His chord work could be just as impressive as his lead lines, wide stretches as well as close 'cluster' chords that at times approached an abstract, avant-garde sound akin to some of Derek Bailey's atonality.

There seemed to be no limits to his musical expression. Tokyo Dream from his Road Games mini-album is a great example of his more lyrical side. It begins with a relatively simple sounding chord melody, the guitar through a chorus pedal, reverb and possibly an Eventide Harmoniser to achieve a sound not unlike an electric piano or keyboard. If you watch the live in Japan performance of this piece, you can see Allan using a combination of picking and tapping to achieve this effect. It looks effortless, but is far from easy. When the lead lines kick in we're treated to gorgeous,

liquid sustain and an endless stream of notes that twist and turn with beautiful harmonic complexity. It's a perfect work of art.



Mike Keneally

The first attention-getting thing about Holdsworth in the '70s was of course his lead lines, which seemed simply impossible. It was his playing on Bruford's Feels Good To Me album that first knocked my head sideways; but it was Abingdon Chasp on the second Bruford album (composed by Holdsworth) which gave me a taste of the breadth and width defined by his infinitely rich chord progressions, which I can only describe as cosmic in scope. Both his composing and his improvising take my breath away, and still strike me as impossible. And yet, there he was - he did it.



Rusty Cooley

The first time I heard Allan was around 1985. His tone, phrasing, super human legato technique with a tremendous reach that he used for four finger per string runs and unreachable chords was just out of this world. Devil Take The Hindmost from Metal Fatigue is stunning. The solo encompasses a lot of the things that I love about his playing. His use of the bar for fluid vibrato around 1:35 is beautiful and quirky at the same time and at 2:26 the super legato note flurry left the young me shaking my head!

One of my all-time favourite Holdsworth licks is at 2:45, I believe it's augmented in nature but not really sure what he's doing there! When I listen to Allan I really don't listen as a musician but more as a fan, I just enjoy it. I don't try to analyse or grab my guitar, I just listen and I don't think any other guitar player has had that effect on me. There will only be one Allan Holdsworth that's for sure and he will be greatly missed.



Alex Skolnick

Allan Holdsworth was self-critical on a level that confounded his devotees, particularly of the period of his work that included his stint in Tony Williams' New Lifetime. With respect to Mr Holdsworth, many of us considered him profoundly wrong in this respect and as evidence, look no further than the solo on Red Alert (from TWNL Believe It).

As is the case throughout his work, Holdsworth demonstrates a duality of traveling to lofty heights yet seamlessly returning, never losing his place in the music. A tune like this is an especially great way to »

“ I DON'T LISTEN TO ALLAN AS A MUSICIAN, BUT MORE AS A FAN. I JUST ENJOY IT. I DON'T TRY TO ANALYSE IT OR GRAB MY GUITAR ” Rusty Cooley

» hear Allan, since unlike his later solo work - filled with polyrhythms and post-Coltrane chord movement that can sometimes come across as a musical equivalent of calculus or trigonometry - Red Alert has an easy-to-follow groove, a bit like Led Zeppelin's The Immigrant Song with odd metres and virtuoso precision, as well as a tone is far more 'rock' than Holdsworth's later work, in which his perfectionist dreams were manifest in a tone that was far more synth-like (including the SynthAxe hybrid). Throughout, Allan weaves between adventurous runs that most guitarists (including this one) would consider the musical equivalent of jumping off a cliff yet - with a cat-like grace - he always lands on his feet, and resolves with beautiful, heartfelt easy-to-follow melodic lines.

One can clearly hear him as a source of influence for Van Halen (an unknown youth prodigy at the time), particularly in his wide intervallic patterns that flow symmetrically across the fretboard in 4ths, as conventional scale-chord relationships are tossed to the wind. Though there is plenty of repetition in the patterns it never gets boring, partially because he never stays on one idea for too long, partially because there is such a sense of excitement and beauty as well as the fact that it is all balanced by a sense of control - the sign of a very deep musical sense.

One can also hear the whammy-bar used as an embellishment on a level previously unheard of. Yet for all that this solo includes, it is equally noteworthy and astonishing for what is not there: no lick that would ever overlap with Hendrix, Beck, Clapton, Page, Green, Gilmour, Blackmore or any other towering guitarist of the time.



Andy Timmons

My introduction to Allan Holdsworth was his playing on Jean Luc Ponty's Enigmatic Ocean. The track Enigmatic Ocean Part 2 features the whole band

trading solos and Allan plays twice. The first solo at 1:50 is truly killing, but his statement at 2:38 is the moment I will always imagine when I think about Allan's playing. Everything I want to hear from an artist is in there: touch, tone, note choice, impeccable phrasing, amazing technique and *huge* heart and soul. My favourite track from his solo career is Tokyo Dream from the Road Games record. It takes an extremely special soul to write and play like that. Of course, the playing is always jaw dropping, but it's his mind that intimidates me the most. Lots of practice and study might get you close to the technical aspect of what's happening, but you'll never 'think' or 'hear' the music as he did and I suppose that's true of any great artist that

“EVERYTHING I WANT TO HEAR IS THERE: TOUCH, TONE, NOTE CHOICE, PHRASING, TECHNIQUE AND HUGE HEART AND SOUL” Andy Timmons

achieves that level of identifiability. Rest In Peace beautiful soul... We will forever be in admiration and awe.



Tim Miller

Allan's lyricism and soulful delivery are two of my favourite aspects of his music. Distance vs Desire from Sand is a sublime composition with one of Allan's most lyrical improvisations. It's a beautiful example of his lush chordal textures, combined with endlessly inventive melodic passages and supreme dynamic sensibility. I am also particularly fond of Allan's playing on the SynthAxe, and this piece is a great example of what he achieved on the instrument.



Shaun Baxter

Allan Holdsworth is widely acknowledged for introducing a legato approach to guitar whereby the bulk of the notes are created by the fretting hand using a combination of hammer-ons and pull-offs. By listening to him, I learned to think of groups of notes as moving holistically and organically like a shoal of fish or a flock of starlings; focusing more on destination points rather than rigid rhythmic denominations. Apart from the fluid, free-flowing and intuitive note-sequences that resulted from his legato technique, the lack of pick attack also introduced a form of fragile expression that was unique to the guitar, and utterly enchanting to my young ears. Coupled with a subtle use of the vibrato bar, it gave Allan's playing a plaintive and vocal-sounding sense of melancholy that was both sensitive and beautiful. This wasn't his only contribution. Allan expanded rock guitar's tonality in several ways: he used esoteric scales such as Harmonic Major and Diminished which he delivered with the virtuosic flair of a master jazz improviser, and would create accompanying chords by linking notes from those scales to form extended harmonies normally associated with modern classical music; he also introduced a completely atonal approach that stemmed

from freeform jazz, a style with its roots in the avant-garde serialism of Arnold Schoenberg. As a result, Allan's music wasn't for the faint-hearted. It was challenging. His style also wasn't without its limitations: although a master of playing in odd time signatures, his playing could never be termed rhythmic, percussive or aggressive: elements that many listeners would consider vital to a well-balanced musical diet; however, the colours that he did choose to use in his palette totally bewitched legions of guitarists, engendering a fanatical devotion that explains such a genuine sense of loss in the guitar community since his death. For me, my biggest musical influence has gone, and life won't ever be quite the same again.



Dave Kilminster

Devil Take The Hindmost is one of my favourite Allan Holdsworth tracks. Featuring the incredible rhythm section of Chad Wackerman and Jimmy Johnson, Allan is just

blazing... his tone, timing and legato technique are utterly flawless (as always), but I particularly loved how he could solo over a static (G Minor in this case) vamp and make it sound so interesting!! I remember transcribing some bits at the time, and realised that he was using a scale that I hadn't come across before, something which he later referred to in his 1992 instructional video as the 'Symmetrical' scale (1/2 - 1/2 - whole - 1/2 - 1/2 - whole - 1/2 - 1/2 - whole), a nine-note scale which he further spiced up with string skipping, and his wonderfully vocal and unique use of the whammy bar. Unusually for Allan, there are even some pinched harmonics and blues licks during the solo. As he typically avoided such licks I always imagined him playing this solo with a cheeky grin on his face.

Our thanks to all the guitarists who have contributed to this tribute. More importantly to Allan Holdsworth himself for the unswerving musical integrity he displayed throughout his lifetime, and the incredible output that touched so many so deeply - as evidenced by our heartfelt tributes. R.I.P. Mr H.

Holdsworth for mortals



As the music world mourns the loss of a guitar genius, **Milton Mermikides** pays tribute to Allan Holdsworth with an accessible examination of his chord and soloing style.

ABILITY RATING

Moderate to Advanced ★★★★★

Info

Key Various Tempo Various CD TRACKS 25-42

Will improve your...  Fretboard knowledge
 Legato and chord technique  Appreciation for a phenomenal artist

The guitar and jazz world was saddened to hear of the passing of Allan Holdsworth on the April 15, 2017, aged 70. While arguments about who is 'the best' in music are generally unhelpful and meaningless, Holdsworth must rank as one of the most universally respected guitarists by fellow guitarists. He received superlative praise from masters of the guitar of every style from Frank Zappa (who claimed that Holdsworth "single-handedly reinvented the electric guitar") to Carlos Santana to Joe Satriani to John McLaughlin to Guthrie Govan to George Benson to Tom Morello and Eddie Van Halen ("the best in my book"). Despite his influence and inspiration to so many guitarists he never reached the household-guitarist-name status of players like Hendrix, Clapton, Beck, Van Halen, Jimmy Page and Brian May, probably due to the challenging nature of his music, misfortune with management and

insufficient associations with 'big acts'.

This apparent contradiction between enormous respect within his field and his popular 'success' is just one of many other contradictions in the man; a reluctant guitarist who mastered and then

“THE HUGE RESPECT WITHIN HIS FIELD AND THE LACK OF POPULAR SUCCESS IS JUST ONE OF MANY CONTRADICTIONS IN THE MAN”

revolutionised the instrument, a traditionalist Yorkshire brewer with a futuristic musical vision and cosmic sound. A laid-back conversational persona, with the unlaziest attitude imaginable to the development of theory, improvisation, rhythm and technique.

TECHNIQUE FOCUS MAJOR FAMILY

Holdsworth's 'most useful' scale is very familiar as related to a Major scale. However it is in fact the 'least crowded' way of choosing seven notes from 12 – they are spread out as far as possible ('maximally even' is the technical term for such a distribution). Holdsworth tended to name scales from the Minor perspective (seeing this as D Dorian) although it's important to remember it's also C Major, E Phrygian, F Lydian, G Mixolydian, A Aeolian and B Locrian, so we can think of it as the 'Dorian family' as well as the 'Major family' (or 'Lydian family' etc). Diagram 1 on page 44 shows all the fretted notes of this scale. I've highlighted the root of C for reference, even though Holdsworth didn't think this way.

A jazz guitarist without an f-hole, headstock or blues lick. A lauded musician who humbly shrugged off any suggestions of his proficiency. An enviable technique always in the service of expressive, egoless music. A pub musician light years from Mustang Sally.

There is plenty of great tutorial and transcription material on Holdsworth's music (and much by the man himself), so this article has two specific aims: 1) as an accessible (and hopefully inspiring) introduction to Holdsworth's guitar style and music to the uninitiated – and even those who might feel alienated or even intimidated by the music or technical level, and 2) a succinct overview and, hopefully, a fresh perspective of his theoretical and musical ideas for those who know and admire his playing but are looking for a deeper understanding beyond transcription and technical exercises. I've structured the article by scale and created some progressive studies based on each scale. Finally, a short study piece is presented that uses all of these concepts. The very least (and perhaps most important) thing I hope you'll learn from this article – and by Holdsworth's example – is an appreciation of the endless potential that can be achieved by the dedicated and humble pursuit of a personal musical vision. 

TECHNIQUE FOCUS SCALES

Holdsworth was a radical inventor, not just in brewing methods and guitar systems, but with every aspect of music. When he was a teenager, while most budding guitarists were happy with a box position and a couple of chords, Holdsworth decided not to accept the traditional scales, but start again in a way that made sense to him. What that meant was to personally discover what scales could be built from the 12 notes in an octave, by literally writing out every possible combination. To help explain his approach, imagine we labelled the 12 notes [0-1-2-3-4-5-6-7-8-9-E-T]; a five-note scale could be [0-1-2-3-4] or [0-1-2-3-5] or [0-1-2-3-6] and so on and on, to create 792 unique scales (there would also be 924 six-note scales, 792 seven-note scales, 495 eight-note scales and so on). Holdsworth calculated 100s of scales in his 'phonebook of hell' and worked through them, rejecting ones that were "too crowded" to find the ones that most appealed, gave them his own naming and notation system, and worked them out in every position of the neck. Holdsworth has listed his 'favourites' (a few of which are 'rediscovered' conventional scales) but he also used many that do not have conventional names, and some spread over more than one octave. These scales are used as the basis of all his ideas, so we will do the same here, but using the conventional naming system for convenience. What is extraordinary is that he didn't separate the modes and would just use the full range of the guitar for every scale ("family"); the root and conventional resting points do not apply and you can hear this as fluidity in his soloing and chord construction. The scope of this article doesn't allow an in depth analysis, so I've just selected two (Major and Melodic Minor) and hinted at some of the others in the examples; but I encourage you to explore 'the phonebook' further.



TRACK RECORD Reflecting the favourites of our 'tribute' artists we start with Road Games (Carl Verheyen, Three Sheets To The Wind; Tokyo Dream, Bill Nelson and Andy Timmons); Hard Hat Area (Brett Garsed, Low Levels, High Stakes); Atavachron (Looking Glass, Tim Lerch); Metal Fatigue (Devil Take The Hindmost, Oz Noy, Rusty Cooley and Dave Kilminster); Tony Williams Lifetime (Red Alert, Alex Scolnick); Sand (Distance Vs Desire, Tim Miller)

Holdsworth had long favoured headless guitars made by Carvin in the USA



DIAGRAM 1 C MAJOR FAMILY

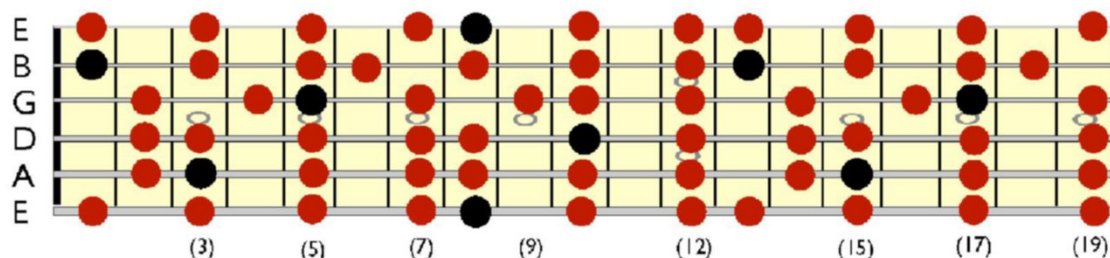


DIAGRAM 2 D MELODIC MINOR FAMILY

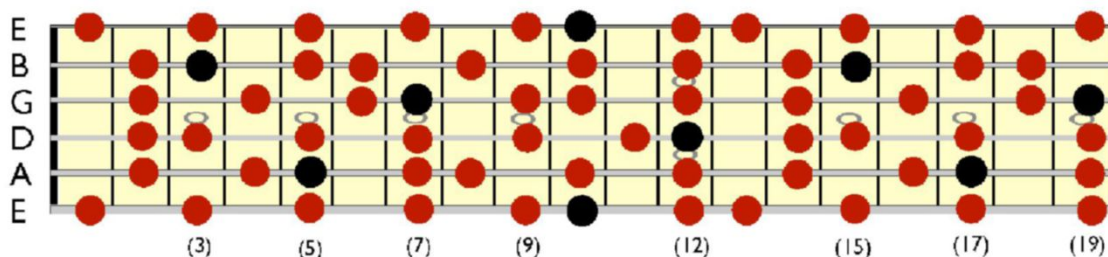
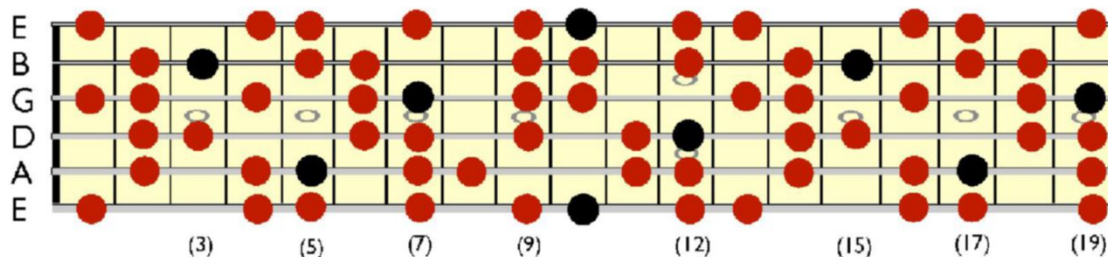


DIAGRAM 3 D MELODIC MINOR (#4) FAMILY



SCALE 1 EXAMPLES MAJOR FAMILY

EXAMPLE 1 MAJOR FAMILY FOUR-NOTES-PER-STRING EXERCISE

CD TRACK 25

[C Major, all positions on the fretboard] Let's get to grips with this scale using another of Holdsworth's radical approaches. Rather than running scales in position, he preferred a fluid 'saxophone' sound and range. To achieve this he learned to play his scales not with just two or three notes

per string, but in four-notes-per-string fingerings. You can finger this with all four fingers of your fretting hand or incorporate a position shift (which you may need in the lower - or perhaps all - positions). Go with what works for you (and the hands you possess).

