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RHYTHM ESSENTIALS Joe Bonamassa 12/8 blues
IN THE WOODSHED Mastering Minor 'CAGED'



67

Solos, chords, licks & scales to learn!

COOL LESSONS

TOP STYLE STUDIES

Aerosmith's Joe Perry
Cream-era Eric Clapton
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CLASSICAL

BARRIOS

His glorious tune Una Limosna Por El Amor De Dios transcribed

Future

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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 ex-Spandau 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!



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.



HARRISON MARSH

Harrison has taught guitar for over seven years. With an ALCM diploma he teaches all levels and ages via Skype, as well as face to face in Somerset, UK.



RONAN MCCULLAGH

Ronan works with major labels and TV alongside playing live and teaching at BIMM in London. He also holds clinics and masterclasses across the UK.



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

ONE NIGHT IN 2000 I found myself on stage at Bath Pavilion jamming blues with Gary Moore. It was an International Guitar Festival event celebrating Eric Clapton. We'd done The Beatles the year before and both gigs went down extremely well, with fabulous guests on both occasions.

Anyway, here I am alongside Gary, Bernie Marsden and David Mead (ex-GT), playing Elmore James's wonderful slow blues The Sky Is Crying. I should have recalled what Gary had told me about the time he'd jammed with Albert Collins. Gary, as awed with being on stage with Albert as I now was with him, took the nod for his solo. He played what he felt was one of his best 12 bars ever - it built, had shape, feel and crescendoed to a marvellous finish. "I felt fantastic! I'd got through it", Gary told me. Just then, Collins - in what it seems was a classic case of one-upmanship - shouted, "Go again!" at which Gary fumbled (as if he ever would!) through the next chorus, totally wrong-footed

and not quite knowing what was going on.

As I say, I should have remembered, as I too played one of my best live blues solos ever - egged on in the wings by a cheering Phil Hilborne and Geoff Whitehorn. I, too, played my 'final' note and felt that tingle of satisfaction. My sigh of relief was palpable!

"Go again!" came the cry. Oh no! Looking across to Gary (who'd introduced me on stage as "Billy Corgan of Smashing Pumpkins" anyway) was grinning like a kid. He'd got me, just as Albert had got him. But it was all in jest and he was very generous about my playing afterwards.

I miss the man's caustic wit, occasional snappiness but always stunning playing. So I hope Richard's fabulous feature on Gary in this issue, inspires your best ever soloing.

Hopefully, without quite that level of trauma!
See you next month...

Neville Marten, Editor
neville.marten@futurenet.com



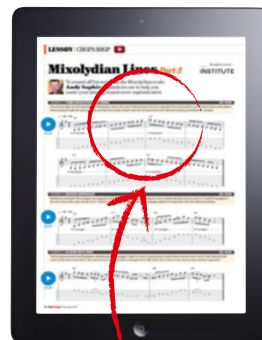
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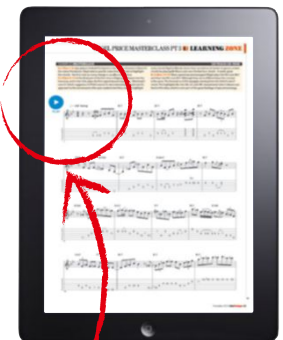
Tap the links

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.

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

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



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



ARTIST: CECILIA DELLA PERUTI

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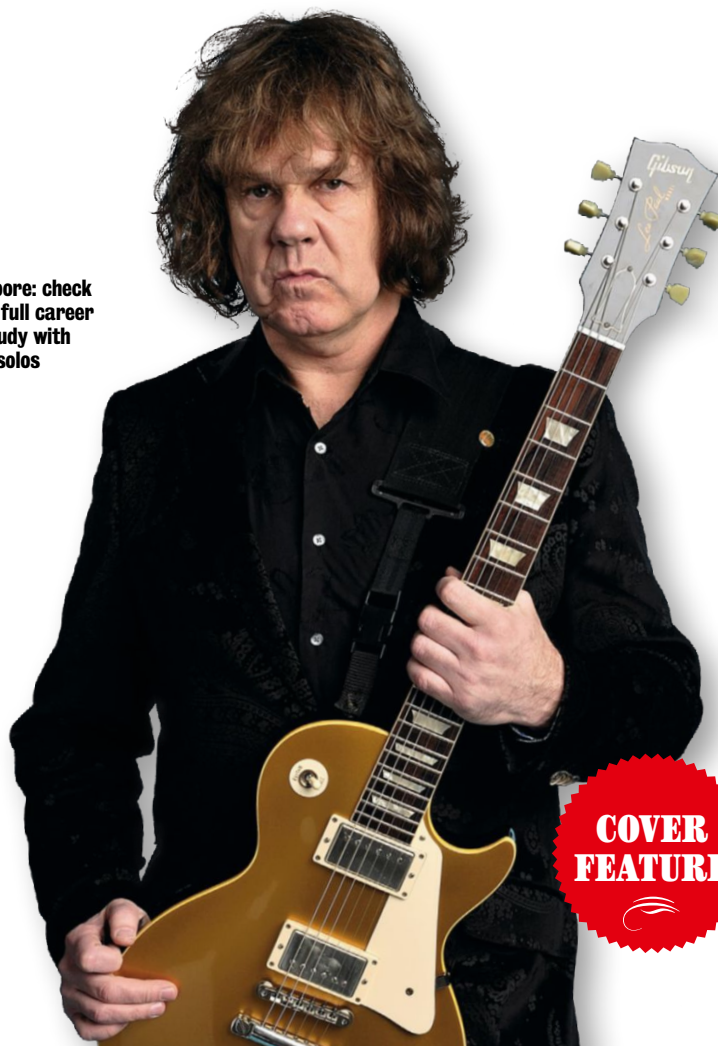
GuitarTechniques

CONTENTS

TURN TO
PAGE 26 NOW
FOR OUR LATEST
SUBSCRIPTION
OFFERS

• CONTENTS • NOVEMBER 2017 •

Gary Moore: check out our full career style study with six full solos



COVER
FEATURE

FEATURES

COVER STORY

GARY MOORE
Full career study 14
One of Ireland's greatest guitarists, Gary's career was propelled by guitar playing of the highest order. Richard Barrett has six full solos echoing his blues, rock, ballads, fusion and Celtic styles.

SPECIAL FEATURE

THE ART OF TIMING
And how to get it 28
Where you place your notes around the beat, is crucial to how you sound. Milton Mermikides dissects this thorny subject for guitarists.

CLASSICAL TAB

AGUSTÍN BARRIOS
Una Limosna Por El Amor De Dios 46
He was one of the greatest classical guitarists in the history of the instrument. Bridget tackles Barrios's 'An Alm For The Love Of God'.

REGULAR FEATURES

WELCOME 3	"That night I played on stage with Gary..."
TALKBACK 6	What you'd like to see in GT...
INTRO 8	Food For Thought, Session Shenanigans, Jam Tracks tips, One-Minute Lick and more.
USER GUIDE 12	Our easy-to-follow musical terms and signs.
SUBSCRIPTIONS 26	Forget that rainy, windy trip to the shops. Save money and get GT delivered every month.
BACK ISSUES 94	Grab an issue from the last six months.
ALBUMS 95	We check out some of the latest guitar CDs.
SIXTY SECONDS WITH... 96	...the amazing, straight-talking Canadian one-man-band, Steve Hill.
NEXT MONTH 98	Get the most out of the Blues scale; grunge guitar; Antonio Forcione video lesson; Goldberg Variations tab; picking arpeggios, slide & more...

LEARNING ZONE

LESSONS INTRODUCTION 55	Music editor Jason Sidwell introduces another packed-to-the-rafters lessons section.
30-MINUTE LICKBAG 56	Pat Heath has six more licks for you to learn at easy, intermediate and advanced levels.
BLUES 58	Ronan McCullagh continues his blues column with a look at Eric Clapton's Cream-era playing.
ROCK 62	Martin Cooper uncovers the stylistic traits of Boston rock legends, Aerosmith.
JAZZ 66	John Wheatcroft almost meets his match this month as he tackles the awesome Julian Lage.
ACOUSTIC 72	Stuart Ryan tips a reverential hat to studio legend and country megastar, Glen Campbell.
CREATIVE ROCK 78	Shaun Baxter continues this series with more great licks using Dominant Pentatonic scale.
SLIDE GUITAR 84	Harrison Marsh brings you more slide guitar ideas to try in open D tuning, echoing the approaches of Martin Simpson and others.
RHYTHM ESSENTIALS 88	Iain Scott looks at how players like the great Joe Bonamassa plays a slow 12/8 blues.
IN THE WOODSHED 92	Charlie Griffiths continues his examination of the CAGED system (this month minor) to unlock the fretboard for both rhythm and lead.

EXCLUSIVE VIDEO!

TWO-HAND TAPPING Serious rock-out! 38	For his third and final tapping piece, Paul Bielatorowicz sets to it with a blistering solo rock workout guaranteed to get you sweating!
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Paul Bielatorowicz challenges us to a stonking two-hand-tapped rocker!

TalkBack

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



John Wheatcroft is GT's leading leftie picker!

LEFT-HANDED DAY!

With August 13th being International Left-Handed Day I thought maybe a 'leftie' guitarists item might be apt. Probably the most well-known leftie would be Jimi Hendrix, but what about all the other prominent lefties such as Sir Paul McCartney, Kurt Cobain and Tony Iommi. And then there's the left-handed guitarists who play right-handed. Noel Gallagher perhaps? And also myself! Then I got to thinking, which is the correct way to play guitar? After all I'm left-handed and when I'm playing 'right handed' it's my left hand, the dominant one, that's doing all the hard work. So which is the right (correct) way of playing guitar? And why are the so called left-handed models more expensive? How many more left-handed people are there who play the right-handed guitar for whatever reasons?

Matt Chambers

That's a big question, Matt. Our own Jason Sidwell and Phil Hilborne are lefties who play right-handed; and of course John Wheatcroft is a full-on southpaw. I believe Mark Knopfler is a leftie-rightie, too, as was Gary Moore. I'd say vive la difference! We wouldn't have Jimi, Albert King, Albert Collins, Jeff Healey, Stanley Jordan, Eric Gales or Doyle Bramhall if we all conformed to the rules. The reason left-handed guitars are more expensive is purely due to supply and demand – only 10 percent of the population being lefties. Regarding the dominance of one hand

or the other, I don't think our hands get to anything like the extreme of what they're capable of, strength-wise, when playing the guitar, so I'm not sure if dominance is relevant – but someone please correct me if I'm wrong.

CHORD SOLOING

Milton Mermikides' piece on chord soloing, jazz style in issue 272 (August 2017) is excellent. Just enough not to overwhelm the advancing intermediate guitarist. The examples were all accessible and hugely useful and musical. I've been playing a long time and this is one of the best introductions to chord soloing and chords in general that I have ever seen. I appreciate Mr Mermikides' efforts on this piece immensely.

Nelson Kerr, Long Beach, California

Thanks, Nelson. Although it's actually Dr Mermikides! We don't mess around on GT, you know! But no, you're right, it was a perfectly pitched article that we've had several very positive letters about. I said at the time that chord soloing is one of those techniques we look at in awe, believing it's simply springing from some well to which we don't have access. While I'd never dismiss the 'naked talent' argument, what Milton did so well was to point out that there are rules to all musical styles, and that you can actually break things like this down to component parts, and give pointers on how to turn the basic building blocks back into music.

PLEASE RECONSIDER TAB!

Long time subscriber here, since 2003! I just wanted to write and hope you reconsider your 'no transcriptions' stance. While I understand what you're saying about tabs being available all over the net, most aren't of the best quality. It's really nice having a quality backing track to go with it as well. Maybe you'll consider three or four tunes a year. Dig back into more jazz, more blues, more classic rock, etc. I saw another letter in Talkback where someone was requesting Long Cool Woman by The Hollies. That

would be a great tab. On another note, I do have nearly 400 tunes in my back issues to learn, as well as tons of lessons, so I won't be totally lost looking for new material, lol. One of my goals is to get through every Creative Rock lesson! Anyway, thanks for listening and keep putting out a great magazine.

Rick Campbell

With "400 tunes in your back issues" you've sort of answered your own question there, Rick. Joking aside, it's not so much a 'stance' as a practicality. The costs of printing copyright tab skyrocketed to the point where it was simply not viable for us. The point about three or four a year is worth pondering, though. Of course then the trouble is, which three or four? Do we revisit the absolute classics – the Stairways, Hotels and Highways – or go more obscure with Shawn Lane, Holdsworth, Bill Frisell, Bebop Deluxe, Ollie Halsall; or perhaps those 60s pop bands like The Hollies (Tony Hicks is a great guitarist), The Easybeats (with Malcolm and Angus's brother) or The Big Three (best ever Liverpool band as some would say). If I could bring one old GT feature back it would be A-Z Of Riffs – it was a brilliant column (Phil Hilborne's) but would sadly cripple us financially. I will say that the big

technique-theory pieces we've been running lately have really been going down well, so there will definitely be more of these.

WHAT THE FIRK?

I am avid GT reader and emailed a little while ago about GT tabbing a Michael Lee Firkins song. I was just wondering how the discussions about that went? Will you guys be tabbing one in future? I think the dude definitely deserves to have the spotlight shown on him for a GT issue, as he's one of the most unheard-of phenomenal guitar players ever. Getting one of the four songs I asked to be tabbed would be the best as I am getting grey hair trying to figure it out myself. Anyway, GT shredders, keep up the great work as always and c'mon, gives us a tab aye?

Dean Bloomfield, Mt Isa, QLD, Australia

Hi Dean. As I've just said to Rick in the letter above, unfortunately we just don't have the budget any more to do copyright tab. But Michael certainly deserves a feature on his playing. I saw him back in the 90s in London and he was stunning. Let's see what we can do in one way or another to honour this fantastic player.



Michael Lee Firkins: still making fantastic music!



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DISTRACTION
FROM YOUR
DAY JOB.

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COMMIT

FOOD FOR *thought*

Justin
GUITAR

Every month **Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers.
This month: Guitar 'click bait'

In the 'good old days' there were filters to the information we received. Guitarists around the world would rely on guitar books, magazines, videos or DVDs to give us advice we could trust, and to keep a good reputation publishers had to filter their content to provide good stuff that would be enjoyable, fun, accurate and useful. But no more.

With the opening of the world's biggest library (the internet) all kinds of amazing things have become available to everyone – it's an incredible resource for us all, not only great for researching transcriptions and seeing (as well as hearing) the masters play, but also awesome for us detectives to figure out how they did it.

But with it, of course, came the marketers, the corporations and quick buck seekers, and right now I'm noticing a worrying trend on YouTube and generally around the web at the moment, for guitar 'click bait' that I feel is my duty to help y'all avoid.

