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Just a few of your regular GT technique experts...



RICHARD BARRETT

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



SHAUN BAXTER

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



JON BISHOP

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



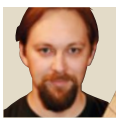
PHIL CAPONE

Phil is a great guitarist who specialises in blues and jazz. He teaches at ICMF in London, writes for GT and Total Guitar and has published 10 top tuition books.



LES DAVIDSON

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



IAIN SCOTT

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



JOHN WHEATCROFT

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

WELCOME

JASON AND I often chat about music. We have broad tastes and love loads of stuff; some, but not all, guitar based; some high-level technically, and some quite simple.

I love stonking guitar playing, but great music isn't *all* about that. I was recently on holiday and one night we decided to watch some music videos. I can never see Hell Freezes Over by The Eagles too often so we put that on. Now, there's very little in their music that one might describe as 'high technique'. However (and this is something Jason and I talk about *a lot*), the headroom between what each one of them plays and what they probably *could* play, is enormous. Hence, they make it look easy. But watching that DVD for the zillionth time it really struck me how much they invest in even the simplest passages - they are always 'in the moment', putting every last ounce into strumming the perfect G chord, bending a string exactly to pitch, timing that 3rds rundown impeccably - not to mention vocals that even Brian

Wilson's boys would struggle to better.

The point of all this is to get you to try a little experiment - see how *well* you can play something simple: strum along to Lying Eyes and go for perfection in timing and not a single chord fluff. Get the tab out for Hotel California and play those solo parts as well as Don and Joe - not a single slip-up, iffy bend or clanged open string.

Record yourself if possible, and do a side-by-side with the record. I hope the results flatter but, if they don't, a bit of 'back to basics' work may be required (exactly what I realised in my own playing).

So, next time you get the 'strumming' gig, don't dismiss it as trite, just aim to do it as well as Glenn, Joe or Don and you'll come away with new respect for what you may previously thought of as 'menial'. See you next time...

Neville Marten, Editor
neville.marten@futurenet.com



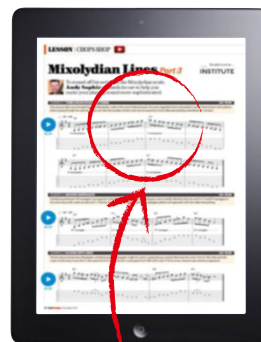
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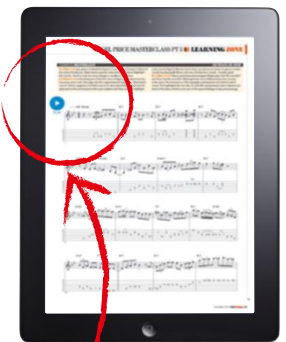
Tap the links

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

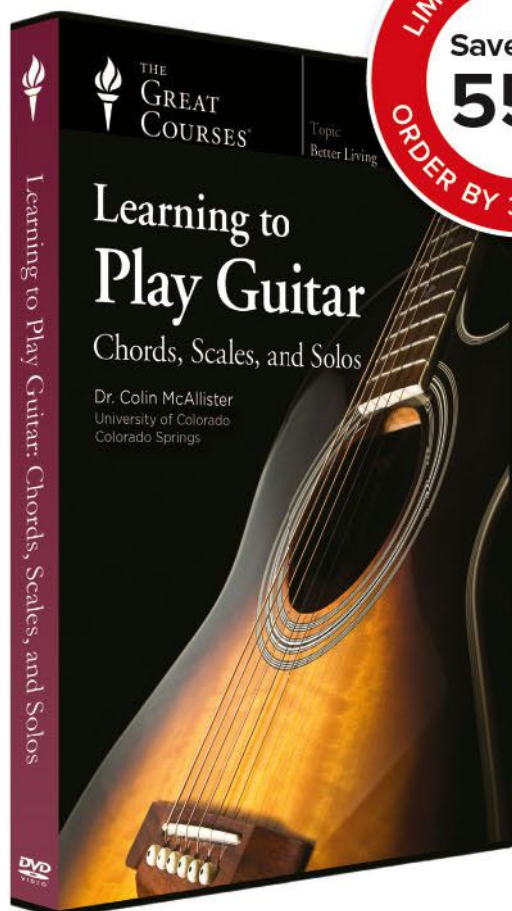
Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

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



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



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GuitarTechniques

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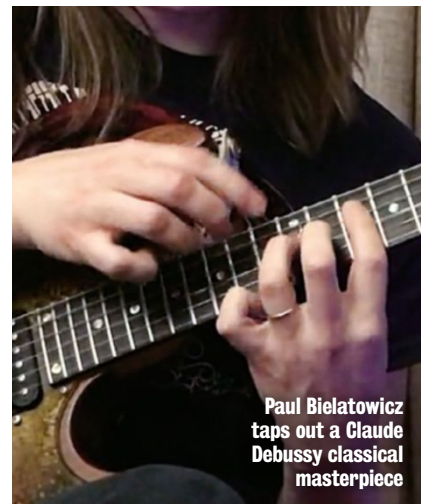
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TWO-HANDED TAPPING
Play a Debussy classical piece 38
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Paul Bielatowicz taps out a Claude Debussy classical masterpiece

TalkBack

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

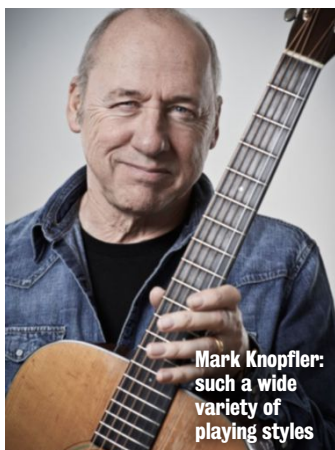
SULTON OF TWANG?

Firstly, thanks for the great mag. The different styles are excellent at expanding technique, ideas and ability. A request, actually; could you run a feature 'in the style of' the master that is Mark Knopfler? Particularly his early styles with chicken picking, string muting and clawhammer? The styles seen in Southbound Again through to One World encompass so much and surely would make a great lesson and feature on Mark's fingerpicking style. Many thanks.
Justin Tarrant-Wills

Funny you should say that, Justin. We've started doing a few of these expanded style files, specifically on guitarists with broad technical skills or a long history. Hence the recent Jimmy Page one and another coming up on Gary Moore. But Knopfler is, of course, a perfect candidate and as such has just gone on the list. We'll probably build it to include later electric stuff (where his technique and tone changed somewhat), and even aspects of his fine acoustic playing. So, thanks for the heads up.

A 'BON' IDEA!

I've been a reader of GT for many years and have recently become a regular again after a couple of years sporadic guitar playing. During my rediscovery of the electric elements of playing I've become a big fan of many of the classic icons, including Jimmy Page. How convenient that you chose to do a feature exploring his many faces in GT271. I'd love to see more similar features to this



Mark Knopfler: such a wide variety of playing styles

exploring other guitarists. Not only focusing on solo technique but also their rhythm styles too. One artist who springs to mind here is someone like Joe Bonamassa. I'm sure many of us enjoy his playing hugely and including his playing with Black Country Communion gives such a wide variety of styles on both his lead and rhythm guitar. Keep up the good work and thank you for continuing to inspire.

Chris Appleby

Again, perfect timing, Chris. Bonamassa is indeed a player of the moment. I saw him play in Frome in Somerset just before his career exploded. He was excellent and the show was immensely enjoyable. Some years later I watched him take Gary Moore's place in the Jack Bruce Big Band at Royal Festival Hall when Gary sadly passed away. His role was to do the Cream part of the set and he approached it with such humility; didn't overplay but paid honest homage to a man he regarded (just as Gary had) as one of the true greats. We sat and had coffee together before the show – out in the foyer in full view of everyone; he didn't hide behind a disguise and was absolutely happy to break off our discussion, talk to fans and have his picture taken. He also let me play his 59 Les Paul and I even got a quick chat with Jack, which was itself a major honour. So, yes, Joe is on the list for a major style feature, too!

TABLATURE FAIL!

I have to point out that the 15th and 16th century is hardly recent! Apparently tablature was invented by blind organist, Conrad Paumann in the 1500s.

Harvey P Freedman [And not 'recently' as stated in your 'Welcome' column recently].

Haha. I know that, Harvey, but thanks for pointing it out anyway. I was of course referring to its more recent usage as an almost entirely guitar-based learning tool in magazines and songbooks. And that situation hasn't been around long by comparison with standard notation. There's not much room in a letter response in the mag for full and detailed explanations so sometimes we make



Joe Bonamassa: most worthy of an expanded GT style study

generalisations. Apologies if it was not entirely factually 'correct'.

GEAR IN GT?

Please do not be put off by the reader who said that he would stop subscribing if you start doing gear articles. I don't believe anyone is going to cancel their subscription just because two to three pages out of 100 are dedicated to guitar gear (and one on guitar pedals is long overdue). Also, it may help to fill the last few pages before a fast-approaching deadline.

Mark Beatty

Thanks, Mark. Well, in a government-style u-turn we decided to shelve the idea for the time being, as we managed to get round the problem that brought up the idea (that of re-using old features, which didn't go down too well in some quarters). That was going to be a way of filling a few pages without reprints but still remaining of interest to guitarists. Anyway, yet again, the subject of effects falls right in line with our own thinking, since effects are often so linked to certain styles or techniques. We just need to give shape to the feature so it works as a GT-type thing (ie, playing focused) as opposed to a Guitarist-type approach, which would be more operational.

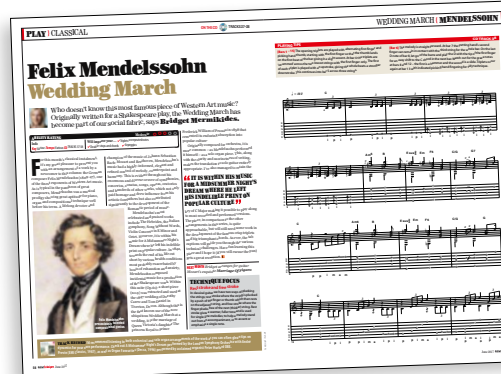
WEDDING MARCH

I recently had the great honour of playing Bridget's GT arrangement of

Mendelssohn's Wedding March at my son's own marriage service this June. As you can probably guess they had a slightly unconventional wedding in a beautiful country house setting. Luckily the British weather was kind, so my Yamaha electro-classical and Fishman Loudbox acoustic amp were duly set up and the piece sounded beautiful floating over an English summer lawn. I dithered about using music, and in the end decided to fully learn it and dispense with reading aids (I imagined a gust of wind blowing it away and leaving me musically naked, and that was enough to do it!). So, thanks GT and particularly to Bridget for a wonderful arrangement that went down a treat with family, friends, bride and groom!

Martin Stapleton

What a great story, Martin. Bridget will be so pleased to learn that her piece was pivotal to your son's wedding. Any other such stories out there? Do let us know!



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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: Six tools to rekindle the love...

What can we do if we start to fall out of love with playing guitar? I suspect the most common reason that people do is frustration or feeling little progress is being made. You can only play that favourite riff so many times before it gets boring and it can be very hard to find your way out of rut without the right tools. But luckily the right tools for this job are free and easy.

Tool 1. Change things up

A change is as good as a rest and this is my preferred tool for maintaining interest in playing. If things are getting stale, I completely change what I'm working on. If I've been playing a lot of blues then I'll start digging into some jazz, or acoustic fingerpicking; explore effects or try some new theory idea. Whatever it takes to fire up the passion again.

Tool 2. Refine your goals

Long-term goals should be fluid and flexible and often if you find yourself in a rut it's worth checking in with your long term-goal and see if it's moved, changed or if you can try a different path to get there. (Check out the Effective Practice series on my website). I've found myself a couple of sometimes falling out of love with music, not just guitar, and that's pretty scary for a professional! I have heard many students say that



Justin has six great tools to inspire you to keep practising

they're struggling to connect, but again we have an effective tool...

Tool 3. Expand your listening

Seem a bit obvious? Maybe, but it's something very few people actually do, and with the advent of streaming services like Spotify and YouTube it's never been easier to explore new music. Starting with an all-time favourite on YouTube and then checking the suggested videos can be a good place to start. I like the suggested playlists in Spotify too - or you can find me on Spotify and find some of my 'favourite guitar music' playlists.

Tool 4. Dig deeper

If you really don't fancy going too far away from your chosen path, then dig deeper into it. Pick your all-time favourite artist, find a complete discography and listen to the stuff you're not so familiar with. Or read a biography or find interviews and discover out who they like and try that. I found this route a great tool for finding incredible new music. I've had students say that they just don't have time to play (work gets in the way or 'life takes over'), but in truth it's more likely that motivation is down: what about that 15 minutes

you wasted watching rubbish TV when you could have been playing? There's a tool for this scenario too...

Tool 5. The forced five minutes

Finding 30 minutes a day to practise can be tricky, but finding just five should be easy for every guitarist. When I've used this tool, those minutes have flown by; I often find that I play a lot longer because I'm enjoying it. There should be nothing set, the aim is just 'play around and have fun' - the real meaning of play. It can be a great rut buster.

Tool 6. Take some time out

It's also fine to have time off - without guilt. I've often found that taking even as much as a month off seems to have helped things fall into place when I came back - however, do expect to need some time to get the muscles working again.

Well I hope these tools can be useful if you find yourself falling out of love or struggling to make time for our six-string friend. I think it's quite normal to have times when you're not practising as much, but it can be helpful to recognise it and have some tools to help you get back in the saddle when you want to. Safe travels my friends.

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

PHIL HILBORNE'S ONE-MINUTE LICK

Stretched Gm Legato

THIS LICK OFFERS a nice workout for your fretting hand and illustrates legato ideas in the style of Paul Gilbert, John Petrucci or Zakk Wylde. It is based on a sequenced G Minor Pentatonic scale (G-B_b-C-D-F) with an added 9th (A). Take care with fretting-hand accuracy, particularly when performing the fourth-finger stretches. Gradually building speed is the key to success. In the penultimate bar I revert to a first and third finger only fingering, as this is how I would play it - the frets are closer together in these higher positions and I find it easier. Try this fingering then amend it to suit your preferences. Of course, experiment with ideas of your own invention - in other keys and using differing scale types.

Moderate ♩ = 128 Gm7add11



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as told to us by **Mitch Dalton**. This month: Studio sessions... and how to survive them, part the 6th.

I suggest that there is a motto, a mantra or perhaps an aide memoire which might to serve to comfort the unwary plectrist as he sets sail on the Sea Of Sessions. And since "Be prepared" is one that the Scout movement has er... prepared earlier, the instruction "Expect the unexpected" might serve as a useful alternative while riffing along life's Rocky Road. You might reasonably believe that, having acquired the requisite skill set of assiduous study, a smidgen of talent, a generous slice of luck and a car parking space, all that remained would be to turn up, tune up and drop in. The following smorgasbord of the surreal will surely dispel that naive assumption. Here are a few string bending, double-stopping moments drawn at random from my defiantly analogue memory. Only some names have been expunged. Not in order to protect the innocent or to avoid possible legal discomfort, you understand. Quite simply, at this point in my career, the day has been a triumph if I can even recall who I am with a degree of accuracy.

Let's begin with the studio date that I undertook for a gentleman who is now one of the all-time Hollywood movie composer greats. Back in the day, circumstances and budgets were a tad more modest as I presented myself for overdubbing duty at a small South West London facility. My mission (and yes, I did choose to accept it) was to provide tasteful rock stylings to visuals that featured individuals of above average attractiveness and energy as they went about their daily business. This line of work seemed to place much emphasis on the artistes' inclination and ability to disrobe efficiently, mostly in groups of between two and four. Paradoxically, my employer seemed considerably more interested in the quality of his lunchtime sandwiches than the celluloid equivalents on offer, pausing only between mouthfuls to proffer occasional encouragement while his tape op stared glumly into the middle distance.



Mitch: with more studio stories to enrich and enliven your summer days

"This one's in E. Just smash out your usual Pentatonic licks. It builds. Just watch the picture and you'll know where to reach the er, climax. Yeah, that's it. Great. The next one's easier. The one with the two blondes in A. Hmm...I think it's in A. But I'm pretty sure about the blondes."

I guess there are harder ways to earn a living. Stop it. Now you're making up your own jokes. Perhaps we should we move on swiftly to the world of... Comedy.

“SMASH OUT YOUR USUAL PENTATONIC LICKS. JUST WATCH THE PICTURE AND YOU’LL KNOW WHERE TO REACH THE ER, CLIMAX”

Very well do I remember a pleasant excursion to bucolic Berkshire and a day's recording at stately Crutchfield Manor, as imposing a piece of real estate as you could reasonably wish for in your lottery-fuelled fantasies. For it was here that my composer and saxophone playing colleague Ron Aspery was king for a production music day. My vehicle was crammed as he had requested with any fretted

instrument that might conceivably lend itself to laughs. Guitars of any flavour were expressly forbidden, so instead the converted stable block welcomed a banjo, mandolin, ukulele, charango and bouzouki to an ample portion of its cramped studio bosom. My colleagues shuffled their stands and chairs resentfully to accommodate this unwelcome intrusion into their space as I clattered through their ranks, tuned up and waited expectantly.

"Mitch" but containing nothing. Nix. Rien de tout. Zilch. Being a man of rare perception and intuition, I immediately sensed that all was not quite the ticket.

"Er, Ron?" "Yes? Ah, you want to know where your parts are. Didn't I mention it when I rang you? No? Sorry, mate. There aren't any. At all. For the entire day. Just sit there and listen. If you happen to think of anything comedic or quirky to play well, just join in! If not, not to worry. I only booked you because you're funny and I like you. The money's the same." Happy days.

Next month I'll share with you, dear readers, the tale of self-producing someone else's session, how to stumble into the Bond films via a demo studio in Luton, how to receive a not insubstantial royalty payment (twice) from blundering about on a banjo for 20 minutes - and much less.

But only if you ask nicely...

For more on Mitch Dalton, the man, the legend and his music, do hop along 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: American jazz innovator, **Steve Khan**

GT: What is it about instrumentals that appeals to you?

SK: Even though I grew up in a musical home (my father was lyricist Sammy Cahn), filled with music and songs, sung by all the great singers from 40s and 50s, when I heard jazz for the first time, and all of those Freddie King R&B instrumentals, I knew that this was the music for me. What helped me along the way in interpreting standards was that I had already absorbed almost all of the lyrics from having heard them so much. But, I love the challenge of crafting a personal interpretation of any song that I choose to play and record. If I can't do that, it means I'm just not ready to record it then.

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

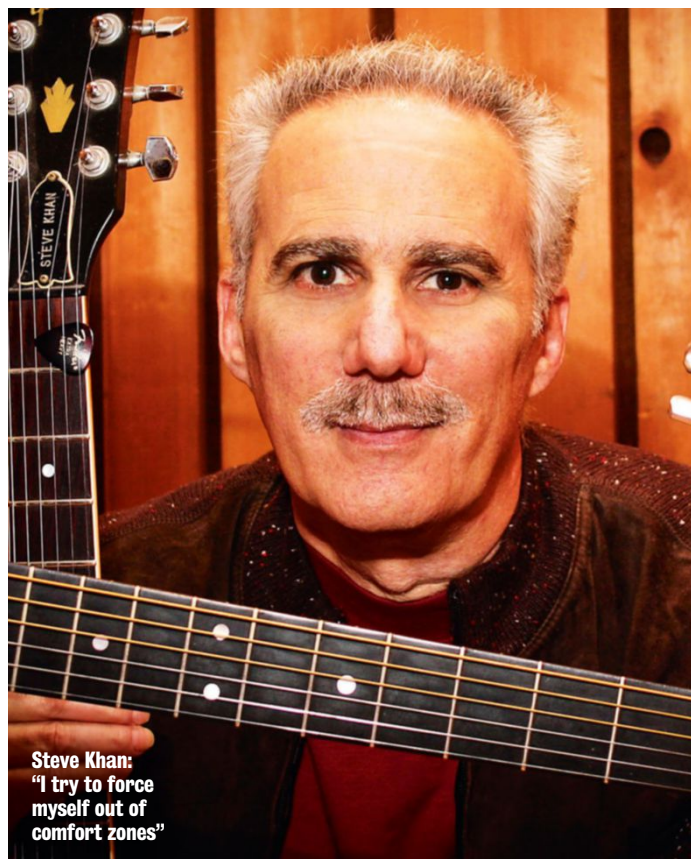
SK: The problem is that listeners, when hearing instrumental or non-singing music often wonder, "What do I have to know to appreciate this?" The answer is that you don't have to know anything. You just have to allow your mind or imagination to wander and see if the music reaches you in some way. The instrumental allows the listener to form their own sense of what that piece meant. If someone hears a tune as a "love song" - then that's what it is, no matter what the composer might have intended.

GT: What do you embrace or avoid?

SK: I never play or record music in hopes of trying to figure out how to appeal to masses of people. However, no matter what, one makes music in hopes that as many as is possible, are going to enjoy it - and any artist who says otherwise is a liar, or a fool! You just never know how people are going to respond, and when you begin by trying to figure that out, you've already lost something!

GT: Is a typical song structure always relevant for an instrumental?

SK: Music has to have some sense of structure and form - or contrasting sections or moods. Good music just does not flow on a straight emotional line from beginning to end. However, as music has progressed, as jazz has progressed, the great artists are



Steve Khan:
"I try to force myself out of comfort zones"

always seeking new and interesting ways of bending the old rules, and turning something classic into a Picasso-esque line drawing, where you don't know exactly what's going on. It just depends upon your sense of taste and danger.

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

SK: If you are going to interpret a standard, probably the way one particular singer interpreted that song resonates within you. Almost all the great jazz artists whom I most admired and worshiped, they were all huge Nat 'King' Cole fans. For me, I just want to interpret any melody, slow or fast, with a sense of love, and deep respect. Miles Davis said something like: "You can't play a ballad well unless you know the lyrics!" That pretty much says it all.

GT: How do you start writing one?

SK: This has always been difficult for me. I think that the composers in my area of music all have a sense of courage about writing tunes where they actually convince themselves that they are writing something that is completely original. Of course, this is never true - everything sounds a little bit like something else. But, as the composer, you have to just go ploughing ahead, as if what you are doing is original. In the end, many of us write tunes that start to sound like they were another tune that we had actually written years earlier. That is dangerous and scary too. But, when writing, you have to be in a state of mind where you don't even recognise that, until someone else points it out to you. I often become paralysed because I don't think that what I'm

writing is good enough - so I throw it out, and start all over again. My latest album, Backlog, has no original tunes by me at all. I couldn't even write a blues that I was happy with.

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

SK: A short guitar solo in the context of a Pop or R&B song can embody that kind of thought process, but that is much too calculated for the kind of music that I play. With modern recording techniques, obviously one can craft a better ending for a solo than the one that was improvised, but most of us would like a solo to be one complete thought - like a story with a beginning, a middle, and an end. But dynamics are essential, this goes without saying.

GT: What type of tone do you prefer?

SK: This has changed. When I was making my earliest recordings in the mid to late 70s, all of those albums that I made for Columbia Records the tone was with overdrive, and I was playing a Tele back then. In the early 80s, when Eyewitness was formed with Anthony Jackson, Steve Jordan, and Manolo Badrena, I went back to something far more basic and I was playing a Gibson 335 with just some reverb and an occasional primitive stereo chorus pedal. Everything since then, has been about perfecting that basic sound, just trying to get it better.

GT: Any favourite keys or tempos?

SK: I try to force myself out of my particular comfort zones just to challenge myself. That's why it's great playing music when someone else is the leader, because you have to come up to what is comfortable for them. As for keys? Serve the song, that's my guiding principle.

GT: Minor or Major keys?

SK: The most important elements are mood and attitude. If I approach things right, then the song will have those qualities - it won't matter if it's Major, Minor, or Dominant.

GT: Any favourite modes?

SK: In the late 60s, I arrived at a way of playing where, for most chord

“THE INSTRUMENTAL ALLOWS THE LISTENER TO FORM THEIR OWN SENSE OF WHAT THAT PIECE MEANT”

That Was The Year... 1956 Barbican, Suez and Violins

» formations, I was hearing everything in Dorian Minor, but, I always treated Major as Ionian or Lydian. Then, I ended-up reducing most other sophisticated harmonies to Melodic Minor and all of its variations. And then, of course, there are all the widely varied synthetic modes. It's just never-ending what one can learn and explore.

GT: Modulations into new keys?

SK: In most jazz tunes, the tonal centres are constantly shifting so that there is not often a sense of boredom because of that.

GT: Do you view the backing band differently to on a vocal song?

SK: No! The musicians I choose to play with, or record with, are of equal importance. I could never bring a vision of mine to life without them. I always want to make certain that they feel that they are free to interpret what I've written, and to express their ideas about what feels best to them without fear. I select them because they are the right guys for the project - it's that simple.

GT: Harmonising melodies?

SK: How I might harmonise any particular melody is a crucial part of the process of personalising my interpretation of that song. Because one could choose to harmonise any one particular melodic note in countless ways, there are arrangers who make a song sound almost unrecognisable. That is never my goal. I don't want a song to become so abstract that no one knows what I'm playing. So, I try to do things in a way where the melody always speaks and, in a sense, sings to the listener, even though there are no lyrics.

GT: What three guitar instrumentals have inspired you?