$\text{♩} = 80$ Fmaj7 #11

Two bar count-in

MUSICAL TRIBUTE { ALLAN HOLDSWORTH

EXAMPLE 2 MAJOR LATERAL STRING-SKIPPING EXERCISE USING 7TH INTERVALS

CD TRACK 26

Holdsorth had an incredibly fluid approach to playing, plus amazing command of the fretboard; to develop this it's important to investigate the

scale in a number of ways. Here's a lateral approach to the scale. This wide interval approach (avoid octaves and triadic forms) is typical of his style.

♩ = 80 Fmaj7 #11
Two bar count-in

EXAMPLE 3 MAJOR FAMILY STRING-SKIPPING PATTERNS

CD TRACK 27

Holdsorth advocated "letting your eyes dance over the scale" rather than relying on muscle memory. Here's a more sporadic approach: I've written a

pattern that makes sense so that you can play it by absorbing the scale rather than learning a lick. Do invent your own (there are hundreds to choose from).

♩ = 80 Fmaj7 #11
Two bar count-in

EXAMPLE 4 WIDE 7TH CHORD VOICINGS

CD TRACK 29

Holdsorth saw chords as well as melodies emerging from the scale forms. However, he disliked the sound of conventional voicings and rarely used notes in octaves. Even when playing a 'normal' chord, he voiced the chord either

closely or with wide intervals giving an ethereal quality. Here's one of his voicings for C Major 7, moved along the scale to provide Minor 7, Dominant 7 and Minor 7 flat 5 chords also.

	Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7 ^b 5	Cmaj7
E								
B								
G								
D								
A								
E								
	7	8	10	12	13	15	17	19
	5	6	8	10	12	13	15	17
	5	7	9	10	12	14	15	17
	3	5	7	8	10	12	14	15

EXAMPLE 5 NON-TERTIAL VOICINGS

CD TRACK 30

Usually Holdsorth avoided chords that were built conventionally in 3rds. Triads, 7th and 9th chords would include added notes, omitted notes and unexpected bass notes. In general most of his voicings would have four notes

without any doubling of the octave. This creates extremely beautiful and sophisticated results even within one 'scale family'. You'll notice that the third chord (Esus^b2/A) is quite a stretch so take your time.

	Csus2/F	Dsus2/G	Esus ^b 2/A	Fsus2/B	Gsus2/C	A sus2/D	Fmaj7 #11/E	Csus2/F
E								
B								
G								
D								
A								
E								
	3	5	7	8	10	12	13	15
	3	5	6	8	10	12	13	15
	5	7	9	10	12	14	16	17
	3	5	7	9	10	12	14	15

EXAMPLE 6 NON-TERTIAL VOICINGS

CD TRACK 31

Here's another Holdsworth voicing played through the Major scale - the final chord is particularly stretchy so please be careful. Holdsworth had large hands

that were used to these stretches over many years of playing; he also used light gauge strings and was a virtuoso - so don't be a hero!

	Am7sus4	G7sus4	Fmaj7sus#4	Em7sus4	Dm7sus4	Cmaj7sus4	Bm7b5sus4
E							
B	15	13	12	10	8	7	5
G	17	15	13	12	10	8	6
D	19	17	16	14	12	10	9
A	19	17	15	14	12	10	9
E							

EXAMPLE 7 MAJOR FAMILY CHORDS

CD TRACK 32

Holdsworth used hundreds of voicings, but I've selected a few, all sourced from the Major scale. I'll leave it to you to experiment with harmonising each of these through the scale, or indeed inventing your own. Not content with what

was possible with one fretting hand, Holdsworth occasionally added notes to chords using a tap from his fretting hand creating ultra-wide voicing as in the final bar here.

	Dm11	Am11	Em11	Fadd9	Gadd11	Em11	Dm6/9	Dm9add11	G11/A	Cmaj13/G
E	17	12	7	15	8	12	12	0	8	15
B	18	13	8	10	12	8	12	6	6	17
G	17	12	7	10	12	10	10	0	4	15
D	17	12	7	10	12	12	9	0	5	17
A	17	12	7	10	12	10	8	5	0	15
E	17	12	7	10	12	12	8	5	0	15

SCALE 2 EXAMPLES D MELODIC MINOR

Let's move on to another of Holdsworth's scales, the Melodic Minor. It has a sort of magical floating quality. Let's construct it with D as the root, but again learn it all over the fretboard (see diagram 2 on page 44). This involves moving

the C to C# from the C Major scale. I've highlighted all the Ds for reference. For our D Melodic Minor (all positions fretboard), we could of course repeat all of Exercises 1-7 with this scale form, but instead let's move on to some lead playing knowing that we can apply all of these concepts to all of these scales.

EXAMPLE 8 ONE-STRING LEGATO

CD TRACK 33

Here's a really useful Holdsworth device, using legato along one string. You have the choice here of using legato with fourth, third, second and first fingers,

or using four, two and one and then sliding down to the next note. It's worth working on both with the caveat of looking after the health of your hands.

Dm maj7

$\text{♩} = 120$

Two bar count-in

EXAMPLE 9 MELODIC LEGATO

CD TRACK 34

Holdsworth was unbelievably melodic and tasteful, and although it's easy to be distracted by his phenomenal technique, he squeezed expression out of

every phrase. Here's how the basic idea of Ex 8 might be turned into a melodic phrase. Add vibrato (from the trem if you have one) and use a delicate touch.

Dm maj7

Two bar count-in

With bar

EXAMPLE 10 MELODIC LEGATO WITH STRING SWAPS

CD TRACK 35

Let's build on Ex 9 with the use of some other strings; this creates more range and timbral variety.

Two bar count-in

Dm maj7

scoop

With bar

17-15-13-12

12-13-15

15-13-12-10

9-12-10-9

1

EXAMPLE 11 CHROMATIC CONNECTIONS

CD TRACK 36

Although the scales are fundamental to Holdsworth's playing, he spices them up in a number of ways. One approach is to insert chromatic notes between

the 'target' notes. The start and end notes in each phrase are all in D Melodic Minor. Again, there are endless possibilities in how this can be employed.

Two bar count-in

Dm maj7

3

12-11-10-9

13-12-11-10

15-14-13-12

13-12-11-10

12-11-10-9

3

12-11-10-9

10-9-8-7

12-11-10-9

13-12-11-10

12-11-10-9

3

1

EXAMPLE 12 SWEEPS AND SLIDES

CD TRACK 37

Time to get a little terrifying. Holdsworth could sweep with the best of them (as well as playing with extraordinary time, harmony and touch). Here's a

little taste of his combination of sweeps and slides to make a saxophone-like phrase that's beautifully fluid.

Two bar count-in

Dm maj7

3

6-7-6

5-9-10-9

5-6-7-6

6-7-6

5-9-10-9

5-6-7-6

7-8-9

7

1

EXAMPLE 13 LEGATO STRING-SKIPPING EXERCISE

CD TRACK 38

Here's a real workout for legato and string skipping. Every note is in D Melodic Minor, but the three-note cell leaps around the fretboard. Be careful

not to exhaust your fretting hand, by giving yourself breaks both within the phrase and in your practice sessions.

Two bar count-in

Dm maj7

EXAMPLE 14 SIDE-STEPPING AND CONSTANT STRUCTURE

CD TRACK 39

Let's see how Holdsworth defies the underlying scale for dissonant effect. The following example uses a couple of his devices known as side-stepping and constant structure. In bar 1 a three-note phrase is transposed down chromatically. This 'side-stepping' is a way of producing dissonance that makes sense to the listener. Bars

2 and 3 are more subtle: C Major arpeggio descends chromatically to B to B $\flat$ to A, but the inversions change, notes are left out and the phrase ascends the fretboard, making the side-step less obvious. In bar 4 an intervallic structure is transposed sporadically, in spite of the key, creating an angular dissonance.

Two bar count-in

Dm maj7

EXAMPLE 15 FINAL PIECE - W.O.U.

CD TRACK 41

Our final piece W.O.U. (We Owe You) I've used only the two scales, chords and concepts presented in the examples. Although Holdsworth's compositions are generally more complex than this, I wanted to ensure that you can understand the link between the theory and the practice, and how powerful these devices can be. I've also used some of Holdsworth's other musical concepts of odd meter, volume swells and general structure. In addition, I've snuck in another of his favourite scales, Melodic Minor #4, so you'll occasionally see a G# linked to the D Melodic Minor creating a sense of mysticism (see diagram 3 on page 44).

[Bars 1-7] Holdsworth loved odd meters which added yet another layer of sophistication to his music. If you think percussively with the 5/8 as short-long

beat groups you should absorb this. You can use a volume pedal or volume knob in bars 5-6. It may take some practice to accurately tap the D in bar 7.

[Bars 12-15] These bars alternate between the C Major family and D Melodic Minor #4. This is just one of countless melodies playable over this progression now you have the tools from the examples.

[Bars 16-28] For the 7/8 bars in bars 16-17 think long-short-short. Bar 17 is just a chromatic transposition of bar 16. You should recognise this material from the exercises and be able to improvise with these concepts.

[Bars 29-31] Chords in bars 29-31 are from the C Major family.

EXAMPLE 15 FINAL PIECE - W.O.U.

Tempo: ♩ = 120

Two bar count-in

Chords: Gadd11, Fadd#11, G/A, F/G, Csus2/F, Dsus2/G

Techniques: Clean with chorus & delay, Distortion With delay, With vol. ped, w/bar

Scale/Fretboard Diagrams:

Bar 1: Gadd11 (Fret 8), Fadd#11 (Fret 7), G/A (Fret 7), F/G (Fret 5), Csus2/F (Fret 3), Dsus2/G (Fret 5)

Bar 2: Dm maj9/C# (Fret 12), Dm maj13/G# (Fret 13), Fmaj7#11 (Fret 9), Dm maj7#11 (Fret 15)

Bar 3: Fmaj7#11 (Fret 8), Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 12), Gadd11 (Fret 10)

Bar 4: Bm maj7#11 (Fret 7), Eadd11 (Fret 5), Dm maj9/C# (Fret 12), D5 (Fret 5)

Bar 5: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 6: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 7: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 8: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 9: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 10: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 11: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 12: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 13: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 14: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 15: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 16: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 17: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 18: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 19: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 20: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 21: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 22: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 23: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 24: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 25: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 26: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 27: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 28: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 29: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 30: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

Bar 31: Dm maj7#11 (Fret 10), Dm maj7#11 (Fret 14), Gadd11 (Fret 10)

EXAMPLE 15 FINAL PIECE - W.O.U. ...CONTINUED

CD TRACK 41

21

24

26

28

Clean with chorus & delay

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Duet Sull'aria Che Soave Zeffiretto



We return to the musical genius of Mozart and an aria from the opera, *Marriage Of Figaro*. **Bridget Mermikides** arranges this exquisitely beautiful vocal duet for solo classical guitar.

ABILITY RATING

Moderate ★★☆☆☆

Info

Key C Tempo 43 bpm CD TRACKS 43-44

Will improve your...  Ability to balance melody and accompaniment
 Melodic interpretation  Operatic repertoire

In this latest instalment of our classical series we tackle a work by the musical genius Wolfgang Amadeus Mozart (1756–1791). It's hard to communicate in a short piece of text the extent of Mozart's brilliance and phenomenal output, but to give you an idea, one might consider that by the time he composed the opera *Marriage Of Figaro* (from which this arrangement is taken), he was barely 30 and had already composed 38 symphonies, 37 instrumental concerti, 16 other operas as well as hundreds of others, of outstanding technical and expressive quality.

The *Marriage Of Figaro* composed in 1786 (for which, incidentally, he was paid 450

florins – roughly approximated to £3,000 in today's money – or one hour of Beyoncé's salary) is generally considered to be one of the most seminal and influential operas in the entire genre. Written to an Italian libretto by Lorenzo Da Ponte it contains a number of pieces that have endured in their own right including the arias *Aprite Un Po' Quegli Occhi*, *Hai Già Vinta La Causa!*, *Non So Più Cosa Son*, *Voi Che Sapete* and (arranged here) the absolutely stunning duet *Sull'aria Che Soave*

Zeffiretto (On the breeze...What a gentle little Zephyr). This duet (or duettino – a short duet) appears in Act III and is for two sopranos (the characters Countess Almaviva and Susanna) in which the Countess hatches a plot with her maid Susanna to expose her husband's infidelity. The transcendent beauty of the melody thus has a darker ironic undertone – lost to all unfamiliar with the language or dramatic context. Its dramatic function with the opera aside, the aria's incredibly engaging melody as well as how the two voices interweave and merge through the course of the short work has an irresistibly timeless quality with an effect of heavenly joy. For this reason it is often associated with transcendence in screen, most famously perhaps in the 1994 seven-Oscar nominated film *The Shawshank Redemption* when the lead character Andy Dufresne (played by Tim Robbins) – who has been wrongfully accused and imprisoned for murdering his wife and her lover in a fit of jealous rage – in an uncharacteristic moment of defiance uses the PA loudspeakers to play the aria over the prison grounds. Knowing that he will be punished severely for the act, Andy (and the prison community) is seen snatching a few precious and joyous moments of feeling truly free, basking in Mozart's transcendent work,

the prison walls but for a moment fall away. Andy's fellow prisoner and friend Red (played of course by Morgan Freeman) narrates: "I have no idea to this day what those two Italian ladies were singing about... I'd like to think they were singing about something so beautiful it can't be expressed in words, and it makes your heart ache because of it" is again ironic (and lost to the audience – and perhaps film makers) given the nature of Andy's accused crime.

“THE MARRIAGE OF FIGARO IS CONSIDERED AS ONE OF THE MOST SEMINAL AND INFLUENTIAL OPERAS IN THE ENTIRE GENRE”

Originally scored for oboe, bassoon and strings accompanying the two 'conspiring' interwoven melodic lines; the challenge of arranging this wonderful work for solo guitar seems steep. However, the power of Mozart's melodic and harmonic writing transcends instrumentation and with the help of transposing the original key of B_♭ to C, this has created a very playable arrangement, which resonates nicely on the guitar. 

NEXT MONTH Bridget arranges *Of Foreign Lands And People* by **Robert Schumann**

TECHNIQUE FOCUS

Picking hand fingernails

Looking after your picking hand fingernails is an important part of classical guitar playing for tone production and control of technique. You need to find the right length and angle of nail to produce a clean warm tone. The contact on the string should be both flesh of the fingertip and nail simultaneously then as you pluck, the string should glide along the nail like a ramp, with a seamless transition from flesh of fingertip to nail. It can take a bit of time and experience to get it just right. Maintaining the condition of your nails will then be needed with regular filing and polishing to keep the nail edges smooth and gleaming!



Mozart: one of classical music's great geniuses



TRACK RECORD There are many wonderful and varied recordings of this aria. A favourite is Dame Kiri Te Kanawa, George Solti and company's amazing 3-CD collection *Mozart: Le Nozze di Figaro* (DECCA 1982). I also love the interpretation by Gianni Rolandi, Dame Felicity Lott with Bernard Haitink and the London Philharmonic Orchestra (EMI 2007).

PLAYING TIPS

CD TRACK 44

[Bars 1-12] After a brief orchestral introduction the first vocal starts on the last quaver of bar 2. Try to give the melody a full tone with a little more volume than the underlying accompaniment. I have suggested some picking-hand fingering for the first three bars to get started. Watch out for the jump to the 7th fret at bar 8. Fretting-hand fingering is indicated at bars 9 and 10 to help

create a nice unbroken line in the melody.

[Bars 13-24] We are now into the second subject (began bar 11) in G Major. Aim to keep a nice lyrical line on the melody and make sure the longer bass notes maintain their correct note values. On the last two quavers of bar 21, I use a hinge barre to prepare for the C chord on bar 22.