So what is click bait and why is it so bad? Well in marketing speak it is "content whose main purpose is to attract attention and encourage visitors to click on a link". Marketers have been studying us for many years now and the amount of information that people can get on you while you surf is staggering. Tracking pixels are invisible but monitor where you go and allow marketing people to target ads specifically to you – and they research the best ways to deliver them to you as well (targeting).

Right now in guitar land there is a real growth in YouTube videos with enticing titles and very little useful content. They're mostly aimed at beginners, often with very exaggerated claims as to what you will achieve, and it's starting to infect more and more content.

It seems to have started with news items on the kind of websites that people would browse to kill time. So marketers



Justin wants to help you avoid the pitfalls of online guitar 'click bait'

tested what headlines and images were most effective and kept distilling until they had a very potent formula for titles of videos, news titles, video thumbnails and even email subject lines.

And so these initial videos may seem harmless enough, you waste a bit of time (when you could be practising something useful) but

I've always found this kind of marketing a bit vulgar. But I thought in my business it might be worth exploring. So I've been researching it on and off for the last few years, and it's fascinating how malleable we are and how much our consent can be manipulated for many things beyond guitar as well. The cure is

“TRACKING PIXELS MONITOR WHERE YOU GO AND ALLOW MARKETING PEOPLE TO TARGET ADS SPECIFICALLY TO YOU”

very often there is a link with some kind of special offer for you to click on, or a question to answer so they can 'help you better'. Give them your email at your peril – the marketers have specially formulated automated emails series that will be filling your inbox with more click bait for you - and they are clever, really clever.

simply awareness. If you want to explore the subject a bit further (and possibly scare yourself!) I suggest reading *Manufacturing Consent* (Chomsky), *The Product Launch Formula* (Jeff Walker) and *Influence: Science And Practice* (Cialdini).

Music teaching is now a well researched niche and business

knows there is money to be made exploiting people's desires and vulnerabilities. The time limited offer is one classic you see a lot - the countdown times makes us feel that we need to act now, on our impulses, and often if we took a bit more time to research the product or person selling stuff, we might not head through with it.

Marketers will often play on your insecurities and common 'mistakes' that people worry about and say they have the answer. They'll somehow know what it is you always wanted to be (cold reading) and say they can help you get there. They promote exclusivity and invite you into the 'special club' and make you doubt things and techniques you believe in.

There are whole books and websites dedicated to how to sell effectively, and for sure there are many legitimate, great teachers selling their wares using some of these tools. But because there is so little filtering online, it's getting harder and harder to separate the wheat from the chaff.

There are more than a few YouTube channels out there now that seem to specialise in this kind of thing now and some websites that do a lot of adverts using these tricks - I might even have to start using some myself, because they really are that effective.

The solution is easy. Take your time and do a little research about whom you buy from. There are some really great teachers out there that legitimately use some of these marketing tools, but not usually the negative or pressure techniques.

You need to come to your own conclusions about the benefit of the average click bait video and its providers, and hopefully you'll find your guitar experience online more rewarding - and find more time for the thing that makes the biggest difference... Practice!

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

NICK DELANEY

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related to us by **Mitch Dalton**. This month: A day in the obsessive compulsive life. Or Tales From The Backline, as it goes.

Genius is an infinite capacity for taking pains, as any fule kno. And although Mr Carlyle's 19th century dictum predates Pet Sounds by a century, its continuing relevance resonated recently during two entirely unconnected studio dates. And not in a good way.

I guess the sad truth is that in order to do this session guitar playing thing for a living, you gotta be...hmm...how I do I put this with more diplomatic Messi than Matic? Well, Mad. That pretty much covers it. Sadly, a career spent second guessing every possible studio scenario will have you baying at the moon like a canine Clapton as your tenuous grip on mountains and molehills loosens like a rattly pair of Chinese EL84s. However, If you're prepared to meet me halfway and permit me to append the description Professionalism rather than Paranoia to this tale, I could be persuaded to continue. Albeit keeping one suspicious ear open for a dawn raid by the The Fretting Squad, naturally.

Exhibit A. The diary service calls. A pick-up session - American for last minute changes - for Wonderstruck, a movie whose release is imminent. Abbey Road Studio 2. Acoustic Guitar.

Composer Carter Burwell, he of Twilight, Legend, The Big Lebowski and much more, will be directing matters from across the ocean with the assistance of modern telephonic wizardry. So far, so worrying, because I seem to remember playing a heap of cues for this celluloid caper earlier in the year. But on The Spanish Guitar. Or Classical Guitar. Or Nylon Strung Guitar. Or whatever the contractor is calling it this week. It is an acoustic guitar, obviously. But not an Acoustic Guitar, as such. Not a steel-strung instrument, to be clear. A misunderstanding, perchance?

Okay. One guitar becomes two. I extract my Kevin Aram Spanish-Cornish instrument from its cupboard. And I also take out my



Mitch spends half a day in Abbey Road to play four chords - four actual chords

Takamine Acoustic. Best to be certain of perfect intonation though. Carter is a man who is not unknown to the The Perfection Police either. So, on goes a brand new set of Elixirs, 12-52. Ho hum. That's forty five minutes of your life you don't get back. As a grizzled colleague once advised me as I watched him living up to his own

Aaaargh. There's nothing for it. Two becomes three. Out comes the rather lovely Patrick Eggle Acoustic. (Particularly lovely because he gave it to me.) And on goes a new set of 11-49s. And thus, clutching a trio of Lite-flite cases and a satchel of accessories for every conceivable emergency (and a few inconceivable ones to boot) I set sail.

“A CAREER SPENT SECOND-GUESSING EVERY SCENARIO WILL HAVE YOU BAYING AT THE MOON LIKE A CANINE CLAPTON”

words - “Never change strings in your own time.”

But wait. The Duchess of Doubt is now making an official visit, accompanied by her entire entourage. What if the acoustic sound is now too heavy for the date? What if a gentler, more delicate timbre is required? Perhaps fingerstyle?

I arrive at the iconic recording home of UK Showbiz. I skilfully evade the hordes of Japanese tourists as they hurl themselves in front of my wheels in a senseless Beatles-esque simulation of Death-By-Zebra-Crossing. The nice man invites me to park directly in front of the hallowed portals. It surely cannot get any better than

this today. And it doesn't.

I stagger into the new acoustic booth in the recently remodelled Studio 2 with my luggage and am greeted by a video screen, a couple of mics, a not-so-comfy chair and a music stand. Upon the latter is a folder marked “Guitar”. So far, so utterly predictable. I open the suspiciously slim wallet. It contains precisely two cues. 3M32 is approximately eighty cinematically slow bars in length. I am required to count to seventy six on the fingers of but two hands and then give an evocative rendition of four semibreve (that's whole notes to you Trans Atlantic hep cats) chords. I must confess that two of 'em are a tad quirky and a bit of a stretch. But. Nevertheless. Four chords. And a helluva of an anxiety-inducing wait each time.

As it happens, there are eight times in all. It takes an hour and a half. But I like to think that we achieve something close to picking perfection by the end.

We break for a cuppa. We return for 3M33. It is beautifully copied, not unlike its close cousin. The main distinguishing feature is that, while elegantly transcribed to include every time signature and tempo change, every bar's rest, and each subtle change in the click track, my part contains no actual notes. Nothing. It is in fact a tacet sheet made into a work of art. I am thanked. I am asked to wait - just in case. And exactly three hours, four chords and several guitars later, I am on my way back home.

By the way I own a thing called an OCD - Obsessive Compulsive Distortion. It's rather a good overdrive pedal, in all fairness. However, I'd have bought it whatever it sounded like. But you knew that already.

Meanwhile, stay tuned for next month's Exhibit B, in which our intrepid hero commits a compulsive cock-up in Islington...

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

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Austrian jazz-fusion virtuoso, **Alex Machacek**.

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

AM: Instrumentals in general have no language barriers – they speak the universal language of music.

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

AM: In most cases, the absence of lyrics allows the listener to develop his or her own understanding of the music. Meaning they can weave their own story for the piece.

GT: With instrumentals, what do you aim to embrace or avoid?

AM: In my music, which is very often referred to as cerebral, I am still aiming for the earworm factor. Even though it might not be a singable melody or theme, I want to come up with something that the listener can remember or hum. Even if it is just the rhythm of the theme.

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

AM: In my opinion, no.

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

AM: Very useful! It's almost impossible to list all the nuances that come with the human voice. But as an example I would list: phrasing, breathing, the beauty of imperfection. Usually no one can sing a note 100% correctly from beginning to end (in terms of intonation – a voice is not a



sinewave), which makes it so human and unique.

GT: How do you start writing one; is there a typical approach or inspiration for you?

AM: Very often I actually sing a melody – and if I like something about it and can remember it the next day as well, then it will be a starting point for a composition.

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

AM: Keeping the listeners' attention!

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

AM: It is a proven and often used (and abused) concept – but to me, it totally depends on the song and the style of music.

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

AM: That simply depends on the composition. But in general I am not a fan of shrill guitar tones...

GT: Do you have favourite keys or tempos to play or write in?

AM: No, I don't. I am comfortable in all keys – and with most tempos except for warp speed!

GT: Do you find Minor or Major keys easier to write in?

AM: I don't have a preference.

GT: Do you have any favourite modes?

AM: At the moment: Lydian Augmented, Harmonic Major

GT: What about modulations into new keys?

AM: What about them?

GT: Do you view the backing band in a different way to how you would on a vocal song?

AM: In my music I don't call my band a backing band. I am looking for as much interaction as I can get from my band members. Our focus is always on our interplay and, of course, dynamics.

GT: What are your views on harmonising melodies?

AM: Well, I believe that harmonising a melody is like choosing the right clothes for the occasion. Do you want to fit in, do you want to stick out, maybe offend or outrage? Do you want to be as unnoticeable as humanly possible? All that and much more can be achieved with the right harmonic vocabulary. I have always been deeply interested in harmony and am constantly working on exploring the seemingly endless universe of harmony.

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

Ben Monder: You Are My Sunshine
Miles Davis: Don't Stop Me Now
Frank Zappa: Black Napkins.

PHIL HILBORNE'S ONE-MINUTE LICK

Descending Chromatic Dominant Legato Lick

AFTER A SHORT G Major arpeggio (G-B-D), this lick moves into chromatic territory. The idea is to connect the chord tones of G7 using chromaticism so the 'gap' between them is filled with passing notes. The first is between the 5th (D) and ♭7 (F) followed by the 5th (D) down to the 3rd (B); then the root (G) to the 3rd (B) and lastly the ♭7 (F) down to the 5th (D). Notice how all the chord tones fall on strong beats – this is vital to the success of this type of phrase. Take care with accuracy and timing, as it is very easy to rush. If you are a three-finger rock or blues player you may find using all four fretting fingers tricky. If so, build the lick up slowly, never sacrificing accuracy for speed. It really is worth the effort involved.

That Was
The Year...
1944
WAR BLOODY
WAR!



POPULAR AT THIS TIME

are the acoustic guitars made by the Levin Company of Sweden. Founder Herman Levin perfected his craft in America and opened a factory in New York but returned home in 1900. In 1943 the company moved to larger premises and employed 70 men. Popular models are the Model 22 orchestra guitar with solid black walnut back and sides; and the Royal using the finest handpicked wood with spruce top and walnut back and sides.

MUCH OF OUR HOME-GROWN MUSIC

from the likes of Vera Lynn, Flanagan and Allen and Gracie Fields was recorded before this troubled time, unlike the wash of American hits that could be heard from The Andrews Sisters, Bing Crosby, Perry Como, Frank Sinatra, Tommy Dorsey and Glen Miller.

THE FIRST V1 ROCKETS ARE LAUNCHED

against London and surrounding areas. These unmanned bombs soon become known as Doodlebugs due to their distinctive popping sound; then far bigger V2 rockets begin to descend into the city. The RAF photographic interpretation unit (PIU) at Medmenham in Bucks identifies the launch sites for both weapons and allied bombing raids respond and destroys all it can in Operation Crossbow, so the threat is eliminated.

ADMIRA CLASSICAL GUITARS IS FOUNDED

by Enrique Keller and manufactured in Northern Spain, and destined to become one of the largest manufacturers of Spanish guitars in the world. These high-quality instruments use a blend of traditional techniques along with modern innovations. The company builds on its reputation and expertise to become one of the most respected manufacturers of the classical guitar, with production in Spain.

THE OFFICE OF STRATEGIC SERVICES (OSS)

is formed (it will go on to become the Central Intelligence Agency (CIA); meat rationing ends in the USA; the plane carrying Glenn Miller is reported missing; Benjamin Green invents Sunscreen to protect soldiers from sunburn; and a raid by 32 Lancaster bombers sinks the German battleship Tirpitz.

AFTER A YEAR OF PLANNING OPERATION NEPTUNE

is put into action on the 6 June (D-Day) as the allied invasion of Normandy commences. It's the largest seaborne invasion in history and aims to liberate German-occupied north western Europe.

RADIO REPAIRER LEO FENDER TEAMS UP

with former Rickenbacker employee Doc Kaufman to start the K & F Company which produced a series of steel guitars and amplifiers. Leo was convinced that the magnets in their pickups need not be so large so he worked on a smaller unit that would be suitable for a guitar. Within two years the Fender Electric Instrument Company was formed and the introduction of the Broadcaster guitar soon followed.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Chicago Style Blues (A)

Our first jam track is a blues shuffle featuring a Chicago style turnaround. It's in A and you can have fun mixing A Minor Pentatonic (A-C-D-E-G) and A Major Pentatonic (A-B-C#-E-F#) as well as playing around with the main 7th arpeggios: A7 (A-C#-E-G), D7 (D-F#-A-C) and E7 (E-G#-B-D).

2 Funky E Blues

This one is a standard 12-bar in E with a funky feel and groove. Again, you can mix E Major Pentatonic (E-F#-G#-B-C#) with E Minor Pentatonic (E-G-A-B-D) for some nice bluesy colours in your soloing. Major Pentatonic works best on the I chord (E9) and V chord (B7), whereas the Minor Pentatonic works best on the IV chord (A7).

3 Groove Jam (A Mixolydian)

Featuring a simple two-chord vamp (A-G/A), this jam works perfectly for A Mixolydian mode (A-B-C#-D-E-F#-G). I also highly recommend playing around with the Pentatonic scales inherent in Mixolydian, namely E Minor Pentatonic (E-G-A-B-D), F# Minor Pentatonic (F#-A-B-C#-E) and B Minor Pentatonic (B-D-E-F#-A).