SK: This is impossible to answer. Even if you asked me what 10 albums would I take to a desert island to live out my final days, that would be a bit easier to answer, but still tortuous. If people would like to see what albums and artists I have found important in my life, they can just visit the Steve Recommends page at my website - www.stevekhan.com

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks



1 Chicago Blues Jam (C#)

Let's start with a fun Blues shuffle with a Chicago style turnaround. C# is not the most common of keys of course, but remember it's the blues, so you can get great vibes from simply using the C# Minor Pentatonic (C#-E-F#-G#-B), which contains the same notes as E Major Pentatonic. Next up, try blending in some C# Major Pentatonic (C#-D#-E#-F#-G#-A#).

2 F Mixolydian Shuffle Groover

Here's a simple two-chord vamp for you guys to have fun with while exploring your F Mixolydian mode (F-G-A-B $\flat$ -C-D-E $\flat$). Try mixing in the occasional bluesy colour, by way of F Minor Pentatonic (F-A $\flat$ -B $\flat$ -C-E $\flat$) and F Minor Blues scale (F-A $\flat$ -B $\flat$ -B-C-E $\flat$).

3 A Minor Jazz Jam

The basic progression here is Am7-Am7-F7-E7, which is a very common Minor turnaround in jazz. Use A Minor Pentatonic scale (A-C-D-E-G) and A Minor Blues scale (A-C-D-D#-E-G), adding A Harmonic Minor (A-B-C-D-E-F-G#) over the E7 chords. The arpeggios are Am7 (A-C-E-G), F7 (F-A-C-E $\flat$) and E7 (E-G#-B-D).

4 Bluesy 2-Chord Vamp (C)

Here we have a simple bluesy vamp in the key of C. You can blues it up with C Minor Pentatonic (C-E $\flat$ -F-G-B $\flat$), or switch between C Mixolydian mode (C-D-E-F-G-A-B $\flat$) for the first chord (C) and C Dorian mode (C-D-E $\flat$ -F-G-A-B $\flat$) for the second chord (F7). Note that the only note change here is the B becoming a B $\flat$. Happy jamming!

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.

HOFNER DRAWS UPON ITS YEARS OF CLASSICAL expertise to produce their first violin shaped body for the guitar family. The 500/1 bass makes its debut at the Frankfurt Music Fair with an arched spruce top and maple back and sides, with two black pickups at bridge and neck positions, each with a volume and tone control set on an oval plate. It's destined to become one of the most iconic instruments of all time and although guitar versions were soon introduced, it's this full sounding bass that captured the imagination.



PETROL RATIONING INTRODUCED DUE TO Middle Eastern supply blockades during the Suez Crisis; Chew Valley Lake in Somerset is inaugurated by the Queen as a reservoir to serve Bristol; the RAF retires its last Lancaster bomber; the Gower Peninsula of Wales is first in the British Isles to be designated an Area of Outstanding Natural Beauty; and the possession of heroin becomes unlawful.

PLANS ARE ANNOUNCED FOR THOUSANDS OF



new homes in London's Barbican area devastated by the Luftwaffe during the Second World War; first showing of documentary films at the National Film Theatre in London; Chancellor of the Exchequer, Harold Macmillan, announces the launch of Premium Bonds with a £1,000 prize available from the first draw; and French Premier Guy Mollet proposes a merger of France and the UK but the idea is rejected by PM Anthony Eden.

RICKENBACKER INTRODUCES A 'STUDENT' model guitar, designated the Combo 400. It features a new through body design with a tulip styled maple body and a maple neck. The 21-fret rosewood fingerboard features white dots and the single covered pickup is located in the neck position. Controls are volume and tone with a two-way tone selector switch. With a stylish gold scratchplate it's offered in Jet Black, Blue Green or Gold finish.

PG TIPS LAUNCHES ITS CHIMPANZEES' TEA PARTY advertising campaign (voices by Peter Sellers); Manchester based Granada Television begins transmission; Lugano in Switzerland hosts the first Eurovision Song Contest; the first Berni Inn steakhouse opens in Bristol; and popular new books include Gerald Durrell's *My Family And Other Animals*, Agatha Christie's *Dead Man's Folly*, and Ian Fleming's 0007 thriller, *Diamonds Are Forever*.

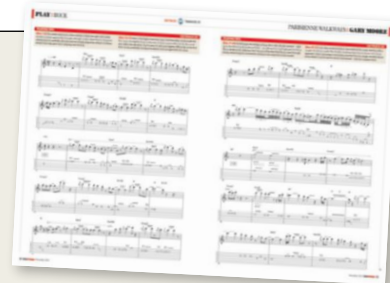


GIBSON LAUNCHES THE ES-140T 3/4 GUITAR with a single sharp cutaway downsized body and a much thinner depth than its usual models. With a pair of f-holes cut into the bound arched maple body, a simple trapeze tailpiece and floating tortoiseshell scratchplate it offers very clean lines indeed. The single P90 pickup is supported by surface mounted tone and volume controls and the adjustable bridge is rosewood. The maple neck is unbound with a rosewood board and pearl dot inlays and it's overall proportions are both elegant and beautiful.

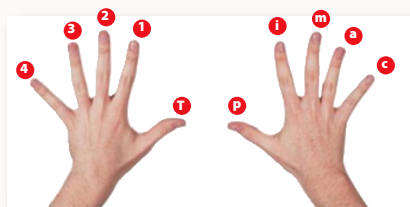


GT User Guide

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

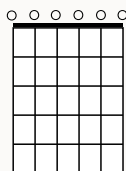


RELATING TAB TO YOUR FRETBOARD



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).



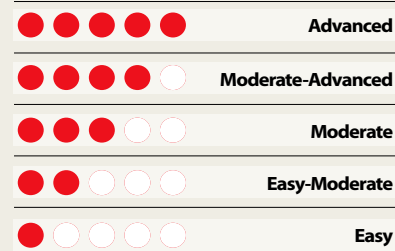
NUT & FRETBOARD

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.



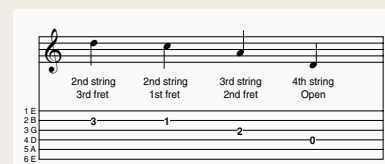
OUR RATING SYSTEM

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.

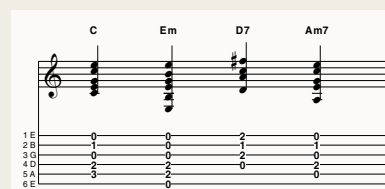


READ MUSIC

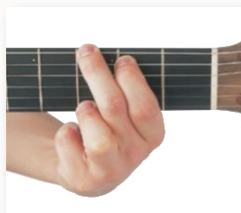
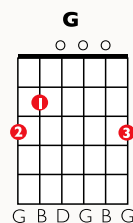
Each transcription is broken down into two parts...



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

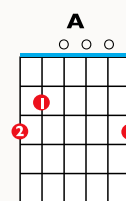


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



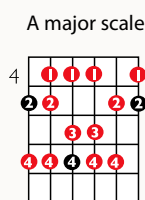
CHORD EXAMPLE

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.



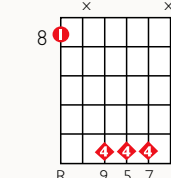
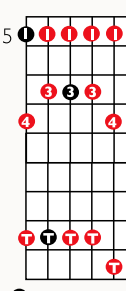
CHORD EXAMPLE (WITH CAPO)

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.



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.



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



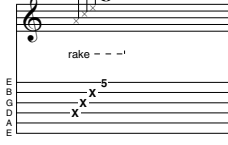
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

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)



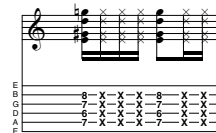
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

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



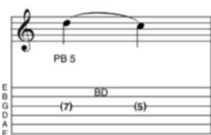
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

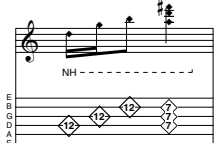
Vibrato



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

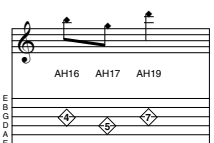
HARMONICS

Natural harmonics



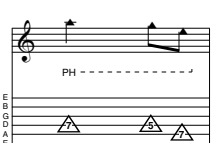
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



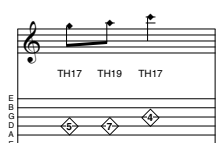
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



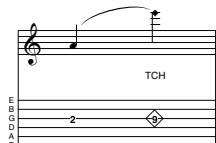
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

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



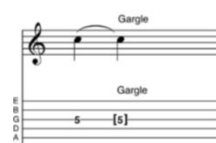
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

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

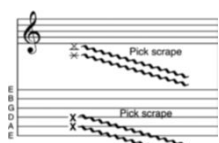
Capo Notation



■ 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



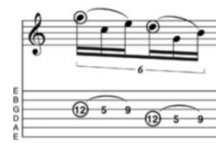
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping

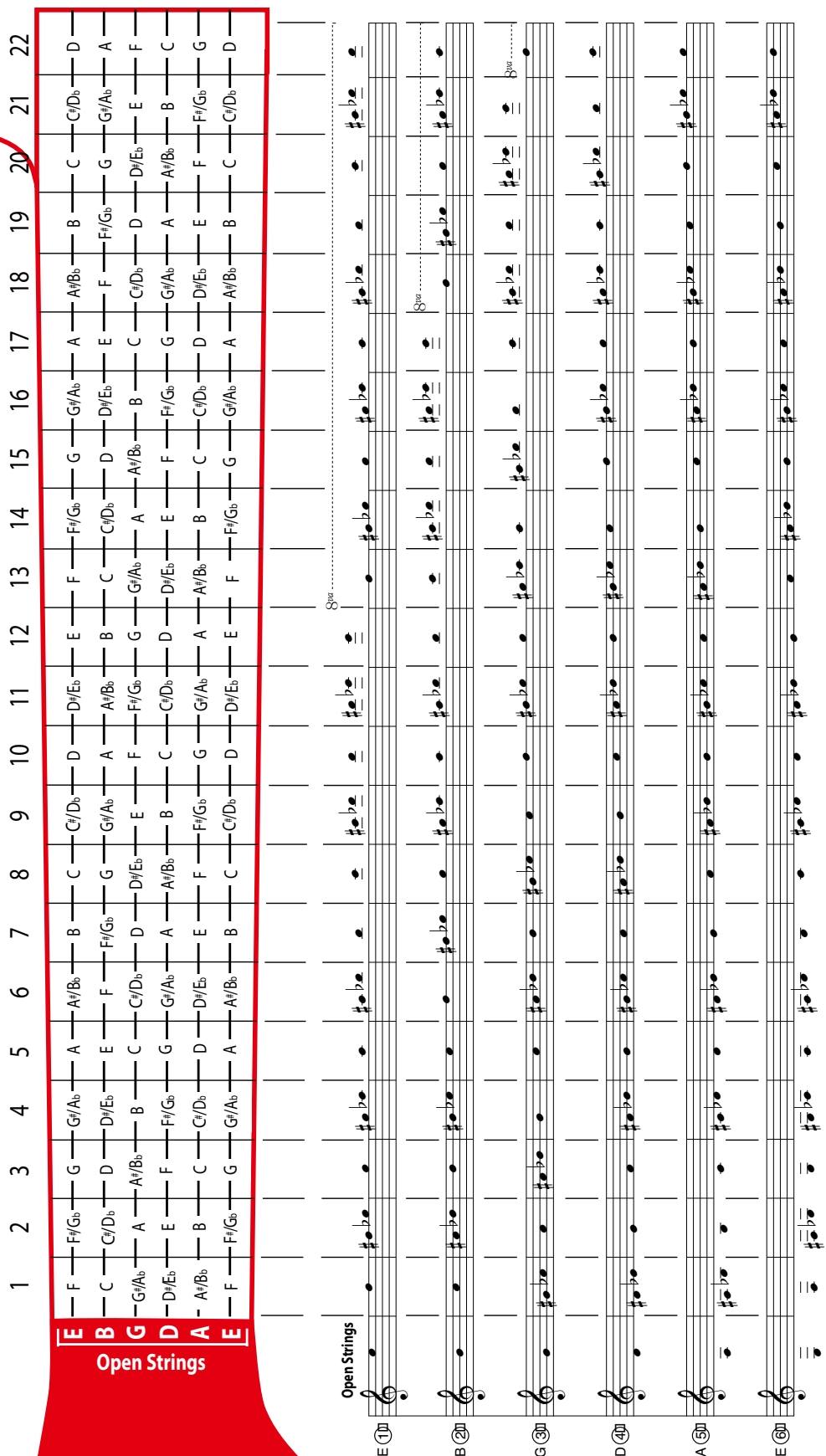


■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

HOW TO...

...find all the notes on the fretboard

Many guitarists struggle to know which note is at what fret on the guitar. This is vital if you are to get on as a player - especially when it comes to reading, transposing to different keys, or interacting with other musicians. Here are the notes at each fret, with its corresponding notation below.



Fret	String 1 (E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (E)
1	F	C	G	D	A	E
2	F#/Gb	C#/Db	A	E	B	F
3	G	D	A	E	B	F
4	G#/Ab	D#/Eb	B	F	C	G
5	A	E	C	G	D	A
6	A#/Bb	F	C	G	D	A
7	B	F#/Gb	D	A	E	B
8	C	G	D	A	E	B
9	C#/Db	G#/Ab	E	B	F	C
10	D	A	F	C	G	D
11	D#/Eb	A#/Bb	G	D	A	E
12	E	B	A	E	B	F
13	F	C	G	D	A	E
14	F#/Gb	C#/Db	A	E	B	F
15	G	D	A	E	B	F
16	G#/Ab	D#/Eb	B	F	C	G
17	A	E	C	G	D	A
18	A#/Bb	F	C	G	D	A
19	B	F#/Gb	D	A	E	B
20	C	G	D	A	E	B
21	C#/Db	G#/Ab	E	B	F	C
22	D	A	F	C	G	D

Open Strings

Open Strings

E(1) B(2) G(3) D(4) A(5) E(6)

sonzera



Chuck Treece w/McRad @ FDR Skatepark

CONTROL YOUR TONE

The Sonzera family of amplifiers from PRS Guitars feature two independently controlled, foot-switchable channels designed for maximum versatility. The Sonzera is built in the spirit of vintage amps that allowed you to control your tone instead of the amp being in control. To hear these amps and to see what our artists are saying go to www.prsguitars.com

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GUITARS®



Jump Blues



Phil Capone explores an exciting, up-tempo subgenre of the blues to bring you the coolest licks from six of the best jump blues guitarists.

ABILITY RATING

Moderate/Advanced 

Info

Key Various **Tempo** Various **CD** TRACKS 4-15

Will improve your...  Swing phrasing

 Blues scale choices  Chord vocabulary

An up-tempo cousin of the blues, jump blues directly preceded the rock and roll explosion of the 1950s.

Rhythmically, the style is closer to rock and roll than jazz with a strong backbeat groove. So, in come Pentatonic licks and out go the bebop lines? Well, not exactly! There's more to playing jump blues than Minor Pentatonic noodling, so if you're looking to jazz up your blues playing then you've come to the right place. Above and beyond note choices, the key to sounding authentic lies in controlling swing and straight eighth-note phrasing at swift tempos. Here's a summary of the players we'll be checking out:

Clarence 'Gatemouth' Brown was proficient in a wide range of styles including blues, country, jazz and Cajun music. He was a gifted multi-instrumentalist who played guitar, fiddle, drums, harmonica, and mandolin. His guitar style was rhythmic and fluid with controlled phrasing, and often featured straight eighths over a swing groove.

TECHNIQUE FOCUS

Scale choices

Most jump blues players are jazz players too so they approach blues changes with a wider range of harmonic tools. You'll need to ensure that you can switch effortlessly between Major and Minor Pentatonic scales (ideally both in shape 1). This will enable you to reflect the minor tonality implied by the IV7 chord of the blues and play phrases across the changes. You should also experiment with the Dorian Minor 6th Pentatonic (R-3-4-5-6), and the corresponding root Mixolydian scales over all dominant chords (I7-IV7-V7). Don't forget the importance of chord tones and arpeggios too, as they feature strongly too.

He frequently interspersed his single-note lines with chord riffs using inversions on the lower strings.

Duke Robillard is a former member of The Fabulous Thunderbirds and co-founder of the swing revival big band Roomful Of Blues. His huge back catalogue of solo work includes tribute albums for T-Bone Walker and Les Paul. The T-Bone influence can be clearly

“THE KEY TO SOUNDING AUTHENTIC LIES IN CONTROLLING BOTH SWING AND STRAIGHT EIGHTH-NOTE PHRASING AT SWIFT TEMPOS”

heard in Robillard's style, which features double-stop phrasing, minor 3rd and quarter-tone bends and impeccable timing.

Ronnie Earl was also a former member of the Roomful Of Blues, but is best known for his work with his own band The Broadcasters. Winner of Guitar Player Of The Year three times in the American Blues Music Awards and a respected educator with five years under his belt as Associate Professor of Guitar, at Berklee College of Music. Ronnie's style features jazzy chord riffing, flawless phrasing and use of the Minor 6th Pentatonic scale over the IV chord.

Brian Setzer is famed for his work during the early 80s with The Stray Cats. This Grammy Award-winning guitarist has always been held in high esteem. During the early 90s swing revival he formed the Brian Setzer Orchestra, highlighting his skills as a swing and jump blues guitarist extraordinaire.

Brians' style is a tantalising mix of be-bop licks and rock and roll swagger, punctuated by chord dips and wobbles courtesy of his trademark Gretsch's whammy bar.

Hollywood Fats's career was cut tragically short by a heroin overdose at the age of 32. He worked as a sideman with blues legends such as John Lee Hooker, Muddy Waters, Albert King, and Jimmy Witherspoon, but released just one self-titled studio album with his group The Hollywood Fats Band. He made the old-school style sound new and exciting, and his timing was immaculate. Single-note lines would often be punctuated with jazzy chord stabs or interspersed with boogie-woogie style riffs.

Jeff Beck is the only non-American player in our lineup. Beck's 1993 album *Crazy Legs* featured a collection of Gene Vincent songs as a tribute to Vincent's own brilliant guitarist, Cliff Gallup of The Blue Caps, who is one of Beck's biggest influences. Beck was a true innovator of electric guitar during the 60s and 70s; listening to his work from this period you could be forgiven for thinking that he ignored the players that came before him but, like all great pioneering musicians, he's also steeped in the history of his instrument. 



Get the Tone

It's impossible to provide an amp setting that will cover all six of these diverse and wonderful players, so the above settings are intended as a general starting point only. You could increase the channel gain slightly to achieve the early break up favoured by Robillard and Earl; otherwise you're aiming for a clean, jazzy tone using the neck pickup on your guitar. Add a dash of slap-back echo to achieve instant rockabilly cool.

Clarence 'Gatemouth' Brown was among the coolest and most original of guitarists



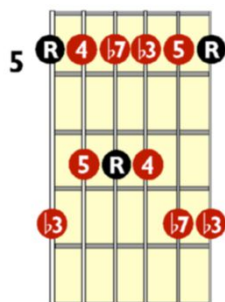
GILLES PETARD/GETTY IMAGES



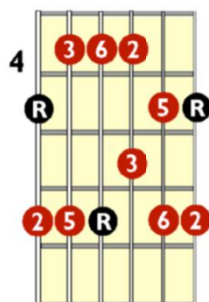
TRACK RECORD Recommended albums: The Original Peacock Recordings, Clarence 'Gatemouth' Brown (1995); Jump The Blues For You, Duke Robillard (2007); Peace Of Mind, Ronnie Earl And The Broadcasters (2013); The Dirty Boogie, The Brian Setzer Orchestra (1998); Rock This House, Hollywood Fats Band (1993); Crazy Legs, Jeff Beck and the Big Town Playboys (1993)

CHORD DIAGRAMS

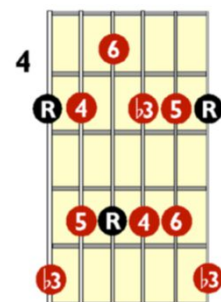
Am Pentatonic Shape 1



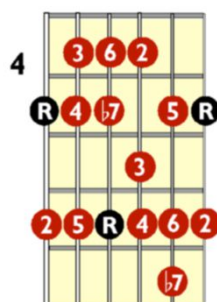
Amaj Pentatonic Shape 1



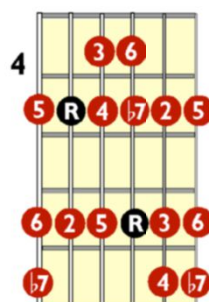
Am6 Pentatonic Shape 1



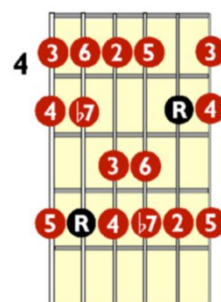
A Mixolydian Shape 1



D Mixolydian Shape 4



E Mixolydian Shape 3



Duke Robillard:
one of the modern
players that took
to jump blues style



ANDREW LEPPLEY / GETTY IMAGES

EXAMPLE 1 CLARENCE 'GATEMOUTH' BROWN STYLE

CD TRACK 4

Brown used a capo when playing in any key other than E Major; this enabled him to achieve slurs and trills that would otherwise have been impossible. He

used the capo as high as the 11th fret. Here place the capo at the 4th fret. The tab shows the 4th fret as an open string with higher frets related to that.

$\text{♩} = 208$ Shuffle

Capo 4th fret

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EXAMPLE 2 DUKE ROBILLARD STYLE

CD TRACK 6

Duke's T-Bone influence is clearly illustrated in this example from the opening quarter-tone bend (minor 3rd over the major chord) to the frequent use of double-stop phrasing and chromatic approach notes. Note how the 9th

(B) is added to the Minor Pentatonic in bar 13 to outline the E7 chord more effectively - the G note is also executed with a quarter-tone bend implying the 3rd of the chord.

$\text{♩} = 180 \text{ Shuffle}$

1

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EXAMPLE 3 RONNIE EARLE STYLE

CD TRACK 8

The first chorus of this solo opens with cool chord comping that adds more depth to the standard eight-bar blues sequence. Note the use of the Altered chord (G7aug) in bar 2 that enhances the V-I cadence to the IV7 chord in the

following bar. In the second chorus the solo sticks closely to the changes; note how the use of G Minor 6th Pentatonic in bars 11 and 12 perfectly outline the IV7 chord, the E note (6th) also being the 3rd of the C chord.

♩ = 155 Shuffle

Chord Progressions:

- Bar 1: G9
- Bar 2: G13
- Bar 3: G7aug
- Bar 4: C9
- Bar 5: B9 C9
- Bar 6: B9
- Bar 7: C9
- Bar 8: B9 C9
- Bar 9: G9
- Bar 10: C#9
- Bar 11: D9
- Bar 12: G13
- Bar 13: C9
- Bar 14: G13
- Bar 15: C#9
- Bar 16: D9
- Bar 17: G7
- Bar 18: C7
- Bar 19: G7
- Bar 20: D7
- Bar 21: A#9
- Bar 22: G9

Tablature:

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BU

EXAMPLE 4 BRIAN SETZER STYLE

CD TRACK 10

Notice how the double-stop lick over the F9 continues through the chord change into bar 7 where the E₃ returns to E natural, reflecting a return to the tonic major chord. In bars 9 and 10, start the lick at the 8th fret (stretching to

the 7th fret with your first finger), then shift to 10th position by moving your third finger to the 12th fret at the start of bar 10. These are great licks to pull into your own repertoire and would excite any blues or rock and roll solo.

Example 4: Brian Setzer Style

Tempo: ♩ = 200 Shuffle

Chords: C7, F9, C9, Dm7, G7, C7, E^b7[#]9, D7[#]9, D^b7[#]9, C9, E^b13, D9, D^b13, F, D^b9, C9 w/bar

Notation: The example shows a 12-measure blues progression in 4/4 time. The notation includes a treble clef staff for the melody and a six-string guitar staff for the accompaniment. The guitar staff uses a simplified notation system with numbers 1-12 representing frets. Bar lines are placed at the end of measures 4, 8, and 12. The example includes various musical notations such as double stops, bends, and bar lines.

Measure 1: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 2: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 3: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 4: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 5: F9. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 6: F9. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 7: C9. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 8: Dm7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 9: G7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 10: G7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 11: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Measure 12: C7. Treble: [G4] [A4] [B4] [C5] [B4] [A4] [G4]. Bass: [C3] [E3] [G3] [C4] [E4] [G4].

Brian Setzer is
one of the most
exciting of all
guitarists



ALAMY

»



EXAMPLE 5 HOLLYWOOD FATS STYLE

CD TRACK 12

Carefully controlled fingering is required to shift seamlessly between solo licks and the low boogie riffs in bars 1, 3, 7 and 8. Shifting to third position after the opening pick-up lick avoids the use of open strings and keeps the F boogie

riff tight and controlled. The use of a double chromatic approach to the tonic major third (A) in bar 13 highlights the 13th of the V7 chord. This is followed by an answering phrase that outlines the root (B) and 13th (G) of the chord.

$\text{♩} = 175$ Shuffle

F7

C $\flat$ 9 B $\flat$ 9 B $\flat$ 7

B $\flat$ 9 B dim F7

B $\flat$ 7

F7 B9 C9

C7 B $\flat$ 7 F G $\flat$ 7 A $\flat$ dim F

EXAMPLE 6 JEFF BECK STYLE

Mr Beck would these days eschew the pick and play with fingers only, but this example can be played fingerstyle, using hybrid picking, or simply with an accurately aimed plectrum. The choice is yours! Where phrases are based on open chords (E7 in bars 1-4 and A7 in bar 5), hold down the shape to allow

the notes to ring. The ending lick (bar 15) is not intended to reflect specific harmony, but to add tension and excitement before the concluding tonic chord. This approach was commonly used by rockabilly, jump blues and rock roll players of the 50s in solos and endings alike.