♩. = 43

Chords: C, G7/B, C, G7, C, G7/B, C, G7, C/E, C, G7, G7/F, C/E, C, G7/B, G, D7/A, D7, Em, G/D, A/C#, C, G/B, Am/C, G/D, D7, G, G/F, C/E, C, G7/D, Dm/F, C/G, G7

Measures: 1, 5, 9, 13, 17



PLAYING TIPS

[Bars 25-36] Use a full barre chord on bar 25 and then play the melody note F, bar 26, on the second string. The melody now remains in the 5th fret position until half-way through bar 28. We're back in C at bar 29. Watch out for the slightly awkward change at bars 32-33 with the fretting hand fingering.

CD TRACK 44

[Bars 37-48] The duet between the two singers is in full swing at this point. It's hard to demonstrate this on solo guitar but if you listen to the original you can imagine the two voices as you play; the aim for the solo guitarist is to vary the tone slightly from voice to voice.

Chords: Csus#2, C, C/E, F, C, G/B, C

21

Chords: G, F/A, F, C/E, Dm/F, C/G, G

25

Chords: C, G/B, C, G7, C, G7, C7

29

Chords: F, Dm/F, G, G7, C, G/B, C, G7

33

Chords: C, G/B, C, G7, C, G7/B, C

37

MARRIAGE OF FIGARO { MOZART

PLAYING TIPS

CD TRACK 44

[Bars 49-60] The chord progression G7-C7-F at the end of bar 51 has occurred a few times throughout the piece. An alternative fingering for the G7 is to

simply play open second string (B) and F on the first string, which you may find less awkward. Keep the melodic lines nice and clear right through to the end.

Chord progression: G, Dm/F, C/G, G7, C, G/B, C, G/B

Chord progression: C, G/B, C, G, C, G, C, G7 C7

Chord progression: F, Dm/F, G, G7, C, G7 C7, F, Dm

Chord progression: G, G7, C, G, C

Chord progression: G, C, G7, G, C, G7, C

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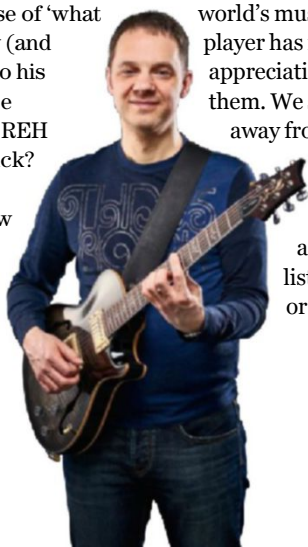


Process versus results. It's an intriguing proposition and one that can be applied to countless topics including guitar playing. It certainly cropped up with fresh colours during this issue's creation, as I asked numerous great guitarists for their thoughts on Allan Holdsworth, one of the instrument's most enigmatic players ever. Read their replies on page 39. As diverse and wonderful as the quoted guitarists are, they all were united by the notion that Allan's music was often both beautiful and mystifying. His results spoke to them on deep levels but often it was a case of 'what the heck was going on?'. So they (and countless others) often looked to his process via magazine or YouTube interviews and his often viewed REH tutorial video. What made him tick? How did he compose? What tonalities did he draw from? How did he solo like he did?

Truth is, we collate and pontificate over information gathered but it still seems like sand through the fingers. Unlike the vast majority of revered guitarists in history, Allan

offered up no 'get good' snippets, no fast tracks to understanding or duplicating his music and approach. As Alex Skolnick points out, much of Allan's music was about what he wasn't doing - his cliché was avoiding guitar clichés!

As you will have seen, Milton Mermikides has created an excellent foundational overview of Allan's music and style on page 42. It's not designed to provide the macro, simply aspects that could enrich your own playing by drawing on various key areas from his unique world. In countless ways, Allan was at the very top of the guitar world's musical everest; no other player has notions of intrigue and appreciation so regularly surrounding them. We sincerely hope you come away from this issue either with a fantastic introduction to this great man, or possessing a broader appreciation when you next listen to Joshua, Tokyo Dream or Devil Take The Hindmost. Enjoy the issue!



IN LESSONS GT#271



CREATIVE ROCK 78

Shaun Baxter continues to help you extract ear-catching diatonic arpeggios from within each scale pattern. This month: 'along the neck' lines.



WOODSHED 92

Combine string bending and tapping to create some fresh ideas and some cool repeating licks. Charlie Griffiths is your guide.

30-Minute Lickbag



Pat Heath of BIMM Brighton has another selection of cool licks at easy, intermediate and advanced levels. Can you nail the full half-dozen?

Brought to you by...



EASY LICKS EXAMPLE 1 THE RAMONES

CD TRACK 45

Play heavy downstrokes with plenty of attitude on this root-5th power chord idea. Keep the same chord shape with your fretting hand and slide up after the first pick. This one's all about attitude!

♩ = 150

F#5 G5 F#5 G5 F#5 G5 F#5 G5

f

CD TRACK 48

Alternate the thumb and fingers over an E chord to create a rhythmic swung feel. Introduce the minor 3rd over the major chord tonality for a super blues 'slightly wrong, slightly right' harmony.

[illegible]**CD TRACK 49**

This example uses the classic E Minor Pentatonic shape 1. A medium to high overdrive tone is required here, but still needs clarity, controlled picking and a pretty strong vibrato with plenty of attitude.

♩ = 140

N.C.

mf

A5

CD TRACK 50

Utilise the open strings playing a descending E Blues scale (E-G-A-B_b-B-D) sequenced in groups of four. Keep a legato feel but pick the notes that are on strong beats, and also the top notes on any downward lick.

Duke Robillard

Brought to you by...



If it ain't got that swing, then it certainly won't be New York's very own blues-jazz icon, Duke Robillard. **Les Davidson** says it's time to meet a guitar player with groove a-plenty.



Duke Robillard playing a three-pickup Les Paul SG Custom

bands in the Rhode Island area, whilst also working for Guild Guitars. He co-founded the band, Roomful Of Blues, alongside Al Copley, in 1967 – a partnership that proved to be the catalyst to the success that he has enjoyed in the music business ever since. He has played with Jimmy Witherspoon, Herb Ellis, Tom Waits, Bob Dylan, Otis Clay and Long John Baldry amongst many others and has been the

“ROBILLARD FOUNDED THE GROUP, ROOM FULL OF BLUES, ALONGSIDE AL COPLEY, A PARTNERSHIP THAT WAS A CATALYST TO LONG-TERM SUCCESS”

recipient of many awards, not only as an artist but also as a producer. Duke continues to tour, write, produce and play as a sideman with a full yearly calendar.

The Duke is well known for his particular take on American roots blending elements of jazz, rockabilly and rock and roll into the blues ensuring there's always a swinging groove. He uses both a pick and fingers in his playing so make every note speak. He also tends to play chord stabs during his solos, which highlights both the chord tones and the chord progression. **1**

NEXT MONTH Les looks at the playing of New York blues guitar legend **Ronnie Earl**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 51-54

Will improve your

✓ Blue-jazz soloing
✓ Swinging blues feel
✓ Attack and attitude

Duke Robillard (born Michael Robillard, 1948) has said that when he was a boy, music took over his life and he became obsessed with recreating the sound of

his early influences: Little Richard, Jerry Lee Lewis, Buddy Holly, Elvis and Chuck Berry and the singles that his older, guitar-playing brother would bring home. His first serious guitar was a Gibson Melody Maker but as a young boy for a science project, Duke and his father made a guitar that looked like a Telecaster. It was good grounding in learning to understand the instrument that has given him a successful career for over 50 years.

These early years learning his craft paid off as the young Duke was soon playing in various



TRACK RECORD With such a long and illustrious career both as an independent artist and a sideman, Duke's discography is vast so here's a small selection to give you a taste of his take on the blues: Roomful Of Blues (1978), Conversations In Swing Guitar (1999), The Duke Meets The Earl (2005), Walk That Walk Talk That Talk (1991). He also spent time with The Fabulous Thunderbirds so check their albums out, too.

EXAMPLE 2 DUKE ROBILLARD STYLE

CD TRACK 53

Our second chord sequence is a more straightforward C blues, so again the Minor Blues scale (C-E-F-F#-G-B) will work as your staple source of licks. But, as with Example 1, a touch of C Mixolydian (C-D-E-F-G-A-B₇) will add that extra touch of Duke-style sophistication.

Example 2: Duke Robillard Style C Blues

Tempo: ♩ = 125

Chord sequence: C7, F9, G9, G^b9, F9, C7, G9

Scale: C Minor Blues (C-E-F-F#-G-B) and C Mixolydian (C-D-E-F-G-A-B₇)

Tablature (E B G D A E):

1. C7: 8 8 11 8 8 11 8 11 8

4. F9: 10 8 6 10 8 10 8 10 7 10 8 9 10 11 8 9 10 8 11 8 11 8 8

8. G9: 10 10 11 10 8 10 12 12 12 10 12 12 10

11. F9: 11 9 10 8 10 11 11 10 10 8 8 11 8 6 (8) 8 11 8

14. G9: 8 11 (13) 8 11 8 10 (12) 12 (10) 8 5 6 5 4 5 3 5 5 5

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Prince



As the world marks the first anniversary of his death, **Martin Cooper** tips his hat to the much-missed pop-rock genius, Prince.

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Prince playing a Floyd-equipped Fender Strat

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: G

Tempo: 200 bpm

CD: TRACKS 55-57

Will improve your...

- ✓ Funky rock rhythm and lead
- ✓ Pop-style arranging
- ✓ Theory knowledge

In April 2016 the music world lost the legend that was Prince. But he left a catalogue of some of the most inventive, era-defining songs, in particular his most successful '80s period. Prince could move from Hendrix-style histrionics one minute, to perfect pop and funk the next, and he always had a killer melodic sensibility to his writing and arranging. Such is his legacy that immediately after his death he

sold over four million copies of his albums and singles between April 21 and 28.

Prince signed with Warner Bros records in 1978 at the age of 18 and released his debut album *For You* the same year. Over the next few years he continued to release albums at regular intervals, gaining increased critical acclaim and commercial popularity along the way – his 1982 album, 1999, still features many classic pop songs that are played to this day. He managed to flawlessly blend pop, R&B and rock during his career and his songs were sassy and inventive throughout. Some of the biggest albums of Prince's career featured his backing band The Revolution, which included Wendy Melvoin on guitar, Lisa Coleman on keyboards and Bobby Z on

drums. After The Revolution disbanded Prince continued to release solo albums before new ensemble the New Power Generation emerged in the '90s. In 1993 he controversially changed his name to an unpronounceable symbol due to a contractual dispute with Warner Bros – not entirely out of character as Prince's genius was touched by an element of eccentricity during his career.

In 2007 he played an incredible 21-night residency at London's O2 arena, and continued to tour until his death. Prince died of a Fentanyl overdose at his Paisley Park estate in April 2016. There's a strong rumour that he has left behind several albums 'worth of yet-to-be released material. Tributes poured in from around the world at the news of his passing, including Bruce Springsteen who performed a memorable show-opening version of *Purple Rain* at his next gig.

“THERE'S A STRONG RUMOUR THAT PRINCE LEFT BEHIND SEVERAL ALBUMS' WORTH OF UNRELEASED MATERIAL”

Our track is based on Prince's pop-rock sound of the mid '80s. These tunes featured danceable beats alongside heavily overdriven chords and flashy solos. It's in the key of G major (G-A-B-C-D-E-F#), but includes chords outside of the key and solos built on G Minor Pentatonic (G-B,-C-D-F) and G Dorian (G-A-B,-C-D-E-F), so there's plenty of colour to the melodies and harmonies. There's a harmoniser set an octave below where the melody is played on the rhythm guitar fill near the beginning and on the solo, but the actual notes played were as per the notation. 

NEXT MONTH Martin introduces the playing of second generation Yes man, **Trevor Rabin**



TRACK RECORD The 1999 album (1982) features the title track and *Little Red Corvette*, while his 1984 classic *Purple Rain* includes *Let's Go Crazy*, *When Doves Cry* and the brilliant title track. *Sign 'O The Times* from 1987 contains the hit single duet with Sheena Easton, *U Got The Look*, and there's a hits album called *Prince 4 Ever* that was released at the end of 2016. Plus, look out for those unreleased gems!

and play the single-note rhythm lines cleanly and accurately. Although it's uptempo, you need to sound relaxed and funky.

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EXAMPLE LEAD

CD TRACK 56

Many of the notes have an aggressive vibrato played using the whammy bar, so that's what to use if your guitar has one. In fact, all the vibrato was played using the bar, except the held note in bar 47. Overall the solo has a fast shuffle (triplet) feel, so keep that in mind as you work through it.

$\text{♩} = \text{♩}^3 = 200$

Measures 36-39:

Staff 1 (Treble): F, C, G, F, C. Notes are beamed eighth notes. A 1/4 note vibrato is indicated over the final F and C.

Staff 2 (Bass): 36 (bar line), 12, 10-12, 12, 10-12, 12, 10, 12, 10-12, 11, 12-10, 12, 12, 10-12, 12, 10, 12, 10-12, 12, 10.

Measures 40-43:

Staff 1 (Treble): G, F, C, G, F, C. Notes are beamed eighth notes. A 3/8 note triplet is indicated over the final F and C.

Staff 2 (Bass): 12, 17 (19), 17 (19) (17) 15, 17 (19), 17 (19) (17) 15, 17 (19). BU, BU BD, BU BD, BU.

Measures 44-46:

Staff 1 (Treble): G, F, C, G. Notes are beamed eighth notes. A 3/8 note triplet is indicated over the final F and C.

Staff 2 (Bass): 15, 17 (19), 15 18, 15 18 (20) 18 (20), 17 (19), 15 18, 15 18 (20) 18 (20). BU, BU BU, BU BU.

Measures 47-50:

Staff 1 (Treble): F, C, G, F, C. Notes are beamed eighth notes. A 3/8 note triplet is indicated over the final F and C. A 3/8 note triplet is also indicated over the final F and C.

Staff 2 (Bass): 18 (20), 18 (20), 18, 18-17-15, 18-17-15, 17-15-14, 17-15-14. BU, BU, BU.

Measures 51-54:

Staff 1 (Treble): G, F, C, G. Notes are beamed eighth notes. A 3/8 note triplet is indicated over the final F and C. A 3/8 note triplet is also indicated over the final F and C.

Staff 2 (Bass): 12-14-15, 12-14-15, 15-17-18, 15-17-18, 17 (19), 15-13 (17), 13-11 (15), 13-11 (15). BU, BU, BU.

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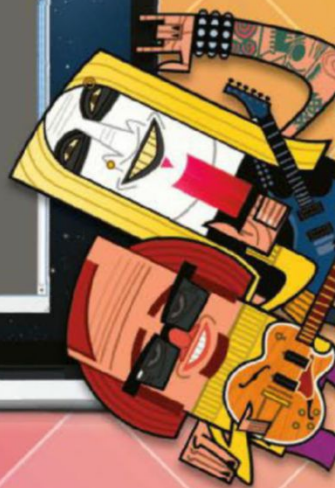
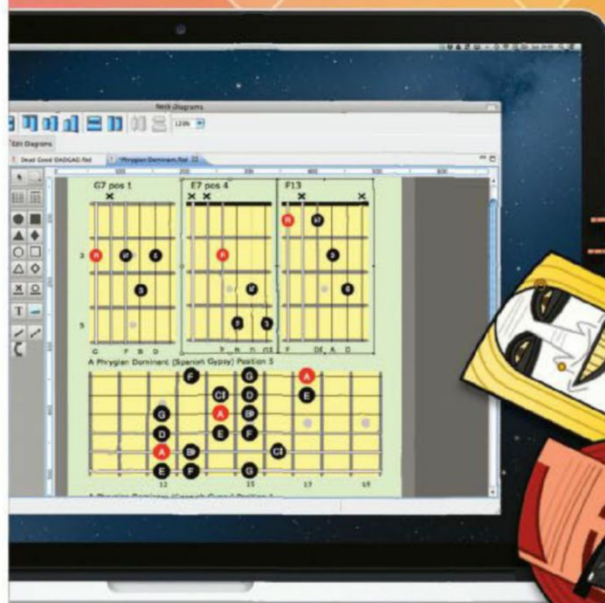
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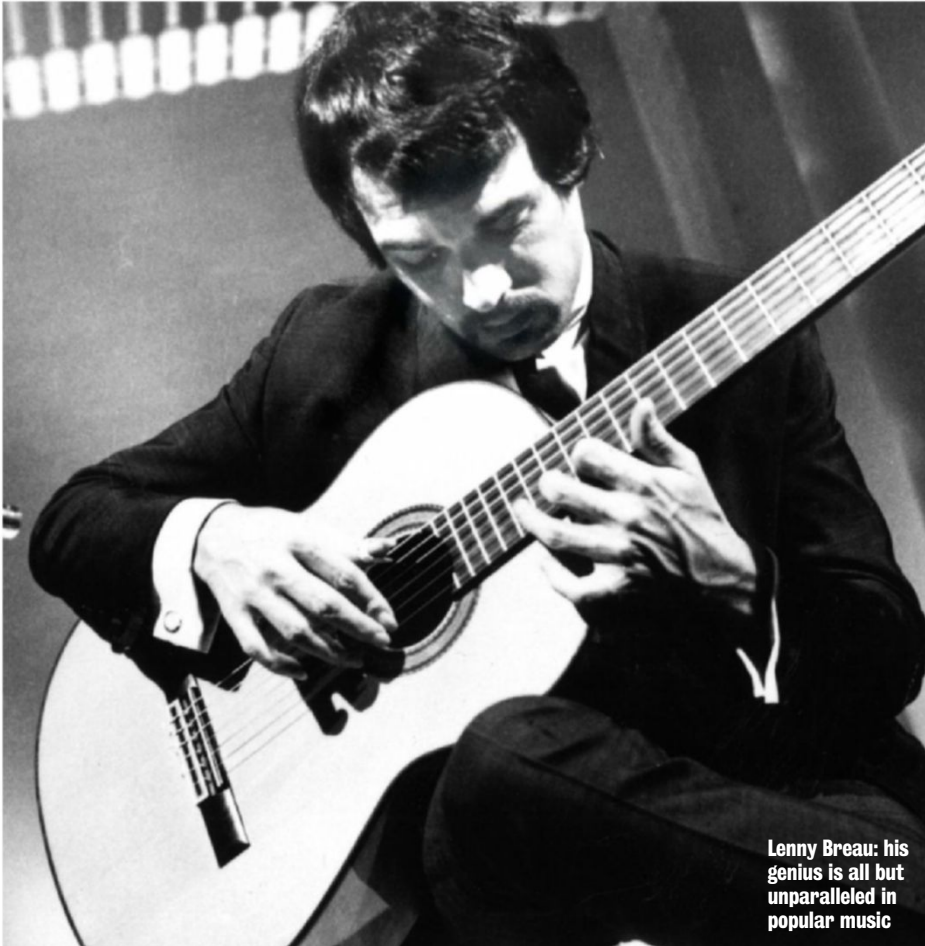
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Lenny Breau



A troubled genius with transcendent musicality, Breau was a one-of-a-kind jazz player. **John Wheatcroft** explores his unbelievable style.