4 II-V-I Jazz Jam (C)

Here's a fairly uptempo swing track in C (140 BPM), which features the classic jazz progression, the II-V-I. The chords are Dm7-G7-Cmaj7. In theory, you can play C Major scale (C-D-E-F-G-A-B) throughout. I suggest learning to outline the arpeggios – Dm7 (D-F-A-C), G7 (G-B-D-F) and Cmaj7 (C-E-G-B). Next up, try using the G Diminished Half-Whole tone scale (G-A_b-B_b-C#-D-E-F) on the G7 chords for a bit of Robben Ford-style action!

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.



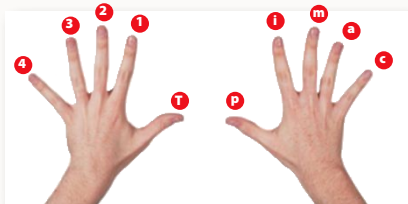
Try the scale suggestions in jam track #4 for some cool Robben Ford style ideas

GT User Guide

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

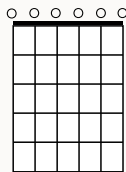


RELATING TAB TO YOUR FRETBOARD



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).



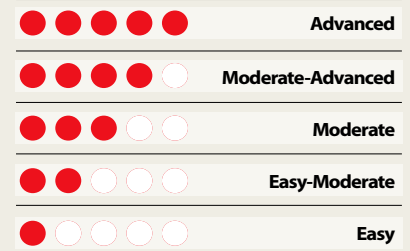
NUT & FRETBOARD

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.



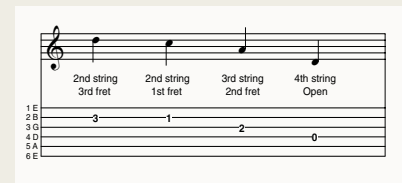
OUR RATING SYSTEM

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.

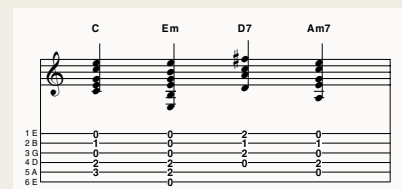


READ MUSIC

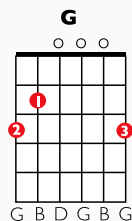
Each transcription is broken down into two parts...



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

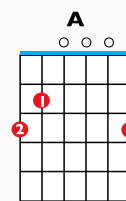


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



CHORD EXAMPLE

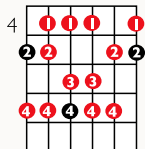
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

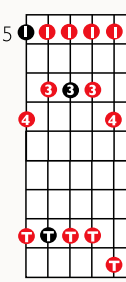
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale

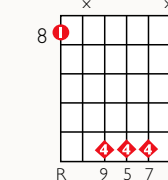


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



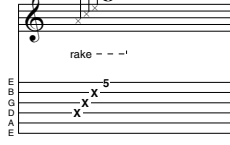
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



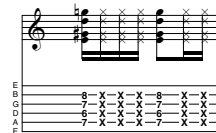
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



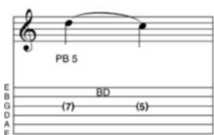
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

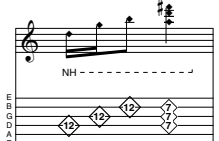
Vibrato



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

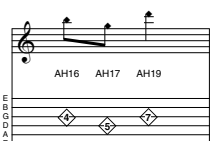
HARMONICS

Natural harmonics



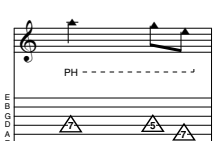
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



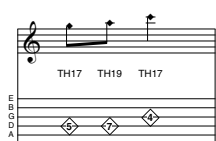
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



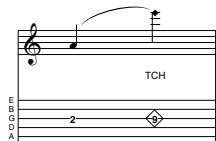
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



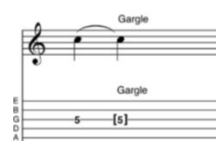
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



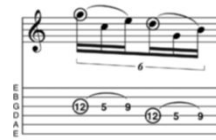
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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



Gary with the
'Peter Green' Les
Paul before the
colour faded

Gary Moore

Full career study



Gary Moore's passionate yet precise playing embraced blues, ballads, fusion and heavy rock. **Richard Barrett** explores every facet of his career with six highly detailed examples - plus fantastic backing tracks.

»



**“PETER GREEN’S
SOUND HAS NOT DATED.
IT’S STILL AS VALID
AS EVER. IF YOUNG
GUITARISTS LISTENED
TO THAT, THEY’D LEARN
SO MUCH ABOUT WHERE
THEY’RE GOING WRONG”**



Nev chats to the great Gary Moore for *Guitarist* mag

ABILITY RATING

Advanced



Info

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

Will improve your...

✓Vibrato ✓Picking ✓Legato

As a young man in Belfast (later moving to Dublin) in the 1960s, Gary was already a keen guitarist who took the opportunity to see all the big acts of the day as they came through town. These included John Mayall's Bluesbreakers Jimi Hendrix and Cream, but perhaps the most lasting influence was Peter Green, who was at that time a member of Fleetwood Mac. Peter became something of a mentor to Gary during this period, later offering him the 1959 Gibson Les Paul he had used on *Need Your Love So Bad* and *Man Of The World*, among other classics.

This guitar went on to become very important in Gary's career featuring on *Parisiennes Walkways*, *Thin Lizzy's Black Rose* and his work with *Colosseum II*. Gary was also influenced by Strat players like Hank Marvin and Jeff Beck, so it's no surprise to find he was

“OUR EXAMPLES COVER MOST OF THE STYLISTIC BASES GARY EXPERIMENTED WITH. SOME ARE TECHNICALLY CHALLENGING, BUT WELL WORTH THE EFFORT”

just as comfortable with these, adding a distinctive wide vibrato, courtesy of the vintage 'tremolo' bridge. One of Gary's best-loved 'Strat' moments is his performance of *Red House* at the Strat Pack concert back in 2004, featuring one of his favourites – a '61 Fiesta red, rosewood 'board example; by this time, the trem was fixed flat to the body with no arm installed.

Though Gary had tremendous technical ability, you get the feeling he really meant every note. He once described his speed as the product of “pure energy” rather than a slick practice routine. He used slightly heavier strings than other players – certainly in the rock genre – preferring the guitar to be able to “fight back” a little. A throwback perhaps to some of the lesser guitars he practiced on so avidly as a young man. There's also a lot to be said for the positive feedback through the fingers when there is a little resistance going on, especially on stage, where a super-light set and low action might feel a bit flimsy.

The tonal benefits are also something Gary was very aware of: he disliked hearing the string ‘ping’ back against the fret, feeling it killed resonance and sustain. This isn't to say

you need super-heavy strings and a very high action (as claimed by many an armchair expert). But if you're going for the Gary Moore sound, it might well be worth looking at a .010 on the top (.009 can work on Fenders, due to the higher tension and scale length) and not necessarily lowering the action as far as it can possibly go. Obviously, if you're changing up a gauge and raising the action at all it will take some time to get used to it, so bear this in mind.

These examples cover most of the stylistic bases Gary experimented with during his career. Some are technically challenging, but well worth the effort. The most important thing to remember is the complete conviction with which Gary played each and every note, which doesn't necessarily mean attacking it hard – Gary often played with great delicacy. This definitely enables a greater dynamic range when going for the louder parts though. Hope you enjoy these examples! **T**

TECHNIQUE FOCUS

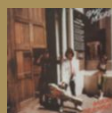
PICKING

Though a blistering alternate picker, Gary would also weave legato moments and what is sometimes referred to as economy picking into his faster playing – especially when crossing the strings. Using the same basic principle as sweep picking, moving between adjacent strings with a single up or down stroke allows for much easier articulation and fluency than alternating down and up strokes in some situations. Gary would often employ this towards the end of a blistering run, culminating in a string bend. The extended outro solos on *Still Got The Blues* and live versions of *Parisiennes Walkways* contain several good examples. Later in his career, Gary seemed to prefer this smoother sound to the relentless attack of alternate picking.



Get the Tone

Gary's tone was high gain and pretty aggressive, with plenty of mids and treble. Watching live performances, you can see how it was necessary for him to 'shut down' the guitar's volume control between phrases to avoid unwanted feedback. Gary would also use ringing open strings between solo phrases, probably at least partly for the same reason, though it does also create a great sense of excitement and release in his soloing.



TRACK RECORD For a good overview of Gary's rock, fusion and blues playing, check out *Back On The Streets* from 1978 – featuring *Parisiennes Walkways*, *Flight Of The Snow Moose* and *What Would You Rather Bee Or A Wasp*. *Corridors Of Power* (1982) is a far rockier affair (featuring the '61 Strat heavily), with tracks like *I Can't Wait Until Tomorrow* and *End Of The World*. For the blues stuff (if you haven't already heard it) check the albums *Still Got The Blues* (1990) and *Blues For Greeny* (1995).

EXAMPLE 1 CELTIC ROCK

CD TRACK 4

Inspired by Lizzy's Black Rose album and Gary's own Kings Of The Wild Frontier, this example uses selective light palm muting to keep clarity on the low notes, which also has the welcome effect of adding some punch. I'm trying to demonstrate how Gary could be very calm and controlled, then let rip with a

flurry at just the right moment. Note the Celtic-sounding triplet trills in several places. There is a logic to the way this moves across and up the fretboard once you have the guitar in your hands. Take your time and this should fall together relatively quickly.

$\text{♩} = \text{♪♪♪} = 118$ N.C.

Light palm muting . . .

E5 D5

PM - PM -

C5 D5

$\frac{1}{4}$ $\frac{1}{4}$ E5

BU BU BD BU

11 14

EXAMPLE 2 ROCK

CD TRACK 6

Going for Gary's early to mid 80s fast rock rhythm style at first, the second eight bars lets rip with a torrent of alternate picking. There's no short cut to this – make sure your picking and fretting technique is as economical and logical

as possible, and build up to tempo gradually over time. High gain tones like this can be tricky to control, so you'll notice both the rhythm and solo sections utilise selective palm muting to keep things tight and clear.

$\text{♩} = 181$

E5 D5 E5 D5 E5 C5/E Em N.C.

Palm mute bass notes

E5 D5 C5/E B5/E C5/E B5/E N.C.

E5

Sva

etc

(*Sva*) C5 A5 E5

Loco

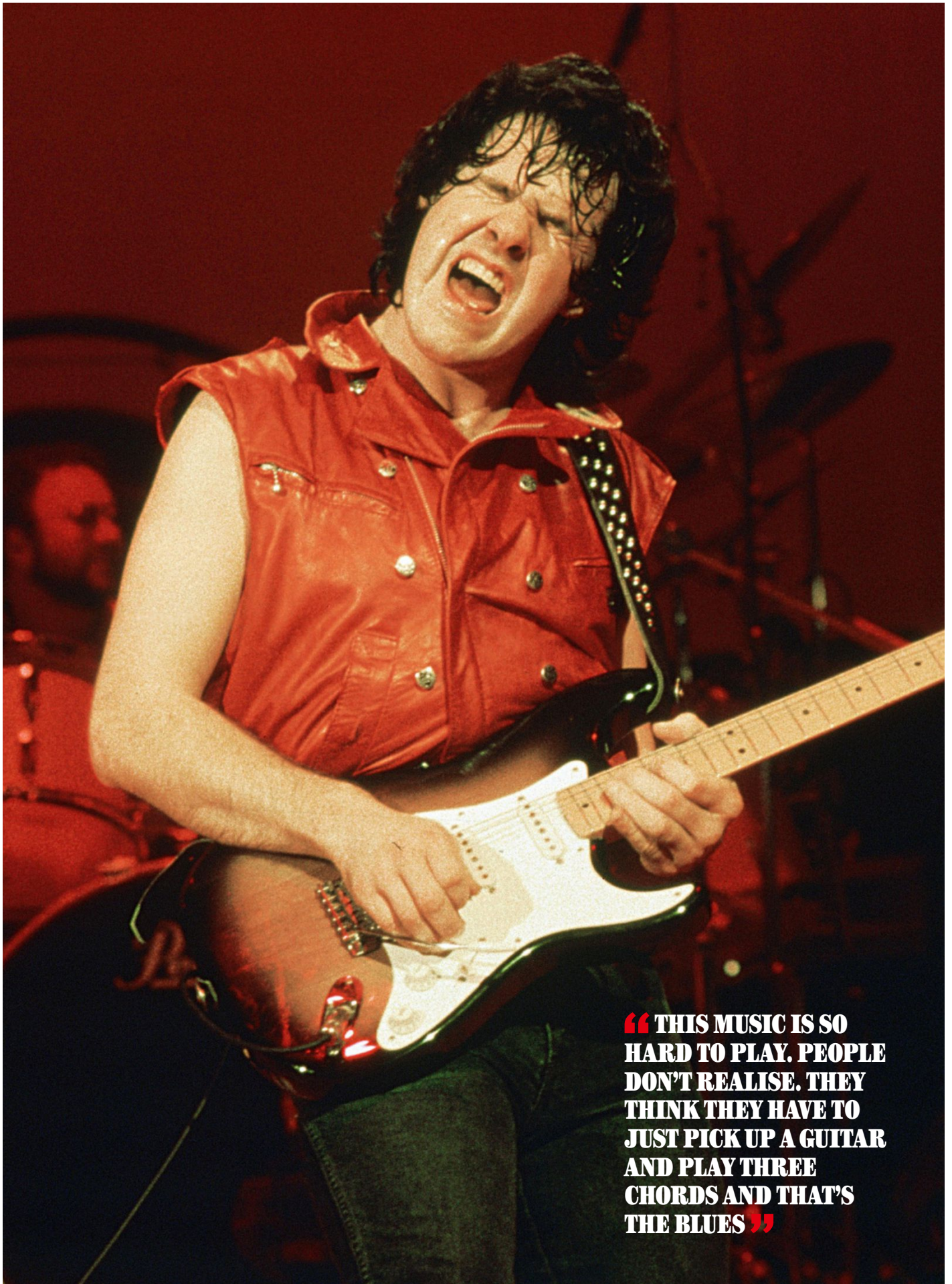
Light palm muting . . .

BU

N.C.

Sva

BU



“THIS MUSIC IS SO HARD TO PLAY. PEOPLE DON'T REALISE. THEY THINK THEY HAVE TO JUST PICK UP A GUITAR AND PLAY THREE CHORDS AND THAT'S THE BLUES”

EXAMPLE 3 FUSION

CD TRACK 8

With Colosseum II and on Back On The Streets, Gary experimented with a much jazzier direction, though losing none of his fiery personality. Both the chords and the solo section here feature generous amounts of wobble with

the trem, as was Gary's habit at the time. Check out Sarah from Thin Lizzy's Black Rose album and Song For Donna from Back On The Streets to hear more of this type of playing.