CD TRACK 14

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String skipping

In a range of styles



Delve into the fascinating world of soloing on non-adjacent strings with **Richard Barrett** as he guides you through 12 superb exercises, two full example solos and two great backing tracks to help polish your skills.

ABILITY RATING

Moderate/Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 16–31

Will improve your...

✓ Vocabulary ✓ Coordination ✓ Improvisation skills

As aspiring soloists, we guitarists are given plenty of advice involving the learning or practising of scales, or perhaps playing melodic lines to polish our skills, if we're not quite so 'academically' inclined. Though all of these approaches are absolutely sound – and structured lines are arguably an essential part of any solo, they don't take account of the fact that intervallic skips can play a very important role in melodic development. Intervals that may not always fall easily under the fingers, but sound natural to the listener – who may not play guitar, but appreciates a great melody or solo.

The approach I have taken in this article is to presume some scale knowledge; primarily the five Pentatonic shapes and the Major and Minor scales, both 'in position' in various locations on the fretboard, and in a more linear fashion along a single string. It's not that you would need to go and study these scales before being able to learn or use these examples, but it is undeniably useful to have some sort of context to base ourselves on, or the range of possibilities is somewhat daunting. The trick (if there ever truly is one)

is not to become subservient to patterns, systems or conventions (unless they make you particularly happy). Even then, it would be wise to keep an open mind – most people's playing develops in phases, and favourite licks can come and go. Sometimes it's when we play uncharacteristic things and take risks that we listen back and feel

“THESE IDEAS ARE DESIGNED TO BECOME A PART OF YOUR STYLE, NOT A REPLACEMENT FOR THE MORE CONVENTIONAL PLAYING APPROACH”

surprisingly pleased with what we hear. On other occasions, we might feel certain that we've absolutely nailed it, only to listen back and be strangely uninspired. Either way, it will have been a learning experience – so if you don't regularly record yourself improvising, start today. It doesn't need to be high quality, as the recordings would be purely for your reference. And if you're really

serious about raising your game, use a metronome, drum machine or beatbox to give yourself a rhythmic structure. It's far too easy to be forgiving when you're able to shift the tempo freely.

You'll notice that some of these examples incorporate some very wide jumps across the strings. All but the simultaneously picked notes are possible with regular alternate style picking, though there are definite advantages to hybrid or fingerpicking; more on this later. The 12 examples are designed to show a range of possibilities, skipping one, two, three or even four strings. You will notice that wider jumps result in more unusual and non-linear phrases, though there are correspondingly fewer possibilities if we limit ourselves purely to playing four strings apart. These ideas are designed to become a part of your style, rather than a replacement for the more conventional approach. The two example solos aim to show a few string skipping ideas in context, firstly in a rock style, then taking a leaf out of Steve Howe's book with a much cleaner tone and a more 'prog rock' feel. All the exercises can work over either backing track. I hope you enjoy them! 

TECHNIQUE FOCUS

What type of picking?

Many of these examples lend themselves to hybrid or finger picking, as the distances involved can make conventional picking quite a challenge. That's no reason not to practise them in all ways though. Obviously, where simultaneous notes are played there is often no other option, though the octaves are an exception to this. By muting the unused string between the two extremes, you can create some appealing Wes Montgomery-style lines. The sound of the muted string adds a certain texture too. Elsewhere, this is a good time to reappraise the efficiency of your picking technique – choosing the most ergonomic up or down-strokes and keeping hand, wrist and arm movements to a minimum you can really tidy up all sorts of nagging problems with some consistent, regular work.



Get the Tone

There is no 'right' or 'wrong' tone to play in this style. The usual advice applies about not using so much drive that you cover the details you are carefully practising, though if you are going for a heavy rock style, you'll need to get used to controlling the handling noise, especially at gigging volumes. I added various reverbs and delays in the mix to enhance the sound, but these are not essential.

Steve Vai uses string skipping as an integral part of his playing style



TRACK RECORD Steve Howe of Yes is a great example of a player who incorporates intervallic string skips into his style. Check out the first few minutes of *Close To The Edge* and his soloing at the end of *Wonderous Stories*. Steve has an immense catalogue to choose from, but these are a great place to start. To hear a rockier context, try Nuno Bettencourt, Yngwie Malmsteen, Steve Morse or Steve Vai, where you will also pick up plenty of ideas.

CD TRACK 16

over either backing track. You'll notice it ascends on the fourth and second strings, skipping the third, then descends using the third and first strings, skipping the second.

EXAMPLE 2 **ADDING A ROOT** CD TRACK 17

I've also hinted at how the pattern can be shifted to different groups of strings in the last bar. When playing with a driven tone, it's probably best to use a little palm muting on those bass notes.

EXAMPLE 3 PENTATONIC SKIP 1 CD TRACK 18

strings, especially at volume or with distortion. A little palm-muting can be a great help at the bass end, whichever sound you choose.

EXAMPLE 4 **TENTHS** CD TRACK 19

10ths (an octave plus a 3rd and a favourite of pianists like Errol Garner), but perhaps *By The Way* by Red Hot Chili Peppers is the best known example of this type of thinking. Pick, hybrid or fingers? Try them all!

IN A RANGE OF STYLES { **STRING SKIPPING**

EXAMPLE 5 IMPLIED HARMONY

CD TRACK 20

Another two-string jump, this example adds a little to the '10ths' approach by adding extra melody notes on the higher of the two strings. As with all these examples, this is just a starting point, but practising set pieces like

this will equip you with the dexterity you need to incorporate this kind of idea into your improvised solos. It's probably best approached using alternate picking.

EXAMPLE 6 PENTATONIC SKIP 2

CD TRACK 21

This lick is also based around the shape one of F# Minor Pentatonic scale, though this time we're skipping two strings on ascent and descent. This approach could be transposed to all the other four Pentatonic shapes; it

will take a while to acclimatise to them all, but this is the only way to ever make new techniques become a natural part of your playing. You could refer to this article for months, so keep it handy and dip in when you fancy!

EXAMPLE 7 THREE-STRING SKIP

CD TRACK 22

As you can see: the wider the skip, the more angular the sound. This exercise is arranged into a scale-type pattern for context, but you may find yourself dipping in and out of this kind of idea, rather than building a whole

solo with it. As an exercise, it can really help with developing confidence jumping between different registers like Steve Howe, as well as a variety of picking-hand approaches that could be used.

EXAMPLE 8 3 STRING SKIP AND SLIDE

CD TRACK 23

By way of illustrating a more melodic development on Example 7, here we use slides on both low and high strings to move around the fretboard. Changing from the fifth and first to the sixth and second strings for the

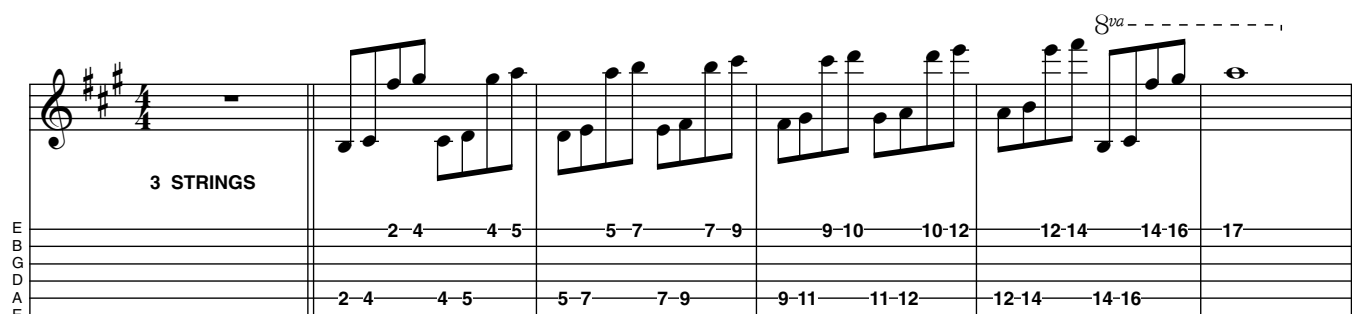
descent, there is also a further hint of how you might use parts of this pattern selectively to create a melody, rather than simply playing up and down. Again, try pick, hybrid and fingerstyle.

EXAMPLE 9 TWO AND SKIP THREE

CD TRACK 24

Playing two notes at either end of a three-string skip adds another layer of possibility – and difficulty – to the basic idea. Again, practise these ideas to a click or metronome to get your brain and fingers working together,

but remember you might only want to use this idea as a fleeting ‘surprise’ in a more linear solo. You could hammer on between the two notes at each extreme, but played like this it’s probably easiest to use a pick.

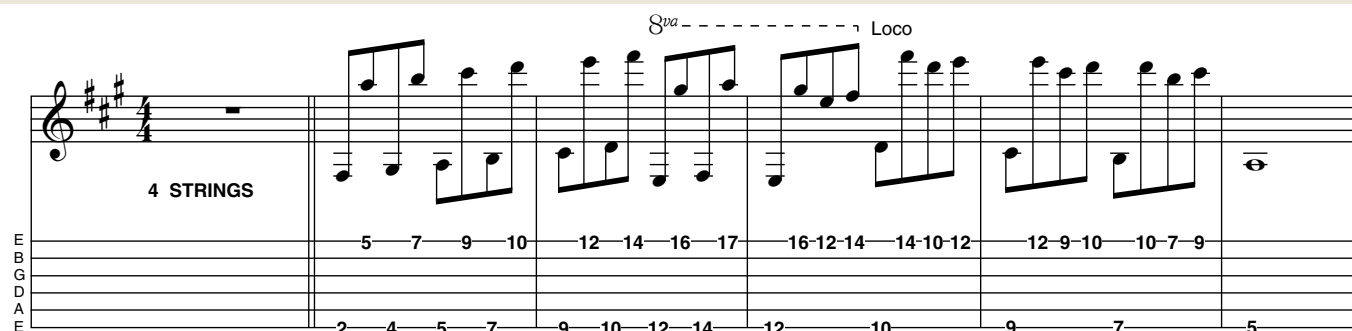


EXAMPLE 10 4 STRING SKIP

CD TRACK 25

The widest skip possible (on a six-string guitar), this example ascends using a similar approach to Example 4 on the ascent, adding extra melody notes more like Example 5 on the descent. Keeping the low and high ‘voices’

distinct can be quite a challenge. As ever, keep it relaxed and work up to tempo, preferably using a metronome, raising the tempo slightly as you get comfortable at a given speed.

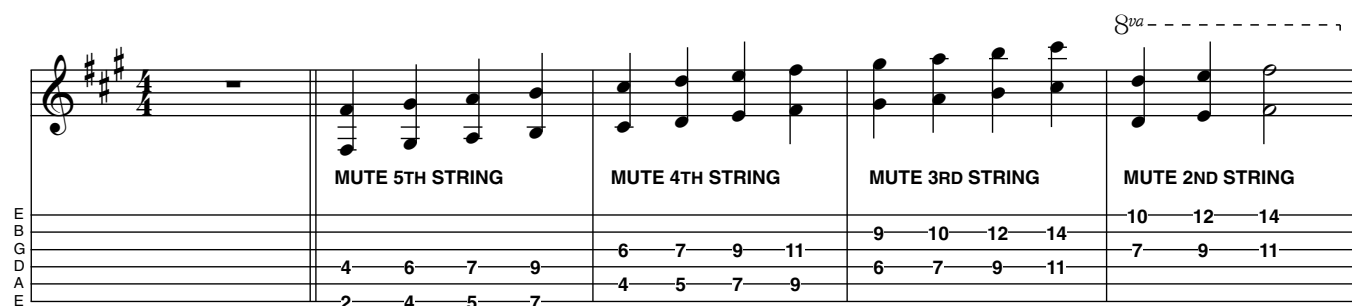


EXAMPLE 11 OCTAVES

CD TRACK 26

One of the most popular ‘string skipping’ approaches, this example is arranged into a scale-type pattern that will work over either backing track. By muting the strings in-between and around the two fretted notes, you

can ‘strum’ at these quite aggressively with the sound of the muted strings adding a certain extra thickness. Note that as the pattern shifts strings, therefore so must your muting.

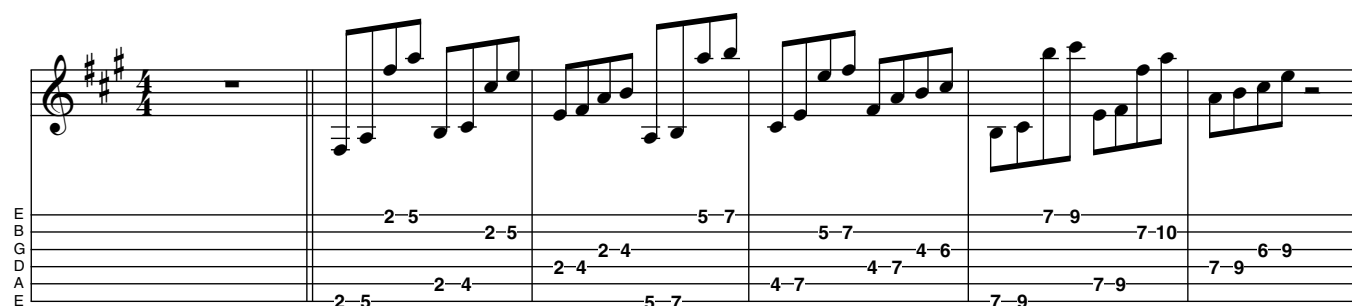


EXAMPLE 12 CLOSING IN

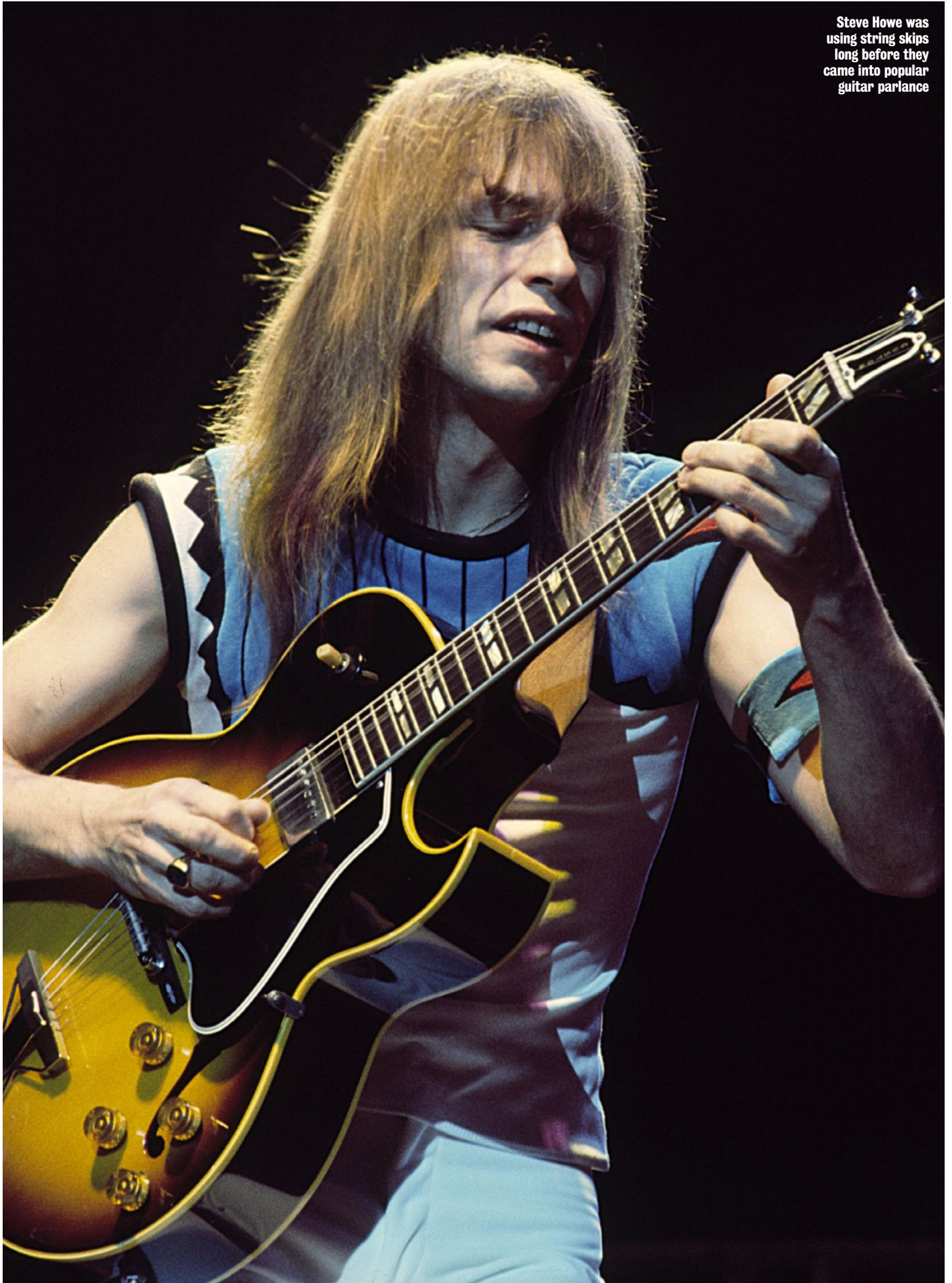
CD TRACK 27

I’m using a lick similar to this at the beginning of the second Example Solo, based around the shape 1 Pentatonic and closing the gap until we are playing adjacent strings, with no skip at all. This exercise demonstrates

how you might transpose this approach to shapes 2 and 3, though it could work equally well on shapes 4 and 5 too. If you’re a bit weak on shapes other than 1, 2 and 3, what better time to put in some work on them?



Steve Howe was using string skips long before they came into popular guitar parlance



ANDRE CSILLAG / REY / SHUTTERSTOCK

CD TRACK 28

string noise with selective palm muting, the first half is more of a full-on assault, letting up for a more melodic approach, using the neck pickup. If you've looked through and tried the previous examples, this should all make perfect sense and should inspire you to want to master these ideas.

34 **GuitarTechniques** September 2017

(8va) — D — Bm — F#m — Loco

BU 19-(21) BU 17-(19) BD (17)-14 17 17-17 14 16-14 17-14 16 16-14

9

D — Bm

BU BD 12-(14) (12)-10

12

C# 8va —

13 14 13 13-14 12-14 13-16

15

EXAMPLE 14 FULL PIECE 2

CD TRACK 30

Using a much cleaner tone facilitates a few different ideas. This solo is very much inspired by Steve Howe from Yes, who is fond of using unpredictable string skip and register shifts in his playing. Though it's not blisteringly fast,

this is quite challenging, as I've crammed as many ideas as I can in here! It's probably best to approach each section separately, though do remember this is a demonstration rather than a 'tasteful' solo!

$\text{♩} = 90$

A

E/A

Em/A

8va ----- **D/F#** *Loco*

Dm/F

A/E

Fsus2/A

Esus4

E

A *8va* ----- **E/A** *Loco*

Em/A

12

D/F#

Dm/F
8va

A/E
Loco

Fsus2/A
8va

Esus4

E

Let ring

14

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Two-hand tapping *pt 1*

Debussy



In the first of a trio of unique masterclasses, **Paul Bielatowicz**, tackles a Debussy classic as an example of two-hand tapping.

ABILITY RATING

★★★★★ Advanced

Info

Key: C

Tempo: Moderate

CD: CD-ROM

Will improve your

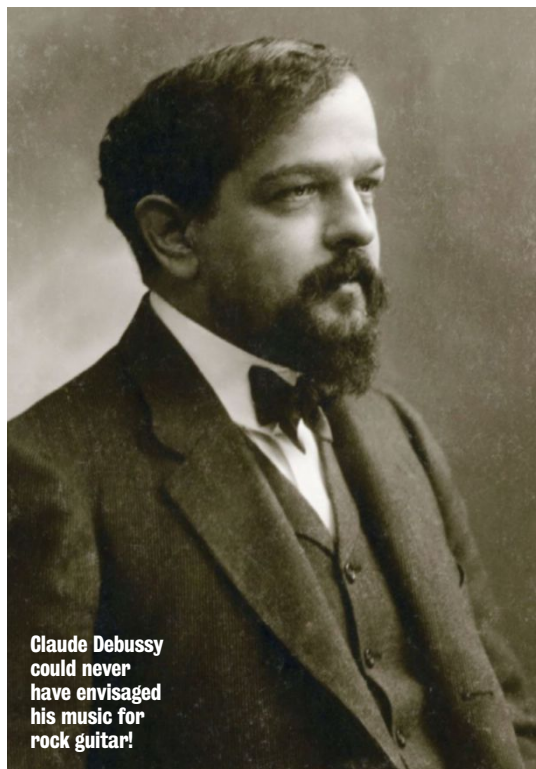
✓ Legato playing

✓ Two-hand tapping

✓ Left/right hand independence

Welcome to GT's new, three-part series on two-handed tapping. During the series, we'll be looking at applying the technique to different styles and using it in different contexts. To kick it all off we're going solo with an arrangement of a classical piano piece by Debussy from his 1908 Children's Corner collection.

Born in France in 1862, Claude Debussy



Claude Debussy could never have envisaged his music for rock guitar!

was one of the most influential composers of the late 19th and early 20th centuries, best known for his piano pieces. Debussy was the leading figure in a movement of composition called Impressionism (although he himself hated the label), and his music is characterised by its use of non-traditional harmony and evocation of pictures, scenes and stories.

Children's Corner is a set of six pieces Debussy wrote for his daughter Claude-Emma, or 'Chou-Chou', when she was three years old. The compositions were not intended to be played by a child, but rather written to appeal to children and evoke images of childhood in adults. Doctor Gradus Ad Parnassum, the first piece of the set is said

to parody a piano textbook called Gradus Ad Parnassum, translated as Steps To Parnassus (Mount Parnassus being a mountain in Greece which, according to myth, was home of the Muses and a centre of poetry and music). The book was a collection of mundane technical finger exercises and Debussy's satire includes a middle section that sees the pianist slow down to attempt the exercise in different keys. While the piece does provide the pianist with an ingenious study in finger independence, it's anything but mundane.

From a guitar point of view, the piece is well-suited to a tapping approach that primarily uses two fingers on both hands. While the speed may seem daunting at first, two factors work in our favour: first, the different sections are mostly played using a tapping approach that feels quite repetitive; secondly, unlike most piano pieces, for the vast majority of the arrangement we only have to play one note at once.

As for the tempo marking, I opted for a loose 'moderate'. Classical and classical-style solo pieces should be allowed a little breathing room with their tempo – I wouldn't suggest performing this piece with a click, as to do so would suck a little of the life out of it. Once you have the notes under your fingers, listen to how different pianists play the piece to get an

“FROM A GUITAR POINT OF VIEW THIS PIECE SUITS A TAPPING APPROACH PRIMARILY USING TWO FINGERS ON BOTH HANDS”

idea about what can be done with the ebb and flow of tempo. One benefit of having a looser tempo is that you can play it at a speed that you feel comfortable with – if the recorded video version seems a little too hard for you at present, then just play it slower, as the piece will sound just as good. **1**

NEXT MONTH Paul tackles a *shuffle blues* using two hand tapping technique



Get the Tone

For this piece you're looking for a nice crisp clean tone. I used a BluGuitar Amp1 and the neck pickup of my Patrick Eggles LA guitar with a Pigtronix Class A Boost to add a warm kick to the sound, plus an Eventide H9 for reverb. Going for a cleanish tone makes sense as it will help with clarity and remove the problem of controlling extraneous noise.

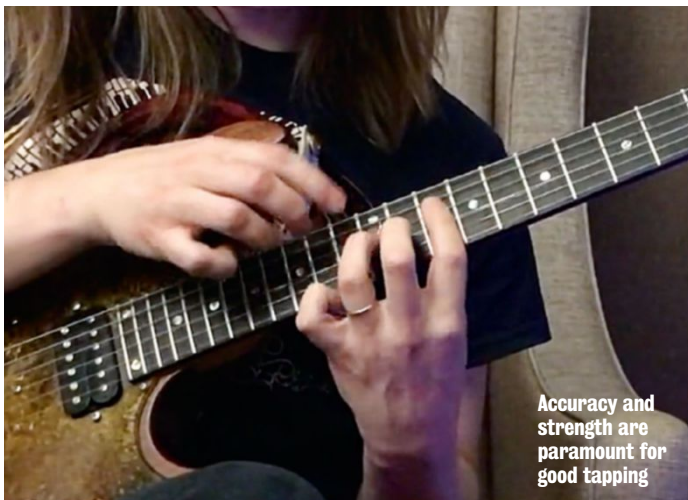


TRACK RECORD There are hundreds of great recordings of the original piano piece, which you should definitely check out, but if you're looking for something a little different then try banjo virtuoso Bela Fleck's version from his album *Moto Perpetuo*. His interpretation incorporates lyrical string melodies with breakneck banjo lines and the result is breathtaking.