Lenny Breau: his genius is all but unparalleled in popular music

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 69–82

Will improve your...

✓ Independent parts playing

✓ General jazz vocabulary

✓ Artificial harmonics

Breau's solo career began with great promise, with appearances on radio and TV and he was in great demand as a live performer. In the late 1960s a recording of his playing fell into the hands of his old hero, Chet Atkins who was amazed by what he heard. Not only had this young virtuoso assimilated his style, he possessed an improvisational flair equal to the best jazz

musicians in the world. This included combining single-note lines with fragmented chords taken from jazz pianists such as Bill Evans; a revolutionary harmonics approach, an authentic assimilation of flamenco and an innate understanding of Indian rhythms. As Andy Summers said: "He could sing, he was great looking and he was an incredible guitar player." What could possibly go wrong? Well, as Leonard Cohen said: "Lenny was a mess." His troubles with drugs and the effect this had on his career, with no-shows, pawned instruments and sub-par performances were disastrous and went from bad to worse.

In 1984, Lenny was found dead, believed strangled, his body dumped in the swimming pool of his rented apartment, ironically

during a period of relative sobriety.

The following examples can only hint at Lenny's breadth and depth, so we'd encourage you to combine learning these musical excerpts with listening to his playing directly. His playing is so beautiful that if you only do this, it'll be a worthwhile endeavour. Each extract could form the basis of an extended session of study; playing fast bebop phrases, syncopating the 3rds and 7ths while playing a top-line melody - his harmonics alone can take months to master. So treat this lesson as an introduction to one of the most unique and accomplished players to ever pick up a guitar. It took Breau a lifetime of practice to develop his facility and diversity, so we need to remember the old saying, 'patience is a virtue'.

One aspect of Lenny's playing that we can all learn from, is his transcendent musicality. His style was equally appealing to all music

“HE CAME UP WITH A WAY TO ADDRESS THE INSTRUMENT TECHNICALLY THAT NOBODY HAD DONE BEFORE AND NOBODY HAS EVER DONE SINCE” *Pat Metheny*

lovers, not just guitarists. We can become a little too obsessed with our own instrument and lose sight of the big picture. There's a huge amount to learn if we cast the net a little wider, taking influence from pianists, drummers, singers and musicians from all styles, cultures and eras. Consider the musical attributes rather than purely the technical because, after all, the listener is really only concerned with how we sound. The way we achieve that sound is just a part of the process, purely a means to that end. **I**

NEXT MONTH John examines the tenor sax 'slurring' style of jazz legend **Jim Hall**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Lenny played a variety of instruments, even experimenting with custom-built seven and eight-string guitars. Each of these examples will work on clean-toned electric, steel or nylon-string acoustic, so use what you have at hand. I used my Gibson ES335 into a clean amp setting via Guitar Rig. You could choose fingerstyle, hybrid or, like Lenny, opt for thumbpick and fingernails rather than just the flesh of the fingers, for added bite.



TRACK RECORD Lenny's first two solo albums with Chet Atkins as producer, are widely acknowledged as being among his best. *Guitar Sounds* (RCA 1968) and *The Velvet Touch – Live!* (RCA 1969) sound as fresh and vital today as they did when they were released almost 50 years ago. Documentary *The Genius Of Lenny Breau* (S&G 1999) is worth tracking down and there are some fantastic clips on YouTube.

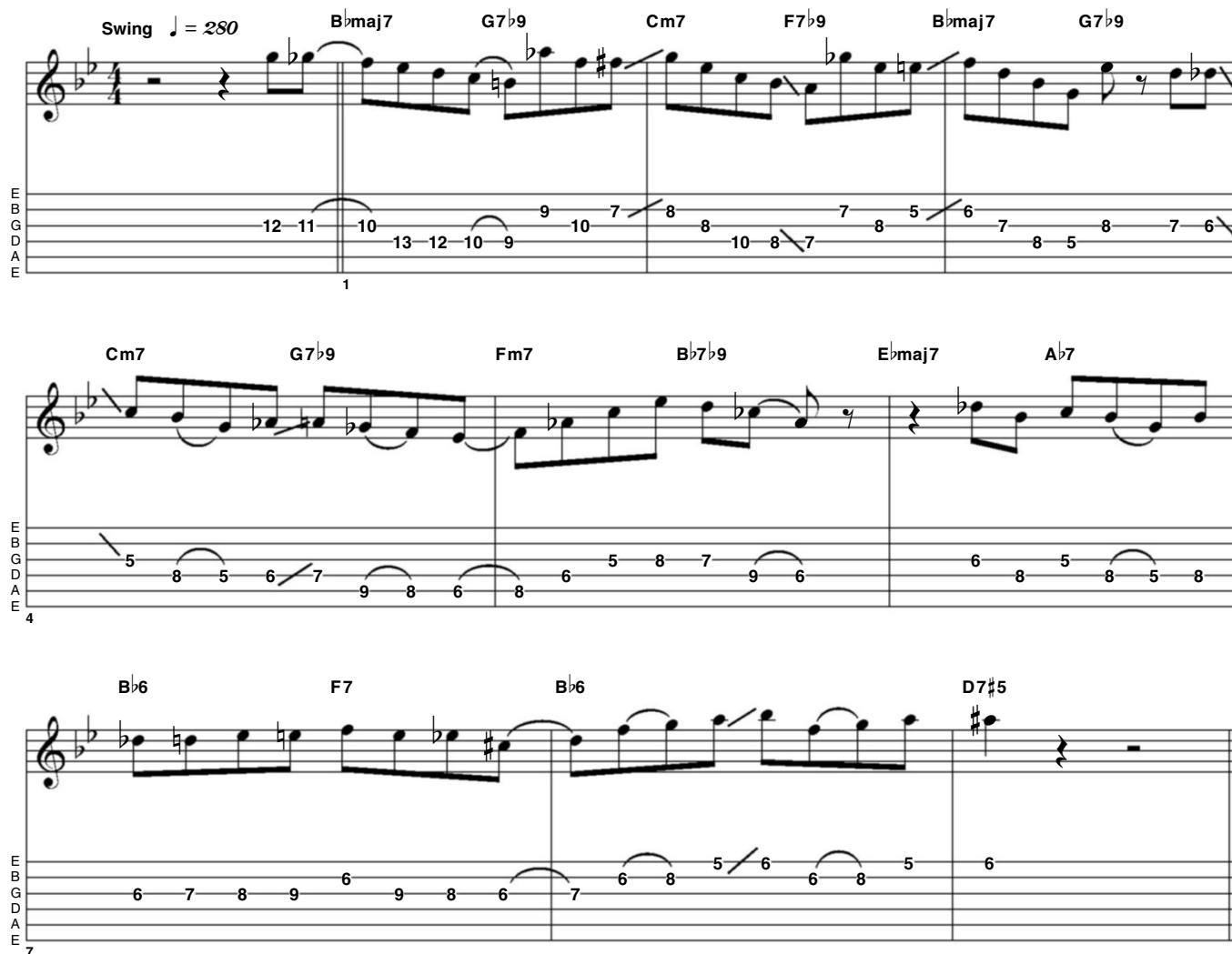
EXAMPLE 1 FAST BE-BOP SINGLE-NOTES LINES

CD TRACK 69

Lenny took a huge amount of influence from plectrum-based be-bop guitarists like Tal Farlow and Barney Kessel, although he adapted the articulation to suit his considerably developed thumbpick and fingers (with nails) approach. With this in mind, you could play this example based

around a I-IV-II-V 'Rhythm-changes' sequence in B, with either a conventional plectrum techniques, with thumb and fingers or even, as I do, with a version of hybrid picking that switches between conventional alternate picking and an alternation between downstroke pick and second finger for upstrokes.

Swing ♩ = 280



Chords: Bbmaj7, G7b9, Cm7, F7b9, Bbmaj7, G7b9, Cm7, G7b9, Fm7, Bb7b9, Ebmaj7, Ab7, Bb6, F7, Bb6, D7#5.

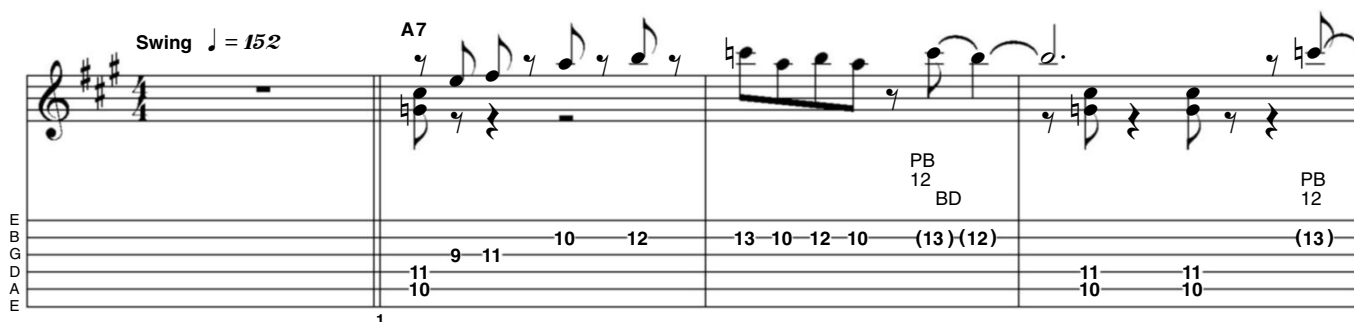
EXAMPLE 2 TWO-PART BLUES

CD TRACK 71

Here's the first in a number of examples that feature two independent parts, with one taking the role of lead on the high strings and the second fleshing out the harmony on the low strings, in this instance using the 3rd and 7th from each of the chords spelling the first half of a 12-bar blues in the key of A. In this

example the melody and chords never begin in the same place, although there are some held notes across bar 3. Again you have choices here: thumbpick and fingers a la Lenny, hybrid picking with flatpick and the remaining three fingers or purely fingerstyle. There are subtle tonal differences with all three.

Swing ♩ = 152



Chords: A7, D7, A7.

CD TRACK 71

E
B
G
D
A
E

CD TRACK 73

melodic 'break-offs' from conventional chord forms, albeit using fragmented forms. Even if your reading is not great, use the transcription progressively from left to right to show you which parts sound together and which parts occur separately.

E
B
G
D
A
E

E
B
G
D
A
E

CD TRACK 74

of the example he breaks this grip and uses thumb and fingers to rapidly cross strings, particularly for the fast arpeggio sequence in the last two bars. Again, hybrid picking also works great here so do explore your options.

E
B
G
D
A
E

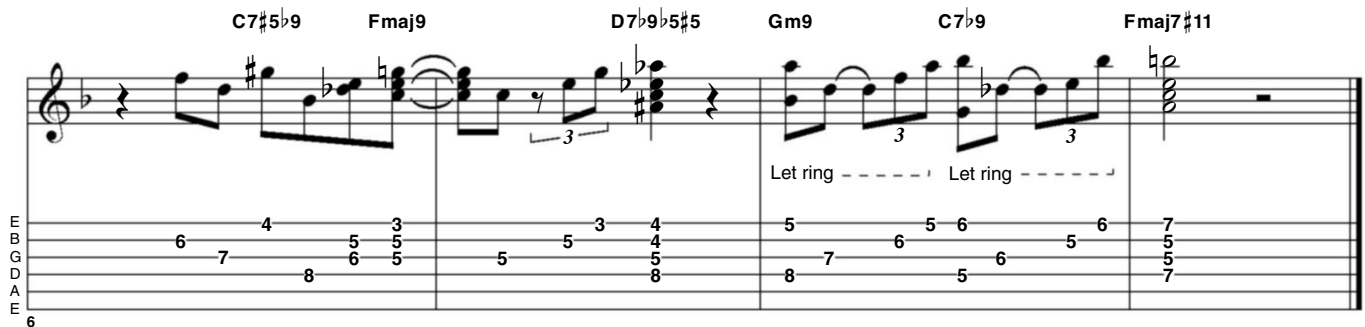
CD TRACK 76

not recognise some of these shapes is that fingerstyle technique allows us to fragment each form, so we can select which strings we'd like to hear to create subtle variations within a single shape. While Breau in this instance chooses to create a melody from the highest notes, it's also perfectly possible to use notes in the middle, or even the bass, to create melodic lines.

EXAMPLE 5 CHORD/MELODY SOLOING ...CONTINUED

CD TRACK 76

Chord progression: C7#5b9, Fmaj9, D7b9b5#5, Gm9, C7b9, Fmaj7#11



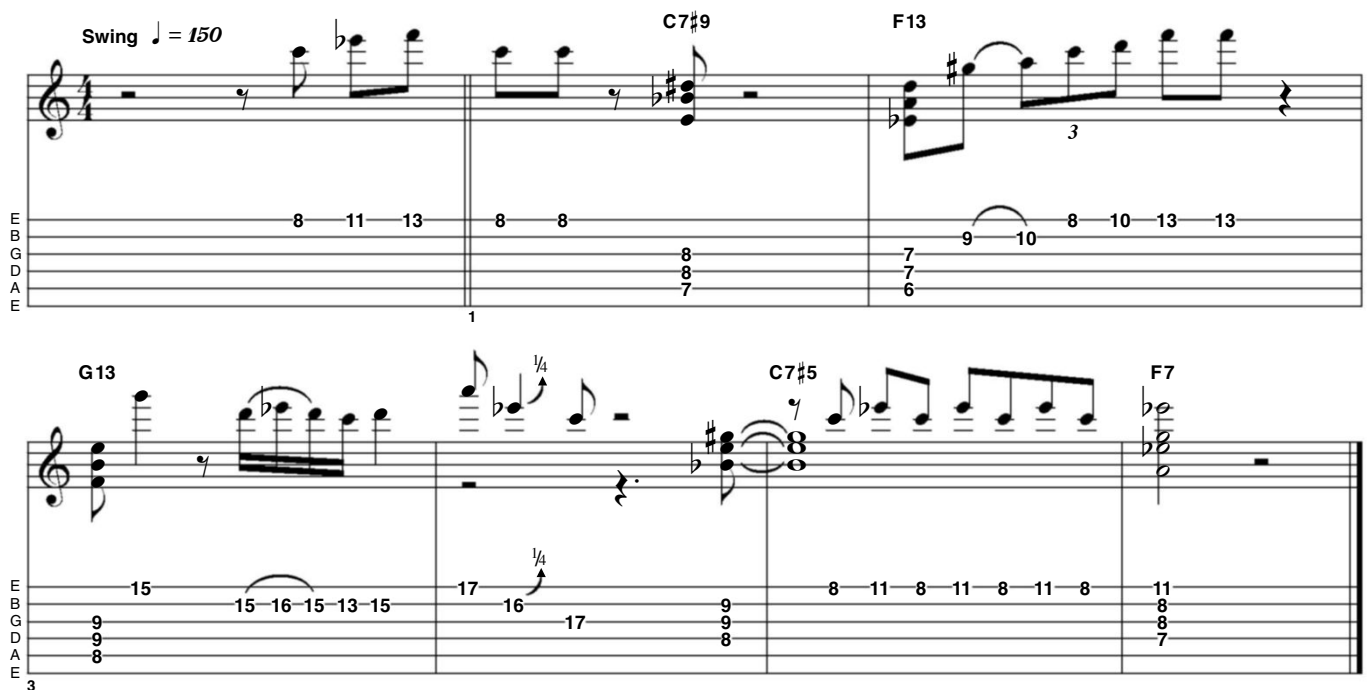
EXAMPLE 6 QUESTION AND ANSWER PHRASING

CD TRACK 78

Here we combine aspects of the previous two-part independence ideas with chord/melody-like voicings. The rhythms are phrased to create a sense of dialogue between the parts, or 'question and answer'. It's a good idea to take

note of the similarities between each three-note chord voicing. Lenny was an expert at economy of motion and voice leading, selecting his chord forms based upon the minimum of movement between each note on every string.