EXAMPLE 3 FUSION

♩ = 105

Chords: Gm9, Am9, Bbm9, Eb13, C13, D11, Dbmaj7, Bb11, Gm9, Am9, Bm9, Eb13, C13, D11, Dbmaj7, Bb11

Techniques: w/bar, rake, BU, BD, w/bar

Measure Numbers: 1, 4, 7, 11, 14



The musical score is written for guitar and bass. The guitar staff is in treble clef, and the bass staff is in bass clef. The key signature has two flats (Bb and Eb). The tempo is marked as 105 beats per minute. The score is divided into measures, with measure numbers 1, 4, 7, 11, and 14 indicated. Various chords are written above the guitar staff, and techniques like 'w/bar' (wobble bar), 'rake', 'BU' (bend up), and 'BD' (bend down) are indicated. The bass staff shows fingerings and some techniques like 'w/bar'.

EXAMPLE 4 SOLO BALLAD

CD TRACK 10

Starting with a very controlled approach (it's actually double tracked, as Gary would do occasionally do with solo lines), this then builds into more of a 'live' feel, using higher gain and incorporating open strings and string noise deliberately – as Gary would do in these situations. The melodic lines are less

technically challenging, but need to be delivered 'just-so', while the faster passages will take more time. However, do bear in mind that Gary would not precisely repeat the same phrase twice in most instances, so once you're in the ballpark, let those fingers fly a bit!

$\text{♩} = \text{♪♪♪} = 61$

Am E

Neck pickup BU rake

15-(17) 15 13 12 13 12 10 9 10 10-(12)

3

Fmaj7 Dm7b5 E Am

rake 3 Change to bridge pickup BU

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

3

E Cmaj7 Fmaj7 Dm7b5 E

BU 3 BU BU

13 12 15 15-(17) 5 5 7 8 7 5 8 5 7 5 7 5 8 5 8 (10) 8 5 7-(9)

6

Am E7 Fmaj7

Change to neck pickup rake BU BD 3

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

9

Dm7b5 E 8va Am E

Change to bridge pickup rake - -

12 9 10 12 10 12 13 12 17 17 20 20 (22) 17 17 20 (22) 17 17 (19) (17) 17 (19) 17

12

EXAMPLE 4 SOLO BALLAD ...CONTINUED

CD TRACK 10

Cmaj7 **Fmaj7**

(8va)

BU

17-19 19-(20) 19 17 19 17-19 17 20 17 20-17 17 19 19 17-20 17 20-17 17 20-19 17 19

15

Dm7b5 **E**

(8va)

BU PB 19 BD

19 19 17-19 17 17-20-(22) 17 20 17 (21)-(19)-17 19 17 19 18-17 15-17

16

EXAMPLE 5 UPTEMPO BLUES

CD TRACK 12

In the style of Gary's early 90s blues albums, this still owes a lot to his rock playing, with the heavy 'boogie' rhythm part, which demonstrates his prowess as an accompanist as well as a soloist. The solo keeps things fairly restrained,

though does head into a wide bend and some flurries at the end. Again, don't get too hung up on precisely reproducing the exact phrase every time – this is not how Gary did things at all. Watch out for the changes of pickup.

E **A** **B5**

$\text{♩} = 130$ **Swung**

0 0 0 0 5 5 5 5 4 4 4 4

2 4 2 4 0 0 0 0 2 4 2 4

1 0 0 0 0 0 0 0

N.C. **A5** **N.C.**

5 5 5 5 2 4 0 0 4 0 7 5 5 6 5 3 5 3

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

Bm7 **E5**

3 3 3 3

BU RP-- BU RP-- BU RP-- BD

15-(17)-(17)-(17)-15(17)(17)(17)-15(17)-(17)-(17)-(15)-12

0 0 7 7 7 7 7 7 7 7

0 4 0 5 0 6 0 7 7 7 7

7

EXAMPLE 5 UPTEMPO BLUES ...CONTINUED

CD TRACK 12

EXAMPLE 6 THIN LIZZY STYLE BALLAD

CD TRACK 14

Gary could always be relied on to produce a memorable solo – and his time with Thin Lizzy was particularly notable for this. Though the solo in *Still In Love With You* is famously associated with the excellent Brian Robertson, it was based heavily on an original performance by Gary Moore – at Phil Lynott's insistence and to Robertson's frustration. Again,

I've taken the approach of a slightly less distorted, more 70s-sounding beginning, then kicking in some extra gain for the second half, with a more 'live' vibe. All the usual advice about practising slowly to build speed applies, though pay particular attention to pitching of bends and where there is (and isn't) vibrato.

EXAMPLE 6 THIN LIZZY STYLE BALLAD ...CONTINUED

CD TRACK 14

3

Fmaj7 Em7 Am7 ^{1/4}

BU 5 5 8 (10) 5 8 5 7 5 5 7 (9) (7) 5 7 5 7 5 7 5 8

6

Cmaj7 Fmaj7 G11 Am

BU 10 (12) 12 14 13 15 15 (17) (15) 13 15 (17) 15 15 (17) (15) 13

10

(8va) Cmaj7 Fmaj7 Em7 Loco

BU 15 (17) X 17 17 19 17 20 17 20 (22) 17 19 20 17 20 19 (21) (19) 17 19 17 9

13

Am Cmaj7

PM BU BD 10 12 9 12 (13) (12) 10 12 10 13 12 12 10 13 13 10 12 10 13 10 12 10 12 9 12 (14) (12) 10 12 10 12 10

15

Fmaj7 G11

PM BU BD 12 5 7 5 7 5 7 7 (9) (7) 5 7 5 (7)

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The art of timing

And how to get it



Want to bring more expression into your music? Then join **Dr Milton Mermikides** as he provides a fascinating insight into timing, or how 'placing' your notes is vital for feel.

ABILITY RATING

Moderate to advanced



Info

Key Various **Tempo** Various **CD** TRACKS 16-48

Will improve your... ✓ Understanding of rhythm

✓ Listening skills and appreciation ✓ Rhythmic feel

Music notation is an extremely useful tool as it reduces the immense complexities and variations in the 'sound domain' (with all its infinitesimal molecular vibrations) into the important musical parameters of pitch and rhythm (with some dynamic, timbre and expression information thrown in). This makes it a highly economical way of storing, communicating, reproducing and conceptualising music. It allows us to quickly and efficiently capture musical ideas, transfer them between people who can read music (even if they don't speak the same language) and across time from moments to centuries, a time capsule of musical intent.

From a contemporary perspective, comparing the hugely disparate file sizes of a music notation document to (even a file compressed) audio file will give you some idea of the level of reduction involved. In order to achieve this remarkable economy, much of the sonic information is rejected in order to prioritise a few features. More specifically, conventional notation presents notes as existing on a 'grid' of specific pitches (almost always 12 in each octave), and rhythms on a similar -albeit more finely sliced - grid of discrete points. With this system anything that falls between 'important' points on the grid may be considered any combination of inaccurate, approximate, tolerable or loose.

The musical reality, however, is that experienced listeners can hear and perform with greater resolution than the notational economies of conventional rhythmic units, and there is a universe of musical expression 'between the cracks' of standard notation – and conventional musical knowledge. This

mismatch between musical importance, and notation and terminology, means that this powerful aspect of expression is talked about loosely and confusingly – if at all – even by its greatest practitioners. A student may very understandably struggle to understand why a line may be described as 'swinging' even if the quavers are straight, or why 'tight' is good

“ ANYTHING THAT FALLS BETWEEN 'IMPORTANT' POINTS ON THE MUSICAL GRID IS CONSIDERED INACCURATE, TOLERABLE, APPROXIMATE OR LOOSE ”

and 'metronomic' is bad; why 'behind the beat' works but being late doesn't. Fortunately, these rhythms 'between the cracks' – also known as microtiming – have started to be addressed directly and helpfully – by players such as jazz great Charles Mingus, drummer Stanton Moore, guitarists Pat Metheny and Guthrie Govan.

Furthermore, the advent of digital technology has also allowed us to investigate and recreate this wonderful area of musical expression with greater awareness and insight. Still it is relatively unknown, and this article aims to bring you the latest research in an accessible and immediately practical away, first by breaking down some of the main elements of rhythmic feel and then presenting some studies in the style of great 'feel players, which show how various tweaks of the parameters can make amazing music however 'simple' it looks on the page.

Four elements of groove

Microtiming research is convoluted, contextual and complex but I've found it really helpful to invent four basic concepts: Swing, latency, weighting and duration. These are simply defined but combine for fantastic results.

Remember that these are very rarely notated (or if so very approximately) so are concepts to be aware of *despite* the written notation.

Swing: (See Figure 1 p32) This is the 'asymmetry' of the beat, basically how lopsided it is. Jazz quavers (eighth notes) are conventionally notated and conceptualised as 'triplet quavers' and occasionally as dotted quaver (or semiquaver, 16th note). However, triplet quavers are actually most common in a 12/8 'shuffle' rhythm, and are surprisingly rare in 4/4 even in quite traditional swing music (for example, Django generally swings less than a triplet swing). It's more helpful to imagine a smooth continuous dial between straight quavers (let's call this 50% swing – the beat subdivided exactly in two) and a continuum of swing values (what Guthrie Govan calls a 'dimmer switch') to a light swing (say ≈51-55% where the second quaver is »



Get the Tone

As we always say with these all-encompassing general, theory or technique features, we need a tone that helps us to hear what it is we are trying to learn. So huge distortion, tons of flange, backwards reverb and modulated delay are not the way to go. A pleasing, neck pickup tone that's bright and punchy, with a dribble of ambient room reverb will serve you best.

There are many rhythmic variations to how we might place notes, including before, right on, or behind the beat



TRACK RECORD For guitarists with great feel, try: Wes Montgomery – Smokin' at the Half Note; James Brown – Sex Machine; Stevie Ray Vaughan – The Essential Stevie Ray Vaughan And Double Trouble; Pink Floyd – The Wall; Rage Against The Machine – Rage Against The Machine; Wayne Krantz – 2 Drink Minimum; Jimi Hendrix Experience – Axis: Bold As Love.

»

FIGURE 1 FIVE AUDIO WAVEFORMS DEMONSTRATING INCREASING SWING LEVEL

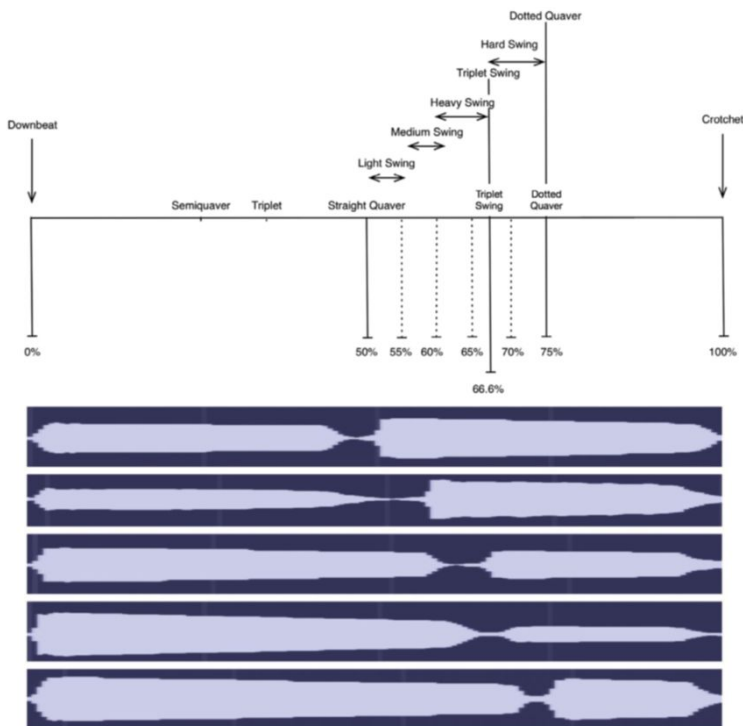
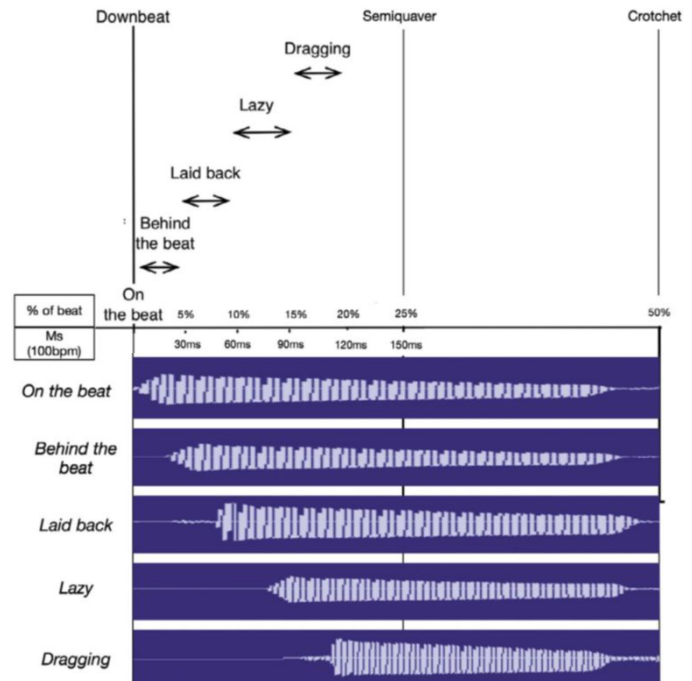


FIGURE 2 FIVE AUDIO WAVEFORMS DEMONSTRATING INCREASING LATENCY



» slightly shorter than the first) a medium swing ($\approx 56-62\%$) to a heavy ($\approx 63-66\%$) to triplet to 'hard swing' ($>66.7\%$). We'll look at swing at the quaver and semiquaver level.

Latency: (See Figure 2) Independent of 'swing' is where one musical line – let's say a guitarist – plays relative to the beat. The beat can be decided by the drummer, or a click, or 'negotiated' between players; and to play 'against' the beat can be extremely powerful. We will call this 'latency' meaning a delay, and in fact for a melody or solo line playing behind the beat is generally more common and subjectively more desirable. Much of David Gilmour's expressive power comes from this epic, relaxed, poignant behind-the-beat playing. Sometimes latency can be so extreme that the music could notated for

example a semiquaver later, but there is something in the musical content that we understand as 'expressively late' as opposed to 'displaced' or simply 'out of time'.

In addition to the two core concepts of Swing and Latency we will add the following two that we can view as 'rhythmic inflection'. **Offbeat weighting:** Although not technically 'rhythm', the relative strength of the onbeats and offbeats has a big effect on their rhythmic impact. For example, a jazz walking bass line can be played as four crotchets (quarter tones), but beats 2 and 4 are a little weightier, this 'be-BOP' pattern can also be found at the quaver level in many jazz guitarists' playing, with a relatively stronger offbeat than onbeat (check out Pat Martino for example). Above a certain

threshold an accent might be notated but much of this nuance is lost in translation.