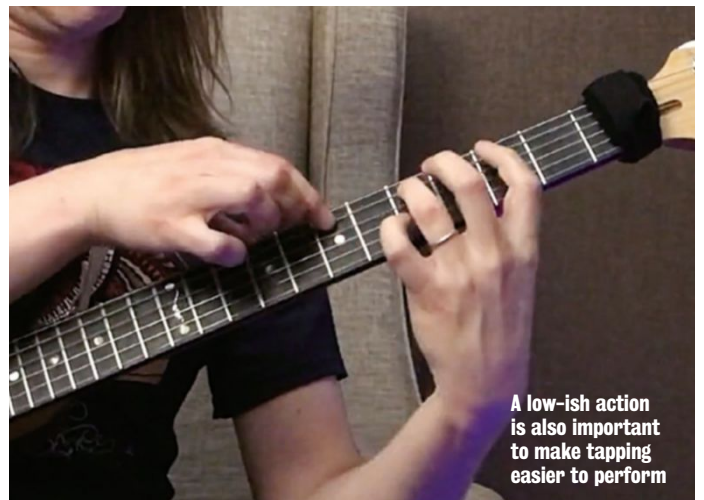


Paul Bielatowicz:
here on stage with
drummer Carl
Palmer's band

CARLA HUNTINGTON ABBATE



Accuracy and
strength are
paramount for
good tapping



A low-ish action
is also important
to make tapping
easier to perform

»

PLAYING TIPS

[Bars 1-6] The opening theme of the piece is largely played using two fingers on each hand. If you're new to this kind of tapping where both hands are moving in different areas of the fretboard one question you might be asking

is, 'Which hand should I be looking at?' Personally I find my attention focused more on what the tapping (picking hand) fingers are doing, while letting the fretting hand follow suit. Slow repetition is the key here.

CD TRACK 32 & CD-ROM

Moderate ♩ = 140
N.C.



The score consists of four systems of music, each with a treble clef staff and a corresponding fretboard diagram. The fretboard diagrams show fingerings for both hands, with numbers 1-5 representing fingers and letters E, B, G, D, A, E representing frets. The piece is in no capo (N.C.) and features a mix of single notes, chords, and complex tapping patterns.

System 1 (Bars 1-6): The opening theme. Fretboard diagram shows fingerings for both hands, with numbers 1-5 representing fingers and letters E, B, G, D, A, E representing frets. The piece is in no capo (N.C.) and features a mix of single notes, chords, and complex tapping patterns.

System 2 (Bars 7-12): Continuation of the theme. Fretboard diagram shows fingerings for both hands, with numbers 1-5 representing fingers and letters E, B, G, D, A, E representing frets. The piece is in no capo (N.C.) and features a mix of single notes, chords, and complex tapping patterns.

System 3 (Bars 13-18): Continuation of the theme. Fretboard diagram shows fingerings for both hands, with numbers 1-5 representing fingers and letters E, B, G, D, A, E representing frets. The piece is in no capo (N.C.) and features a mix of single notes, chords, and complex tapping patterns.

System 4 (Bars 19-24): Continuation of the theme. Fretboard diagram shows fingerings for both hands, with numbers 1-5 representing fingers and letters E, B, G, D, A, E representing frets. The piece is in no capo (N.C.) and features a mix of single notes, chords, and complex tapping patterns.

TWO-HAND TAPPING PT1 VIDEO MASTERCLASS

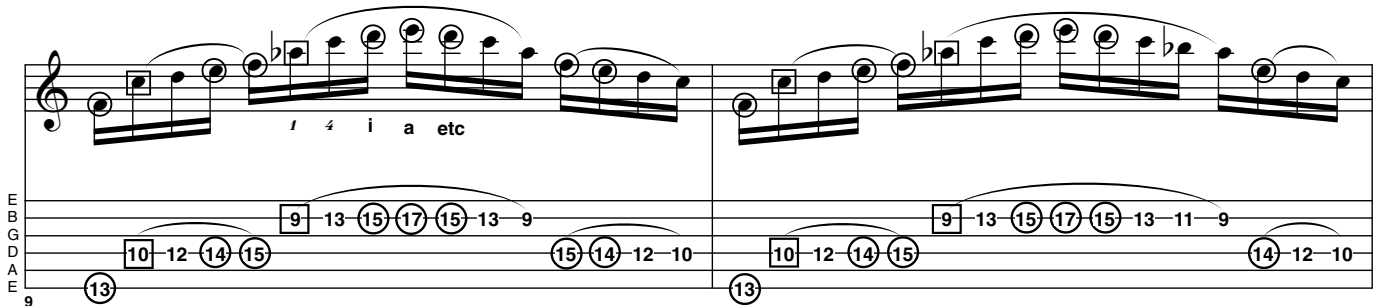
PLAYING TIPS

[Bars 7-10] In this section we have a series of memorable ascending and descending arpeggios that switch between Major and Minor tonalities.

CD TRACK 32 & CD-ROM

[Bars 13-21] Here we return to the two-fingers-per-hand technique with both hands playing mainly hammer-ons.

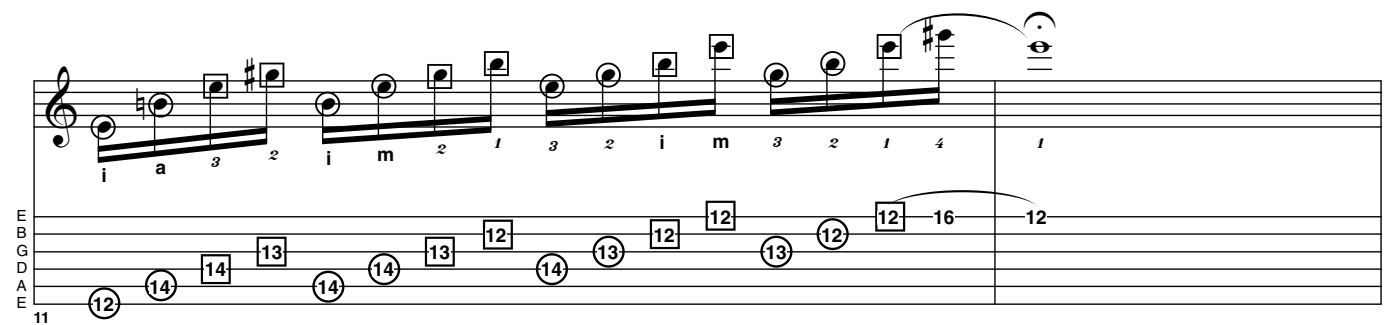
9



1 4 i a etc

E
B
G
D
A
E

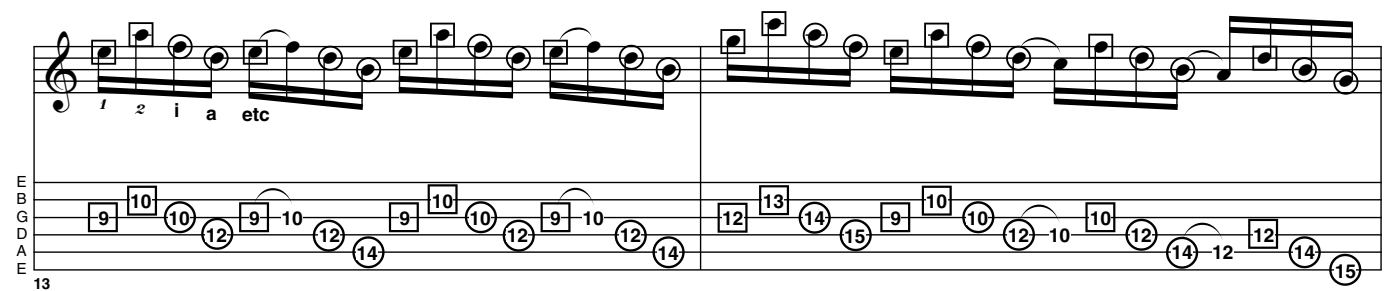
11



i a 3 2 i m 2 1 3 2 i m 3 2 1 4 1

E
B
G
D
A
E

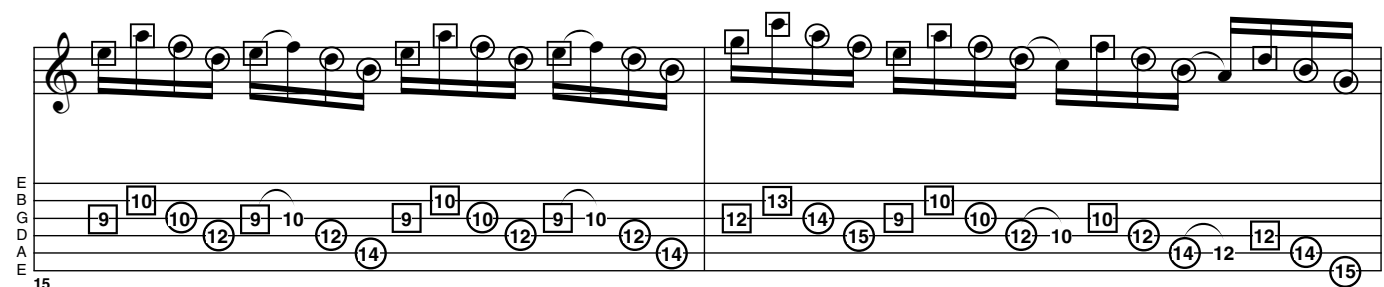
13



1 2 i a etc

E
B
G
D
A
E

15



E
B
G
D
A
E

PLAYING TIPS

[Bars 22-32] After a couple of bars' recap of the opening theme, the piece moves to another arpeggio section which, after having played up to this point

in the music, should be relatively straightforward to play. If not, simply isolate any tricky section and bone up on it individually.

CD TRACK 32 & CD-ROM

17

1 2 m a etc

TWO-HAND TAPPING PT1 VIDEO MASTERCLASS

PLAYING TIPS

[Bars 28 - 29] There are a couple of interesting spots where the tapping hand plays a hammer-on, followed by the fretting hand pulling off from an un-

played note (12th fret third string) to the 9th fret on the third string. Again, if this is new to you, go over it a number of times until it feels comfortable.

CD TRACK 32 & CD-ROM

25 18

27 18

29 15

31 10 rit



PLAYING TIPS

[Bars 33-44] Here we have a slower middle section, which is supposed to represent the pianist carefully trying out the exercise in different keys. Pay close attention to the prescribed fingering here and, where possible, allow the

notes of each chord or arpeggio to sustain (let ring). Pay attention to the higher melody notes – you should be aiming to make these stand out over the other accompanying notes.

Slower ♩ = 90

Let ring

rit

a tempo

♩ = 115

etc

♩ = 105

rit

etc

Moderate ♩ = 140

TWO-HAND TAPPING PT1 VIDEO MASTERCLASS

PLAYING TIPS

[Bars 45-54] The opening sequence returns – so all that hard work you put in 45 bars ago is paying off again!

[Bars 55-56] Due to their symmetrical nature, augmented arpeggios (all Major

3rds) and diminished 7th arpeggios (all Minor 3rds), are ideally suited for tapping runs. Here we have an ascending E Augmented arpeggio that leads us to the final section of the piece.

CD TRACK 32 & CD-ROM

47

49

51

53

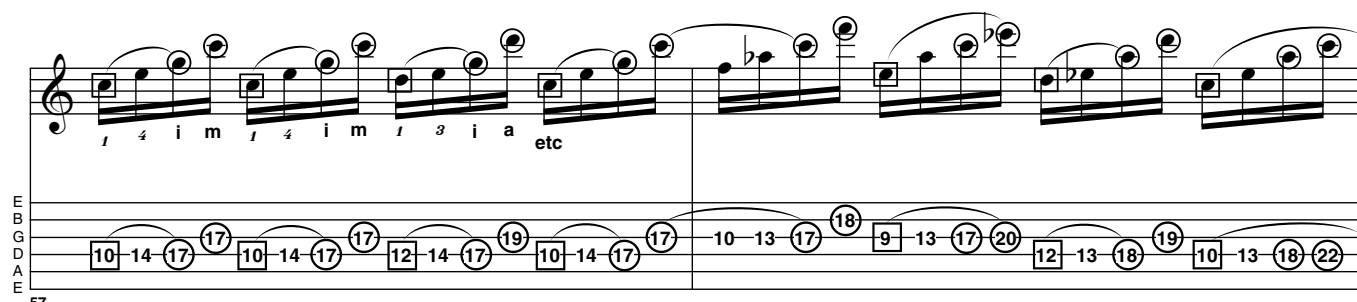
55

PLAYING TIPS

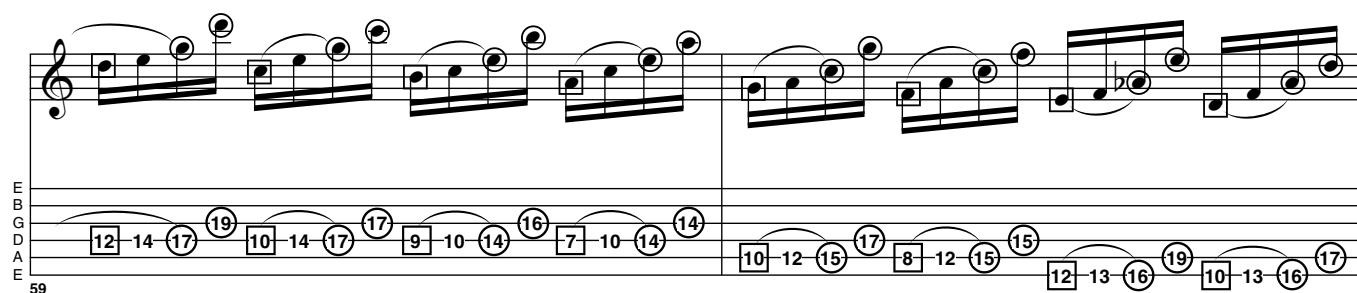
[Bars 57-66] Here we have a great descending passage, which again uses two fingers on each hand. Debussy's use of tension and resolution in this section

is a masterpiece in early 20th century harmony. By now you should be getting familiar with these techniques and thinking a little more about expression.

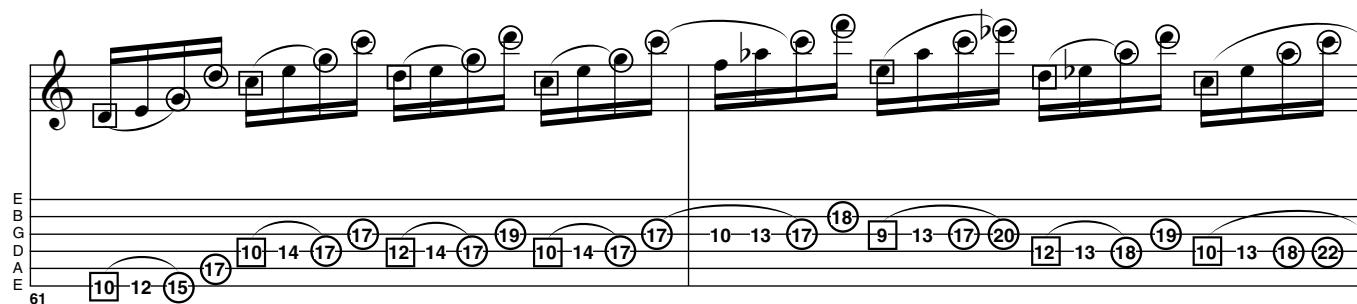
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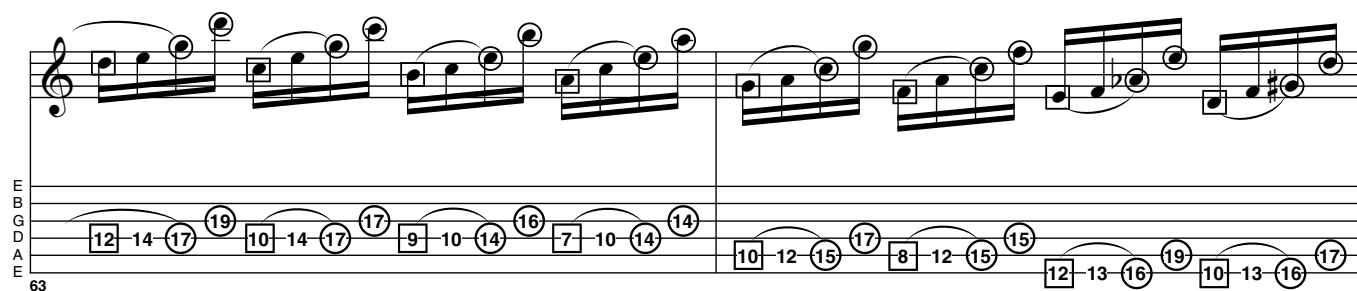
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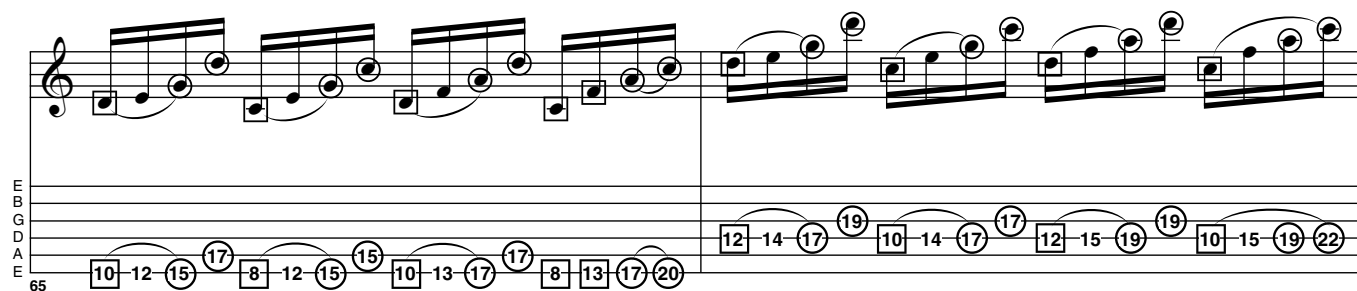
61



63



65



Theo M Tobani

Hearts And Flowers



Recognise this classic, sentimental tear jerker? **Bridget Mermikides** works her magic with a sumptuous arrangement for classical guitar.

ABILITY RATING

Moderate     

Info

Key E minor Tempo 60bpm CD TRACKS 33-34

Will improve your...  Melody and accompaniment separation

 Melodic phrasing  Playing with emotion

For this month I've arranged a popular song (and then instrumental work) by the German American 20th century composer Theodore Moses Tobani.

Although not a household name, Tobani was a fascinating individual. Born in Germany in 1855, he took to the violin at the age of five and had become a concert violinist by the age of 10. He also had a remarkable compositional knack, writing so many works that his publisher Carl Fischer advised him to use multiple pseudonyms, as no one in their right mind would believe that one person could produce so much music. His most well-known work – and what we are

tackling here – is his song Hearts And Flowers (published by Fischer in 1893), which had remarkable success, selling millions of copies during his lifetime.

It reportedly took Tobani just half an hour to compose it, using a theme from a waltz by the Hungarian composer Czibulka (1842-1894), adapting it from waltz time to a duple meter and adding additional material and

“ THIS IS NOT ONE OF THE HARDER PIECES IN THE SERIES, BUT THERE'S NO LIMIT TO HOW EXPRESSIVELY AN APPARENTLY SIMPLE PIECE CAN BE PLAYED ”

lyrics by Mary Brine. The song was also popular but is now really only known as an instrumental work (usually for solo piano, solo violin or violin and piano). It is in these instrumental forms that the piece really embedded into popular culture, its highly romantic melody being a go-to (and some said overused) cue for romantic moments in silent films, where pianists would play it from 'photoplay music', editions of music to cover a range of on screen action.

It was also used in countless 'talkies' and plays as underscoring both in earnest romantic scenes, and comedic parodies. The highly prolific silent movie actress Viola Dana (1897-1987) reportedly used it before shooting a scene to bring her to tears (which was later parodied in the 1928 film *Show People*). It continues to be used in TV, film

and cartoons to evoke a nostalgic (usually over-sentimental) romanticism.

Despite these accusations of over-sentimentality, the piece works because it is beautifully written, and the engaging melody is supported by lush harmony. Although largely in the key of G Major, its relative, E Minor and a C Major middle section, there are some sumptuous moments including suspensions (such as the F# on top of the C Major in bar 9, beat 2), accented passing tones (the D# on C in bar 11, beat 1), 6th and 13th chords (bar 21 and bar 32, beat 4), and secondary Dominants (B 7th chords in bars 1-4). Bars 37-40 in particular include some unusually sophisticated chords given the accessibility of the work).

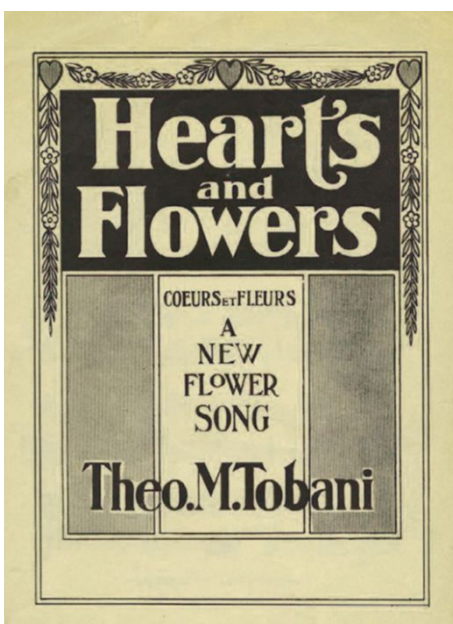
Technically, this is not one of the harder pieces in the series, but as I always remind readers, making a melody legato and clear against an accompaniment with a clear tone and flowing rhythm is always a challenge, and there is no limit to how well and expressively an apparently simple piece can be played. 

NEXT MONTH Bridget arranges and transcribes *John Dowland's glorious Fantasia*

TECHNIQUE FOCUS

Balanced practice

Long hours of practice can cause backache for many people so remember to stand up and walk around at regular intervals to give your back a rest. Be aware of your posture when practising – are your shoulders tense? Are you leaning to one side? Try to be centered and balanced when you play and pay attention to any aches and pains. Slow, calm practice allowing for accurate precision in both hands is the most beneficial so aim for a quiet sense of focus, concentrating on the details and don't play through any physical discomfort.



TRACK RECORD For a very idiomatic orchestral performance listen to *The Golden Age of Light Music: The 1930s* (2009, Guild). However, if you want to hear how *Hearts And Flowers* might be played to accompany a silent movie on solo piano, check out *Movie Music (Silent Film Era and 1930s)* (2012, HI). And for a classic cartoon rendition, have a look at *Cartoon Comedy Caper Classics* (2015, Megatrax).

HEARTS AND FLOWERS { THEO M TOBANI

PLAYING TIPS

CD TRACK 34

[Bars 1-10] The four-bar intro consists of a two-bar phrase repeated an octave down. Play it cleanly and sensitively; follow the suggested fingering carefully in both hands and make a slight rit before final A Major chord. At bar 5 the melody begins; aim to make it stand out a little from the accompanying chords

by projecting a bit more volume and using rest stroke where possible. Watch out for the fretting hand stretch at bar 7; relax and straighten the fourth and first fingers to allow for the reach. Keep following the fretting-hand fingering closely. You will need a 7th-fret barre half-way through bar 8.

♩ = 60
Moderato

1
a m i a m i a m i a m i p i m m i p a a i m i m a m i n

5
a m i a m i a m i a m i p i m m i p a a i m i m a m i n

9
a m i a m i a m i a m i p i m m i p a a i m i m a m i n

13
a m i a m i a m i a m i p i m m i p a a i m i m a m i n

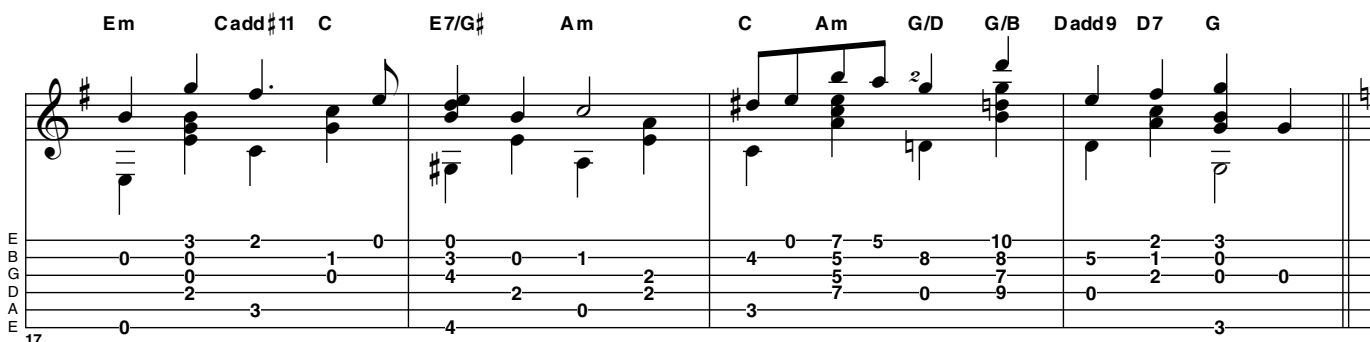
PLAYING TIPS

[Bars 11-22] At bar 13 the melody is repeated an octave up. Keep a keen ear on the sound quality you are making, keeping it consistent in tone and volume and playing the melody smooth and legato. We resolve to G Major (from E Minor) at bar 20, and at bar 21 a new section begins in C Major. Here we have longer melody note accompanied by ascending arpeggios that are immediately echoed in the melody at the end of each bar. Once this section is

under your fingers make sure you play it with a nice sense of flow, focusing on which notes are melody and which are the accompaniment. The semiquavers at bar 28 leap quickly up to 15th position so keep your eye on the fret you are moving to before you leap! The arpeggio coming down falls nicely under the hand and the harmonic D and open strings make a rewardingly resonant connection back to C Major at bar 29.