Swing ♩ = 150



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EXAMPLE 7 FAST BE-BOP BLUES SINGLE-NOTE LINES

CD TRACK 80

Lenny's single-note lines could be fast and furious at times and always displayed a complete understanding of the language of be-bop. This example shows how he might articulate the first half of a jazz-style 12-bar blues

sequence in the key of B $\flat$. Much of the melodic material here is derived from the arpeggios or chord tones, although decorated with neighbouring passing tones and embellishments.

Swing $\text{♩} = 270$

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

Fm7 B $\flat$ 7 $\flat$ 9 E $\flat$ 7 Edim7 B $\flat$ 7

EXAMPLE 8 LENNY'S HARP HARMONICS

CD TRACK 82

No study of Lenny's style would be complete without looking at his unique treatment of harmonics. The trick here is to play all of the regular fretted notes with the third or fourth finger of the picking hand, leaving the harmonics to the thumbpick, tracing the node 12 frets higher than the fretted note with the pointed first finger. If you choose to use a plectrum, hold this with the thumb

and second finger. You may benefit from actually seeing this in action, so I'd urge you to check out Breau's harmonics masterclass on YouTube. This example moves through three variations: harmonic and fretted note combined, regular note and harmonic staggered and finally fretted notes with the addition of pull-offs and hammer-ons interspersed to create a flowing line.

Straight $\text{♩} = 100$

Cmaj9/E E $\flat$ dim7 Dm11

D $\flat$ 9 $\sharp$ 11 C

Crosby, Stills, Nash & Young



Four giants of music combined to form one of the very first supergroups: CSN&Y. **Stuart Ryan** delves into the their legendary acoustic sound.

Crosby and Nash:
half of one the
greatest harmony
bands of all time



house in 1968 when Nash, Stills and Crosby jammed together (Young would join the band later) and realised how special their sound was. This trio released their debut album, Crosby, Stills & Nash in 1969 and followed it the next year as the expanded CSNY with the *Déjà Vu* album. As with many of these outfits, there were numerous inter-band quarrels that saw them split up in 1970 only to reunite in 1974. It's amazing to think that even during this period the four members released some stunning solo works (Neil Young's *Harvest*!). After the departure of Young in the mid '70s the band continued to release albums as a trio and continue to tour as this line-up.

“THERE ARE ELECTRIC SONGS AND ACOUSTIC SONGS. THE TEST OF AN ELECTRIC SONG IS TO PLAY IT ON AN ACOUSTIC” *Stephen Stills*

Given the powerful musical personalities of such a group it's no surprise to discover that there is no one 'guitar sound' here; rather, it's a melting pot of influences and approaches. There are polar opposites: the uptempo strumming British pop sound of Nash's *Marrakesh Express* against Crosby's otherworldly fingerpicked altered tuning opus *Guinevere*. As I covered Crosby's imaginative fingerpicking style in GT several years ago this time I've elected for a more Nash-inspired, strumming-based track with some typical CSN chordal movement. We'll look at Stills' lovely acoustic picking in a future issue. **T**

NEXT MONTH Stuart looks at the acoustic style of modern acoustic superstar **Ed Sheeran**

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: D

Tempo: 153 bpm

CD: TRACKS 83-84

Will improve your...

- ✓ Strumming rhythms
- ✓ Use of triads in rhythm guitar
- ✓ Application of sus chords

It's rare in the history of rock that four such unique and individual songwriters, guitarists and vocalists join together to create music that somehow manages to transcend the sum of even its grand parts. CSNY are a treat for any guitar-playing fan of the rock sound of the 1960s and '70s as they cover so many bases from ethereal acoustic

fingerpicking to all-out electric rock and roll. David Crosby perhaps described the more commonly seen Crosby, Stills and Nash incarnation best at their 2009 appearance at the Glastonbury festival when he said: "In this band we each have a job – Stills writes fantastic rock and roll; Nash writes anthems and I write the weird stuff."

The classic example of a supergroup, CSNY comprised American stars David Crosby and Stephen Stills, British songwriter Graham Nash and Canadian Neil Young. Crosby found fame with The Byrds, Nash was a member of The Hollies and Young and Stills had been part of Buffalo Springfield. The band was essentially formed at a party at Joni Mitchell's

5

6

6

6

3

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

It's mostly Martins for these guys (except for Stills' famous use of the Gretsch White Falcon on the electric side of things). Any good acoustic will work for this style although I would veer to a larger-bodied dreadnought to get that classic CSNY sound. I recorded this on a Gibson J-35 Collector's edition through Telefunken and Brauner mics and Chandler TG 500 mic preamps.



TRACK RECORD There isn't space to talk about the various solo albums, so start with 1969's Crosby, Stills & Nash, featuring *Marrakesh Express*, *Suite Judy Blue Eyes*, *Guinevere* and *Long Time Gone*. This was followed by 1970's *Déjà Vu* and it's interesting to hear how the band's sound developed with the addition of Neil Young. Tracks include *Woodstock*, *Teach Your Children*, *Carry On* and *Helpless*.

EXAMPLE CSN&Y STYLE

CD TRACK 83

[Bar 1] Using a 'pedal tone', in this case an open fourth string, is such a great device in classic acoustic rock and pop. Move the triads against the open string and listen to how the character of each chord changes.

[Bar 4] Make sure you don't play anything on beat 1 here. It may seem like a simple thing but stopping yourself playing on the beat can actually be quite tricky at first, but is an extremely effective device.

[Bar 7] Another cool use of the pedal tone, in this case a C chord played against the open fourth string; is it a C/D, or an implied C7/D or D9sus4? Well, it's usually the context (or the composer's inclination) that results in the naming of the chord.

[Bar 13] This section is straightforward so the thing to practise here is getting the swing feel in place if that is something that is new to you. Remember Nash would be singing so the guitar part has to be rock solid.

$\text{♩} = 153$ $\text{♩} = \text{♩}^3$



1 4 7 10 13

EXAMPLE CSN&Y STYLE

CD TRACK 83

[Bar 17] The Cadd9 is a classic guitarist-songwriter's device for those times when you want a slightly different texture than a straight C Major sound.

Chord progression: Dsus4 D Dsus2 G5/D Cadd9

16

Chord progression: G5 G5/D Gmaj7/D G6/D Gmaj7/D D

19

Chord progression: Cadd9 D Dsus4 D Dsus4 D G5/D

22

Chord progression: Cadd9 G5

25

Chord progression: G D Dsus4 Cadd9

28

EXAMPLE CSN&Y STYLE

CD TRACK 83

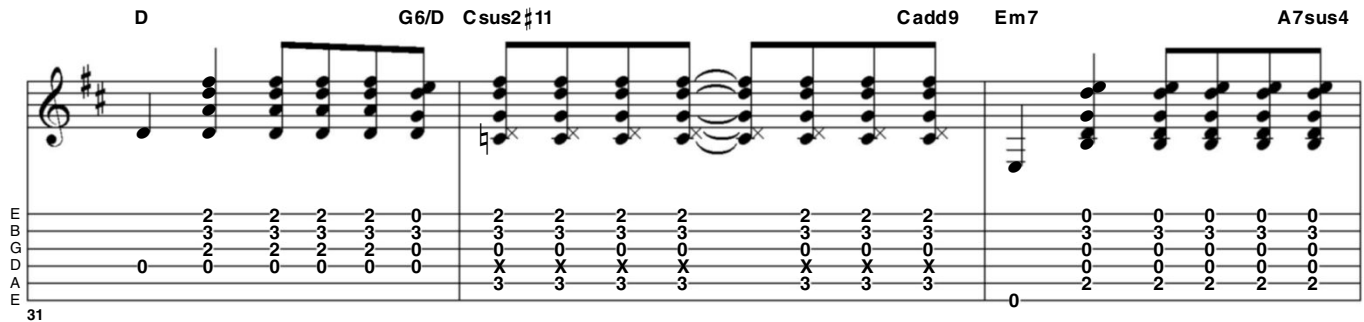
[Bar 32] The #11 in this chord hints at the more 'ethereal' parts composed and played by David Crosby. In isolation these sounds can sound a little unusual or even dissonant if you are new to them, but they form an integral part of some

of CSNY's music and are delightful as a backdrop to great vocals.

[Bar 40] Another useful chord to commit to memory; the A7sus4 is a great alternative to a simple A7 chord - it's a great favourite of James Taylor, too.

Chord progression for bars 31-33:

- Bar 31: D
- Bar 32: G6/D, Csus2#11
- Bar 33: Cadd9, Em7, A7sus4

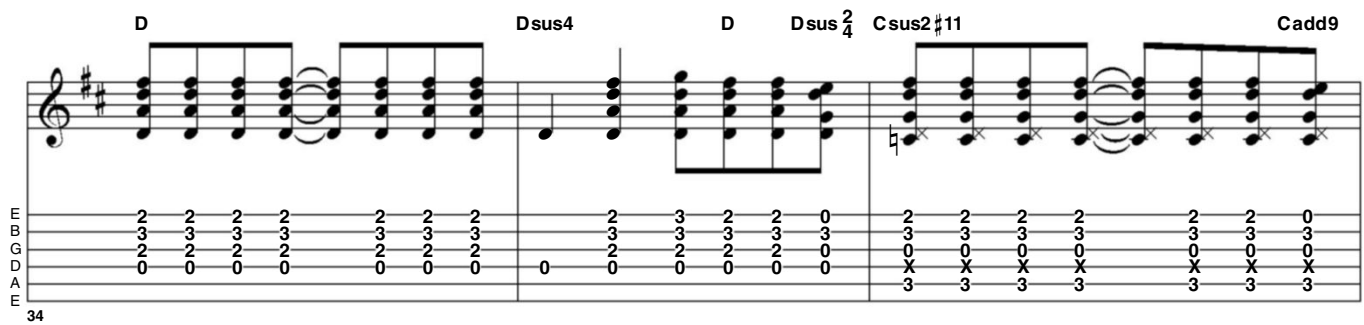


Fingerings for bars 31-33:

- Bar 31: D (E: 2, B: 3, G: 2, D: 0, A: 0)
- Bar 32: G6/D (E: 2, B: 3, G: 2, D: 0, A: 0), Csus2#11 (E: 2, B: 3, G: 0, D: 0, A: 3)
- Bar 33: Cadd9 (E: 2, B: 3, G: 0, D: 0, A: 3), Em7 (E: 0, B: 3, G: 0, D: 0, A: 0), A7sus4 (E: 0, B: 3, G: 0, D: 0, A: 2)

Chord progression for bars 34-36:

- Bar 34: D
- Bar 35: Dsus4, D, Dsus2
- Bar 36: Csus2#11, Cadd9

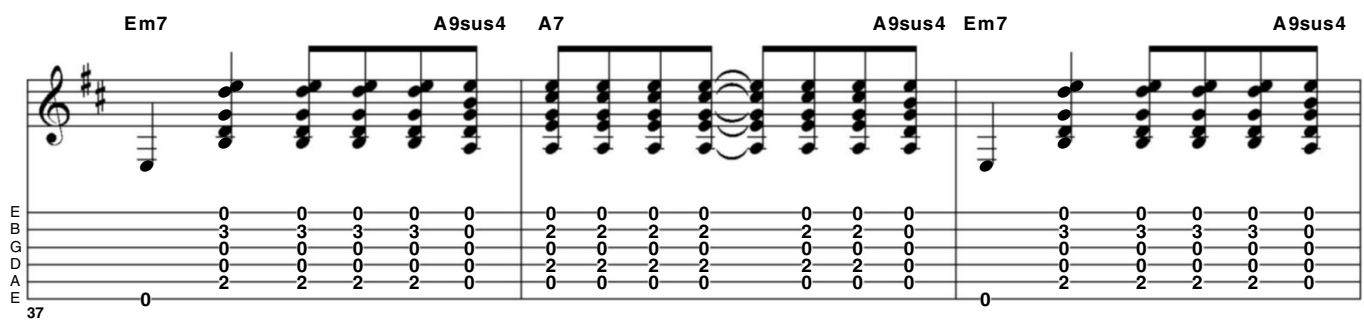


Fingerings for bars 34-36:

- Bar 34: D (E: 2, B: 3, G: 2, D: 0, A: 0)
- Bar 35: Dsus4 (E: 2, B: 3, G: 2, D: 0, A: 0), D (E: 2, B: 3, G: 2, D: 0, A: 0), Dsus2 (E: 2, B: 3, G: 2, D: 0, A: 0)
- Bar 36: Csus2#11 (E: 2, B: 3, G: 0, D: 0, A: 3), Cadd9 (E: 2, B: 3, G: 0, D: 0, A: 3)

Chord progression for bars 37-39:

- Bar 37: Em7, A9sus4, A7
- Bar 38: A9sus4, Em7
- Bar 39: A9sus4

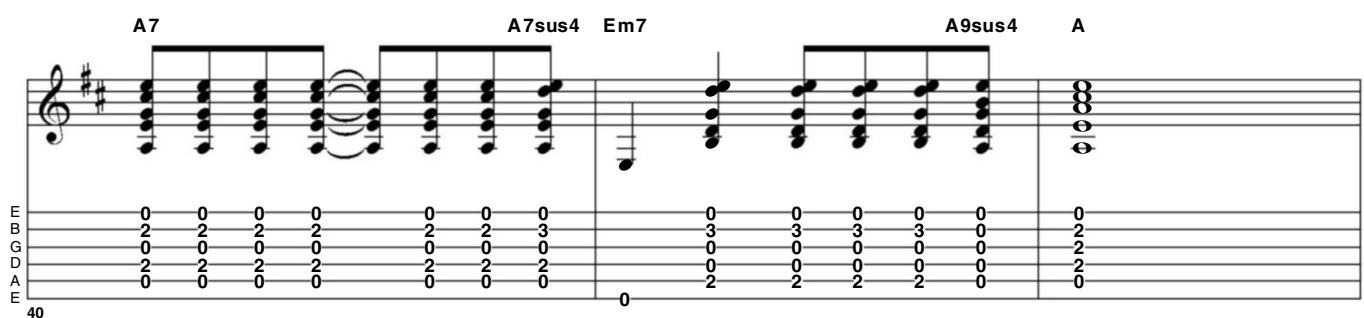


Fingerings for bars 37-39:

- Bar 37: Em7 (E: 0, B: 3, G: 0, D: 0, A: 0), A9sus4 (E: 0, B: 3, G: 0, D: 0, A: 2), A7 (E: 0, B: 2, G: 0, D: 0, A: 0)
- Bar 38: A9sus4 (E: 0, B: 3, G: 0, D: 0, A: 2), Em7 (E: 0, B: 3, G: 0, D: 0, A: 0)
- Bar 39: A9sus4 (E: 0, B: 3, G: 0, D: 0, A: 2)

Chord progression for bars 40-42:

- Bar 40: A7, A7sus4, Em7
- Bar 41: A9sus4, A
- Bar 42: A

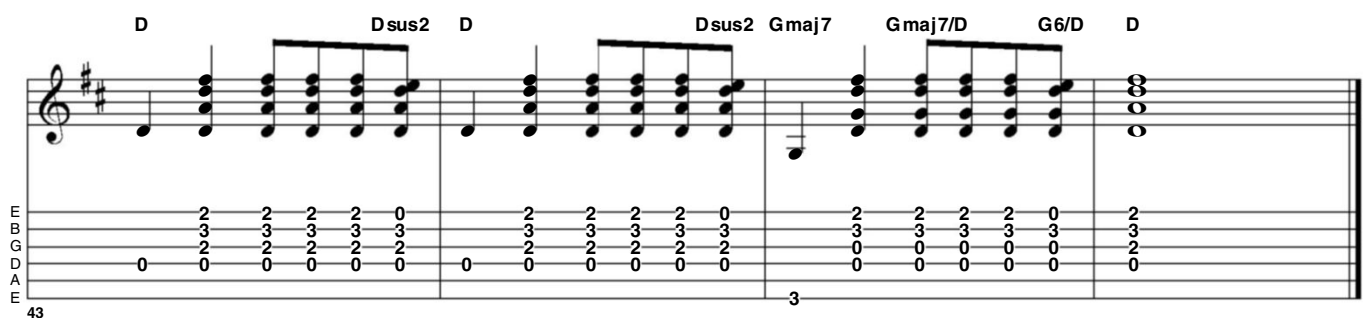


Fingerings for bars 40-42:

- Bar 40: A7 (E: 0, B: 2, G: 0, D: 0, A: 0), A7sus4 (E: 0, B: 2, G: 0, D: 0, A: 2), Em7 (E: 0, B: 3, G: 0, D: 0, A: 0)
- Bar 41: A9sus4 (E: 0, B: 3, G: 0, D: 0, A: 2), A (E: 0, B: 2, G: 0, D: 0, A: 0)
- Bar 42: A (E: 0, B: 2, G: 0, D: 0, A: 0)

Chord progression for bars 43-45:

- Bar 43: D, Dsus2, D
- Bar 44: Dsus2, Gmaj7, Gmaj7/D, G6/D, D
- Bar 45: D



Fingerings for bars 43-45:

- Bar 43: D (E: 2, B: 3, G: 2, D: 0, A: 0), Dsus2 (E: 2, B: 3, G: 2, D: 0, A: 0), D (E: 2, B: 3, G: 2, D: 0, A: 0)
- Bar 44: Dsus2 (E: 2, B: 3, G: 2, D: 0, A: 0), Gmaj7 (E: 2, B: 3, G: 3, D: 0, A: 0), Gmaj7/D (E: 2, B: 3, G: 3, D: 0, A: 0), G6/D (E: 2, B: 3, G: 3, D: 0, A: 0), D (E: 2, B: 3, G: 2, D: 0, A: 0)
- Bar 45: D (E: 2, B: 3, G: 2, D: 0, A: 0)

Diatonic arpeggios *Pt 3*

Lateral exercises



Shaun Baxter continues to help you extract ear-catching diatonic arpeggios from within each scale pattern. This month: 'along the neck' lines.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120bpm

CD: TRACKS 66-68

Will improve your...