Duration: Rhythm is not just about the beginning of notes, but also when they end. Michael Jackson was notoriously specific about the length of notes (again that may not be notated), as this is a powerful ingredient in the rhythmic 'snap' of a phrase.

The following exercises explore these concepts in practical, stylistic ways and you are invited to engage with this subtle but powerful musical technique. This will not only help your playing enormously, but also increase your appreciation for the 'rhythmic virtuosity' in players who may not necessarily choose to showcase technique, but have a phenomenal control of timing to achieve their musical goals. 

EXAMPLE 1 5 LEVELS OF SWING - QUAVERS (EIGHTH NOTES)

CD TRACK 16

Here are five examples of increasing swing value from straight quavers (an evenly divided beat) to hard swing (where the second quaver lands at 72% of

the beat, 132ms later than its straight counterpart). Listen intently to the guide tracks and learn to reproduce these with or without the backing.

$\text{♩} = 100$ guide clicks - - - - - Play 5 times

(2 bar click)

1. Straight quavers: 50% - - - - -
2. Light swing: 55% swing: (offbeat+30ms) - - - - -
3. Medium swing: 60% swing: (offbeat+60ms) - - - - -
4. Triplet swing: approx 66.7% (of fbeat+100ms) - - - - -
5. Hard swing: 72% (offbeat+132ms) - - - - -

E B G D A E

1, 5, 9, 13, 17

THE ART OF TIMING { AND HOW TO GET IT

EXAMPLE 2 5 LEVELS OF SWING (SEMIQUAVERS)

Swing characteristics can also occur between semiquavers or 16th notes (particularly in funk and some jazz-fusion styles). Here are five levels again but note that, although we've slowed the tempo a little, the discrepancies are more

subtle. Again embed these through both practice and listening. Even if you can only hear differences between two to three of these your rhythmic skills will increase dramatically.

CD TRACK 18

♩ = 88

guide clicks - - - - -

(2 bar click)

2

2. *Light swing semiquavers* (55%/+17ms)

3. *Medium swing semiquavers* (61%/+37ms)

4. *Triplet swing semiquavers* (67%/+58ms)

5. *Hard swing semiquavers* (72%/+75ms)

1, 7, 13, 19, 25

Play 5 times

Play 3 times

3 x x 3 x x 3 3 x 3 x x 3 3 3 3

3 x x 3 x x 3 3 x 3 x x 5 3

5 3

3, 9, 15, 21, 27

EXAMPLE 3 'HARMONIC' SWING RATIOS

So far we have been learning these swing values through listening and repeating, but it's possible to nail them exactly using subdivisions of the beat. For example, splitting the beat into three equal parts and tying the first two together creates a 2:1 rhythmic ratio. This is the classic triplet swing. Splitting

the beat into five parts (verbalising the word 'hippopotamus' may help), allows you to create a 3:2 swing (60%) (hip-po-po-ta-mus). Splitting the beat into seven, allows the creation of a lovely light swing (4:3 $\approx$ 54%) and a heavy swing of 5:2 ($\approx$ 71%).

CD TRACK 20

2:1 (approx 66.7%) Triplet swing

♩ = 60

guide clicks - - - - -

guide clicks - - - - -

1

4, 5

3:2 (60%) Medium swing

guide clicks

guide clicks -----, > >

5 5

5 5

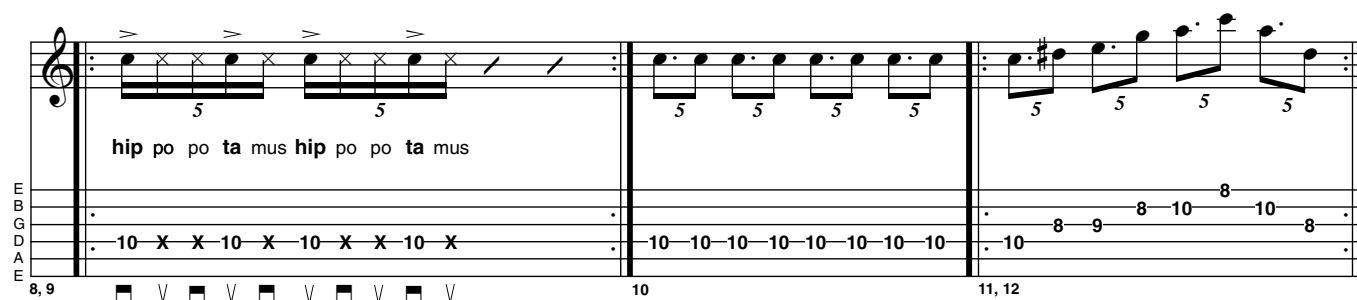
hip po po ta mus hip po po ta mus

10 x x x x 10 x x x x

6

EXAMPLE 3 'HARMONIC' SWING RATIOS ...CONTINUED

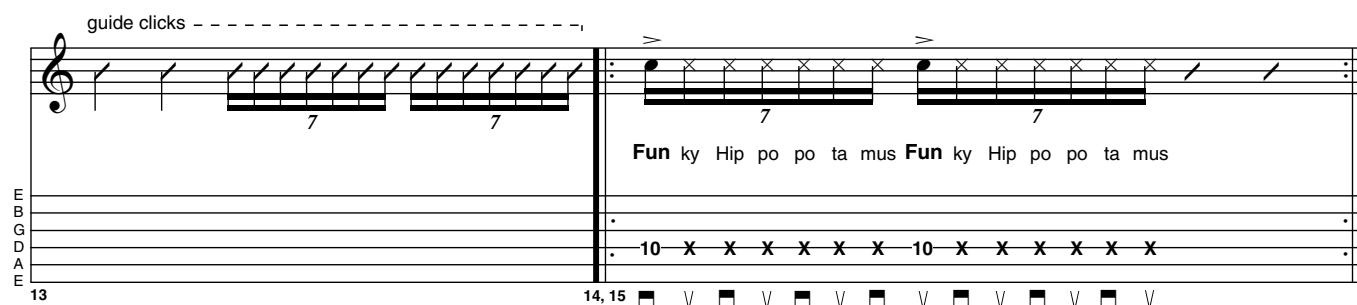
CD TRACK 20



hip po po ta mus hip po po ta mus

8, 9 10 11, 12

4:3 (approx 57%) Light-Medium Swing



Fun ky Hip po po ta mus Fun ky Hip po po ta mus

13 14, 15

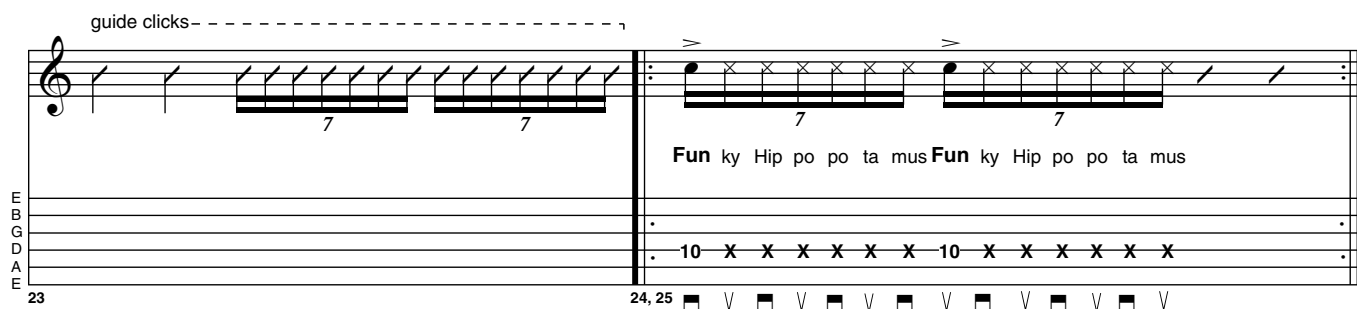


Fun ky Hip po po ta mus Fun ky Hip po po ta mus

16, 17 18 19-22

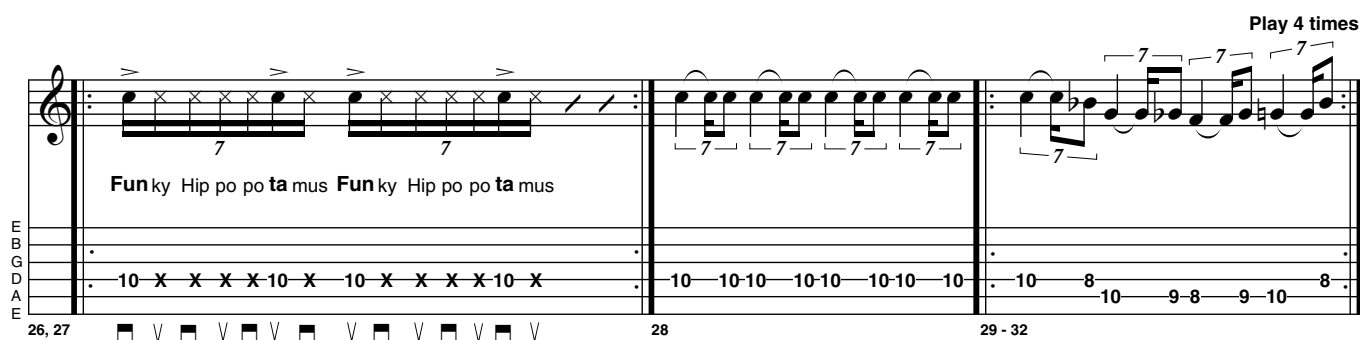
C13/B $\flat$ F9/A Play 4 times

5:2 (approx 71%) Hard Swing



Fun ky Hip po po ta mus Fun ky Hip po po ta mus

23 24, 25



Fun ky Hip po po ta mus Fun ky Hip po po ta mus

26, 27 28 29-32

C13/B $\flat$ F9/A Play 4 times

THE ART OF TIMING { AND HOW TO GET IT

EXAMPLE 4 LATENCY: BEHIND-THE-BEAT PLAYING

CD TRACK 22

In addition to swing, rhythm can also be ahead, right on top of, or behind the beat (the beat generally being dictated by the drummer, a click track or 'negotiated' among several players). Here are five levels of latency: from exactly on the beat

to 17% behind the beat (100ms at 100bpm). Behind-the-beat playing is one of the most indescribably expressive devices in music (listen to Sinatra, Ella, Louis Armstrong, Billy Holiday) so I really recommend engaging with this.

$\text{♩} = 100$ guide clicks - - - - - , Play 5 times

(2 bar click)

1. On the Beat (0%/0ms) - - - - -
2. Behind the Beat (approx 8%/+50ms) - - - - -
3. Laid back (approx 12.5%/+75ms) - - - - -
4. Lazy (approx 17%/+100ms) - - - - -
5. Dragging (25%/+150ms) - - - - -

E B G D A E

1, 6, 11, 16, 21

EXAMPLE 5 SWING AND LATENCY COMBINATIONS

CD TRACK 24

Here's a real challenge for you. We can actually learn to independently control swing and latency. Here, for example, are four combinations each with an 'up'

beat landing at the same point but the feel changing from 'on-the-beat swing' to 'straight' and 'late' playing.

$\text{♩} = 100$ guide clicks - - - - - , Play 4 times

(2 bar click)

1. On-the-beat swing (65% swing/0% latency) - - - - -
2. Medium swing behind the beat (60% swing/5% latency) - - - - -
3. Light Swing Laid back (55% swing/10% latency) - - - - -
4. Straight and Late (50% swing/15% latency) - - - - -

E B G D A E

1, 5, 9, 13, 17

EXAMPLE 6 RHYTHMIC INFLECTION: VARYING DURATION AND ATTACK

CD TRACK 26

Note duration and touch are explored here from 'ghosted' (short, quiet and smothered) to staccatissimo (short and sharp), staccato (short) to normal and

tenuto (held as long as possible). These are unlikely to be notated as below but it's useful to listen and explore these countless possibilities in your playing.

$\text{♩} = 88$ Medium swing semiquavers throughout

(2 bar click)

ghosted staccatissimo

staccato normal tenuto

E B G D A E

1

3

EXAMPLE 7 RHYTHMIC INFLECTION: OFFBEAT WEIGHTING

CD TRACK 28

A key part of rhythmic feel is the emphasis that is made of the offbeats. Three illustrative levels are shown here (and again the notation would not be normally

made for such 'background' feel). The offbeat can also be emphasised with the use of legato (hammer-ons, pull-offs and slides).

$\text{♩} = 110$ Straight and late quavers

(2 bar click)

evenly weighted

accented offbeat

sharply accented offbeat

legato from offbeat

EXAMPLE 8 RHYTHMIC INFLECTION EXERCISE

CD TRACK 29

Here's a short exercise exploring some of the concepts from Examples 5-6. The first bar uses 'bebop' phrasing, which is generally tenuto (held) with an emphasis on the

offbeats (be-bop). The second bar mixes us some rhythmic inflections (again these would rarely be notated with this detail but are still experienced).

$\text{♩} = 110$

(2 bar click)

'Bebop' phrasing

mixed inflection

EXAMPLE 9 WES MONTGOMERY-STYLE MEDIUM SWING AND INFLECTIONS

CD TRACK 31

Here's a fast jazz example with a medium eighth-note swing in the style of Wes. He tended to mix swing values but we'll keep it fairly constant and use some rhythmic

inflections of offbeat legato, accented and short notes as well as the use of tenuto. Feel free to use the background to explore any of these with other material.

$\text{♩} = 168$

Medium swing quavers

(2 bar click)

F13/E $\flat$

F9

F13/E $\flat$

F7

F13/E $\flat$

THE ART OF TIMING { AND HOW TO GET IT

EXAMPLE 9 WES MONTGOMERY-STYLE MEDIUM SWING AND INFLECTIONS ...CONTINUED

CD TRACK 31

Two systems of guitar tablature for a piece in B-flat major. The first system covers measures 9-13, featuring a melodic line in the treble and a bass line with fret numbers. Chords Cm9, F13, Bbm9, and Eb13 are indicated above the staff. The second system covers measures 13-17, with a melodic line and a bass line. Chords F7 and F7 are indicated above the staff. The tempo/mood changes from 'Straight and Late' to 'Hard swing' and then 'Medium swing'.

EXAMPLE 10 JAMES BROWN-STYLE CLASSIC FUNK

James Brown's guitarists (in fact his whole band) had amazing rhythmic feel. One classic rhythm approach was the use of short and/or ghosted notes with a medium

semiquaver (16th-note) swing. On the GT audio the drums and bass are playing with a similar swing value to help you lock in.