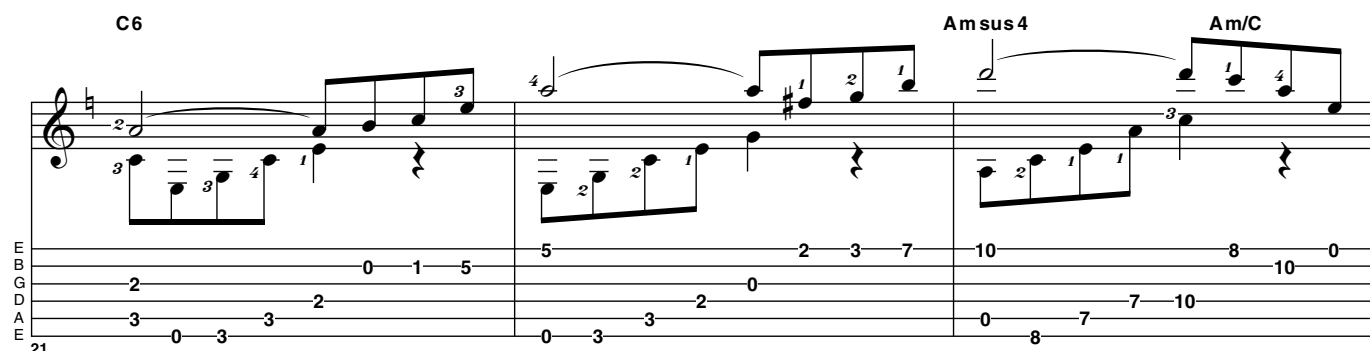
CD TRACK 34

Em Cadd#11 C E7/G# Am C Am G/D G/B Dadd9 D7 G



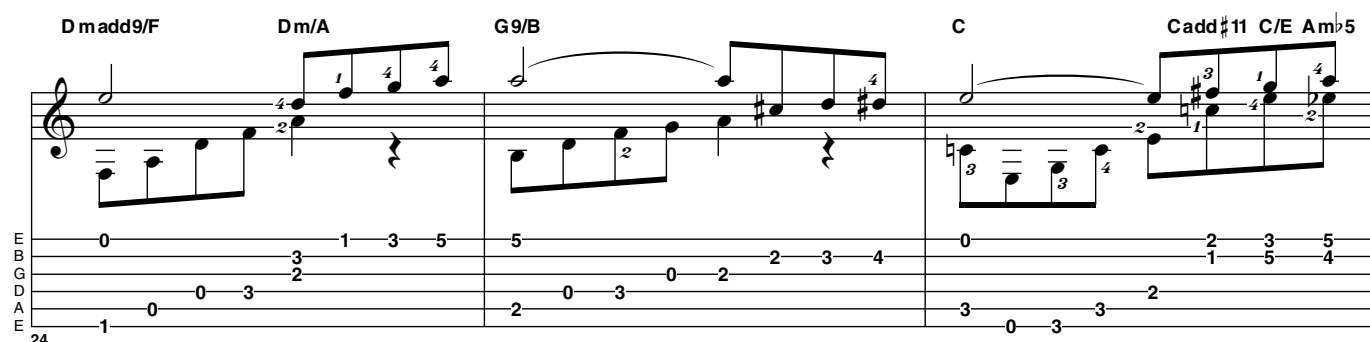
17

C6 Amsus4 Am/C



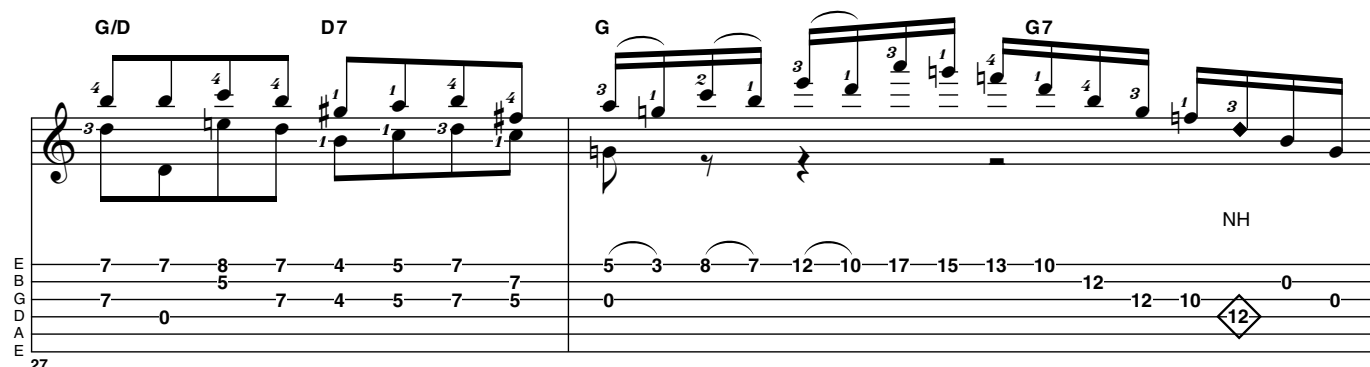
21

Dmadd9/F Dm/A G9/B C Cadd#11 C/E Am#5



24

G/D D7 G G7 NH



27

HEARTS AND FLOWERS { THEO M TOBANI

PLAYING TIPS

CD TRACK 34

[Bars 34-43] At bar 34 the melody lands on the high G followed by a little semiquaver flourish. This is played on the second string to allow for some violin-like slides and rubato. The magical A7(9)/C chord at bar 37 has an awkward stretch for the fretting hand – as a tip, I get the first, second and third

fingers very quickly in place before reaching up for the melody A note. Work for absolute precision on the fretting hand placement of the chords for the next few bars to ensure a clean and clear sound. And remember that this is supposed to wreak with emotion so think 'feel' and 'expression'.

C6

Am sus4 **Am/C**

E B G D A E

29

F#m7b5 **D7/F#** **D13** **D7** **G7sus4/F** **Edim** **Dm**

E B G D A E

32

G13 **G7** **C** **A7b9/C**

E B G D A E

35

Dm sus4/C **Dm/A** **Fm maj7/C** **Cadd9** **C**

E B G D A E

38

54

C Am G/D G/B Dsus2 D7/A G Em Am6 Am

57

Dm7 F G C6 A9/C# A7/C# G/D A/D D7 G

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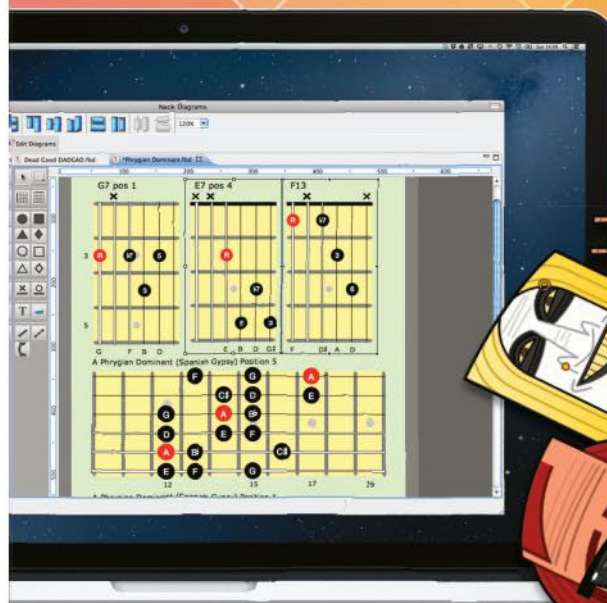


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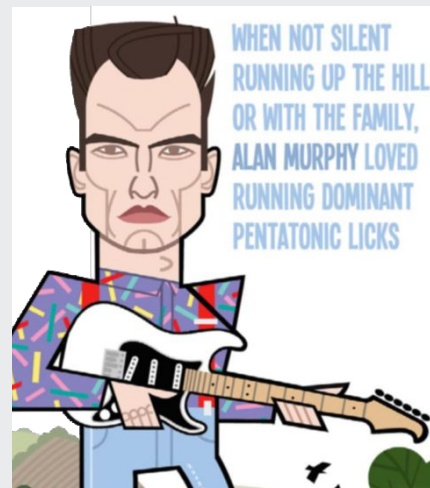
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IN LESSONS GT#273



ACOUSTIC **72**
Stuart Ryan doffs his cap to the Queen Of Country, Dolly Parton to show you the music legend's ingenious picking and strumming style.



CREATIVE ROCK **76**
Shaun Baxter takes a typically creative look at an incredibly useful yet often underused scale - the Dominant Pentatonic.

Welcome to the Learning Zone where you'll be exposed to many articles ranging from short licks to scalic sequencing and expansive explorations of

celebrated guitarists. While there is much to check out, I'd like to point you to something in each article in order to make up a varied tuition buffet. It is subjective - we're all different - but please do check it out!

- 30-Minute Lickbag, Example 3 (page 56). Benefit; tone and timing, evenness of alternate picking.

- Jimmie Vaughan Blues, Solo 1 (page 59). Benefits; modal lick phrasing, nailing chord tones, blues curls and timing variations.

- Andy Latimer Rock, Full Piece (page 63). Benefits; flexibility of changing time signatures.

- Bill Frisell Jazz, Example 4 (page 68). Benefits; broadening hybrid picking technique via a variety of widening double-stops (6ths,

octaves, 3rds and 10ths).

- Dolly Parton Acoustic, Full Piece (page 73). Benefits; developing fingerpicking that involves strumming with the first finger and bassline movement.

- Creative Rock, Examples 4, 5, 6, 7, 8 and 11 (page 78 onwards). Benefits; Dominant Pentatonic vocabulary, stimulating sequential patterns that are good for the hands and the ears!

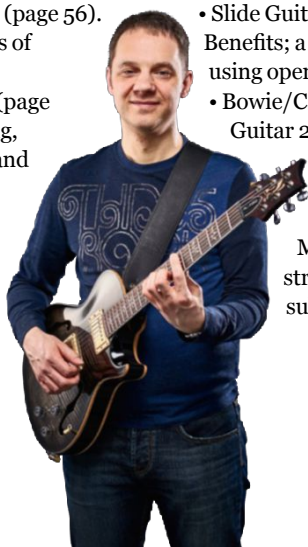
- Slide Guitar, Jam Track (page 84). Benefits; a full-sounding solo piece using open G tuning and slide.

- Bowie/Carlos Alomar Rhythm, Guitar 2 (page 88). Benefits; three-string chord vocabulary.

- Woodshed, Example 1 (page 90). Benefits; this E Minor riff will improve your string skipping and subdivision ability in 7/8.

Enjoy the issue!

Jason



bimm *brighton***CD TRACK 35****CD TRACK 36**

The musical score for 'The Rose Tree' is presented in a standard musical notation format. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as '♩ = 100'. The score is divided into two systems, each with a repeat sign at the beginning. The first system is labeled 'A' and the second system is labeled 'N.C.' (No Chords). The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings (1-4) and a 'mf' (mezzo-forte) dynamic marking. The score concludes with a final chord in the treble clef.

CD TRACK 37

Two systems of guitar tablature for the song "N.C." by The Beatles. The first system shows a 4/4 measure with a treble clef, a key signature of one flat, and a tempo of 90. The melody is written on a single staff, and the bass line is written on a six-string guitar staff. The second system continues the melody and bass line, with a key signature change to two flats and a D7 chord indicated. The tablature includes fret numbers and a "V" symbol for vibrato.

CD TRACK 38

This requires an open low-string attack, rather than the string muting usually expected of metal bands. Using a heavy down picking technique will require less amp or pedal distortion, letting your technique and pick attack shape your guitar tone.

[illegible]**CD TRACK 39**

Country licks are traditionally based on a Major Pentatonic and this example in A (A-B-C#-E-F#) requires execution with a short and sharp attack from the picking hand and using all the fretting-hand fingers on the 4th to 7th frets.

CD TRACK 40

Sweep picking is a popular technique although hard to master. Play these C and E shape arpeggios with close attention to the directional picking, being sure to lift the fingers away from the fretboard so all the notes are clear and separate but don't ring into each other.

[illegible]

Jimmie Vaughan



Please welcome GT's brand new blues columnist **Ronan McCullagh** as he takes you through the authentic soloing style of Jimmie Vaughan.



Jimmie Vaughan with a capo at the first fret on his Stratocaster

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 41-44

Will improve your

- ✓ Blues and rock vocabulary
- ✓ Rhythm playing and articulation
- ✓ Authenticity of approach

Born in Dallas County, Texas, Jimmie Vaughan began playing guitar as a child. Inspired by the sounds of AM radio, Vaughan's young life revolved around learning the music of Jimmy Reed, Johnny 'Guitar' Watson, BB King, and Freddie King among others. When Vaughan

left Dallas at age 19 and moved to Austin his career started to take shape with his own outfit The Storm, which supported many touring blues musicians.

It was in Austin that Jimmie Vaughan would meet Kim Wilson, a vocalist and harmonica player. Together they formed The Fabulous Thunderbirds along with drummer Mike Buck and bassist Keith Ferguson. After a reasonably short and disappointing spell with Chrysalis records the band was dropped in 1982 but later resurfaced in 1986, with Epic/Associated releasing the hit album Tuff Enuff, which sold over a million copies.

Unfortunately, The Fabulous

Thunderbirds struggled to achieve that kind of success again and in 1989 a frustrated Vaughan left the band putting it down to a disagreement of musical direction. Pursuing a fruitful solo career Vaughan has five fantastic solo albums under his belt and, what is no doubt a personal treasure for him, the duet album Family Style, which Jimmie recorded with his late younger brother Stevie.

This month's studies are inspired by two stages in Vaughan's career. The more 'powerful' overdriven vocab of The Fabulous Thunderbirds along with the more traditional style of his later work that can be found on the likes of Do You Get The blues?.

“IT'S A PROCESS, BUT THE GREAT THING IS, YOU CAN WORK ON IT EVERY DAY”

Jimmie Vaughan

The capo is Jimmie's tool of choice as it allows him to use those open strings in his lines. He is also no stranger to dropped or open tunings, which gives us a different feel and flavour to the guitar that we just don't get in standard tuning. Jimmie also favours the back end of the beat especially in his rhythm style, which is obviously a huge nod to one of his first influences: Jimmy Reed. Finally, although this is not on this month's examples, when recording Jimmie sometimes uses his first and second finger in upstrokes to get a more authentic blues tone, so you might want to try this too. **1**

NEXT MONTH Ronan discovers the dark and fiery playing of the legendary **Muddy Waters**

4

GAIN

3

BASS

10

MIDDLE

10

TREBLE

3

REVERB

Get the Tone

Jimmie favours a maple-neck Strat strung with flatwounds. Amps-wise it's Fender Bassman, Matchless Clubman and DC-30 or a boutique amp modelled on the Bassman called a Grammatico. Go for an authentic tight blues tone, somewhere between clean and breaking up - think small valve amp going into natural overdrive. Add a modicum of reverb or light delay - a slight slap-back can often add an authentic vibe.



TRACK RECORD The Fabulous Thunderbirds' self-titled 1979 debut is powerful stuff, so give this a listen if you don't already have it in your collection. All of Jimmie's solo albums are great, but we particularly like 2001's Do You Get The Blues, and On The Jimmy Reed Highway from 2007. Of course Family Style, from 1990, with his late brother Stevie Ray is both beautiful and personally poignant.

EXAMPLE 1 ADDING COLOUR TO MINOR PENTATONIC IDEAS

CD TRACK 41

The first four bars on the turnaround demonstrate the simple but effective comping style of Vaughan using double-stops and triads. Feel free to be lazy as you phrase this. As we enter the 12-bar form at bar 5 this solo is constructed mainly from our trusty F Minor Pentatonic (F-A $\flat$ -B $\flat$ -C-E $\flat$). Jimmie has a great way of adding huge amounts of colour to this five-note scale with the

expressive use of slides, pull offs and quarter-tone bends, which you can find in bars 5 and 10. Bar 9 features a quarter-note triplet rhythm that Jimmie often will use as he holds a single note through a bar. To develop things during the turnaround Jimmie would often widen his note choice. So, in this example I have employed the use of the 9th and 5th (Blues scale territory).

$\text{♩} = 125$

The solo is written in standard notation with a guitar-specific staff showing fret numbers. The key signature has one flat (B $\flat$). The tempo is 125 bpm. The solo is divided into four systems of three bars each. Chords are indicated above the staff: C7, B $\flat$ 7, F7, C7, F7, B $\flat$ 7, F7, C7, B $\flat$ 7, F7, C7. The solo features various techniques including double-stops, triads, slides, pull-offs, and quarter-tone bends. The solo ends with a double bar line at bar 12.

CD TRACK 43

rockier context. Bars 2-6 contain large register jumps showing how Jimmie likes to create two separate voices on the guitar, which help with the concept of call and response. Bars 9-10 are yet another great example of how Jimmie employs the quarter-note triplet when holding an idea for a bar or more.

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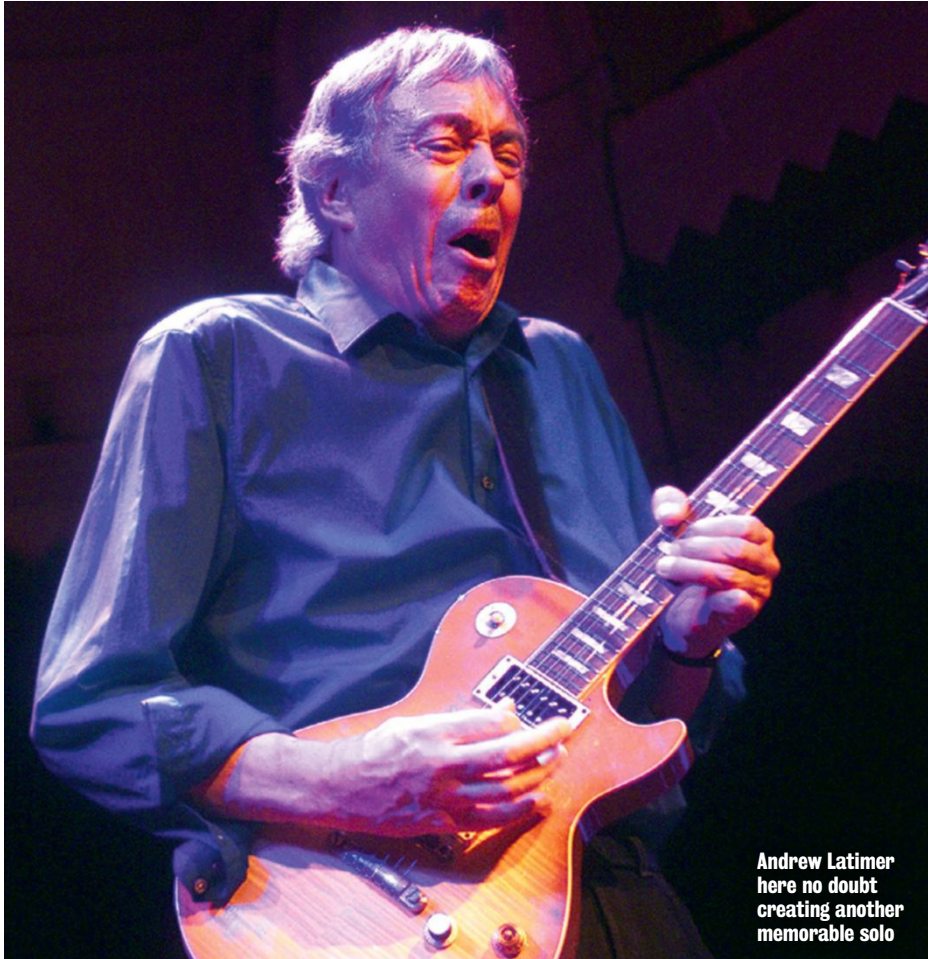
GuitarTechniques

Camel

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Donning his prog rock hat **Martin Cooper** checks out the sound of Camel and its founding member and lead guitarist Andrew Latimer.



Andrew Latimer here no doubt creating another memorable solo

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D

Tempo: 145 bpm

CD: TRACKS 45-47

Will improve your...

- ✓ Tight and melodic soloing
- ✓ Changing time signatures
- ✓ Theory knowledge

Progressive rock band Camel were formed in 1971 by guitarist Andrew Latimer, and also featured Andy Ward on drums and bassist Doug Ferguson. A little while later they were also joined by keyboard player Peter Bardens. The band signed to MCA Records in 1972, but after their eponymous debut failed to sell they left the label and signed to Deram Records, which was

part of the Decca group. Latimer also played flute on the band's albums, as they pushed the boundaries of progressive rock, even though they failed to have much commercial success in the UK. Their second album, however, was a hit in the US and this led to a tour that lasted several months in America.

One of Camel's best-known albums was their third release, 1975's *The Snow Goose*, which was a progressive instrumental affair that gave the band far greater commercial success and also led to a headline gig at the Royal Albert Hall with the London Symphony Orchestra. Camel pushed the door of more easily accessible commercial songwriting as the 70s continued, but still retained their progressive foundation and always showcased

Latimer's melodic guitar. Many line-up changes have occurred throughout Camel's career, but Latimer has been at the helm for the duration. The band disappeared from the music scene after their contract with Decca Records ended in the mid 80s, and they couldn't find interest from other labels. But, as with many bands they came back from hiatus, reforming in the 90s with Latimer touring as recently as 2016. He says he has enough new material to fill several albums, so who knows what might be in the offing.

Latimer's playing is generally very melodic and he always plays for the song, even though many of the arrangements are complex and lengthy. His lead playing in particular is very high in melodic content. Latimer has also influenced a number of other progressive

“ANDREW LATIMER'S LEAD PLAYING IN PARTICULAR IS VERY HIGH IN MELODIC CONTENT”

guitarists, such as Marillion's Steve Rothery.

The track this month is in D and is focused around D Mixolydian (D-E-F#-G-A-B-C), with a C Major chord reinforcing that Mixolydian sound. The lead parts use notes and chords from F Major (F-G-A-B_♭-C-D-E), with an extra E_♭ Major chord and melodic lines. The main challenge is going to be moving between time signatures, because the track starts in 7/4, moves to 4/4 for the solo and then switches to 6/4 for the end section. This may take a little while to get used to, but it really is as simple as counting up to 7, 4 or 6 and being aware of where in the bar any specific chords or lines appear. **BT**

NEXT MONTH Martin pays musical tribute to Soundgarden and Audioslave's **Chris Cornell**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Andrew Latimer used a Gibson Les Paul for much of his career with Camel, as well as Fender Stratocasters at times. Amp tones were classic Marshall and Fender. As for effects, Andrew has used chorus, delay and extra overdrive from pedals. Go for a smooth, musical overdrive with plenty of natural sustain. Moody reverb and echo will add the required prog grandeur.



TRACK RECORD Camel's third album *The Snow Goose* is progressive but accessible and is worth checking out. Andrew Latimer's playing is beautifully controlled and impeccably melodic throughout. The follow-up album, released in 1976, *Moonmadness*, includes *Song Within A Song* and *Breathless* released in 1978 features *Echoes*, and Latimer's lead playing remains warm, dynamic and soulful.

CD TRACK 46

you are playing. This will help you stay 'in the pocket' while the track changes time signature, and also allow you to get in control of the parts sooner.

13

EXAMPLE CAMEL STYLE LEAD

CD TRACK 46

Play with whichever picking direction is most comfortable on the main lead line. You'll need to be quite aggressive and attacking throughout, as these

parts need to be forcefully played. At the same time though, absolute control is vital so beware of hitting unwanted strings, overbending and rushing.

17

F C Dm Eb

E B G D A E

21

F C Dm Eb

E B G D A E

25

D C G C/G

E B G D A E

28

G C/G D C

E B G D A E

31

G C/G G D

E B G D A E



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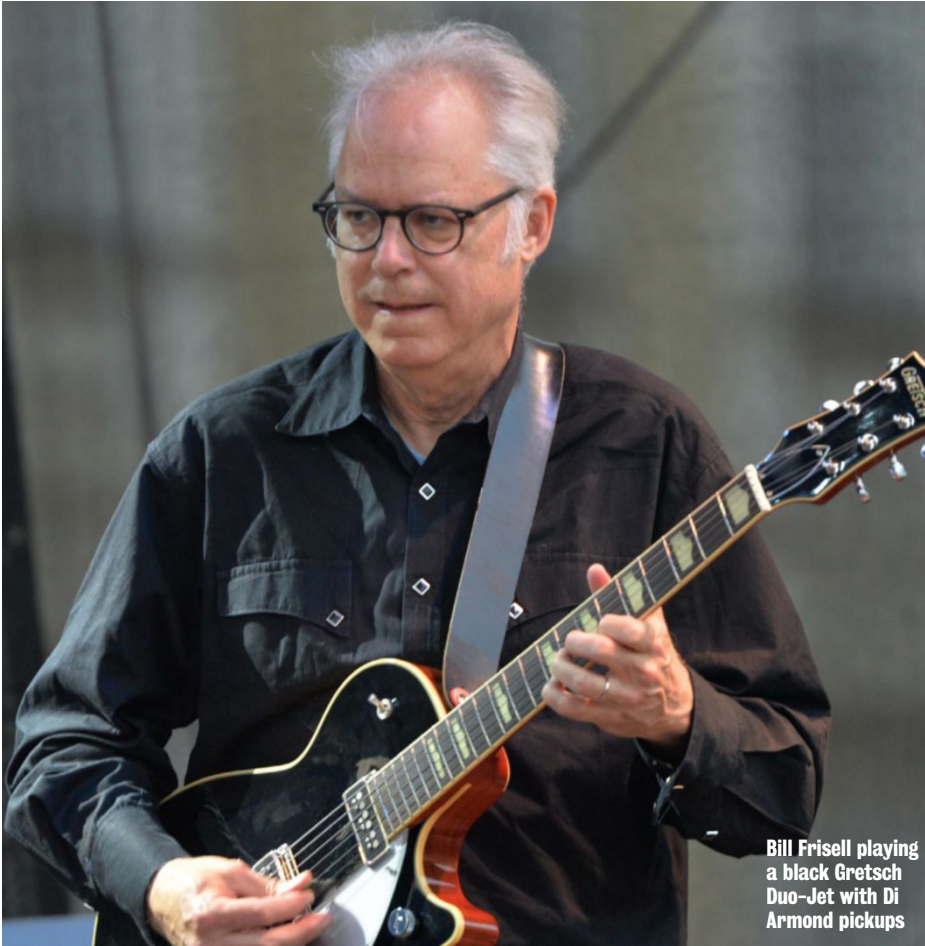


@empukofficial

Bill Frisell



A giant of contemporary jazz, Bill Frisell is a truly artistic guitarist says **John Wheatcroft** as he dissects the great man's incredible playing.