✓ Extracting arpeggios from a scale

✓ Executing 7th arpeggios

✓ Shifting up and down the neck

Recently, we've been focusing on various ways of creating freshness and variety by being selective with our note choice, rather than simply playing up and down each scale. In the previous two lessons, we looked at ways of finding and using 7th

arpeggios within a single scale shape (resulting in vertical motion, whereby we stay within the same area of the neck); however, in this and the following lesson, we're going to look at ways of using 7th arpeggios when travelling laterally on the guitar neck.

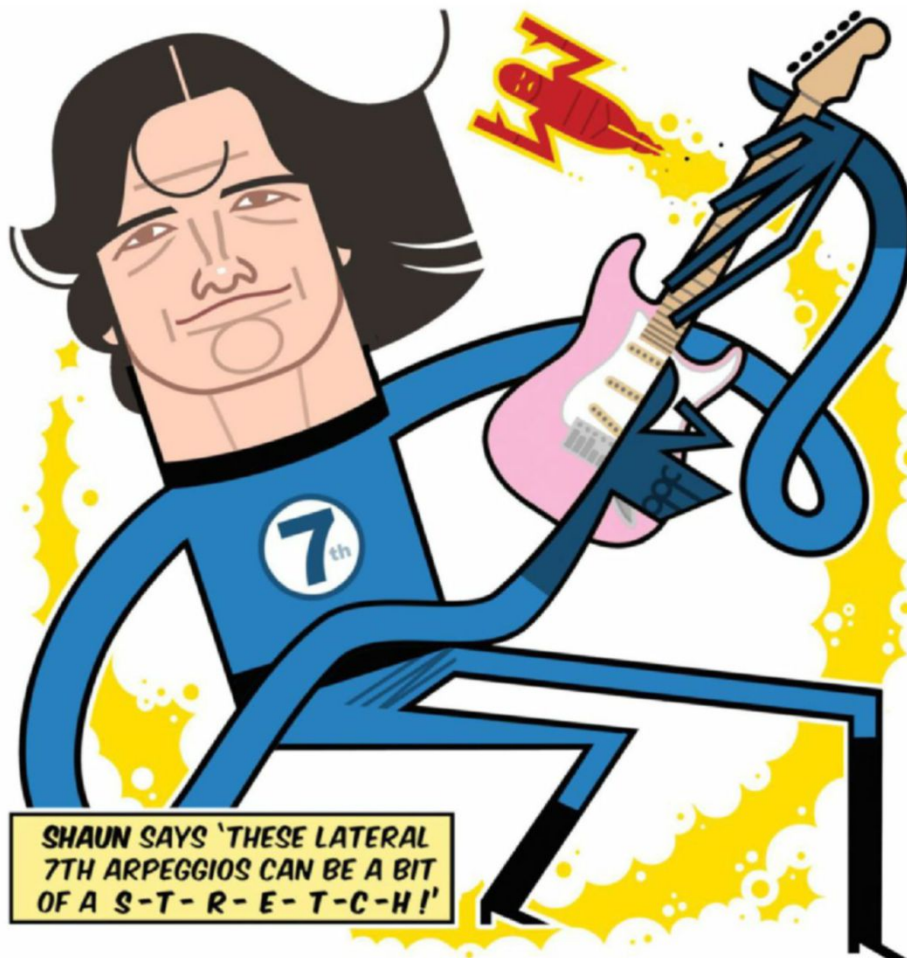
To establish the 7th arpeggios within A Mixolydian (A-B-C#-D-E-F#-G), we simply need to play every other note from each note of the scale (giving us a 1-3-5-7 from each starting note). Using leaps like this (intervals of a minor third or greater) instead of steps (intervals of a tone or smaller) will result in bolder harmonic content to your single-note

lines because they will imply chord motion. The full list of arpeggios within A Mixolydian is in Table 1.

In the heat of improvisation, things are rarely this complicated. Basically, you simply need to learn how to recognise and play a four-note configuration comprising every other note from each starting note within the scale. To do this, it becomes much more convenient and consistent to use three-notes-

“TO ESTABLISH THE 7TH ARPEGGIOS WITHIN A SCALE WE NEED TO PLAY EVERY OTHER NOTE, GIVING US A 1-3-5-7 FROM EACH STARTING POINT”

per-string patterns (see Diagram 1) rather than the CAGED shapes that we have studied so far. This is not to say that you must ditch the CAGED shapes. The CAGED shapes should be your visual reference however you move on the neck (along the length of one string, etc). Three-notes-per-string shapes can provide technical convenience for certain techniques, but will often involve straddling two CAGED shapes or drifting from one to another. In Diagram 1, I have numbered each





Get the Tone

Triads will sound good either clean or distorted; but as this is Creative Rock, all the examples were recorded using a standard blues-rock sound: I used my 1962 Strat through a distortion pedal into a valve head. From there one just needs to consider pickups: I used the honky in-between setting between middle and bridge pickups for most examples.



TRACK RECORD This approach to developing vocabulary is typical of that adopted by Mick Goodrick, jazz tutor at Berklee who has taught John Schofield, Pat Metheny and John Abercrombie. For an insight into Mick's methods, you could do worse than start with his influential book *The Advancing Guitarist*, or take a look at some of his exhaustive chord studies, such as the *Almanac Of Guitar Voice Leading Vol 1 & Vol 2*.

TABLE 1 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

three-notes-per-string pattern in relation to its nearest equivalent CAGED shape (just play through them in order: 1, 2a, 2b, 3, 4, 5a, 5b, 1). And Diagram 2 shows all the notes of A Mixolydian on the guitar, so that you can see how everything fits together.

In the next lesson, we are going to look at Mixolydian lines that employ various diatonic arpeggios while shifting laterally on the guitar neck; however, in this lesson, we're going to start with exercises that will help you to develop the ability to both see and play diatonic 7th arpeggios from within a given scale when moving along the neck in this manner. We are going to limit the bulk of our approach to four-note shapes rather than extend each arpeggio beyond the span of an octave. This is because some arpeggios within a scale sound less settled than others when played against the underlying 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 tenser. We can use 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, risk extending periods of dissonance to uncomfortable levels for the listener, resulting in your lines just not sounding right.

Table 2 shows the 24 ways in which the order of four different pitches can be played. Our musical exercises will employ just a few of these, but you should aim to try all 24 in order to establish your own musical preferences - there's a lot of interesting and different sounds to be found. 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. Plus, although we are working exclusively with A Mixolydian, the same approach can also be applied to all other seven-note scales, so once you've gone through these there's plenty of further study. **E**

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

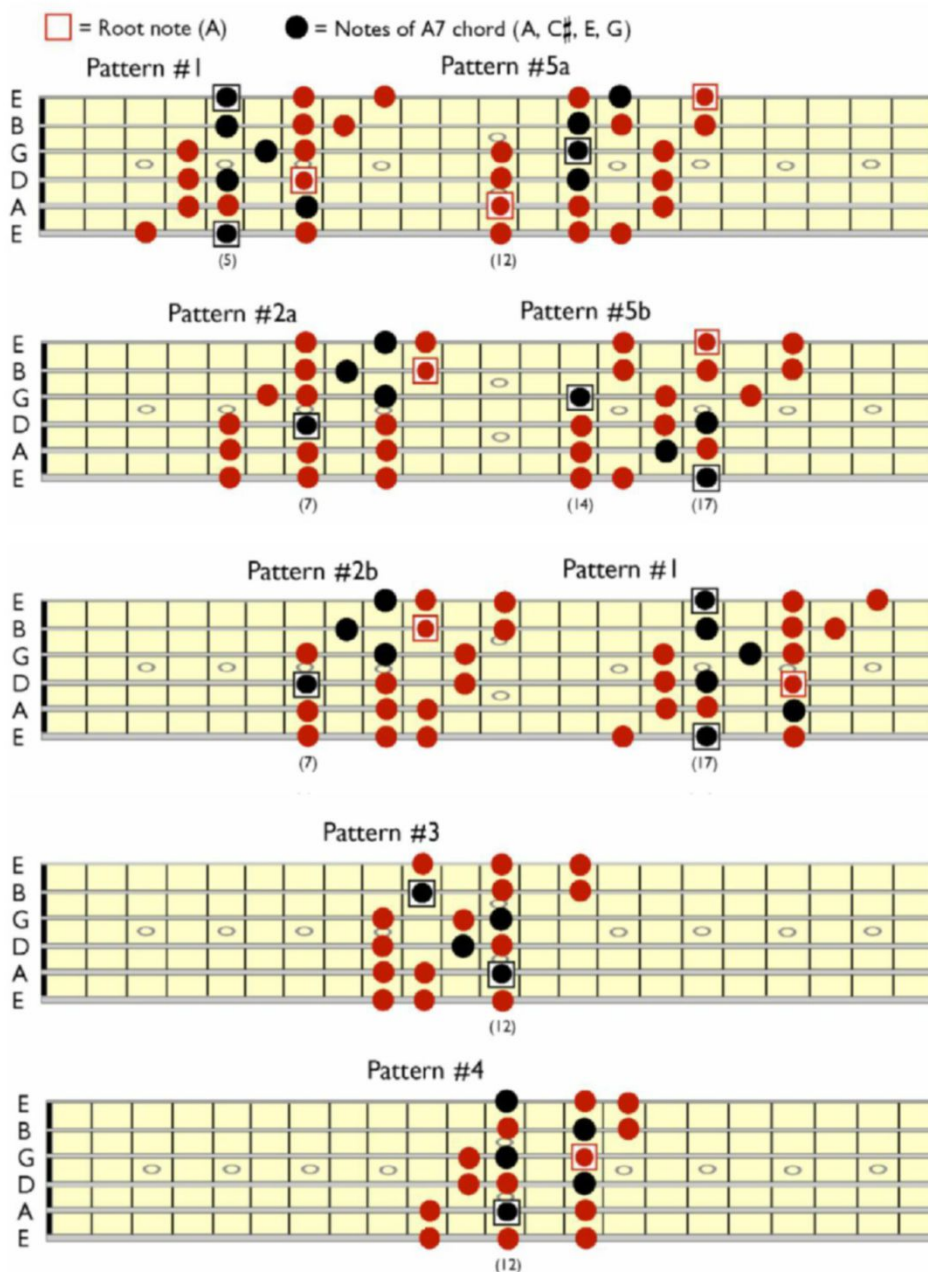
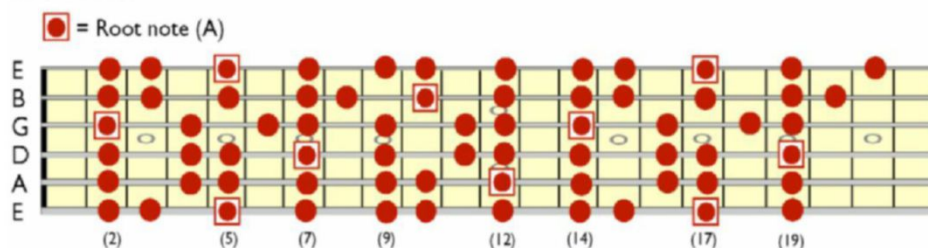


DIAGRAM 2 HOW ALL THE CAGED SHAPES LINK, FOR A MIXOLYDIAN



EXAMPLES PLAYING TIPS

To keep things short and concise, all the musical examples in this lesson employ the same four-note arpeggio shapes on the same string group (fourth, third and second string), and each scheme ascends laterally along the length of the guitar neck (travelling towards to the bridge). Once you have mastered them, you should take the same approaches down the neck instead (laterally from the bridge-end of the neck down towards the nut); use the same approach on the other string-groups too (sixth, fifth and fourth; fifth, fourth and third; third, second and first). Most of the musical examples for this lesson are played as 16th-notes, so alternate picking can be used throughout as the tempo is only 120 bpm; however, I have written down the pick-strokes that I used when recording each example (mainly using economy picking, whereby the pick almost always takes the most direct route to each new string).

EXAMPLE 1 Here, we're ascending through the scale playing a succession of 7th arpeggios in series. Each follows a 4-3-2-1 note-order (from our 24 possible

permutations) which, basically, involves descending each arpeggio shape from the highest note to the lowest. Throughout these musical examples, you'll notice that a barré roll is sometimes used on the first finger when travelling between the minor 3rd and perfect 5th of the Bm7, Em7 and F#m7 chords. This is where two consecutive notes occur on different strings but within the same fret and are played using the same finger. In this case, the first finger is laid across the third and second strings and its weight is redistributed as we shift from one note to the other. If you look at the sixth note of bar 1 (7th fret of the second string), it has to be held down by the 'print' part of the first finger so that there is enough finger left to play the following note (7th fret of the third string) with the tip of the same finger. This same technique also needs to be applied to the first two arpeggios in bar 2. Try looking ahead through the other examples to see the other places that this same approach is also required. It's a very useful and efficient technique to adopt in your everyday playing.

CD TRACK 67

Ex 1

♩ = 120

1 ♩ V V sim

Ex 2

5 ♩ V V sim

Ex 3

9 ♩ V V V V V V sim

Ex 4

13 ♩ V V V V V V sim

EXAMPLES PLAYING TIPS

CD TRACK 67

EXAMPLE 2 Next, we shift laterally up through the same arpeggio sequence, only this time we are employing 1-2-3-4 from our choice of 24 permutations, whereby we simply ascend each shape from the lowest to the highest note. Although the first note in each beat is shown played with a downstroke, it could also be played using an upstroke instead (which would adhere more strictly to the principles of economy picking).

EXAMPLE 3 This example alternates between a 4-3-2-1 and 1-2-3-4 note order, which involves simply travelling down one arpeggio and up the next.

EXAMPLE 4 And this one does the opposite by employing 1-2-3-4 and 4-3-2-1 (in other words, up one arpeggio and then down the next).

EXAMPLE 5 Now for the first of some more adventurous forms of our 24 possible permutations. This one is 1-4-3-2 and employs economy picking throughout. An upstroke is shown for the first note just so that you can understand the repeated pattern for each beat; however, in reality, most

players would start this (and everything else they play) with a downstroke. If starting with a downstroke, the pattern becomes re-set by the time you come to beat three (upstroke). Note the same principle also applies to Ex 8 and Ex 9.

EXAMPLE 6 Our next permutation is 2-4-3-1. Note how different this sounds to, say, Example 1.

EXAMPLE 7 And this example demonstrates the 3-4-2-1 note-order variation from our 24 possible permutations.