CD TRACK 33

Semiquaver swing = approx 63% Play 4 times

(2 bar click)

PM - - - - -
ghosted

ghosted *ghosted*

E
B
G
D
A
F

EXAMPLE 11 SRV-STYLE HARD SWING SHUFFLE

Stevie Ray Vaughan had unbelievable rhythm. One of his (many) rhythmic feels was this kind of shuffle where the offbeat comes later than the semiquaver and is

played short and sharp (or loud and long) to create a 'hard shuffle'. Use the whole strumming arm here and fretting-hand muting to achieve the swing and attack.

CD TRACK 35

♩ = 108

Quaver swing = approx 70% with accented upbeats of contrasting duration

(A7 omit 5) D/A A7 (A7 omit 5) Bm/A Am

Play 4 times

E
B
G
D
A
F

EXAMPLE 12 T-BONE WALKER-STYLE DOUBLE-TIME SWING SWITCH

CD TRACK 37

Swing can happen at the quaver or semiquaver (eighth or 16th-note) level, so it's possible to interchange between the two. T-Bone Walker did just that, sometimes

swinging with the pulse of the band, and sometimes at an imagined double-time pulse, which has a wonderful 'chatty' quality.

EXAMPLE 12 T-BONE WALKER-STYLE DOUBLE-TIME SWING SWITCH

Tempo: $\text{♩} = 80$

Chords: A7, D7, Bm/D, D9/C

Triplet quaver swing

(2 bar click)

Triplet semiquaver swing

Eaug

EXAMPLE 13 DAVE GILMOUR-STYLE EPIC LAID-BACK FEEL

CD TRACK 39

Much of Dave Gilmour's huge expressive power comes from his ability to play behind the beat, which – together with Nick Mason's fills – created spine-tingling

events every 8 or 16 bars despite the 'simplicity' of the rhythms. Note the use of shorter notes as he gets further behind the beat.

EXAMPLE 13 DAVE GILMOUR-STYLE EPIC LAID-BACK FEEL

Tempo: $\text{♩} = 108$

Chords: Dm, G7

Laid-back

(2 bar click)

BU

EXAMPLE 14 CHUCK-BERRY STYLE STRAIGHT QUAVERS

CD TRACK 41

So far we've assumed that the whole ensemble swings the same. But Chuck Berry's feel is created by a friction between his rhythm section's classic R&B triplet

swing and his defiantly straight quavers. Any other combination of swings sounds completely wrong but this (straight guitar/swinging band) sounds so right.

EXAMPLE 14 CHUCK-BERRY STYLE STRAIGHT QUAVERS

Tempo: $\text{♩} = 160$

Chords: E7, D7

Straight quavers throughout

(2 bar click)

A5, A6, A5, A6, A5, A7

THE ART OF TIMING { AND HOW TO GET IT

EXAMPLE 15 MICHAEL JACKSON-STYLE 'DRAGGED' OFFBEATS

CD TRACK 43

Michael Jackson had a ruthless attitude to rhythmic feel, not only in articulation but also its 'micro-timing'. Here's an example of the 'drag' he would put on what

would normally be a triplet swing offbeat. Although the maths behind it (a 5:2 ratio or $\approx 71\%$ swing) may seem cerebral, the resulting feel is completely physical.

Hard quaver-swing (approx 71%) ('dragged' upbeats)

$\text{♩} = 90$

(2 bar click)

B $\flat$ /C

A $\flat$ /B $\flat$

B $\flat$ /C

A $\flat$ add9/B $\flat$

A $\flat$ /B $\flat$

The musical notation for Example 15 consists of two systems. The first system shows a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one flat and a 4/4 time signature. It starts with a 2-bar click, followed by a series of chords: B $\flat$ /C, A $\flat$ /B $\flat$, B $\flat$ /C, A $\flat$ add9/B $\flat$, and A $\flat$ /B $\flat$. The bass staff shows fingerings for each chord. The second system continues the same pattern with the same chords and fingerings.

EXAMPLE 16 TOM MORELLO-STYLE LAID BACK LIGHT SEMIQUAVER SWING

CD TRACK 45

Rage Against The Machine always had an undeniable swagger to their riffs and this is largely due to Tom Morello's weighty 'behind-the-beat' playing and 'powerfunk'

semiquaver swings. The last beat here has perfectly straight quavers, as a contrast and 'rhythmic cadence'.

Laid-back light semiquaver-swing (approx 53%)

$\text{♩} = 90$

(2 bar click)

E5

Straight semiquavers

PM

The musical notation for Example 16 consists of two systems. The first system shows a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one sharp and a 4/4 time signature. It starts with a 2-bar click, followed by a series of semiquaver patterns. The bass staff shows fingerings for each pattern. The second system continues the same pattern with the same semiquaver patterns and fingerings.

EXAMPLE 17 JIMI HENDRIX-STYLE SWING-LEVEL SWITCHING

CD TRACK 47

The beauty of Hendrix's chord melody playing (and why it proves elusive), is not only due to his wonderful chords but his rhythmic feel. He would rapidly switch

swing levels to create 'rhythmic sections'. Here a hard swing (more swung than a triplet), switches to a medium swing to straight (and shortened) 16th notes.

Hard semiquaver swing

Light semiquaver swing

Straight semiquavers

$\text{♩} = 70$

(2 bar click)

Gsus2

Gsus4

G

Gsus4

G

Am

Let ring

The musical notation for Example 17 consists of two systems. The first system shows a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff has a key signature of one sharp and a 4/4 time signature. It starts with a 2-bar click, followed by a series of chords: Gsus2, Gsus4, G, Gsus4, G, and Am. The bass staff shows fingerings for each chord. The second system continues the same pattern with the same chords and fingerings.

Two-handed tapping *pt 3*

Classic rock style



You can forget speed battles and pointy guitars as **Paul Bielatowicz** shows how to use tapping to create a hot-riffing, classic rock style piece.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G Minor

Tempo: 125bpm

Tracks: CD-ROM

Will improve your

- ✓ General legato playing
- ✓ Tapping execution and control
- ✓ Left-right hand independence

This month we complete our series on two-handed tapping with a classic rock-style piece. For many guitarists, the words 'two handed tapping' conjure images of speed battles and pointy guitars, but there's a whole lot more to the technique – even when playing rock. Aside from its

face-melting solo applications, tapping can give us a huge palette of new sounds for rhythm parts and classic rock riffs. Using two hands instead of one gives us access to wider intervals, inspires unexpected note choices and can offer your groovy riffs a smooth legato sound otherwise unachievable with only one hand on the fretboard.

As has been discussed in previous columns, two-handed tapping is by no means a new technique. Neither is it exclusive to the electric guitar or any specific style. In fact, musicians have probably been experimenting with it for as long as the instrument has existed. There are some great examples of

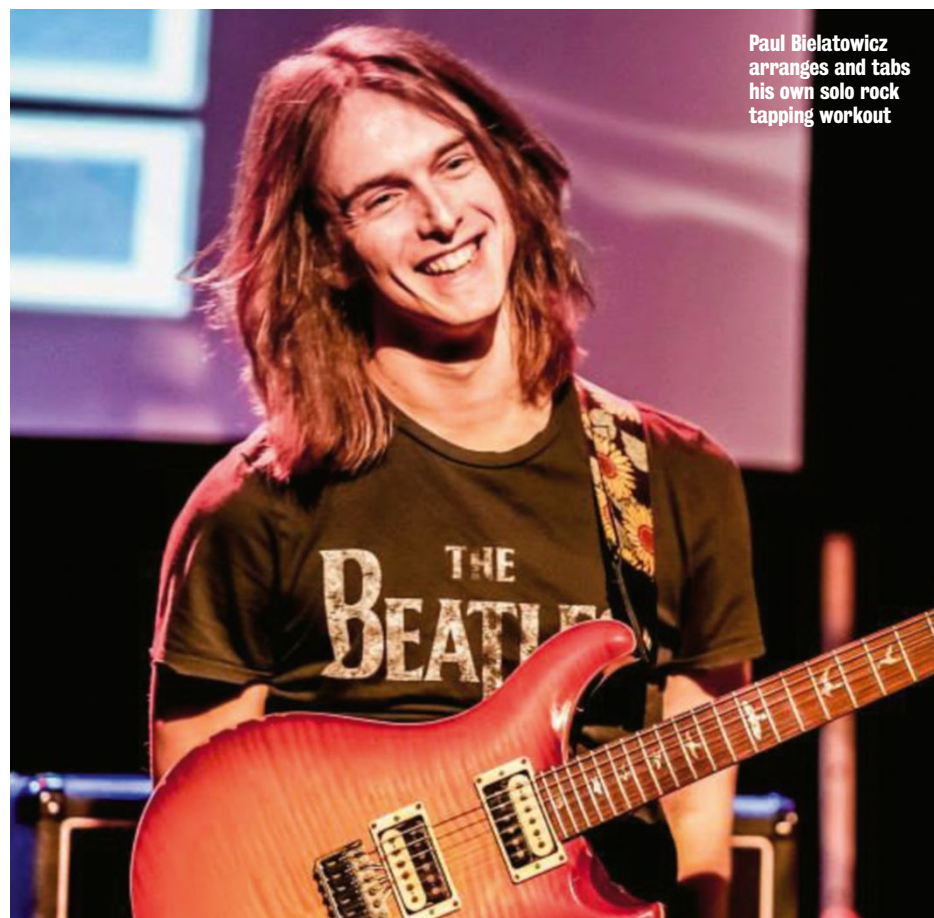
guitarists using it in the most creative ways over the past 60 years; many of these examples can be found with a quick Google or YouTube search. It might be argued that the creative possibilities of the guitar are doubled when you add another fretting hand into the equation; perhaps that's why people are still finding new ways to use the technique today.

With this in mind, I've written a classic rock style instrumental piece that contains

“TWO-HAND TAPPING IS BY NO MEANS A NEW TECHNIQUE. NEITHER IS IT EXCLUSIVE TO THE ELECTRIC GUITAR OR ANY SPECIFIC STYLE”

something for everyone – and there's not a picked note in sight! There's a moody Led Zeppelin-style ballad intro that uses tapping rather than finger picking – giving you the advantage of being able to sustain notes in one hand while the other hand changes position. There are also some juicy classic rock riffs, which again make good use of digits from both hands. And, of course, there's the obligatory blistering solo tapping licks too – how could we resist? So, put your picks away, trim those finger-picking nails, flex those digits and let's get stuck in. **1**

NEXT MONTH Will McNicol begins a two-parter with acoustic genius **Antonio Forcione**



Paul Bielatowicz arranges and tabs his own solo rock tapping workout



Get the Tone

To recreate the kind of sound I used for this piece you'll need a nice crisp, clean tone for the intro and outro sections and a moderate amount of gain for a classic rock distorted riff. A splash of reverb or delay will add ambience and make it all sound bigger. As you'll be using both hands throughout, getting to the guitar's volume control might not be easy, so jumping on a Tube Screamer type overdrive will do the trick.



TRACK RECORD If you're looking for creative uses of the rock tapping technique, then look no further than the mighty Swedish shredder (not that one, the other one...) Mattias IA Eklundh. If classic rock meets modern avant-garde tapping is your thing then have a listen to his instrumental version of Deep Purple's Smoke On The Water, from his 2004 album, *Freak Guitar: The Road Less Traveled*. It's awesome!

PLAYING TIPS

CD TRACK CD-ROM

N.C. **Fmaj9/A**

Let ring

21

N.C. **Cm/G** **G**

Let ring

25

Fmaj9/A **F#dim7/A**

Let ring

29

N.C.

Let ring

33

Dsus4 **D**

Let ring

37

TWO-HAND TAPPING PT3 VIDEO MASTERCLASS

PLAYING TIPS

{Bars 50-61} Time to kick in some distortion! This double-stop tapping riff contains a few time signature changes – don't worry though, it looks more

complicated on paper than it is in practice.

CD TRACK CD-ROM

Let ring –

41

Let ring –

Dsus4 D Csus4 C

remove string mute

45

N.C.

i m etc

with distortion

50
70

53
73

56
76



PLAYING TIPS

[Bars 62-69] Bars 62 and 63's Pentatonic lick has a tapped note played on the bent string. For bars 64 and 65 bend the note, tap it then immediately release it for a cool Irish pipes effect.

CD TRACK CD-ROM

[Bars 82-89] The first two fills (bars 82-85) further explore the 'tapping on a bent string' idea, first ascending and then descending. Then we have a cool Van Halen-type lick. Finally, the descending version of the fast D Minor Pentatonic run that appeared in the previous solo section.

59
79

62

67
82

83

86

TWO-HAND TAPPING PT3 VIDEO MASTERCLASS

PLAYING TIPS

[Bars 90-107] This section demonstrates how you can use a two-handed repeated pattern to outline chords. The fretting hand plays octaves throughout, while the picking (tapping) hand plays intervals of either a Major

CD TRACK CD-ROM

6th or Minor 7th (depending on which strings are being tapped). At first this might appear complicated, but you'll soon find it's just a simple repeated symmetrical pattern being moved around the fretboard.

89

91

93

95

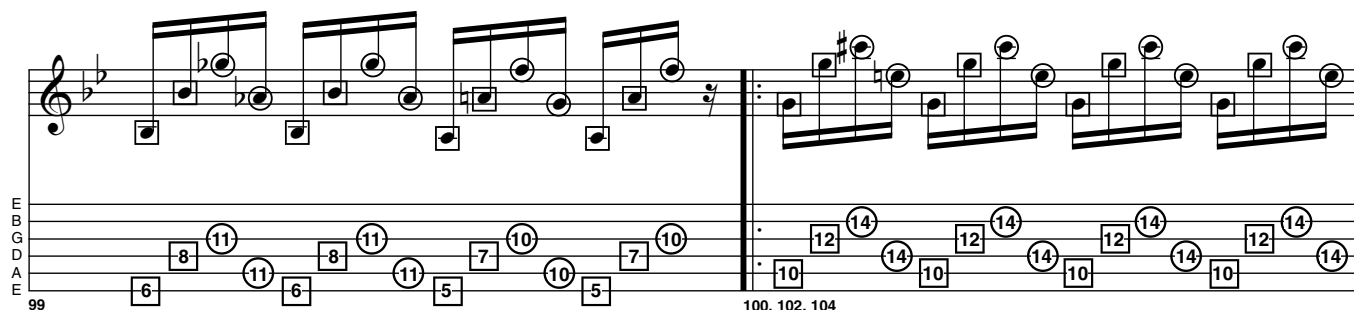
97

PLAYING TIPS

[Bars 107-end] The piece ends with a repeat of the intro section, leaving us hanging with a mysterious unresolved V chord (D). In bar 107 the idea is to

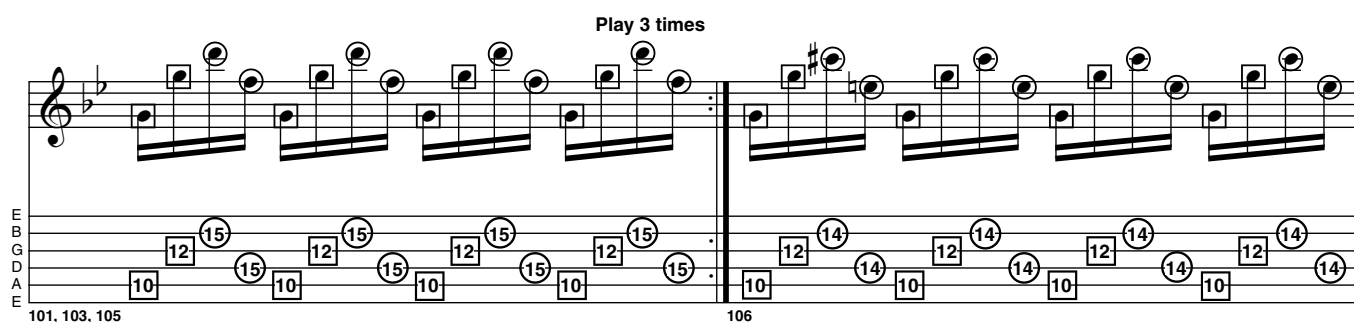
mimic a volume pedal being used to clean up a distorted amp. If you have such a pedal then fine; otherwise use your guitar's volume control.