Bill Frisell playing a black Gretsch Duo-Jet with Di Armond pickups

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 48-57

Will improve your...

- ✓ Melody and chords integration
- ✓ Hybrid picking
- ✓ Harmonics and chord fragments

Bill Frisell is one of the most influential and unique guitar players active on the scene today. With a career spanning four decades, Frisell has played and recorded with legendary jazz artists and peers such as Paul Motian, Jan Garbarek, Pat Metheny, John Scofield and Mike Stern. Bill has had a longstanding association with ECM records and from the mid 80s has produced a

steady stream of unique albums as a bandleader. Always evolving as an artist, his albums encompass jazz, country, blues, folk, electronica and even original soundtracks to long-forgotten silent movies.

Bill's playing has great beauty and depth and while jazz is at the heart of his music, there is an underlying authenticity that implies knowledge and understanding of a huge range of music styles. Not dissimilar to Jim Hall in some regards, there is intelligence and sophistication to his sound that comes from adopting a considered approach to selecting each note. He is both retrospective and futuristic, actively studying the evolution of each musical genre while embracing any technological development he can employ.

His manipulation of harmony, with exquisite voicings, superb dynamics and time-feel can be felt in each generation of guitarists, from his Berklee co-students Pat Metheny, John Scofield and Mike Stern, to younger players like Kurt Rosenwinkel, Lage Lund and Gilad Hekselman.

There are 10 unaccompanied examples, nine of which are typical of ideas that Bill might present in a solo setting, while we round up our study with an exercise that gives us options all over the fretboard for triad inversions and 7th voicings in both drop-2 and drop-3 variations. You'll need an extensive knowledge of chords to get close to Bill's level of harmonic fluency, so now is as good a time as ever to give this aspect of your playing some attention. Ted Green's book, *Chord Chemistry* (Alfred 1981) and Mick Goodrick's *The Advancing Guitarist* (Music

“SOMETIMES, I WILL BE HEARING AN ORCHESTRA IN MY HEAD AND I'M TRYING TO GET THAT SOUND TO COME OUT ON THE GUITAR” *Bill Frisell*

Sales 1987) are both amazing resources for developing chord vocabulary and knowledge of the instruments in equal measure.

Begin by learning each example as written, making note of any unfamiliar shapes and then attempt to incorporate these new forms in your playing. It's a bit like learning new words: at first it'll all feel a bit contrived when you attempt to insert any new word into a sentence, but with patience and perseverance, in time you'll find yourself using these words without thinking. As always, enjoy. **E**

NEXT MONTH John investigates the playing of master gypsy jazz guitarist **Bireli Langrene**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Bill has used just about every type of guitar there is. Nonetheless, he has an affinity with Telecasters, usually through a super-clean amp with plenty of reverb, so this is the sound on the audio examples. Go for the neck pickup and leave the tone control wide open, controlling dynamics and timbral variations by picking at different points along the string. Don't forget to experiment with the angle of the pick and the choice of pick or fingers for each note.



TRACK RECORD Frisell's discography is vast and diverse and every release is worthy of your attention. Solos – *The Jazz Sessions* (Original Spin 2012) is a download-only release featuring solo performances interspersed with interviews. We also like *Guitar In The Space Age* (Okeh 2014). Bill's most recent album, *Small Town* (ECM 2017), with double bassist Thomas Morgan comes highly recommended, too.

EXAMPLE 1 FRAGMENTED TRIADS

CD TRACK 48

You can make a huge amount of music with just triads as this example in the key of D ably demonstrates. The low notes are played with a pick with the remaining fingers taking care of the high notes. Aim to develop accuracy in your picking hand without relying upon your eyes to tell you you're hitting the right strings. Remember, no peeking.

$\text{♩} = 140$

Chords: D, G6, D

Let ring - - - - -

Let ring - - - - -

EXAMPLE 2 DOUBLE-STOPPS WITH OPEN-STRING DRONE

CD TRACK 49

This example uses pairs of adjacent 4ths juxtaposed against a droning open fourth string. Again, hybrid picking is the way to go, although you could naturally use just naked fingerstyle technique. Similar to the opening in Example 1, we close here with a decorated D Major triad arpeggio (D-F#-A).

$\text{♩} = 100$

Chords: Dmaj7, G6, D/F#

Let ring - - - - -

Chords: G7, D/F#, Gmaj7, D

CD TRACK 50[illegible]**CD TRACK 51**

EXAMPLE 5 DOUBLE-STOPS

CD TRACK 52

This short but sweet example combines a number of approaches we've seen so far in a snappy four-bar phrase. We have open string drones, ascending arpeggios, double-stops and 12th fret harmonics, all combined in a cohesive way outlining a IV-V-I (Gmaj7-A7-D/F#) progression in the key of D.

EXAMPLE 5 DOUBLE-STOPS

♩ = 70

Gmaj7 A7 D/F#

Let ring - - - - - Let ring - - - - - Let ring - - - - - Let ring - - - - -

NH NH

EXAMPLE 6 OSTINATO CROSS-PICKING PATTERN WITH VARIATIONS

CD TRACK 53

This Am to D7 idea is typical of the kind of pattern that Bill might use to create a repeating ostinato (using a loop pedal). Once he's hit upon such an idea and engaged the loop, this becomes his backing sequence to either superimpose more patterns and loops or to improvise single-note lines. Again, clarity of execution and paying attention to the details such as the solitary muted note in the middle of the sequence will pay dividends.

EXAMPLE 6 OSTINATO CROSS-PICKING PATTERN WITH VARIATIONS

♩ = 130

Am D9 Am

Let ring - - - - - Let ring - - - - - Let ring - - - - -

PM PM PM

EXAMPLE 7 CHORD-MELODY BLUES

CD TRACK 54

Yet more evidence of Frisell's considerable blues prowess here, although this time in the form of combined chord/melody, where in this instance the melody is the top note and this is harmonised with a choice selection of intervals, notably the 6th in bar 1, mixed with chord fragments and even full chords. The harmonic activity is balanced with single-note blues lines, such as the

descending/ascending phrase in bars 3 and 4. Much of chord melody is based upon the 'illusion' of all parts occurring concurrently. If a line is sufficiently strong, both rhythmically and in terms of note selection, the listener will usually be oblivious to the lack of supporting chord forms, particularly if we're talking about a bar or two of music.

$\text{♩} = 60$

D7 **G7** **A7 #5** **D7**

G7 **A7 #5** **D7**

EXAMPLE 8 6/8 ENDING WITH CHORD FRAGMENTS AND OVERTONES

CD TRACK 55

This example begins with a pair of maj7th chords/arpeggios configured as double-stops, two notes at a time. We continue this 6/8 example in the key of G, relying upon functioning and diatonic harmony exclusively from the G Major scale, with a combination of double-stops and chord fragments, although we conclude with yet another cool Frisell idea derived from natural harmonics. This time we add 5th-fret harmonics too (pick close to the bridge to make it stand out).

$\text{♩} = 56$

Gmaj7 **Cmaj7** **G** **G sus4**

G **E7** **Am** **D/F#** **G** **8va**

EXAMPLE 9 V7 LINES WITH DECEPTIVE CADENCE RESOLUTION

CD TRACK 56

This A7₉ arpeggio (A-C#-E-G-B₉), mixed with chord fragment idea alludes to a resolution to Dm (D-F-A). However, when we finally resolve in bar 5, we do so with a D Major chord. This type of motion is referred to in jazz harmony as a 'deceptive' cadence, where the listener is tricked into expecting one ending to be served something different entirely.

A7₉ **Swing**

Em7₉ A7 **Straight** **D**

EXAMPLE 10 CHORD FORM EXERCISE

CD TRACK 57

Here we initially see a basic G Major triad (G-B-D) moved through each of the close-position inversions through the range of the guitar. Next we repeat this procedure with a four-note Gmaj7 (G-B-D-F#), firstly using adjacent strings configured in a combination usually entitled 'drop-2' (the notes in sequence of intervals as you might expect, with the second from top then lowered by an

octave) and then in a non-adjacent broken form, known as drop-3 (same as drop-2, but with third from highest dropped by an octave this time). Don't let the theory put you off, but a working knowledge of chord voicings is essential to play jazz and so many other styles of guitar, so get working. Naturally, work on different keys, change Major to Minor, maj7 to m7 and so on.

10a) Triads and inversions

G

♩ = 90

10b) Drop 2 and inversions

Gmaj7

10c) Drop 3 and inversions

Gmaj7

Dolly Parton



Stuart Ryan doffs his cap to the Queen Of Country to show you the Nashville legend's ingenious picking meets strumming style.

Dolly Parton: mixes picking and strumming in her playing style



ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: G

Tempo: 92 bpm

CD: TRACKS 58-59

Will improve your

- ✓ Carter-style fingerpicking
- ✓ Awareness of bass runs
- ✓ Basic country rhythm

The undisputed Queen Of Country, Dolly Parton is a bona fide superstar, both within that genre and beyond. Even if you are not familiar with her work you may be astonished to discover that she has penned over 3,000 songs and was the author of Whitney Houston's 90s mega-smash I Will Always Love You. Of course, there are her own hits - Jolene, Coat Of Many Colors, Here You

Come Again, Love Is Like A Butterfly and 9 To 5 among many others.

While it's tempting to be sidetracked by Parton's opulent onstage image, she actually came from extremely humble beginnings. Born in Tennessee she was brought up in a one-room shack but by the age of 10 she was performing on local radio and, astonishingly, made her debut appearance on America's flagship country show The Grand Ole Opry at just 13. After she left school Nashville beckoned and she started to work as a songwriter. Weekly appearances on country star Porter Wagoner's TV show saw her reach a huge audience and soon she was embedded in the public conscious. After dueting with Wagoner and enjoying a string of Top 10 hits

with him she went solo and even greater success started to come - most notably with 1973's aforementioned Jolene. I Will Always Love You was a No 1 in 1974 (and, interestingly, in 1984 too) and by 1979 she had been awarded her first Grammy.

In addition to playing guitar Parton can often be seen with a banjo and it's the 'thumb and flick' technique of banjo that dominates much of her guitar work. In essence it's a version of the classic Maybelle Carter approach where the thumb plucks a bass note, which is followed by the first finger 'flicking' down to sound the corresponding chord -

“BORN IN TENNESSEE DOLLY WAS BROUGHT UP IN A ONE-ROOM SHACK, BUT BY THE AGE OF 10 SHE WAS PERFORMING ON LOCAL RADIO”

strike the strings with the fingernail, which will give a more percussive sound (McCartney employs this technique too).

There are no demands on the fretting hand here as Dolly is mostly playing simple open-position chords. But you may find the picking hand needs some work on thumb accuracy, ensuring you hit the correct bass notes; and on the first-finger 'flick' use enough power to strike the strings but not too much that they overshadow the bass notes. In essence it's a balancing act between thumb and finger to get this to sound right. **E**

NEXT MONTH Stuart takes a look at the acoustic playing style of surfer-boy **Jack Johnson**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Dolly has played many different guitars over the years but these days you will often see her with a Taylor GS Mini and other parlour sized instruments. Any good acoustic will work fine, but these smaller guitars work extremely well for the more intimate tone required. Dolly often picks near the soundhole for a warmer tone, so do experiment with where and how you hit the strings.



TRACK RECORD Dolly Parton has released many albums over her career – solo studio work, live albums, a series of albums with Porter Wagoner and a plethora of releases with artists including Emmylou Harris, Barry Gibb and Kenny Rogers. Try 1971's Coat Of Many Colors – the title track is one she plays often live and is a good showcase of her guitar style (and a true story of real poverty in her youth).

EXAMPLE DOLLY PARTON STYLE

CD TRACK 58

[Bar 1] There is nothing to trouble the fretting hand on these first few bars so use it as an opportunity to work on the thumb and flick technique; I've indicated where to use the thumb and first finger flick with 'p' and 'i'.

[Bar 5] Embellishments like this on the fourth string are very common in country guitar and Dolly's playing. Use the first finger on the fretting hand for the hammer-on and make sure that you are applying enough force to get a clean, evenly balanced sound. Also make sure that your hammer-on is in time.

[Bar 7] The same concept as in bar 5 except now the hammer-on embellishment is within the C chord. These are the standard ones so are well worth committing to memory if you are new to this style.

[Bar 11] The picking pattern remains the same here although now the thumb moves up from the fourth to the fifth string for the bass notes (this is the root – fifth movement so common in country music, the open fourth string being the root, and the open fifth string the 5th).

$\text{♩} = 92$ **G5**

G **C** **G5**

D

C **G**

Gadd9 **D** **G5**

EXAMPLE DOLLY PARTON STYLE

CD TRACK 58

[Bar 25] The plucked bass note technique appears in many variations, in this case it's actually spelling out the root, 3rd and 5th of the G chord itself.

[Bar 33] A similar idea to that found in bar 25, now we are extending our bassline by playing the root, 5th and 7th of the Em7 chord.

[Bar 39] Another classic idea, this time the ascending bass 'run' that connects the G and C chords.

[Bar 43] And one of those timeless country endings – use the thumb and first finger 'flick' approach all the way here and notice how on the last two chords (the 'and' of beat three and beat 4) you first flick downwards with the first finger followed by an upstroke. This needs to be a fast 'brushing' motion to keep everything in time. Beatles tracks like Rocky Raccoon and Blackbird also adopt the thumb and flick technique as it was a McCartney favourite.



The tablature is written for a guitar in G major (one sharp). It consists of six systems, each with a treble clef staff and a six-string bass staff. Chords are indicated above the staff, and fingerings are indicated on the strings with numbers 0-3. Some measures include a 'p' (palm mute) or 'i' (pick) marking.

System 1 (Measures 21-25): Chords: G, G/D, C, G. Measure 25 ends with a double bar line.

System 2 (Measures 26-30): Chords: G/D, G/B, D, D/A, D, G. Measure 30 ends with a double bar line.

System 3 (Measures 31-35): Chords: C, G, Em7, D, G. Measure 35 ends with a double bar line.

System 4 (Measures 36-40): Chords: G, Em7, D, D/A, G, Cadd9. Measure 40 ends with a double bar line.

System 5 (Measures 41-45): Chords: G, D, D/A, G, C/G, G. Measure 45 ends with a double bar line. Measure 44 includes a 'Let ring' instruction and a 'p' marking.



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Dominant Pentatonic

Vertical lines



Shaun Baxter looks at a useful, yet not commonly used Pentatonic scale. It's also one with which you may not be familiar.

ABILITY RATING

★★★★★ Moderate to Advanced

Info

Key: A (A7)

Tempo: 115 bpm

CD: TRACKS 60-62

Will improve your

- ✓ Dominant Pentatonic knowledge
- ✓ Vertical line repertoire
- ✓ Dominant CAGED vocabulary

What's the best Pentatonic scale to use over a straightforward Dominant chord? If you're not sure, try a few options over each of the chords in the following progression.

G7 / / / / / / F7 / / / / / /
A7 / / / / / / F#7 / / / / / /

The Minor Pentatonic scale (1-3-4-5-7) will work as a bluesy effect in an extended static one-chord vamp but, because of the Minor 3rd, it will sound strange if you try this scale from the root of each chord in the progression shown above. Major Pentatonic (1-2-3-5-6) works better, but its 6th note doesn't really fit each chord. Try it! It's a scale that works well in country music but, often the 6th degree is also included within the chord (so, the above progression would be G6-F6-A6-F#6). However, when it comes to playing over static Dominant chords in different keys, there's only one safe choice: the Dominant Pentatonic scale.

Dominant Pentatonic

1-2-3-5-7

It works well because it contains all the essential chord tones for a Dominant chord. In fact, it's got the same notes as a 9th arpeggio. We can also think of the Dominant Pentatonic as being like the Major Pentatonic with a flattened 7th degree, instead of a 6th:

A Major Pentatonic:

A-B-C#-E-F#

1-2-3-5-6

A Dominant Pentatonic:

A-B-C#-E-G

1-2-3-5-7

By taking the traditional two-notes-per-string shapes of A Major Pentatonic, and raising each 6th (F#) a semi-tone higher (keeping it on the same string), so that it becomes a flattened 7th (G), we get the five shapes shown in Diagram 1. Note that each one is based around a basic G7 chord shape and fits perfectly within the CAGED system.

The musical examples for this lesson are based around various CAGED shapes of the A Dominant Pentatonic scale, and

are medium in pace. As mentioned previously, most rock players have far fewer mid-paced ideas than they do very fast or slow ones, so this will be a good opportunity to start building your mid-paced Dominant line vocabulary. For every principle studied, try to come up with your own variations, and make sure that you can also play equivalent sequences in all of five CAGED shapes of the Dominant Pentatonic scale.

Finally, if you are interested in jazz and fusion, note that the Dominant Pentatonic can also be used over other chord types:

- From the ♭6 of a m7♭5 chord
- From the 4th of m7 chord
- From the ♭5 and ♭6 of a 7alt chord
- From the 2nd of a 9#11 and a maj7#11 chord

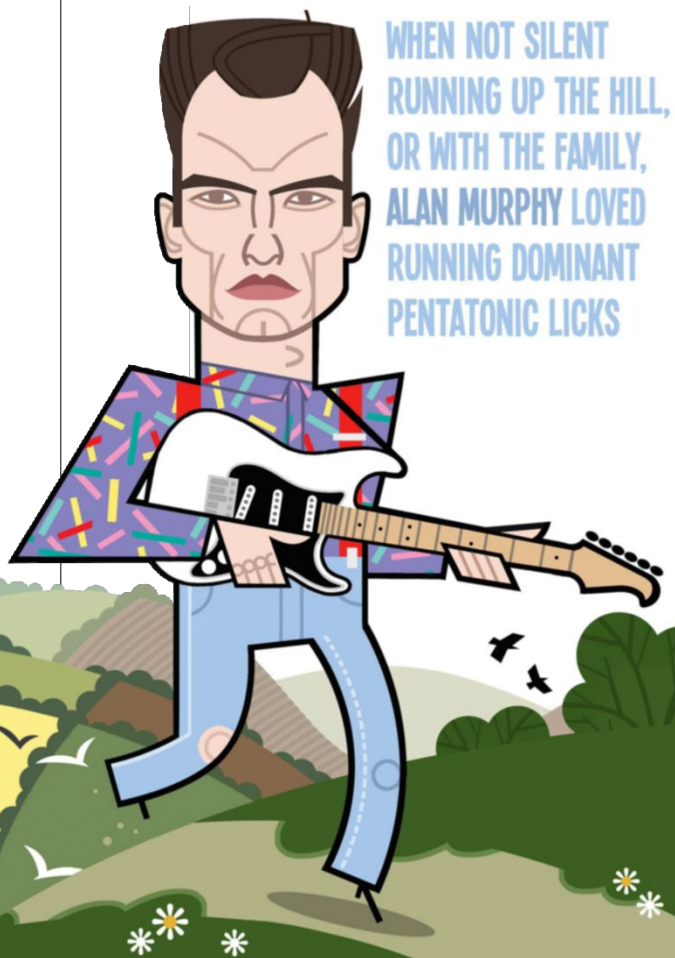
Listening back to the audio that accompanies this lesson, and you might agree with me that some of the lines evoke the late Alan Murphy. Alan, an English rock-fusion guitarist, who died in 1989 aged only 36, was active as a session musician in the 1980s – at a time when there was still a session scene in London. I remember seeing him play regularly with his jamming band SFX (who were also Fender's demo band) at The Cricketers, Kennington, in the early to mid 80s (there is a link to a live gig recorded in 1981 at www.alanmurphylive.com/audio/audio.html). SFX acted as an effective calling card for Alan and from it, word got around, helping him to end up as a sideman to acts such as Nick Heyward, Go West, Mike & The Mechanics (listen to his solo from *Silent Running*), Kate Bush and Level 42. **BT**

NEXT MONTH Shaun continues his series on playing *Dominant vertical lines*



Get the Tone

For this series, I have gone back to a more basic bluesy sound, whereby the amp is clean and all the distortion comes from a pedal: in this case, a Wampler TUMNUS with the gain set at 2pm, the level at 2:30pm and the treble at 11pm. Licks like the ones in this lesson tend to sound better without too much gain, so opt for a similar sound using your own set-up.



TRACK RECORD Alan Murphy was a big fan of Allan Holdsworth, Larry Carlton and Jeff Beck and their influence can be heard in his neat, slick and melodic playing. I was lucky enough to do an album with Alan back in 1989 for a singer called John Sloman called *Disappearances Can Be Deceptive*. It also featured Pino Palladino on bass and producer Todd Rundgren also on tambourine. Great memories!

DIAGRAM 1 A DOMINANT PENTATONIC SCALE

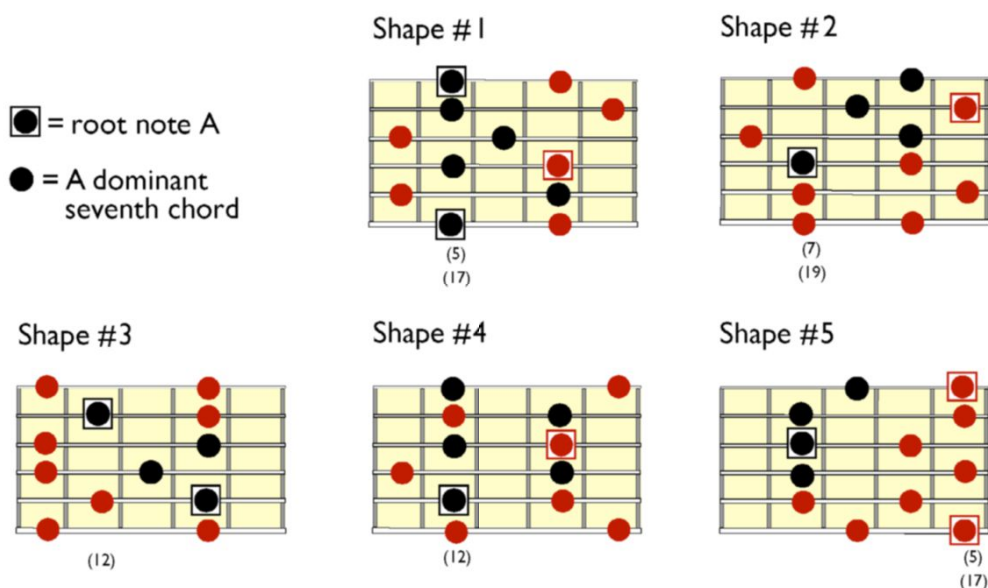
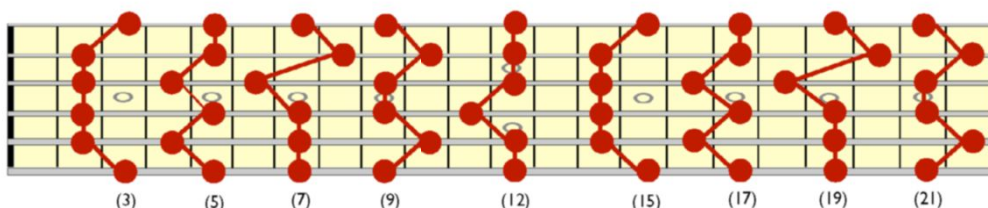


DIAGRAM 2 THE NOTES OF A DOMINANT PENTATONIC SCALE AS THEY APPEAR ON THE GUITAR NECK



EXAMPLES PLAYING TIPS

CD TRACK 61

EXAMPLE 1 This first line is based around CAGED shape #1 of A Dominant Pentatonic (Diagram 1). Here, we're giving some expression to this straight 16th-note passage by adding a bend, a slide and some vibrato.

EXAMPLE 2 Again in CAGED shape #1, this time, there are broken and syncopated rhythms. When playing a Pentatonic scale two-notes-per-string, it's effective to follow the lowest of the two notes on a string with the lowest

of the two notes on an adjacent string (above or below it). The same can be done with the highest note on a string (follow it with the highest note on the adjacent string either above or below). Loosely it could be said that we are moving in '4ths': either a diminished 4th (like a Major 3rd); a perfect 4th; or an augmented 4th. From the fourth note in bar 5, the melody traces out a descending series of '4ths' (in this case, down one and then up the next).

Ex 1 $\text{♩} = 115$ *8va* ----- *Loco*

BU

E 20 (22) 17-19-17 20-17 20-17 18-16 19-17 19-16 19 16-14 16-14 17

1

Ex 2 *8va* ----- *Loco*

BU

E 20 (22) 17-19 21-21-17-19 20-17 17-20 18-16 17 18-16 19-17 16-19 17-19 17

4

EXAMPLES PLAYING TIPS

CD TRACK 61

EXAMPLE 3 Next, we move to CAGED shape #2. Like the previous example, this line features broken rhythms and '4ths' (first half of bar 10).