EXAMPLE 8 The transcription represents the four-note repeated pattern on the audio example. I probably played the very first two notes of bar 29 as a downstroke followed by an upstroke, because (like most players) I don't think about pick-strokes when playing, and automatically start everything using a downstroke. Similarly, I would have also started examples 9 and 11 with a downstroke too.

Ex 5

Ex 6

Ex 7

Ex 8

EXAMPLES PLAYING TIPS

EXAMPLE 9 Up until this point, we have been playing 16th-note variations (four notes per beat); however, here we're cramming six notes into each beat (16th-note triplets). The six-note motif created from our four pitches involves repeating some notes and, here, results in a 4-3-2-1-2-3-4 note order.

EXAMPLE 10 Next, we extend each shape by one more note to get five pitches in each arpeggio. Here, the note order of each motif alternates between 1-2-3-4-5 to 5-4-3-2-1 (in other words, up one arpeggio and down the next).

EXAMPLE 11 Using the same five-note extended shapes from Example 10, we play all the notes in exactly the same order, only this time we keep to strict 16th-notes, which produces a '5 against 4' rhythmic feel (causing each motif to be rhythmically displaced, which helps to maintain the listener's interest). Using this same approach, try playing up each arpeggio only; down each arpeggio only; and alternating between playing down one arpeggio and up the next.

CD TRACK 67

Ex 9

33 V V V ■ ■ sim

Ex 10

35 ■ ■ ■ V V ■ ■ V V

38 ■ ■ V V ■ ■ V V

Ex 11

41 V ■ ■ V V V ■ sim

EXAMPLES **PLAYING TIPS**

CD TRACK 67

EXAMPLE 12 Finally, we extend each arpeggio shape even further to produce eight-note shapes (spanning two octaves). Again, using this same approach,

try playing up each arpeggio only; down each arpeggio only and alternating between playing down one arpeggio and up the next.

Ex 12

43

46

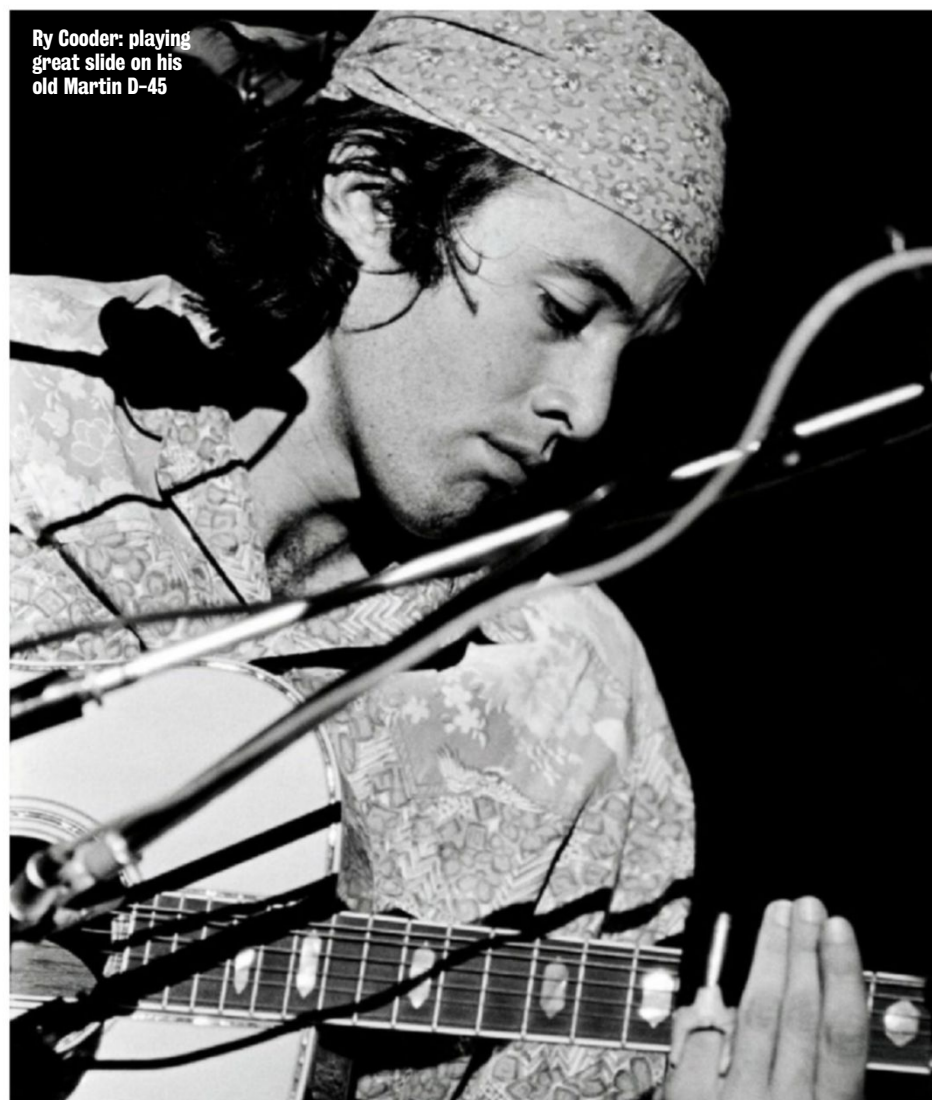
48

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Ry Cooder: playing great slide on his old Martin D-45

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playing is that the acoustic style allows for bass note accompaniment and there is a wealth of blues phrasing on offer here. For electric, I wear my slide on the third finger of my fretting hand. For acoustic playing, however, I have moved my slide to my 4th finger as many players do. This may feel awkward at first, but it frees up your ability to fret notes in between using the slide and allows you to rotate your fretting-hand wrist to bring the slide away from the fretboard when fretting notes with the first and second fingers. Taking the slide away from the string and putting it back without creating unwanted string noise is a skill in itself and

“IT’S A GOOD IDEA TO PRACTISE THE EXAMPLES WITHOUT VIBRATO, TO ENSURE GOOD INTONATION, THEN CAN ADD IT LATER”

can take a little while to perfect.

It’s a good idea when you get to the use of vibrato in the examples, to practise without it at first to ensure good intonation, then add vibrato later and work on this separately. Some players have a very wide, expressive vibrato and others have a more subtle, focused approach that sticks closely to the intended pitch. The idea is to give the slide playing a vocal quality. You will notice when listening to players like Bukka White that, as well as intonation and tone, there is also a huge dynamic range used; so pay careful attention to your own dynamics. 

Acoustic slide



Harrison Marsh provides an introduction to contemporary acoustic blues and the early slide players that influenced today’s great exponents.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 89-92

Will improve your

- ✓ Blues phrasing
- ✓ Slide control
- ✓ Intonation and fingerstyle

Following on from last month’s instalment that looked at electric slide playing, this month we focus on the acoustic side of things. A heavier slide can be beneficial here as acoustic guitar strings tend to be thicker; heavier slides provide more sustain and improved tone.

Make a decision early on about how smooth or raw a sound you want as this will give you something to aim for in terms of how much muting and vibrato to use, how hard to attack the guitar and how much fret noise you allow as well as the type of slide you use.

In the last instalment we were aiming for very clean results, but with acoustic playing, however, many players feel a little more string noise is part of the genre. It’s common to associate resonator guitars with slide and while they are popular with players such as Son House and, later, Eric Clapton, lots of players use regular acoustic guitars. One big difference between electric and acoustic slide

NEXT MONTH Harrison moves things on by playing slide in *Open G tuning*



Get the Tone

Any acoustic guitar will do for slide. As with electric a higher action is beneficial and a flatter radius on the fretboard can be useful if possible. Steel resonator guitars are great fun but far from essential and various guitars have been used by famous slide players from Robert Johnson’s infamous Gibson L1 with very small body and typical ‘boxy’ blues sound, to Ry Cooder’s use of Martin Dreadnaught-style instruments. All examples here were recorded using a Martin 00016.



TRACK RECORD Son House’s *Death Letter* (1965) is an example of how expressive early slide blues can be, as is Elmore James’ *Dust My Broom* (1959). Martin Simpson’s performance of *Walking Blues* is a lesson in acoustic slide playing at its most refined. Finally, Ry Cooder’s *Feeling Bad Blues* (1986) – in fact, any slide performance from Ry Cooder – will inspire anyone wanting to play slide guitar.

EXAMPLE 1 WARREN HAYNES-STYLE INTRO

TRACK 89

This example shows a typical bluesy phrase, likely to be played as an intro, not unlike something Warren Haynes might play on acoustic. The slide phrasing is melodic and vocal-like, and a good opportunity to practise your slide vibrato.

$\text{♩} = 83 \text{ BPM}$

D

E
B
G
D
A
E

7 5/7 5/6 7 8/10 10 8 5 5/6 7

1

EXAMPLE 2 PLAYING TRIADS

TRACK 90

The second, third and fourth strings offer the easiest way of playing more than single notes in standard tuning, as they represent the 'A' chord shape. Here we slide up to a D Major triad resolving to the note, a great way of starting a phrase in D. Use the picking hand to mute any unwanted strings.

$\text{♩} = 90 \text{ BPM}$

D

E
B
G
D
A
E

5 7 7 5 3 4 5 2 3 3/4 3/4 0 5 7 7 5

1

EXAMPLE 3 OPEN STRINGS TO HIGHER 'FRETTED' ONES

TRACK 91

Many players utilise open strings and large interval gaps to create memorable riffs and phrases. This example mixes open strings and 'fretted' notes and is reminiscent of early country blues players. Be careful to avoid unwanted string noise (but you'll find some can be quite endearing - be judicious and use taste).

$\text{♩} = 90 \text{ BPM}$

A7

E
B
G
D
A
E

0 3 0 2/3 0 0 3 0 2/3 0 0 3 0 2/3 0 5 3 5 3 1 2 2 0

1

LESSON } BEGINNER'S SLIDE

EXAMPLE 4 JAM TRACK

TRACK 92

Finally, we have a 12-bar blues played on solo guitar. Here we are implying the chord using a short dynamic bass note at the start of every bar to create a call and answer effect that is very effective on one guitar.

$\text{♩} = 90 \text{ BPM}$

E B G D A E

12 12 10 7 12 3/4 3/4 0 12 12 10 7 12

0

12 12 10 7 12 3/4 3/4 0 12 12 10 12 12 5/7 5 3/4 0

0

5/7 5 3 12 12 10 12 10 8/9 9 12 12 10 12 12 5/7 5 3/4 0

0

5/7 5 3 12 12 10 12 12 8/9 8/9 9 9 7 9 9 7 7 9 9

0

10

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Rhythm chops



Iain Scott looks at the style of one of the grooviest funk guitarists of them all - Chic's amazing main man and production genius, the legendary **Nile Rodgers**.

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INSTITUTE

Rising to fame with Chic in the late 1970s, Nile Rodgers and bass player Bernard Edwards enjoyed a long string of hits through the disco era including *Le Freak*, *Good Times* and *Everybody Dance*. Rodgers also produced and played on hits for many other artists including Sister Sledge, Madonna, David Bowie, Diana Ross, Duran Duran, and Daft Punk. Although in hindsight Ross and Bowie were somewhat critical of his production on their records, Nile delivered both artists' best-selling albums of all time.

Rodgers has the amazing ability to dream up incredibly catchy guitar parts; parts that often become the main 'hook' of the song. His style of rhythm guitar features 'popping' single-note funk lines and a rhythm style he calls "chucking"; this uses 16th-note rhythmic chord fragments of mainly three and four notes. His playing always has great feel, groove and metronomic precision, from which every guitarist can take a lesson. **1**



Nile Rodgers with the infamous Strat 'The Hitmaker'

LIVEPIX

EXAMPLE 1 GUITAR 1: SINGLE-NOTE 'POPPING'

TRACK 86

This single-note line 'pops' from the muted open fourth string. The notes are short and tight inside a continuous 16th-note groove using 'alternate picking' - down up down up etc. From Bar 9 we don't use the muted open strings, but the picking still uses the 16th-note alternate picking approach.

Try this part on a Stratocaster style guitar (using switch position 2 or 4), with a bright sound and a touch of compression if you have it, to help the muted strings and played notes pop out equally. Practise these parts slowly to bring out the popping.

♩ = 112

Gm7 Bbmaj7 Am7 Gm7

E B G D A E

1 ♩ ♩ ♩ ♩

TRACK 86

E
B
G
D
A
E

E
B
G
D
A
E
7

EBGDAE

EBGDAE

LESSON } ESSENTIAL RHYTHM GUITAR

EXAMPLE 2 GUITAR 2: RHYTHM

TRACK 87

This syncopated rhythm guitar part interlocks with guitar 1 to complete a rhythmic and groovy rhythm section. The first section is played fairly loosely as light rhythm guitar but from bar 9 on it is played tighter, using shorter notes

and more attack. Play these three-note 'inside' chords (strings 2-3-4) with a 'warmer' bright tone to complement guitar 1 (say switch position 1 or 3) and add compression. Use fast rhythm strokes so chords sound 'instant' and tight.

1

Gm7 Bbmaj7 Am7 Gm7

2

Ebmaj7 Dm11 Gm7 Bbmaj7 Am7

3

Gm7 Ebmaj7 E7#9 Am7

4

D Am7 D Am7 Bbm7

5

Dbmaj7 Cm7 Bbm7 Cm7 Dm7 Gm7

6

7

8

9

10

11

12

13

14

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Using your picking hand's second finger is very popular when tapping

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 58-65

Will improve your...

- ✓ Hand coordination
- ✓ Fretboard knowledge
- ✓ Ear training

Combining taps and bends is a great way to create smooth lines, which can sound quite atypical for the guitar and are more akin to a pitch bend of a synth. To make your licks sound as great as possible, they need to sound in tune so bending accuracy is the most important element to get right here, so be aware of the size of the bend you are going for. In the following examples there are a mixture of tone bends and semitone bends. This requires a

combination of well controlled bending technique and good ears.

Players like Steve Vai, Eddie Van Halen and Steve Lukather are well known for adding tapped notes to bends. It's a great way to add extra melody notes to your licks. Try holding a bend, then tapping on to any fret above the one you're bending. The important thing to remember is that the pitch of the resulting tapped note depends on the amount the string has previously been bent. If you are bending a tone with your fretting hand, then the tapped note will sound two frets higher than usual. If you have bent a semitone, then the tapped note will sound a fret higher than it usually would.

A distorted tone is required to allow the notes to sing and sustain, but don't be tempted to overdo the gain as this can sound messy. In any case you will need to use muting

to silence the unused strings. Typically, you can rest the side of your picking-hand palm on the lower strings to keep them muted; lightly touching the treble strings with the underside of your fretting fingers should keep them under control too.

To open up all of your tapped note options, you will benefit greatly from learning your scales along the string, rather than in the typical scale positions. Example 3 uses various notes from the A Major scale, all played on the second string whereas Ex 4 is an example of D Mixolydian (D-E-F#-G-A-B-C) played along the length of the third string. There are a couple of ways you can go about

“REMEMBER THAT THE PITCH OF THE RESULTING TAPPED NOTE DEPENDS ON THE AMOUNT THAT THE STRING HAS BEEN BENT”

this. The first one is to learn the notes of the scale – for example A major (A-B-C#-D-E-F#-G#) – and find those notes on the string. This is a great way of improving your fretboard and scale knowledge. Another option is to look at the scale in terms of tones and semitones. For example, the Major scale is a sequence of: tone-tone-semitone-tone-tone-semitone. This option makes sense when adding taps to pre-bent strings as keeping track of the offset note names can become a little confusing.

Play through each example slowly and focus on making the notes all sound nice and even; the tapped notes and fretted notes should all be the same volume. Timing is also important and can become uneven when combining both hands. Once you are comfortable, you can gradually speed up with the help of a metronome. 

NEXT MONTH Charlie investigates odd metres and shows how to **Solo in 7/8 time**

EXAMPLE 1

CD TRACK 58

Hammer on from 7th to 9th frets with the first and third fingers, then use your picking hand finger (eg. second finger) to tap the 11th fret. Use both hands to bend the string up and down a semitone before pulling off to the 7th fret. Now repeat the whole process again, but this time tap the 12th fret and bend up and down a

$\text{♩} = 100$ Cmaj7

EXAMPLE 2

CD TRACK 60

This lick is in E Minor Pentatonic (E-G-A-B-D). Use your fretting hand to bend the 15th fret, first string, up and down a tone, then pull off to 12th fret. Next tap the 17th fret on the second string and bend the 15th fret up and down a tone. Alternate the pattern between the two strings starting with the tapped note each time.

$\text{♩} = 95$ 8^{va} **Em**

BU BD 15 (17) (15) 12 17 15 (17) (15) 12 17 15 (17) (15) 12 17 15 (17) (15) 12

EXAMPLE 3

CD TRACK 62

Use your fretting hand to bend up a tone at the 12th fret. While holding the bend use your tapping finger to add the 13th fret. Because of the previously bent string, this will sound like 15th fret. Keep bending the 12th fret and tap the 15th, 17th and 20th frets, which will sound like 17th, 19th and 22nd frets respectively.