CD TRACK CD-ROM



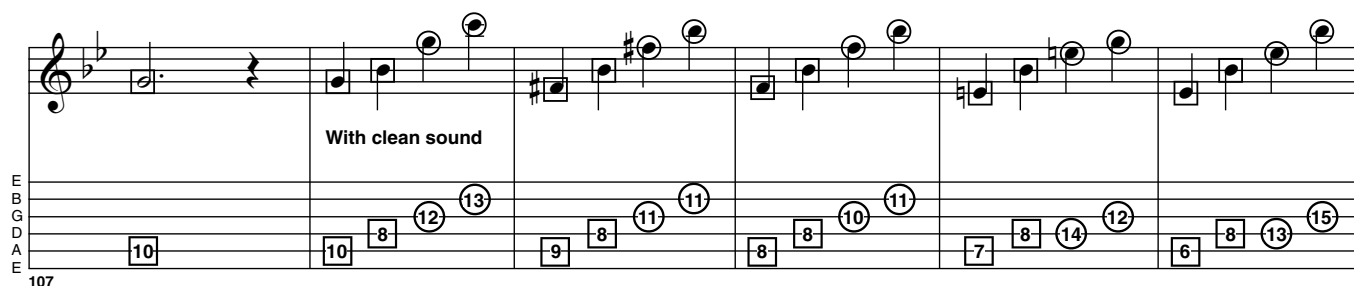
99 100. 102, 104

Play 3 times



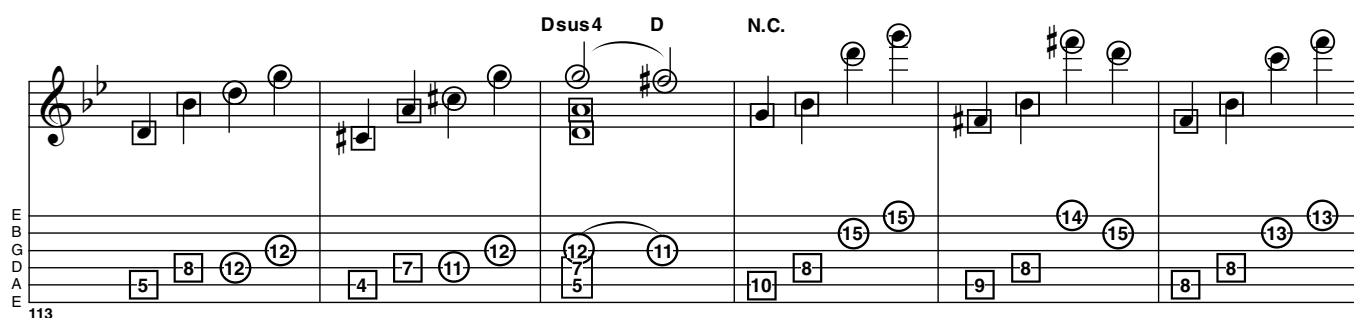
101, 103, 105 106

With clean sound



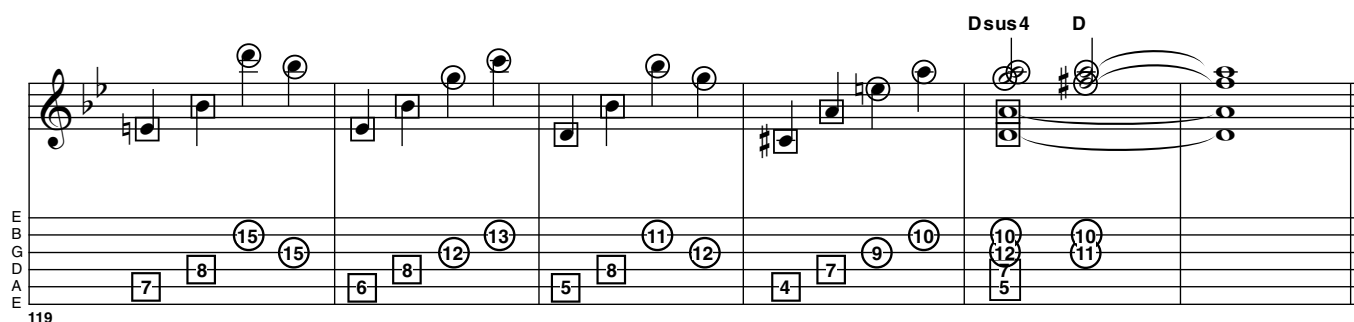
107

Dsus4 D N.C.



113

Dsus4 D



119

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

Agustín Barrios

Una Limosna Por El Amor De Dios



This month **Bridget Mermikides** celebrates a piece by the Romantic Paraguayan guitarist whose dexterity and melodic sensibility are much admired.

ABILITY RATING

Advanced ★★★★★

Info

Key E Minor Tempo 66bpm CD TRACK 50

Will improve your...

✓ Tremolo technique ✓ Fretting hand stretches ✓ Melodic phrasing

Today we're looking at a work by perhaps the most important guitarists and composers of the classical guitar discipline. Agustín Barrios was a Paraguayan guitarist of phenomenal skill and dexterity, with the ability to write for the guitar with a beguiling Romantic melodic and harmonic sensibility. As a performer, poet, composer and (very selective) educator, Barrios was very well respected in his day. However, his body of about 300 works was rather neglected for about 30 years after his death, but now many have become staples of classical guitar repertoire including: La

Catedral; Un Sueño En La Floresta; Waltz No.4; Julia Florida; and Una Limosna Por El Amor De Dios - which we are tackling here.

Part of Barrios's neglect may be attributed to a rather fractious attitude by the prominent and seminal classical guitarist of the early 20th century, Andrés Segovia. It seems Segovia may have been jealous of Barrios's guitar and compositional skills and also disliked his affinity for Central and South American folk culture (which manifested in his music, dress and artist name of Agustín Barrios Mangoré). Barrios, however, is now fully embraced, with John Williams saying of him: "Barrios is the best of the lot, regardless of era".

Una Limosna Por El Amor De Dios (An Alm For The Love Of God) - also known as El Ultimo Trémolo. The story about the composition of this work (written just a month before his death), runs as follows: Barrios lived his last years in San Salvador, El Salvador, among friends, fellow musicians and his selected students. While teaching one evening, an old lady knocked on the door to beg for an alm (limosna) 'for the love of God' (Una Limosna Por El Amor De Dios). That evening, Barrios wrote the work, the opening two bars (which continues under the beautiful tremolo melody), referencing the knocks at the door.

Clearly this piece relies on the tremolo technique. And although it's a supreme example of such an approach,

there are precursors in the guitar works of Tarrega, Regondi, De Fossa, Mertz and indeed in other instrumental approaches. The technique itself is a magical effect that gives the illusion of a long sustained note by playing a continuous stream of fast, repeated notes that can go on indefinitely. This means we can create the effect of a singing line that has enormous scope for dynamics, phrasing, rubato, sensitive and dramatic playing. It consists of a repeated four-note demi-semiquaver pattern - the order of the picking

“PART OF BARRIOS'S INITIAL NEGLECT MAY BE ATTRIBUTED TO A RATHER FRACTIOUS ATTITUDE BY THE PROMINENT GUITARIST ANDRÉS SEGOVIA”

hand is 'p a m i'. The thumb plays the bass note and harmony (often counter melody) notes, and the three fingers play the melody note repeated in succession. When the tremolo pattern becomes fast enough you no longer hear the gap where the thumb note is played and the illusion of a continuous stream of notes emerges. **E**

NEXT MONTH Bridget arranges an aria from the Goldberg Variations, by JS Bach



Barrios: one of the most technically accomplished of the composer-performers

TECHNIQUE FOCUS

Mastering tremolo

Tremolo's challenge is to achieve speed without losing perfectly even note spacing. Your fingers need to produce a high level of rhythmic control, plus a consistent tone and volume. There are several approaches to mastering tremolo but in a nutshell I used a metronome for several weeks and played at a slow tempo, always focusing on quality of tone, a volume and evenness of rhythm. I would practise the whole piece like this. I also used the method of planting each finger on the string just before plucking to gain a good solid point of contact and tone control (this planting disappears when tremolo is in full flow). I increased the metronome speed right to the edge of what I could control and then slow down again. Once a good level of control is achieved the next step was to practise altering the tempo - speeding up and slowing down the tremolo, while always maintaining absolute control of tone and rhythm. This gave me the facility to be expressive in the music.



TRACK RECORD John Williams Plays Barrios (1977 Sony) is a classic album with this work among other Barrios masterpieces, similarly Music Of Barrios (Telarc 1995) by the Scottish (now Spanish resident) guitar virtuoso David Russell is a great CD.

UNA LIMOSNA POR EL AMOR DE DIOS (AGUSTÍN BARRIOS)

PLAYING TIPS

CD TRACK 50

[Bar 1-11] The bassline is established in the first two bars and is picked with the thumb. When the tremolo begins it is a nice approach to 'ease' in, slightly under speed to begin with – this helps to establish control and evenness in the picking hand fingers and it sounds like a subtle and musical emerging of the melody. By bar 4 your tremolo should be in full flow. A full barre is required at bar 4 and in bar 5 you can use a 'hinge' barre; lift the tip of the first finger to

expose the open fifth string but keep the side of the first finger pressed on the first string. This finger can then extend back to reach the F# in bar 6 while the rest of the notes stay the same. The first finger tip is now in a good position to quickly fret the C bass note in bar 6. At the end of bar 8 your fourth finger of the fretting hand (F#) should stay in contact on the string to produce a nice subtle glissando to connect to the A note on bar 9.

Andante
♩ = 66

Em C/E Em

Em/G Am7

Am6 C7b5

B C#m7 B/D# F#dim/E

Em C/E

The score is written for guitar in 3/4 time, key of D major. It consists of 10 bars. The first two bars establish the bassline with a thumb-picked note and a tremolo. Bars 3-10 feature a complex tremolo pattern in the right hand and various chordal basslines in the left hand. The score includes fingering numbers (1-4) and specific playing techniques like 'hinge' barre and glissando. The chords are: Em, C/E, Em, Em/G, Am7, Am6, C7b5, B, C#m7, B/D#, F#dim/E, Em, and C/E.



PLAYING TIPS

CD TRACK 50

[Bar 12-21] At bar 14 the tremolo stays on the second string for almost 5 bars. Some people prefer to change to an open first string on the Am6 chord at bar 16 and stay there for 17. This makes the tremolo easier (no accidental catching

the top string) and also provides a brighter tonal contrast. But the mellow sounding second string sounds great here too. Try both and see which you prefer. Bar 18 leads us to another rendition of the opening eight-bar melody.

C7/B $\flat$ **Fadd9/A**

F/A **Fmaj7/A**

Am6 **Am6/B**

B7 **Em**

Em/G **Am7**

Measures 12, 14, 16, 18, and 20 are indicated on the left margin.

UNA LIMOSNA POR EL AMOR DE DIOS (AGUSTÍN BARRIOS)

PLAYING TIPS

CD TRACK 50

[Bar 22-31] Watch out for the leap to the 9th-fret position at bar 27 – you can lead with the fourth finger of the fretting hand and apply the barre on the second half beat of the bar (when needed). Bar 28 shifts up to the 12th-

fret position. This is rather unusual for classical guitar (especially without a cutaway) so push out your wrist a little and tilt your hand forward enough to reach all the notes. Barres are needed in bars 29-31.

The musical score is presented in a system of five staves, each representing a guitar string (E, B, G, D, A, E from top to bottom). The notation includes treble clef, key signature of one sharp (F#), and various chord symbols and fret numbers.

Bar 22: Chords Am6 and C7b5. Fret numbers: 2-2-2, 2-2-2, 2-2-2, 2-2-2, 2-2-2, 2-2-2. Bar 23 continues with similar fret numbers.

Bar 24: Chords B, C#m7, B/D#, and F#dim7/E. Fret numbers: 4-4-4, 4-4-4, 0-0-0, 0-0-0, 2-2-2, 2-2-2. Bar 25 continues with similar fret numbers.

Bar 26: Chords Em and Eb9. Fret numbers: 3-3-3, 3-3-3, 3-3-3, 3-3-3, 3-3-3, 3-3-3. Bar 27 continues with similar fret numbers.

Bar 28: Chords E, E7, E6, Am, A madd9, and Am. Fret numbers: 12-12-12, 12-12-12, 12-12-12, 12-12-12, 12-12-12, 12-12-12. Bar 29 continues with similar fret numbers.

Bar 30: Chords C#dim7, A, G/D, and C/E. Fret numbers: 3-3-3, 3-3-3, 3-3-3, 3-3-3, 5-5-5, 5-5-5. Bar 31 continues with similar fret numbers.

CD TRACK 50

barre at fret 7. This shifts back to the 6th fret in bar 40 (beat 3) and back to the 7th fret in the subsequent bar, beat 2.

50 **GuitarTechniques** November 2017

UNA LIMOSNA POR EL AMOR DE DIOS { **AGUSTÍN BARRIOS**

PLAYING TIPS

[Bar 42-51] The barre is no longer needed when we hit the Bm at bar 42 so we use fingertips only. Use the same approach for bars 44-45. At bar 46 we reach the dramatic high point of the piece as we ascend the fretboard switching

CD TRACK 50

between B major and E minor. Then we descend bar by bar with a fantastic moving bass and a very effective sequence moving through B, E7 and A in bar 51. Again, follow the fingering carefully, with neatness and precision your goal.