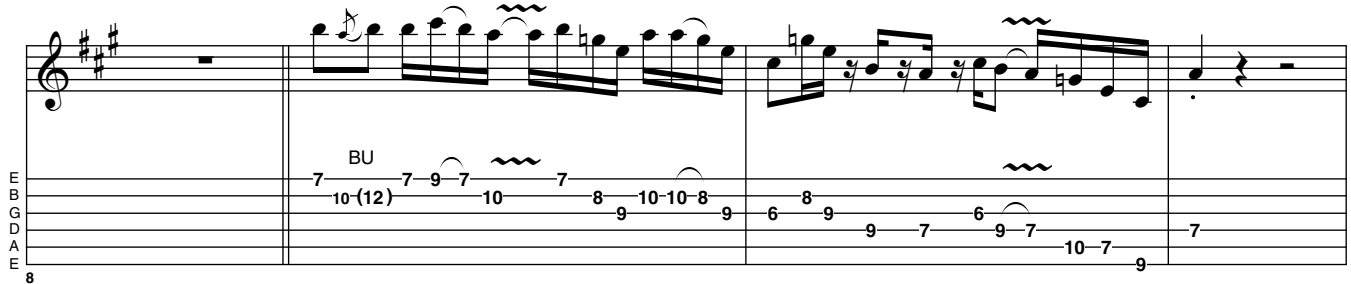
EXAMPLE 4 Now into CAGED shape #3. Here, we're playing down the scale, but playing an ascending four-note sequence from each new starting note.

EXAMPLE 5 Again in shape #3, this line shows a very straightforward representation of the approach employed earlier in Examples 2 and 3, whereby we travel down one '4th' and then up the next. This time, we're just

using straight 16th-notes with no rest: and is something you should practise the full length of each of the other CAGED shapes.

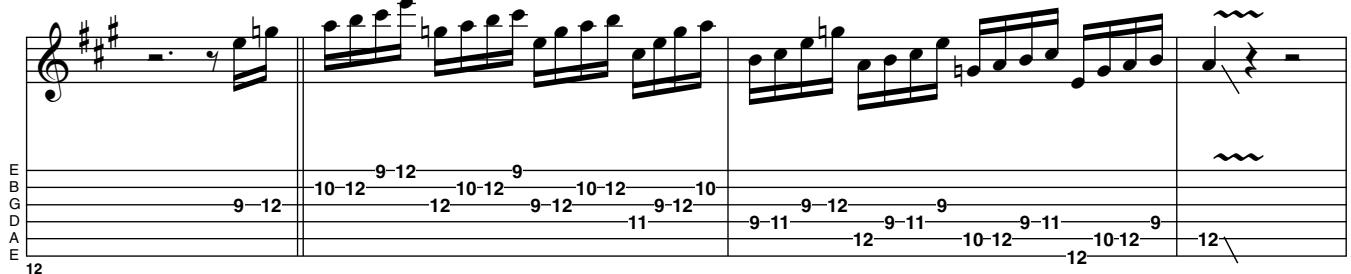
EXAMPLE 6 This is another example that travels the full length of CAGED shape #3; only this time we're ascending. Again, this constant stream of 16th notes is given expression using a combination of approaches (ascending four-note sequence, accented notes, pull-offs, vibrato etc), which also help it to avoid predictability and sounding 'exercise like'.

Ex 3



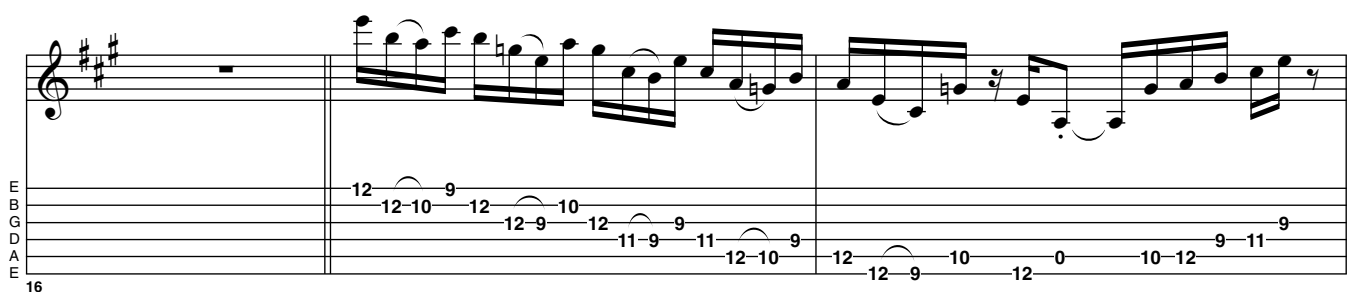
Example 3 shows a guitar line in E major (one sharp) using CAGED shape #2. The notation includes a treble clef staff and a six-string guitar staff. The guitar staff has fret numbers: 7, 10(12), 7, 9, 7, 10, 7, 8, 10, 10, 8, 9, 6, 8, 9, 9, 7, 6, 9, 7, 10, 7, 9. A 'BU' (bend) is indicated above the first 7 on the 7th fret. The treble staff shows a melodic line with eighth and sixteenth notes, including a '4th' interval.

Ex 4



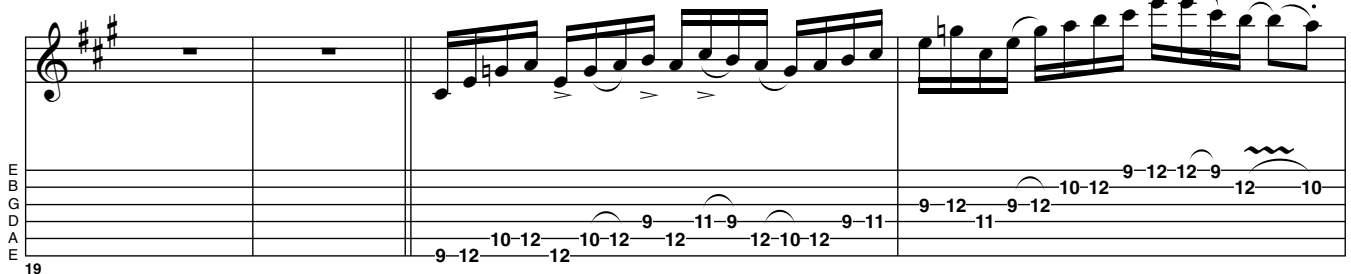
Example 4 shows a guitar line in E major using CAGED shape #3. The notation includes a treble clef staff and a six-string guitar staff. The guitar staff has fret numbers: 9, 12, 10, 12, 9, 12, 10, 12, 9, 12, 11, 9, 12, 9, 11, 12, 9, 11, 9, 11, 12, 10, 12, 12, 12, 12. The treble staff shows a melodic line with eighth and sixteenth notes, including an ascending four-note sequence.

Ex 5



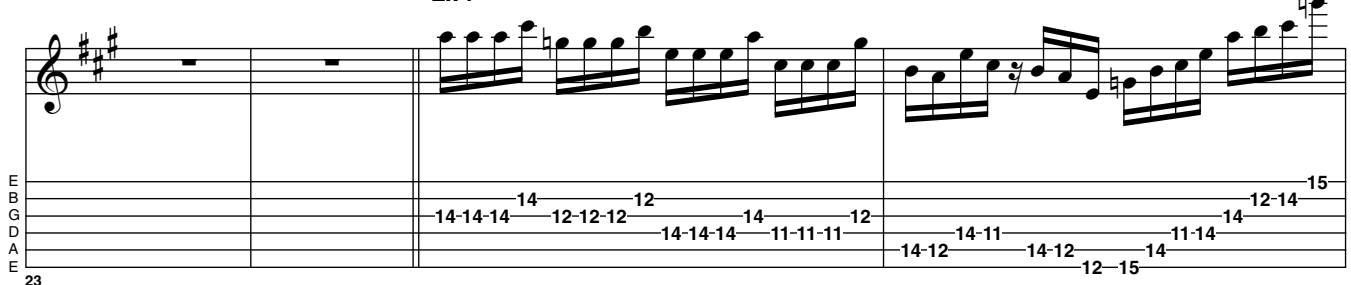
Example 5 shows a guitar line in E major using CAGED shape #3. The notation includes a treble clef staff and a six-string guitar staff. The guitar staff has fret numbers: 12, 12, 10, 9, 12, 12, 9, 10, 12, 11, 9, 11, 12, 10, 9, 12, 12, 9, 10, 12, 0, 10, 12, 9, 11, 9. The treble staff shows a melodic line with eighth and sixteenth notes, including a straightforward representation of the approach from Examples 2 and 3.

Ex 6



Example 6 shows a guitar line in E major using CAGED shape #3. The notation includes a treble clef staff and a six-string guitar staff. The guitar staff has fret numbers: 9, 12, 10, 12, 10, 12, 12, 11, 9, 12, 10, 12, 9, 11, 9, 12, 11, 12, 10, 12, 9, 12, 12, 9, 12, 10. The treble staff shows a melodic line with eighth and sixteenth notes, including a constant stream of 16th notes with various approaches.

Ex 7



Example 7 shows a guitar line in E major using CAGED shape #3. The notation includes a treble clef staff and a six-string guitar staff. The guitar staff has fret numbers: 14, 14, 14, 12, 12, 12, 12, 14, 14, 14, 11, 11, 11, 12, 14, 12, 14, 12, 14, 12, 14, 11, 14, 14, 12, 15. The treble staff shows a melodic line with eighth and sixteenth notes, including a constant stream of 16th notes with various approaches.

EXAMPLES PLAYING TIPS

CD TRACK 61

EXAMPLE 7 And onward to CAGED shape #4. This example starts with a simple melodic device of hitting certain notes more than once in succession (a favourite approach of American fusion guitarist Scott Henderson). Note that bar 25 of this example is also based on '4ths' whereby we are playing adjacent pairs throughout. The whole thing ends with an ascending 2-1-2-1-2-1 note-configuration in shape #4 and then a descending equivalent in CAGED shape #5.

EXAMPLE 8 Another shape #4 example. The first half (bars 29-30) demonstrates the opposite approach to that used in Example 4. Here, we're ascending the scale, but playing a descending-four-note sequence from each new starting note. In the second half (bars 31-32), we continue to play a descending-four-note sequence from each new starting note, only this time,

we are descending the scale. Finally, note how the line concludes in bar 32 with A Minor Pentatonic scale just to finish off in a bluesy manner.

EXAMPLE 9 Still in shape #4, here we're starting off with some double-stops: each combined with an ear-catching hammer-on. The line then takes a short detour to shape #3, before ending back in shape #4; again, using a mixture of pull-offs, slides, accented notes and vibrato in order to add expression and melodic interest.

EXAMPLE 10 More double-stops with this shape #4 line, which features a syncopated rhythm that most players would probably play using hybrid picking as shown in the transcription (although I just used the pick throughout on the recorded example). Finally, note that the example finishes up in CAGED shape #5.

Ex 8

27

30

Ex 9

33

Ex 10

36

a m a m a m sim...

EXAMPLES PLAYING TIPS

EXAMPLE 11 This final line in shape #4 demonstrates a fairly primitive yet nevertheless effective use of string skips.

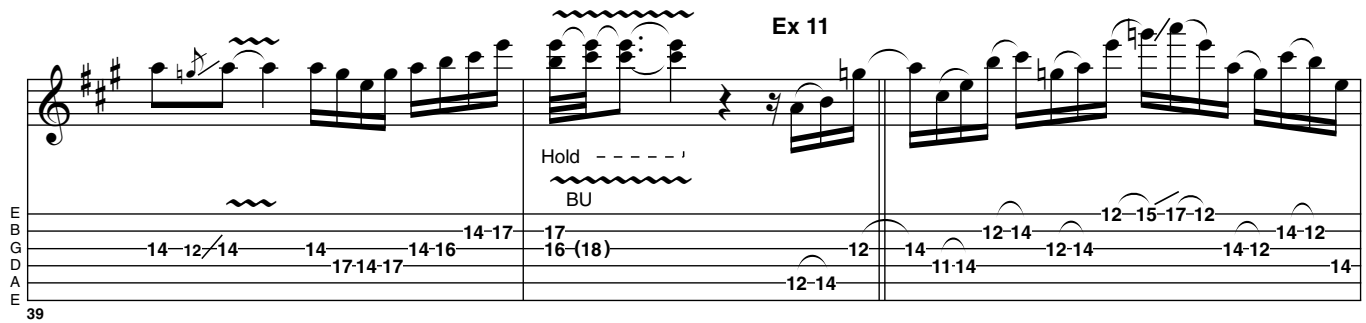
EXAMPLE 12 Next, we move up to CAGED shape #5. This one starts off with an approach mirroring that of the shape #3 melody played in Example 6 (four-note ascending sequence followed by some accented notes). It then ends with

by ascending the same 2-1-2-1-2-1 note-configuration that was used in bar 27.

EXAMPLE 13 Finally, we see a mixture of the various approaches used in the examples so far (including some wide interval skips in the first two beats of bar 49 based around a Bsus4 arpeggio), starting in CAGED shape #5 and then finishing in shape #1.

CD TRACK 61

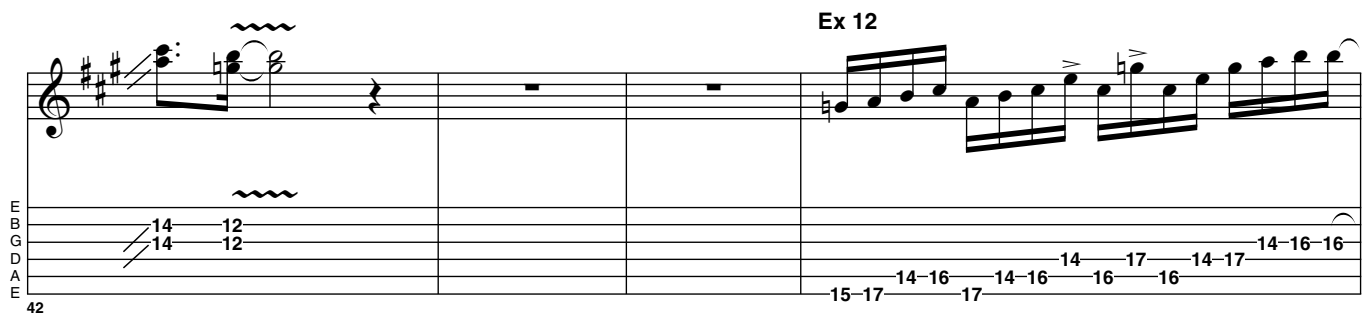
Ex 11



Hold - - - - -
BU

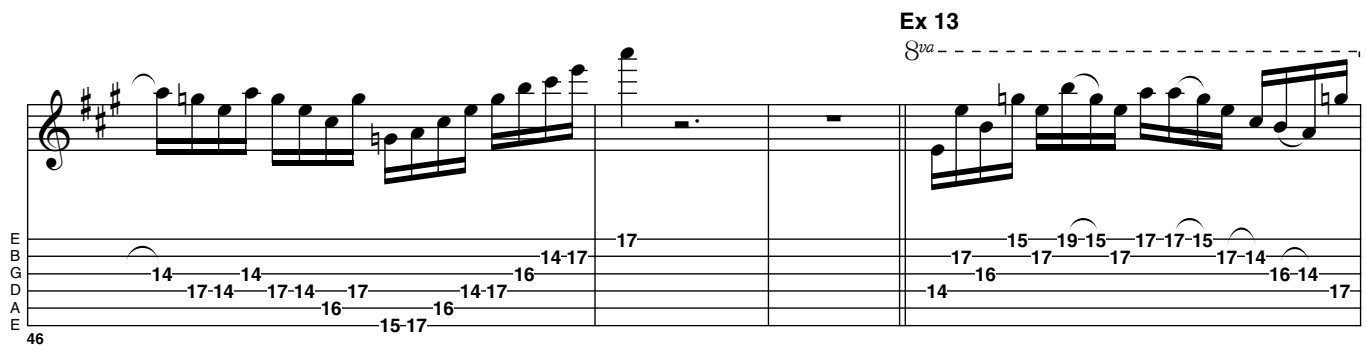
39

Ex 12



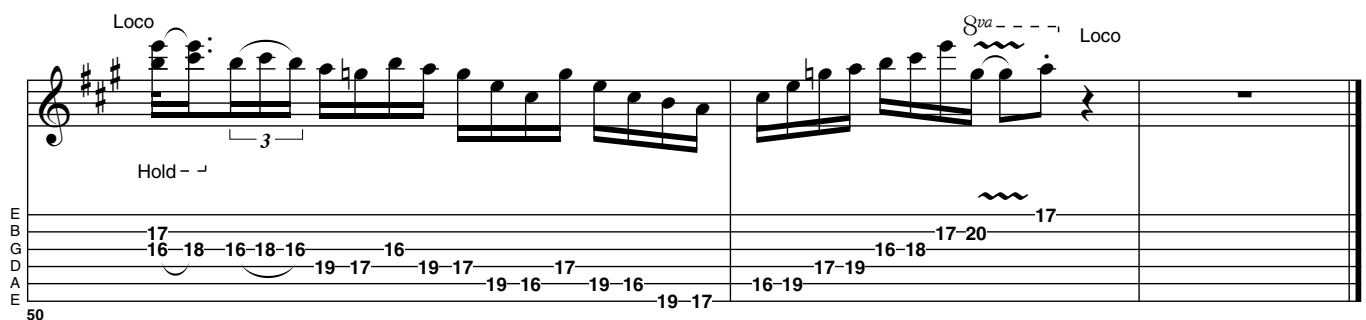
42

Ex 13



46

Loco



Hold - - -
3

50

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Don Hawkins

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Open G is a great tuning for Dobro blues and country



Open G Tuning *pt2*



Harrison Marsh takes a look at the acoustic side of open G tuning for slide guitar, in the style of players such as Robert Johnson and Eric Clapton.

ABILITY RATING

★★★★★ Moderate

Info

Key: G

Tempo: Various

CD: TRACKS 63-66

Will improve your

- ✓ Slide playing and control
- ✓ Open tuning knowledge
- ✓ Intonation accuracy

The earliest slide players were country blues guitarists, often using open tuning. The recordings of Bukka White, Son House and Robert Johnson have influenced virtually every slide player since, and many of these songs are now standards for slide guitarists, such as Dust My Broom,

Walkin' Blues and Rollin' And Tumblin'.

Open G tuning (low to high DGDGBD) has been popular with many players, including Robert Johnson (though Johnson himself tuned each string a semitone higher and then used a capo at the 2nd fret). The open tuning allowed for Johnson's bass accompaniment that made Keith Richards think he was hearing two guitars. Johnson's influence cannot be underestimated - think of Clapton's Unplugged album. Open G is also standard for Dobro players, and it's possible to imitate country and bluegrass players such as Jerry Douglas using open G tuning and a slide, and listening to Dobro and lap steel players can be

an excellent source of ideas for phrasing.

Tonally, slide playing has been refined over the years with guitarists such as Martin Simpson experimenting with different slide materials. Some players use shorter slides that only cover the higher strings, making open-string basslines easier to play. Using bass notes and melody in a fingerstyle approach is a key part of acoustic slide playing, and the complexity of bass lines range from simple open-string drones to common fingerstyle picking patterns. Switching between fretted notes and the slide or changing the direction of the slide can be a challenge for keeping good intonation. Keep

“ OPEN TUNING ALLOWED FOR ROBERT JOHNSON'S BASS ACCOMPANIMENT, THAT MADE KEITH RICHARDS THINK HE WAS HEARING TWO GUITARS ”

in mind that it's not necessary to slide into every note and it is well worthwhile practising playing notes without sliding, especially when 'fretting' the note after an open string.

Pay close attention to dynamics and tone as subtle changes in the picking hand can have a big impact on the overall performance. All examples were recorded using a slide on my third finger but experiment with the slide on your fourth finger and find what's most comfortable to you. As always my first and second fretting-hand fingers are damping between the nut and the slide as this is vital if we are to avoid unwanted strings ringing. **E**

NEXT MONTH Harrison moves things along as he switches to playing slide in **open D tuning**



Get the Tone

Any acoustic guitar is suitable for slide. You can get some great results from parlour size instruments. Robert Johnson used small-bodied Gibson acoustics with Eric Clapton and Martin Simpson using Martin's 000 and OM style. Higher action is preferable. I recorded all examples on a Martin 00016 with a Martin Simpson Wolfram signature steel slide. Experiment with glass and steel slides for different tones but ensure the slide fits correctly.



TRACK RECORD Eric Clapton used Open G on Unplugged, including on Robert Johnson's Rollin' & Tumblin' and Walkin' Blues. The original Robert Johnson recordings are well worth a listen. Son House used open G for Death Letter and other songs. Martin Simpson's version of Highway 61 Revisited is a modern example of open G slide tuning, while anything by Ry Cooder is great for anyone getting into slide.

TRACK 63**TRACK 64**

TRACK 65

TRACK 66

Open G

♩ = 90 BPM

Open G tuning

G

1

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Carlos Alomar:
David Bowie's funk
guitar master



David Bowie funky groove

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Get your funk on this issue as **Iain Scott** explores the style of David Bowie's grooving 70s rhythm man, the brilliant Carlos Alomar.

David Bowie was a musician of many guises and it was his ability and desire to embrace a rainbow of genres that made him such a fabulously versatile artist. From the mid 70s David Bowie released a series of albums, such as *Young Americans*, *Station To Station*, *Heroes*, *Scary Monsters*, that had a

new sound combination of rock, funk and disco. In this issue's Essential Rhythm we are looking at the influence of Carlos Alomar on the rhythm section during his time with David Bowie.

Alomar was an experienced player, having worked in the house band at the Apollo Theatre and toured with James

Brown. He proved a vital part of this new sound, bringing choice elements of R&B and funk to the band in a modern way. He has also worked with Paul McCartney, Mick Jagger and Simple Minds, and more recently with Scissor Sisters and Alicia Keys. But let's take a look at a cool 70s-style Bowie groove, courtesy Carlos Alomar. 

EXAMPLE 1 GUITAR 1: SINGLE-NOTE LINES

TRACK 68

Bar 1 shows a rhythmic pattern of the root note, followed by a 'chip' on beat 2 (from the chord Dm7) then a single-note fill. This formula is repeated on each chord through the first eight bars of Dm7-G7 and is typical of the early R&B or soul style of playing used by Hendrix and

Curtis Mayfield. The second half is more regular funk playing but the notes are long, more like a riff. This part could be played clean and bright on a Strat as it is on the recording, with a half-dirty sound, or even on an acoustic guitar as required.

EXAMPLE 1 GUITAR 1: SINGLE-NOTE LINES

Tempo: ♩ = 106

Chords: Dm7/G, C, G7, Dm7/G, Dm7/G, C, G7, Dm7/G, B♭, Gm7, B♭, Gm7, E♭sus, E♭/B♭, 1 E♭, B♭, 2 E♭, B♭

Bar 1 shows a rhythmic pattern of the root note, followed by a 'chip' on beat 2 (from the chord Dm7) then a single-note fill. This formula is repeated on each chord through the first eight bars of Dm7-G7 and is typical of the early R&B or soul style of playing used by Hendrix and Curtis Mayfield. The second half is more regular funk playing but the notes are long, more like a riff. This part could be played clean and bright on a Strat as it is on the recording, with a half-dirty sound, or even on an acoustic guitar as required.

EXAMPLE 2 GUITAR 2: HIGH RHYTHM GUITAR

TRACK 69

This part features a softer style of rhythm playing, letting the notes ring on, rather than chopping them up all the time (like Nile Rodgers in last issue). All the chords are mostly triad inversions, played on 'inside strings' (second, third and fourth) and sometimes with an alternating top note, see bar 9 Gm7 where

the top note shifts between F and G. The second half hints further at a smoother rhythm feel as featured in groove bands like Earth, Wind & Fire etc as funk mutated into more commercial grooves and disco. Using a warm neck pickup and light 'phasing' for a washy texture would sound good here.

Chord Progression: Dm7/G C G7 Dm7/G C G7

Chord Progression: Dm7/G B $\flat$ Gm7 B $\flat$ Gm7

Chord Progression: E $\flat$ sus E $\flat$ /B $\flat$ 1 E $\flat$ B $\flat$ 2 E $\flat$ B $\flat$

Tablature:

1, 5

4, 8

9, 13

11, 15

12

16

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In The Woodshed



Riff, pick and tap your way through 7/8; one of the most musically accessible odd time signatures, as revealed by Rockschoo's **Charlie Griffiths**.



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 71-80

Will improve your...

- ✓ Odd time playing
- ✓ Sense of groove
- ✓ General ability

The 7/8 time is one of the most easily comprehensible and usable odd time signatures due to its close similarity to 4/4. We usually count regular 4/4 in terms of eighth notes; '1 & 2 & 3 & 4 &' and so on. 7/8 literally means 'seven eighth-notes per bar', which is essentially a 4/4 bar with an eighth-note removed. Try counting '1 & 2 & 3 & 4, 1 & 2 & 3 & 4' repeatedly to get a sense of the 7/8 feel.

These seven eighth-notes can be separated

into smaller groups of twos and threes. This is often an easier way to mentally process the rhythmic structure of odd time bars. A bar of 7/8 can be broken down to two '2s' and one '3'. This means you can simplify the bar by counting: 'one-two, one-two, one-two-three', instead of saying 'one two three four five six seven'. The two syllable 'se-ven' is not very useful for counting in any case.

Of course, this is just one way of breaking down the bar. You could arrange the bar in three different ways: 2-2-3, 3-2-2 or 2-3-2. Each one of those has a unique feel, which can help you think more creatively when composing or improvising. Examples 1 and 2 will help you practise these three counting concepts with some riffs inspired by King Crimson's odd-time master Robert Fripp.