$\text{♩} = 110$ 8^{va} **A**

BU Tap 13 BD BU Tap 15 BD BU Tap 17 BD BU Tap 20

EXAMPLE 4

CD TRACK 64

Start this D Mixolydian (D-E-F#-G-A-B-C) lick by tapping at the 19th fret 'D' root note. Next bend the 9th fret up and down a tone with the third finger of your fretting hand, then pull off to the 7th fret. Next tap the 19th fret again and move your fretting fingers up to 11th fret. This time bend up and down a semitone before pulling off. Continue moving up and down the string, making sure your bending is in tune and within the scale.

$\text{♩} = 100$ 8^{va} **D11**

BU BD 19 9 (11) (9) 7 19 11 (12) (11) 9 19 12 (14) (12) 11 19 14 (16) (14) 12

(8^{va})

BU BD 19 17 (19) (17) 16 19 14 (16) (14) 12 19 12 (14) (12) 11 19 11 (12) (11) 9

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JUNE GT270

SESSION SECRETS

Learn what's required on a studio or show session, then let nine studio legends tell you their inside stories. From the vault: Play like the great 'fingers only' electric bluesmen! The Wedding March tabbed. Learn two David Gilmour-style solos; new slide series & more!



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: Learn classical fingerstyle 'best practice' - great for other styles too. Plus: Albeniz Mallorca, Nick Johnston rock video masterclass & more!



SPRING GT268

THREE-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!

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NEW ALBUMS

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

Album of the Month

MR BIG DEFYING GRAVITY

Frontiers Records ★★★★★

Mr Big's new album was as fast to record (a week) as the playing on it! Featuring 11 tracks, the quartet of Paul Gilbert, Billy Sheehan, Eric Martin and Pat Torpey still have it (Matt Starr drummed on songs that Pat couldn't due to Parkinson's disease). Joined by their early producer Kevin Elson, this is a colourful, vibrant and at times shred-tastic collage of great songs. Paul's guitar is rich and warm but burns as few others can; Mean To Me may well be the band's Addicted/Daddy/Colorado chops song with a precise double-time riff. Come solo time, Billy and Paul trade frying frettery until Paul takes off with blues phrases, searing bends and lickety-quick descending lines. If you want higher voltage, 1992 is thick with distortion, half-time riffage, octave melodies and blazing picking. As for the final track, Be Kind has a secondary ending that features Paul blazing as only he can. So yes, there are some great acoustic songs, stadium rockers and soaring vocals but we're happy to report that the Billy/Paul combo is still serving up the goods.

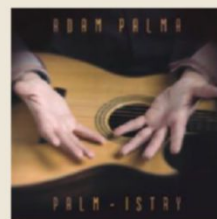


interplay between the two players on Diving Duck Blues. Finishing with John Mayer's Waiting On The World To Change, Bonnie Raitt joins on vocals to great effect. Blues or non-blues fans, this is a rich, well produced and rewarding album.

CLIFF MOORE BLUES BROTHER

Cliff Moore ★★★★★

Sibling of the late Gary, Cliff Moore is a busy musician around south west England and Europe. Gary would regularly drop in and trade licks with Cliff's band and many a good night was had in Weston-Super-Mare! Blues Brother is, in Cliff's words, "...a tribute to Gary in as much as it features songs that I wrote which were inspired by him, plus some covers by the artists we both listened to and talked about." Cliff sets out his stall with slow blues Find My Way segued with Robert Johnson's Crossroads. It's moodier and less rocky than big bro might have done it and this more authentic vibe sets the tone of the



medley of Little Wing, Hey Joe and The Wind Cries Mary (full of bluesy Hendrixisms). James Taylor on steroids opener Healthy Optimism eases you nicely into what's coming – the picking-tastic More Than Life At Stake. Unlike some solo acoustic players Palma's tunes don't go on and on – most tracks are two to three minutes but offer such a range of techniques and melodies that he leaves you wanting more. Kentucky Miners is a Chet/Tommy-style workout that can't fail to put a grin on the face. It's stunning all round, but if you need further convincing Mr Emmanuel himself says, "Full of fresh ideas, grooves, and sparkling guitar playing – GET IT!!!"

ASH WILSON BROKEN MACHINE

Wilson Brothers Music ★★★★★

First track on Wilson's debut album hits you with a Voodoo Chile-style guitar fest showing the Lincolnshire guitarist's very tasty chops against an insistent Delta blues beat. The riffy World's Gone Crazy takes us into rock-pop territory, while Peace And Love is an SRV-type Texas shuffle; but there's more going on, with tough vocals and harmonies, plus meaty guitar responses (nice James Bond ending chord, too!). The title track is almost grungy with, again, lots of riffs, vocal harmonies, catchy fills and a cool wah-wah-fuzz solo. No duff tracks and the final ballad Holding Hands is a great sign-off to a fine debut. This is not straight blues but catchy British rock, and while never derivative is infused with dollops of Seattle, Texas, Chicago, Mississippi, and even a bit of Belfast (Words Of A Woman). Fabulous playing and tones, too. What's not to like?



album. Cliff's playing is punchy and aggressive but with only a hint of Gary in evidence. Production is simple and honest, but minor ballad Dead Man's Shoes's unexpected maj7s and Stevie Wonder vibe is very cool - great solo, with moody bends and speedy flourishes! Blues-rock staple Going Down, and Hendrix's Little Wing/Hey Joe combo sound great, but it's the slowies, such as Cliff's lovely Blue Tomorrow and Larry Carlton's delightful It Was Only Yesterday that get the hairs on the neck going.

ADAM PALMA PALM-ISTRY

Polskie Radio ★★★★★

Polish acoustic guitarist Palma is a stunning technician, but with bags of feel, humour and class. Palm-Istry is packed with superb originals and covers, including Django's Nuages (awesome Reinhardt-meets-Di Meola picking) and a Jimi

quirky melodies, good harmony and a multitude of stacked and effected guitars, his instrumentals will have a broad appeal. Check him out!

TAJ MAHAL & KEB MO TJAMO

Concord Records ★★★★★

Take two generations of blues legends, record 11 tracks and watch the music fly! With covers and originals, cameos from Bonnie Raitt, Joe Walsh and a killer band, Tajmo is a fine album. Opener Don't Leave Me Here is a steady groover, with great vocals, tasty guitar bursts and harmonica licks. Four-on-the-floor stomper, All Around The World uplifts with a gospel backing and spirited playing. The soulful Om Sweet Om has more cool harp licks while foot-tapper Shake Me In Your Arms glistens with Strat fills and rhythms. The slides and acoustics come out on That's Who I Am, and stay for the stripped-back



JACOB QUISTGAARD TRIGGER

Fretmonkey Records ★★★★★

GT readers know Jacob for his fine tutorials and backing tracks. With a huge social media following and evening job as Bryan Ferry's touring guitarist, he sure is popular! His debut album, Trigger features 13 instrumentals. Opener, Science Of Traffic has a wealth of tones and playing approaches over a vibrant drum groove. She Zen is more laid back with a memorable hook courtesy of his whistling and guitar (solo is a tad Mike Oldfield)! Rise Of Silver has a strong EDM feel with electronic beats and effected guitars shuddering in stereo - Skrillex watch out! The big-groove-plus-Delta-blues vibe on Glitch is tasty (killer shred licks too)! While he has mega chops, Quist knows that endless blazing on two-dimensional tracks has limited appeal. By focusing instead on solid beats,

SIXTY SECONDS *with...*

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with Canvey Island's king of punky R&B guitar, the great **Wilko Johnson**.



GT: Do you have a type of pick that you can't live without?

WJ: I have never used a pick.

GT: If you had to give up all your pedals but three, what would they be?

WJ: I have never used pedals.

GT: Do you play another instrument well enough to be in a band? (If so what, - and have you ever done it?)

WJ: I have never learnt to play anything but the electric guitar.

GT: If a music chart were put in front of you, could you read it?

WJ: No! I'm a rock guitarist for fuck's sake!

GT: Do guitar cables really make a difference? What make are yours?

WJ: I always use a red curly lead on stage. This is to save me from tripping over and also because it makes me look like I'm on a spring. These leads are of course terribly noisy and quite unsuitable for use in a studio. I trip over a lot in studios.

GT: Is there anyone's playing (past or present) that you're slightly jealous of? (And why?)

WJ: I love to listen to great guitarists who can play stuff way beyond my capabilities. Jealous? No, just very happy that such people exist. I could make a long, long list from Jimi Hendrix to Hubert Sumlin to Django Reinhardt and on and on. We are lucky that they did what they did.

GT: Your house/studio is burning down: which guitar do you salvage? (And why?)

WJ: I have my first Telecaster that I bought in 1966. It holds many memories for me, but in the end it's just a plank of wood with microphones on it. I'd rather burn my hands saving groovy stuff.

GT: What's your favourite amp and how do you set it?

WJ: I use a Cornell 'Wilko' combo. Denny Cornell builds superb amplifiers, and my single-speaker Cornell is far and away the best amp I've ever had. I particularly like the fact that it has nothing but volume, bass and treble controls and an on-off switch. Just set all the controls to half-way and go.

“USE THE HEAVIEST STRINGS SUITABLE TO YOUR STYLE. THE HEAVIER THE GAUGE THE LOUDER AND TRUER THE NOTE”

GT: What kind of action do you have on your guitars? (Any particular quirks etc?)

WJ: I use the factory settings. As long as there are no strings buzzing etc, the action shouldn't need adjustment

GT: What strings do you use - gauges, etc?

WJ: It's best to use the heaviest gauges suitable to your style. The heavier the gauge, the louder and truer the note. You've got to strum and you've got to bend strings. I use something like .011, .013, .017, .030, .042, .052.

GT: Who was your first influence to play the guitar?

WJ: Mick Green's playing with Johnny Kidd and The Pirates really showed me the way.

GT: What was the first guitar you really lusted after?

WJ: My first Telecaster in 1966. It was in a music shop window in Southend and I used to stand there and stare at it. It cost a fortune unattainable to me (£90

for a brand-new 1962 Tele!).

GT: What was the single best gig you ever did...?

WJ: I don't think you can grade one good gig against another - great gigs can happen in big venues or tiny back rooms. They've all got their own flavour.

GT: ...and your worst playing nightmare?

WJ: In 1972 the very inexperienced Dr Feelgood got to play at Wembley stadium. We were backing '60s one-hit wonder Heinz on a big rock and roll show. So there I am on stage before a huge audience - never played anywhere bigger than a pub back room - I start to get into it, feeling pretty cool, when Heinz threw an

inept Elvis-style karate kick in my direction. His foot hit the machineheads of my guitar and knocked EVERY string right out of tune. Think about it - did I feel cool then?

GT: What's the most important musical lesson you ever learnt?

WJ: If you play a bum note, keep a determined expression on your face and glare at the keyboard player.

GT: Do you still practice?

WJ: Nah.

GT: Do you have a pre-gig warm-up routine?

WJ: I pace round the dressing room in anti-clockwise circles.

GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?

WJ: An unfulfilled dream for me is to play with Bob Dylan. Who could be in the rest of the band? Couldn't have any good guitarists because they would show me up and Bob wouldn't be impressed.

To tell you the truth, I'd pick my band - Norman Watt-Roy and Dylan Howe. We three and the Zim? That *would* be a dream.

GT: Present company accepted (and notwithstanding the stupidity of the question!), who do you think is the greatest guitarist that's ever lived?

WJ: Albert Anonymus from Smalltown USA.

GT: Is there a solo by someone else that you really wish you had played?

WJ: The guitar work on Bob Dylan's New Pony is just how I wish I could have done it. Also the guitar on George McCrae's Rock Your Baby. Also also also.....

GT: What's the solo/song of your own of which you're most proud?

WJ: I'm not really proud of any of them. I think Back In The Night has probably made the most people happy over the years, so, yeah, I am a little bit proud of that one... and some of the others. Ah shucks, they may be infantile, three-chord rubbish, but they're *my* infantile three-chord rubbish and I love them all the same, even the crappy ones.

GT: What would you most like to be remembered for?

WJ: Writing a novel greater than Moby Dick.

GT: What are you up to at the moment - any gigs, tours, projects, albums)?

WJ: We've just done six gigs in the UK and now we've got to start on a new album. Oh, dear.

Wilko Johnson Band (with Norman Watt-Roy on bass and Jason Howe on drums) play their 30th Anniversary concert at the Royal Albert Hall on Tuesday 26 September 2017. Book tickets from the 24 HR Box Office: 0844 478 0898 or www.thegigcartel.com. Wilko celebrates his 70th birthday on Wednesday 12th July 2017.



**“THEY MAY BE
INFANTILE THREE-
CHORD RUBBISH
BUT THEY’RE MY
INFANTILE THREE-
CHORD RUBBISH”**
Wilco Johnson

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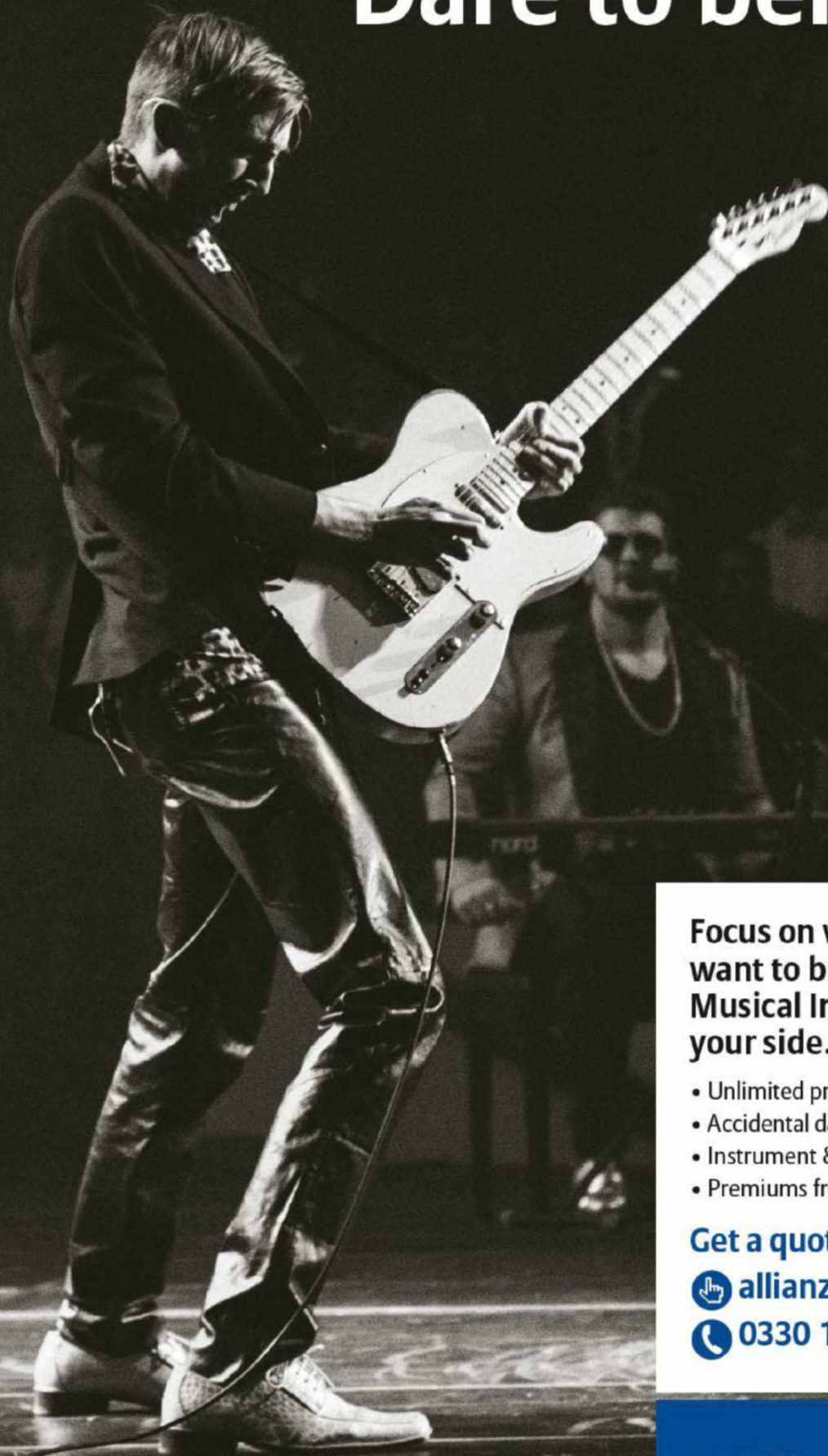
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