Playing constant eighth notes is the perfect

way to get used to the time signature, but we need to practise other subdivisions too. Example 3 is a grungy riff reminiscent of Soundgarden's Kim Thayil. This riff is based on quarter-notes and dotted quarter-notes and will give you an insight into playing sustained chords within 7/8. You can carry on counting 2s and 3s if you wish; a quarter-note lasts for a '2' count and a dotted quarter-note lasts for a '3' count.

Example 4 features some 16th-note scale playing, which will allow you to focus on the picking reversal aspect of odd-time playing. If you start on a downstroke and alternate pick seven notes, the last note you play will also be

“THE SEVEN EIGHTH-NOTES CAN BE SPLIT INTO SMALLER GROUPS OF TWO AND THREE. THIS IS AN EASIER WAY TO PROCESS ODD TIME”

a downstroke. The next group of seven notes will therefore start and end on an upstroke. This constant reversal of down and upstroke playing is a feature of all odd time playing but with practice your picking will become even, regardless of which stroke you start on. Example 4 will help you focus on this. Most scales and modes have seven notes, which works rather nicely for our purposes. As you alternate pick through the scale notice that every time you play a root note the direction of your pick switches between down and up.

The fifth and final example is a two-handed tapping riff inspired by progressive metal bands like Sikth or Periphery. Seemingly complex patterns can be simplified using the '2s and 3s' system. Practise slowly and build it up while keeping your foot tapping firmly on the quarter-note backbeat - and listen to the drums to help you. **E**

NEXT MONTH Charlie looks at developing fluency over the neck using the **CAGED System**

EXAMPLE 1

CD TRACK 71

This riff is grouped in a 2-2-3 phrasing. You can count 'one-two, one-two, one-two-three' at an even tempo to help internalise the feel of the rhythm. As you count and play the riff simultaneously, you can place the 9th-fret note on the 'one' count to help you stay in time.

$\text{♩} = 120$ **Em**

EXAMPLE 2

CD TRACK 73

This riff is similar to Example 1 and has two different halves. In the first half the note groupings are 3-2-2 and in the second half the pattern is 2-3-2. Both bars add up to seven eighth-notes. Keep your plectrum moving in strict alternate picking and notice that the picking directions reverse with every repeating bar.

♩ = 120

Em Play 4 times Fm Play 4 times

E B G D A E

EXAMPLE 3

CD TRACK 75

This grungy riff comprises chromatically ascending power chords. The first two last one quarter-note each, so you can count '1-2' for each of those. The F#5 chord is a dotted quarter-note, which is counted '1-2-3'. Repeat the first bar three times, then add the fourth. This bar is counted in the opposite way: '1-2-3, 1-2, 1-2'.

♩ = 140

E5 F5 F#5 G5 Play 3 times

E B G D A E

EXAMPLE 4

CD TRACK 77

This bar of 7/8 is sub-divided into 16th-notes and ascends through the F# Phrygian mode. Pick the first three notes 'down up down', then move up a string and pick 'up down up down'. When you reach the next octave this picking pattern reverses; starting on an upstroke. Finger the four-notes-per-string by shifting between the first two notes with the first finger, then use the second and fourth fingers.

♩ = 95

E B G D A E

EXAMPLE 5

CD TRACK 79

Play just the tapped notes and count '1-2, 1-2, 1-2-3' for the first bar. For the second bar count '1-2-3, 1-2, 1-2'. In each case the tapped note lands on the '1'. Keep the counting in mind as you fill in the other notes with your fretting hand, and lock yourself into the backbeat with your foot tapping a constant quarter-note.

♩ = 115

N.C.

E B G D A E

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Album of the Month

SONNY LANDRETH RECORDED LIVE IN LAFAYETTE

Mascot Records ★★★★★

Here's a live two-CD release from Sonny, the first CD being acoustic, the second electric. Sonny's last live album was 12 years ago (Grant Street) so it's great to hear him with his trio augmented by keys, accordion and second guitar. Experiencing Sonny play slide is one of the guitar world's best offerings and he shines mightily here. Blues Attack is richly arranged with a bubbling cajun infused feel that Sonny sings and slides over. The blues classic, Key To The Highway has been covered by many but this presentation is a real joy with a rhythmically rich pocket. The pounding Creole Angel has wonderful accordion work, vibrant backing vocals and Sonny in fine voice. For those looking for a slow Minor blues, A World Away is simply on the money with some exquisite smokey slide work. Alternatively, those wanting to hear Sonny in soaring instrumental mode, The Milky Way Home (previously recorded with Eric Johnson) is a fantastic rock stomper. Outstanding!



latter, there are references to both Paco (the flamenco syncopations in Paco's Delight) and Meola; the bold rhythms of Mistral, beautiful main melody and the punchy dynamics are reminiscent of the picking master. It's not all high-end fusion though; their arrangement of Scarborough Fair is very soothing; bouncy rhythms and colourful chords infuse Eleanor Rigby; and Eric sings with real passion on both Cat Stevens' Father And Son and the blues classic, Help The Poor. If you want great acoustic artistry, this is highly recommended.

JONNY LANG SIGNS

Provogue ★★★★★

Lang burst onto the scene over 20 years ago, along with Kenny Wayne Shepherd. While Kenny was the speedy virtuoso, Lang ploughed a simpler furrow. And while KWS has become a sophisticated improviser Lang seems to have retrenched even further. Signs sees him reflecting earlier influences, but mixed with



an almost Jack White sensibility – filthy, fuzz-laden guitar tones juxtapose with clean single-coil lines, underpinned by great writing and Jonny's amazing voice. Don't expect perfection – a 'clang' or two in a heartfelt take is no big deal. But every track is momentous: huge chorus on the anti-war Bitter End; an almost Prince-like vibe on What You're Made Of and Stronger Together; the gigantic riffing on the title track; the massive chug of Last Man Standing; the Cry Of Love-era Jimi vibe of Into The Light; and the beautiful acoustic-led Singing Songs all showing the mature artist that Lang has become.

KENNY WAYNE SHEPHERD BAND LAY IT ON DOWN

Provogue ★★★★★

Kenny Wayne emerged as a fiery SRV sound-alike, tasting chart success, Grammy nominations and



more. Two decades on and the Stevie influence is harder to detect. Lay It On Down is a fine collection of songs. The title track (great acoustic Clapton style solos), She's \$\$\$ and Hard Lesson Learned (oodles of raunchy Strat), and Louisiana Rain (lovely melodic solo) are more Nashville than Austin. But Kenny's tasty chops, lovely vibrato and superb control keep it bluesy. Vocals, as usual, are handled by Noah Hunt who does a great job here. Lay It On Down does nod back to SRV (and Hendrix), and gives Kenny the chance to really blow. Nothing groundbreaking here, just honest, well-played music from another player who's not only stayed the course, but bloomed.

ROBIN TROWER TIME AND EMOTION

Manhattan Records ★★★★★

"I don't really think my guitar sound or my approach to my guitar sound has changed at all in 40 years," Robin Trower told Guitarist magazine when they spoke to him last year, during the recording of this album. "It's still a Strat – alright, it's a slightly different Strat than I used to play then – but it's still a Strat through a pedal into a Marshall and that's it, you know?" A modest master of understatement, if ever there was one! At the age of 72, Trower is still pounding out a powerful blues-infused message after a career that has spanned six decades. Check out the signature Strat-thru-Deja-Vibe tones on tracks like Bitten By The Snake and You're The One on this album to hear a true master at work – and watch out for Robin's only live UK date this year at Islington Assembly Hall on 29th Nov.



ANIMALS AS LEADERS THE MADNESS OF MANY

Sumerian Records ★★★★★

Tosin Abasi's prog metal trio continues to push the envelope with this, their fourth release. With two eight-strings (Tosin and Javier Reyes), drums (Matt Garstka) and various overdubs (synths, guitars) their music is creatively arranged, shifting between heavy djent riffing, soaring solos and ambient chordal passages. It requires concentrated listening; Arithmophobia has sitar, percussive bass, and screaming soloing within the first two minutes! Ectogenesis nods towards John Carpenter's ominous 80s film music albeit with throbbing guitars and orchestral synth. The slapping on Inner Assassin is most impressive; quite relentless until the dreamy fadeout strums. There's a subtle nod to Dream Theater on Transcendence with some of the album's most intense odd time

riffing, while The Glass Bridge has impressive groove playing and fancy fretboard jumps. Challenging, arresting and highly virtuosic; welcome to the new breed!

ULF WAKENIUS FATHER AND SON

Act Music ★★★★★

This is refreshing – two steel-string acoustics expertly played by Ulf (father) and Eric (son) Wakenius. There's nowhere to hide if the playing is under par or the material isn't great; both aspects here are pleasingly of very high quality. Opening (and closing) with the classic Birdland by Joe Zawinul, they play with a well-honed sense of dynamics with chords and melodies well arranged. Irish Vagabond is a vibrant affair with open-string passages, harmonised melodies and unison riffs, nodding subtly to both Metallica and the McLaughlin-Meola-De Lucia trio! Talking of the



MR BIG *Defying Gravity*

The ever energised rock super-picker **Paul Gilbert** has a new album out with Mr Big. Jason Sidwell caught up with Paul to discuss each track on the band's blistering new album.

Open Your Eyes

GT: This big riff features a very rich and warm distorted guitar. You know when to use space to make an arrangement sound bigger. But few bands have the chops to throw in fills that almost defy belief. Do the flashy ideas come during the riff making process or afterwards?

PG: I used a Marshall 1959SLP for the whole record. It's a vintage style head with no master volume. I used the second channel, which is a little warmer than the first one. I had the volume around 3, which is really loud, but still clean. So most of the distortion came from pedals. I had a TC Electronic MojoMojo on most of the time, to give me my basic overdrive sound. For Open Your Eyes, I also used a Catalinbread Karma Suture... the germanium one. It's a purplish pinkish colour. It responds really well when I pick single notes hard. It adds kind of a FWONK to the attack. For flashy stuff, I usually have some new things that I'm working on, and if I see a spot where they'll work in the song, I'll see if I can fit something in. The quick triplet line in Open Your Eyes, came from some jazzy stuff that I was working on to play over the V chord in a blues. In this case, I used it over the I.

Defying Gravity

GT: Why choose this song over the others to represent the whole album? There's a lovely blend of flavours here; the staccato F# 'string quartet on one guitar' intro, the big syncopated hits, the pounding rock 8ths, Beatles-y Mixolydian 'Indian' aspects with the vocal-guitar unison lines, the uplifting chord changes of D-E-F# that end the chorus. How did this song come about?

PG: It just felt the most like an album title. And it works well with visual ideas that we could use for the cover. We've been tuning down a half-step for the last few albums and tours, so I'm actually playing

the song in G. That allows me to make the open-string drone. I'm not an expert on Indian music, but like any Beatles fan, I've heard the Indian style melodies on Within You, Without You, and Mixolydian melodies like Tomorrow Never Knows, and that instrumental line in Strawberry Fields. I had a really good curry one night when I was staying in LA to write with Billy and Pat, and the next morning, I came up with that odd-time melody. I sent the melody to Eric, and he wrote the whole song around it. It's the first song that we recorded for the album, and I had a great time with all the Mixolydian soloing. There are lots of holes to fill!

Everybody Needs A Little Trouble

GT: This has a great swing 12/8 feel with thick riffing, pounding toms and a great blues-meets-shred solo. How much is improvised and how much is predetermined?

PG: This was the last song that we recorded, and we were up against the clock. I think the deadline worked in our favour, in that we had to rely on what came naturally to us. The solo was definitely improvised, but it helped that I've been working on my blues changes so much lately. I love playing shuffles, although I'm still easily confused by the language

of time signatures. I usually just think of song references. Message Of Love by The Pretenders, Love Me Two Times by The Doors, School's Out by Alice Cooper, even a metal song like Strong Arm Of The Law... Those are how I think of medium-tempo shuffles.

Damn I'm In Love Again

GT: The album's first acoustic song with lots of upbeat strumming. The song's in B; did you do any tuning changes or use a capo?

PG: I definitely played it in B. But I can't remember if I tuned down to B_b. Either way, yes, I did some tuning changes to get more jangle out of the chords. The first string is up a whole step (which gives me the 5th interval in relation to the key.) And I tuned the sixth string down a 4th (which gives me the root of the key.) I let those ring (plus the second string, which is also the root.) And then just move power chords around in between. The strings on acoustic are much thicker than I use on electric, and I quickly discovered that I didn't have calluses for playing continuous power chords. So half-way through the session, I tuned the fourth string up a whole step. That way, I could use a different fingering to play the chord, and not destroy the remaining skin on my third finger.

Mean To Me

GT: This might be the album's most intriguing riff, being so precise and fast with its double-time feel. It sounds double-tracked too. What's going on with this Cm-B_b-A_b progression? Also, explain how you got to the four-bar trade-offs with Billy Sheehan before you fly off for the full solo with screaming bends. It almost sounds that you used a in-tempo delay (like Albert Lee or Nuno Bettencourt) for your lines?

PG: That's a single guitar track, but Billy is playing some ferocious bass along with me, so that certainly makes it sound bigger. The inspiration for the riff itself came from Racer X and... Christina Aguilera. Christina has that song Genie In A Bottle. The drums are programmed, but they remind me of something that Scott Travis might have played when we were in Racer X together. Christina's production softens the texture of the bass drums to fit with the pop tune, but compositionally, it's quite... metal! I took that general groove, changed it around, and made it into a guitar part, with the low-string acting as the bass drums, chords adding snare-like stabs, and the open-string pull-offs acting like quick hi-hat moves. Also my chord changes are more typically rock... similar to a song like 25 or 6 to 4, or Babe, I'm Gonna Leave You. I did start the solo off using a delay pedal. The first time I heard the effect was on a Gamma song called Razor King. Later, I heard Pat Thrall, Pat Travers, Eddie Van Halen, and Yngwie use it. There's some old Pink Floyd that has it too. And The Edge from U2. Another would be Alex Lifeson on Kid Gloves. And of course, my own tune The Echo Song, on my first instrumental record. It's a good effect! The one trick that I did with this tune, was I turned the volume control on my guitar down to about 3 to clean up the sound. The tempo was so fast, that I had to make the notes as short

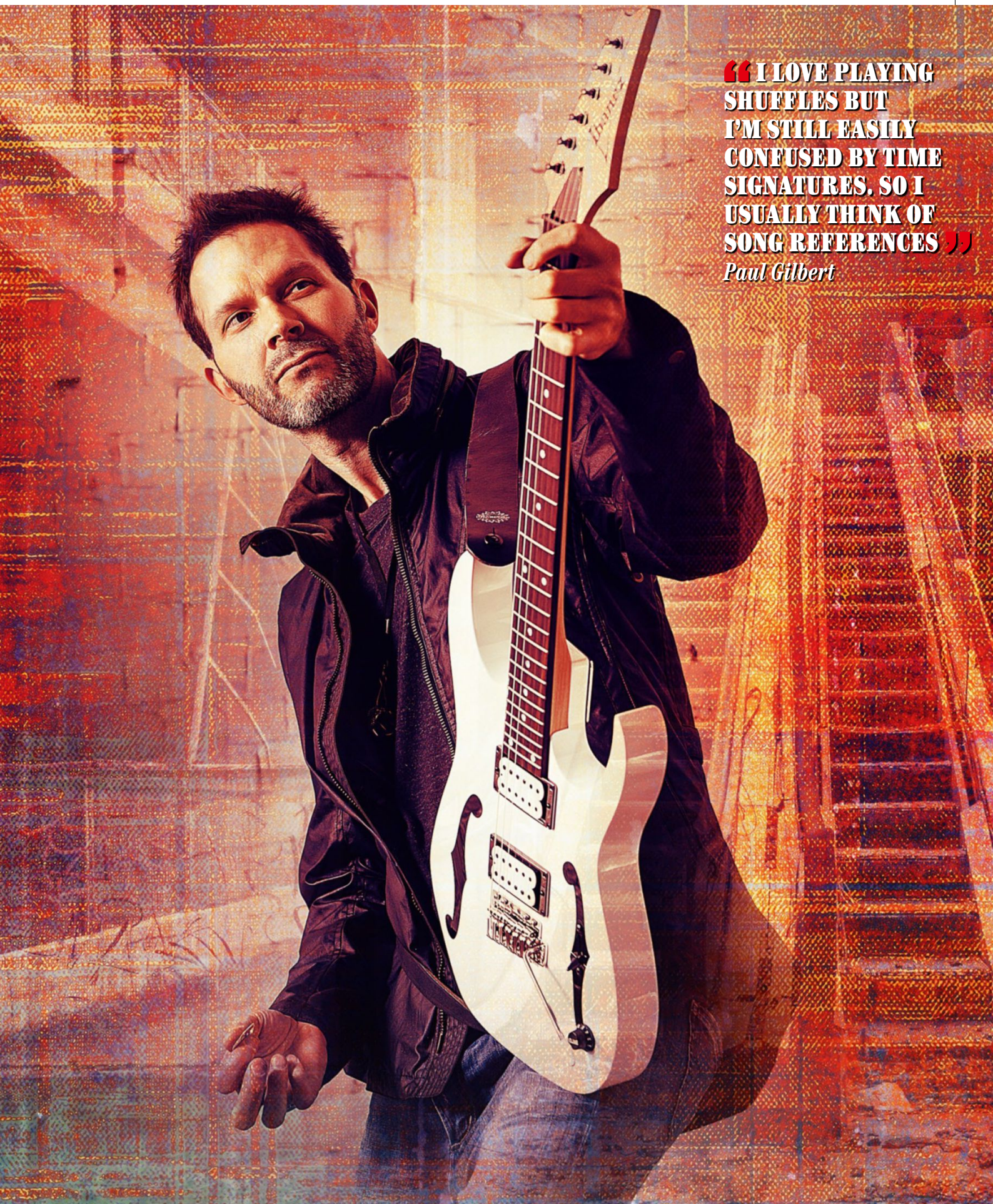


Mr Big: Paul Gilbert (guitar), Pat Torpey (drums), Eric Martin (vocals), and Billy Sheehan (bass)

WILLIAM HAMES

“I LOVE PLAYING SHUFFLES BUT I’M STILL EASILY CONFUSED BY TIME SIGNATURES. SO I USUALLY THINK OF SONG REFERENCES”

Paul Gilbert





“ I GREW UP WITH THE BEATLES, THEN IN THE 70S HEARD ELTON JOHN, TODD RUNDGREN, ELO, QUEEN, BADFINGER, AND THE CARPENTERS. I ALSO LOVED LED ZEPPELIN, AEROSMITH AND ROBIN TROWER ”
Paul Gilbert

and tight as possible. If I had too much distortion, the harmonics would bleed over the edge of the note. So I cleaned up my sound to make the notes small enough to fit.

Nothing Bad (Bout Feeling Good)

GT: Your 12-string acoustic sounds great on this; standard tuning? Also, there's a lovely 80s vibe here and the changes are great. As a band that first found fame in the 80s, are there typically 80s musical aspects that you embrace or avoid?

PG: It's standard tuning, but everything down a half step. I did an overdub with harmonics, and I think I tuned a string differently in order to get the right notes, but I can't remember which one. My vocabulary of chord changes really comes from 60s and 70s pop and rock. I grew up listening to The Beatles, so their songs really formed my sense of harmony. Later on, listening to 70s pop on the radio, I heard a lot of Elton John, ELO, Queen, Todd Rundgren, The Carpenters, and Badfinger. I also loved more blues-based 70s rock like Led Zeppelin, Aerosmith, and Robin Trower. Van Halen was a huge influence as well. In the late 80s when Mr Big came out, arena rock had already become a refined art form. The "Hey Hey Hey" chant from Van Halen's Ain't Talkin' 'Bout Love, was showing up in songs from many bands, as well as lots of sing-along "Whoa Oh" choruses. We had some of that in our song Addicted To That Rush. But the shorter answer is that we really don't plan out our songs, or have particular rules or songwriting guidelines. We just try to let each song be itself, and see what happens. The closest thing to a songwriting rule that I try to follow is... "Write more fast songs." Those are usually better live.

Forever And Back

GT: There's a big Led Zeppelin vibe on this whole album as well as Who type references as here. How important are the big classic rock bands to you? Your solo is really melodic with a few speed bursts too; how do you go about making a really melodic solo?

PG: Sixties and 70s rock is always in me. The Lemon Twigs are my favourite new band... because they sound like they are from the 60s. I wish I had more favourite new

bands, but it's hard to discover new music, because I don't know how to listen to music any more. There are too many options with computers, and iTunes has frustrated me so much that I refuse to turn it on ever again. In the end, I just listen to myself play guitar. The E chord that I learned when I was 11... still works! Sometimes I'll listen to music on YouTube, but when it comes to collecting music like I did in the vinyl days, I haven't found a satisfying replacement. As Jimi Hendrix says in Red House... "That's all right. I've still got my guitar!" Speaking of which, I'm glad you dig the solo. Certainly it helps to having singing in mind when making melodies. I really wanted to be a singer before I wanted to be a guitar player. But my voice didn't

“IF YOU ARE MAKING PANTS, YOU SHOULDN'T BE TRYING TO MAKE THE 'BIGGEST' PANTS, BUT THE 'BEST' PANTS”

sound the way I hoped, and my guitar playing always seemed to move forward as a good rate, so I kept at it. I figure out lots of vocal melodies on my guitar these days, and it helps me to play more melodically. To give good expression to a melody, you often need techniques that you won't find by practicing scales up and down. So I go straight to the source. Vocals. The most recent song I figured out was Save The Best For Last by Vanessa Williams. Awesome melody! And it taught me some great new fingerings.

She's All Coming Back To Me Now

GT: This is almost a song of two halves; for the intro and verse, the octave rhythm and chord changes evoke grunge bands like The Smashing Pumpkins and Soundgarden. But the upbeat chorus is more 60s with the rotary guitars, descending bassline and chord inversions. What was the process to writing this?

PG: This is one of Eric's tunes, so I'm not sure how he put it together. But I really had fun playing it. I didn't pay close attention to the popular rock bands in the 90s. But I was producing a band called The Szuters, and I think they snuck a lot of those "modern" sounds into my ears. If you get a chance, check out their song You're The One. I think it

was written about my ex-wife and me, when we were getting a divorce. It's an emotional song for me to listen to, and I think that's my piano on the recording. And great chords and melodies.

1992

GT: When a riff song is as strong as this, is it you or Billy that tends to fuel it to completion? And how important is tempo to creating the best results? When the guitar bursts come in and the blazing solo, it really perks the ears up!

PG: I wrote this one. I've found myself using a simple, but effective way of writing riffs lately. That is, to repeat the first note or chord several times, before moving anywhere else. I do something similar on Open Your Eyes. And on my last

solo album, on Everybody Use Your Goddamn Turn Signal. I was using the riff from Humble Pie's Stone Cold Fever, as my soundcheck song on my last tour. So that may have planted a seed in my mind. And a song like Communication Breakdown is another great example. Tempo is something that I just choose by feel. I sometimes have students who are trying to get their licks to be faster, and they will tell me about the tempos that they are working on, and how they wish they could make the tempos faster. It makes me think of pants. If you are making pants, you shouldn't really be trying to make the BIGGEST pants you can. You should be trying to make pants that FIT. I think about tempos the same way. They just have to fit the music.

Nothing At All

GT: Another great rock pounder with syncopated hits and a dash of funk! How much time is spent getting the unisons together with the rhythm section? There's a great Univibe tone here; what did you use? With many of the songs on Defying Gravity it sounds like a lot of guitars were recorded. When do you know enough is enough? Is it ever the case of stereo thickness (lots of guitars) versus clarity of articulation (fewer guitars)?

PG: This is one of Eric's songs. Eric writes with acoustic guitar, and he's

got a nice, loose groove with it. I tried to translate it to an overdriven electric guitar sound. I don't remember how many double tracks I did, but it was fun to make the chorus sound so monumentally big. It reminds me a bit of Alex Lifeson's layered chords. I try to use chord voicings with mostly roots and 5ths. Sometimes I can sneak in a 3rd or a sus2, but in general, it sounds better to use simpler chords when I use distortion. I used a Catalinbread Callisto chorus on this one. I also had a Voodoo Labs Micro Vibe, that I used on Defying Gravity, and a Supro Tremolo pedal that I may have used here and there.

Be Kind

GT: This closing A, Major song has a bluesy 12/8 vibe with a dash of Beach Boys harmony. It features a variation of the popular I-III7-IV-VI-V blues progression. You've mentioned in the past about using richer chords in your compositions. Do you think rock guitarists typically care more about riffs and solos than about the quality of chords they use? If so, what would you propose to further their playing vocabulary?

PG: Thanks for noticing my chords. I love the 60s and 70s pop hits that were on the radio when I was a kid. And many of those were obviously written by keyboard players. The piano is a friendlier instrument for chords than guitar. But I don't want to limit my songwriting possibilities just because I happen to be a guitar player. So I spent a lot of time working out 'campfire' versions of all those songs. I wanted to have a working vocabulary of the chords that piano players use, so I could write in that style, if the inspiration hit me. I still do this now. When I heard that new Lemon Twigs song, I Wanna Prove to You, I had to grab my guitar and figure out what was going on. The voicings that the piano player is using are a pain on the guitar, but I could find something close, and it gave me a new sound to work with. As to what rock guitarists care about? That is the key to everything. We listen to the music that we care about. And if we love it enough, and keep working on it, it will become a fluent language. That is, until the Lemon Twigs write a new song, and then I'll have more chords to learn. It never ends. Thank goodness! **E**

NEXT MONTH

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Fantasia

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