42

Bm

10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10 10-10-10

7 9 9 9 9 9 7 9 9 9 9 9

44

B F#m7b5 B F#m7b5

11-11-11 11-11-11 11-11-11 11-11-11 12-12-12 12-12-12 11-11-11 11-11-11 11-11-11 11-11-11 12-12-12 12-12-12

7 9 9 9 10 9 7 9 9 9 10 9

46

B Em B Em

14-14-14 14-14-14 15-15-15 15-15-15 17-17-17 17-17-17 15-15-15 15-15-15 15-15-15 15-15-15 15-15-15 15-15-15

13 14 16 0 14 12 12 12

48

B7/E E7b9

14-14-14 14-14-14 14-14-14 14-14-14 14-14-14 14-14-14 13-13-13 13-13-13 13-13-13 13-13-13 13-13-13 13-13-13

0 12 13 11 12 12 0 11 12 10 12 12

50

F/A B E7 A

13-13-13 13-13-13 13-13-13 13-13-13 13-13-13 12-12-12 11-11-11 11-11-11 10-10-10 10-10-10 8-8-8 8-8-8

0 10 10 10 13 13 12 11 9 9 10 9

PLAYING TIPS

[Bar 52-61] Bars 52-55 are tricky so get familiar with the fingering and isolate and work on any bits you find difficult. At bar 56 we resolve to E for a serene and beautiful ending section. This is far from easy to play, however – bars 56-58 have awkward stretches so relax the arm and straighten the

fingers without forcing. At bar 60 you will need to press right on your fingertips to avoid touching and obscuring the open first string. Take your time on the position shift to beat 3 in bar 61 and place the fretting hand fingers down in the order you need them (first finger then second).

CD TRACK 50



System 1 (Bars 52-53): Chords D7, G, Em/B, F#7/A#. Fingering: 8-8-8, 8-8-8, 7-7-7, 7-7-7, 10-10-10, 8-8-8, 7-7-7, 7-7-7, 7-7-7, 7-7-7, 8-8-8, 8-8-8.

System 2 (Bars 54-55): Chords Em/B, F, Em/B, B7. Fingering: 7-7-7, 7-7-7, 5-7-7-7, 7-7-7, 6-5-5-5, 5-5-5, 3-3-3, 3-3-3, 3-3-3, 3-3-3, 2-2-2, 2-2-2.

System 3 (Bars 56-57): Chords E, E/B. Fingering: 0-0-0, 0-0-0, 0-0-0, 0-0-0, 4-4-4, 4-4-4, 7-7-7, 7-7-7, 7-7-7, 7-7-7, 7-7-7, 7-7-7.

System 4 (Bars 58-59): Chords Aadd9, A, C#m. Fingering: 7-7-7, 7-7-7, 5-5-5, 5-5-5, 9-9-9, 9-9-9, 12-12-12, 12-12-12, 12-12-12, 12-12-12, 12-12-12, 12-12-12.

System 5 (Bars 60-61): Chords F#7, B7/D#, B7/F#. Fingering: 0-0-0, 0-0-0, 0-0-0, 0-0-0, 9-9-9, 9-9-9, 14-14-14, 14-14-14, 14-14-14, 14-14-14, 5-5-5, 5-5-5.

UNA LIMOSNA POR EL AMOR DE DIOS (AGUSTÍN BARRIOS)

PLAYING TIPS

CD TRACK 50

[Bar 62-71] Pay attention to what's happening in the bassline - bar 63 for example has a beautiful counter melody underneath the tremolo so make sure to phrase this nicely. At bar 65 the barre at the 4th fret shifts up to the 5th at

beat 3 for the B# and remains in place for the next bar. At bar 67 I don't press a full barre but prefer to fret the D# and C# only, with a flattened first-finger joint - it's less tiring for the fretting hand. Continue to follow indicated fingerings.

62

E/G# F#m/A Am/C E/B B

E
B
G
D
A
E

64

E E/G# Eadd#6

E
B
G
D
A
E

66

Aadd9 A B6

E
B
G
D
A
E

68

E/B A/C# F#7/B# F#

E
B
G
D
A
E

70

E/B B7 E

E
B
G
D
A
E

CD TRACK 50

get the second and third fingers in place; and lastly I lengthen and straighten the fourth finger to reach the upper melody note E. All this happens very quickly but it's the order of succession that helps the ease of playing. Finally, we arrive at the beautiful Romantic cadence of C7 to E Major in bar 77. The only note these two chords have in common is the E itself. Good luck!



LEARNING ZONE

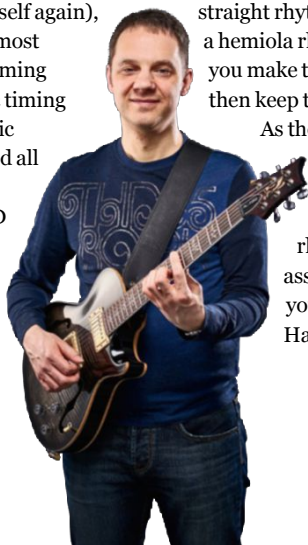
Lessons from the world's greatest teachers and schools...

Brought to you by...



Assumptions can be problematic. One assumption is that Tom Morello always uses his bridge pickup. Nope, rarely ever as he's a neck pickup rock riffer. The other is that guitarists naturally have great rhythm. Hmm. I and many GT writers have heard (and said) this quite a bit over the years; "Yeah, they're okay but their timing is a bit off." My perspective on this is that many think that studying scales and soloing techniques is the route to excellence. The vibe is: study the lead guitar stuff, let the rhythmic stuff exist on its own accord. But at its worst, gigs can be lost or bands weakened due to questionable timing.

Even if this doesn't resonate with you (record yourself and then ask yourself again), we've presented you with one of our most in-depth GT articles; The Art Of Timing (page 28). It's not focused on basic timing issues but rather uncovers rhythmic subtleties (straight to full swing and all in-between) that make musicians stand out. Partly fuelled by his PhD study and partly what we all at GT have witnessed, Milton has written an insightful article that will 1) make you aware of the macro components of rhythm, and 2) provide routes to getting these skills yourself.



For the following lessons keep your 'timing excellence' agenda to the fore. Check out the first two examples on page 56 - Judas Priest and The Carpenters (GT is nothing if not eclectic!). They're labelled 'easy' due to the physical technical requirements, but how good are the offbeat pushes and note lengths next to the accompanying audio? Play and see! Mixing between eighths, 16th and sextuplets isn't that easy so the rhythm guitar part in our Aerosmith rock article (page 62) is probably its most tasking aspect. Can you make it sound good with a solid rhythmic pocket? Further in, we have an extended acoustic article dedicated to the late and great, Glen Campbell (page 72) - there are some simple chord shapes and straight rhythms to play until a change to a hemiola rhythm (3 against 4 feel). Can you make the transition well enough and then keep the picking stamina going?

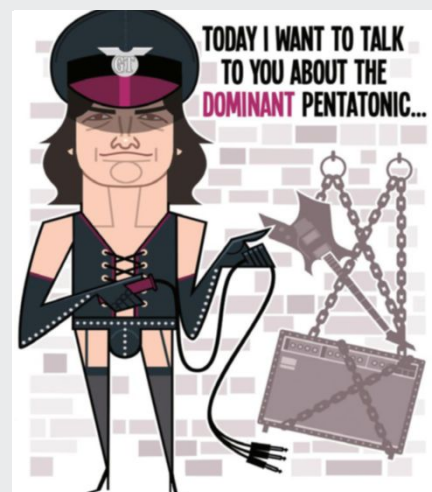
As the saying goes, excellence is in the detail. This issue, I'd recommend digging deep with a pronounced rhythmic agenda so that any assumptions you have regarding your 'feel' are well founded. Happy picking!

Jason

IN LESSONS GT#275



ROCK **62**
Aerosmith have been strutting stages since the 1970s. Martin Cooper checks out the style of the legendary Boston rockers.



CREATIVE ROCK **78**
Shaun Baxter looks at a useful, yet not commonly used Pentatonic scale. It's also one with which you may not be familiar - the Dominant Pentatonic.



Brought to you by...

bimm *brighton***CD TRACK 51****CD TRACK 52**[illegible]**CD TRACK 53**

♩ = 95

N.C.

PM

PM

1

N.C.

PM

PM

3

CD TRACK 54

This funky rock riff based on the style of the brilliant Israeli blues-fusion guitarist, utilises hammer-ons and pull-offs on the upper notes of the lick, digging in with the strumming hand and plenty of groove in the attack. Use a single-coil guitar and a low to mid gain setting.

♩ = 88

N.C. Am13

Let ring

Let ring

Let ring

E B G D A E

7 5 8 7 5 5 7 5 8 7 5 5 7 5 8 7 5 5 7 5 6 5

1

3 4 5

A7

CD TRACK 55

This lick is tapped around a major arpeggio dropping in 3rds to give it its melodic and slightly classical effect. Work on the position changes slowly and then increase the tempo to achieve the desired speed.

CD TRACK 56

This lick is representative of the clean Telecaster-style indie licks that form the basis of many prog pop bands of the moment. This idea is hybrid picked with a slap-back delay in quavers to enhance the busy, high-energy feel. Timing is key in executing this idea well.

The musical score for "N.C." by The Beatles is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for bass. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as $\text{♩} = 125$. The score is divided into two systems, each containing two measures. The first system is labeled "1" and the second system is labeled "3". The guitar part features a melodic line with eighth and sixteenth notes, while the bass part provides a rhythmic accompaniment with a mix of eighth and sixteenth notes. The tablature for the guitar is written below the staff, indicating fret numbers and bends. The bass part is written in standard notation with a single line.

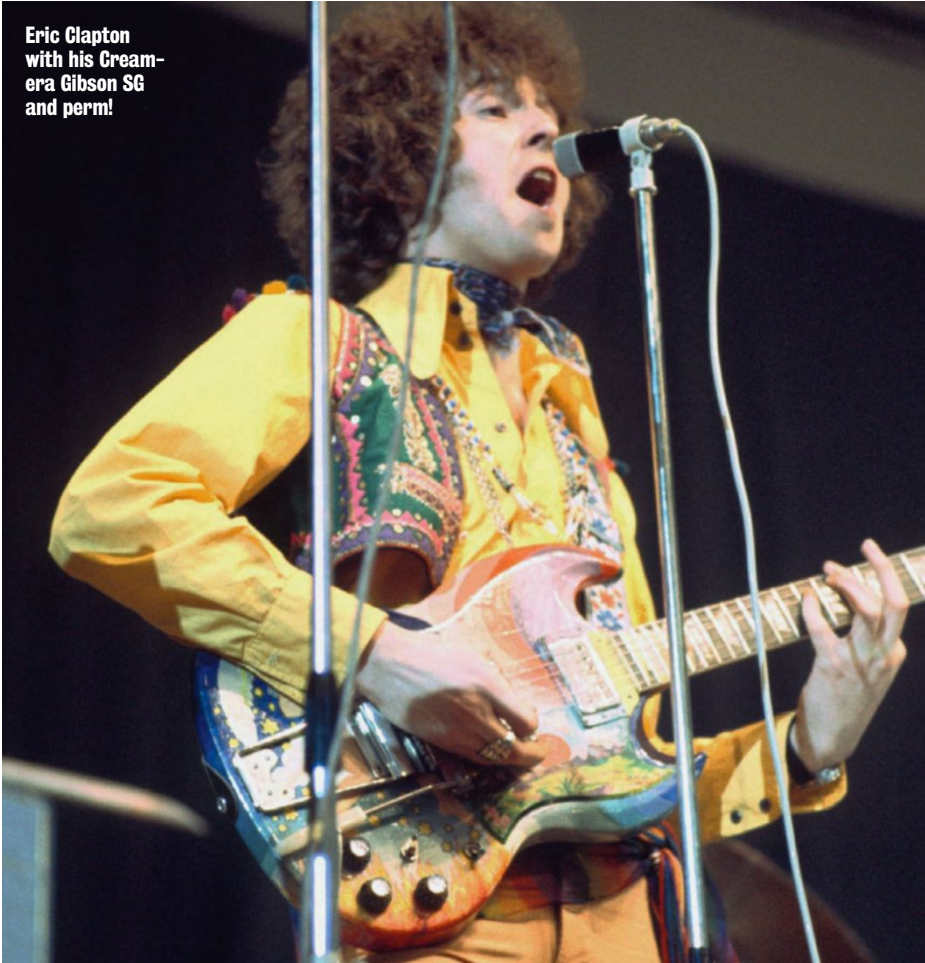
Eric Clapton

Brought to you by...



Ronan McCullagh explores Cream's brief but explosive years as Clapton, Baker and Bruce created and defined the sound of blues-rock.

Eric Clapton with his Cream-era Gibson SG and perm!



ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 57-60

Will improve your

- ✓ Pentatonic vocabulary
- ✓ String bending and vibrato
- ✓ Blues-rock feel and timing

It's hard to point to a blues guitarist that has evolved and pushed music and the modern electric guitar as much as Eric Clapton. His need to stretch out and explore was the reason Cream formed in the first place. Eric left John Mayall & The Bluesbreakers in 1966 after feeling somewhat confined within the group. After meeting with Cream's future drummer Ginger Baker, who

was playing for The Graham Bond Organisation, it became clear that they shared similar feelings so talk of a band forming began. The third element of this supergroup was a deal breaker for Clapton: he had to have bass virtuoso Jack Bruce – not exactly an easy thing for Baker as they had shared time in Bond's band and didn't always see eye to eye (Baker actually sacked him from that band); it was subsequently one of the main reasons that Cream split in 1968.

Nevertheless, it's astonishing what the trio achieved in such a short time. They became known for their free and open take on their album hits. Each member had no shortage of finesse on his instrument, hence the name Cream – which allegedly stood for 'cream of

the crop'. Ego unfortunately played a role within the band, according to Clapton, and although from an audience's point of view what you got was a true power trio in full flight, he grew tired of the lack of unity. Eric tells the story that he would often stop playing onstage and neither Jack nor Ginger would notice, even after a substantial amount of time. All that aside, Cream left their mark on the world of music and, what's more impressive, is the fact that they only released four albums but managed to sell over 15 million copies worldwide, claiming the world's first platinum-selling double album with *Wheels Of Fire* (1968).

Clapton's playing in this period was incredible. His phrasing was bold and strong yet always with clarity and direction. It wasn't uncommon for solos to stretch out over many

“ERIC SAYS HE WOULD OFTEN STOP PLAYING ONSTAGE AND NEITHER JACK NOR GINGER WOULD EVEN NOTICE”

minutes, and if you ever tried that you will know how difficult it is to maintain this length of improvisation – especially with his more or less exclusive Pentatonic vocabulary.

When you approach this month's material you will see it is littered with bends – a big thing in Clapton's playing at that time and heavily associated with the psychedelic sound. That and his signature vibrato, of course. Get your hands on some live footage to see how he positions his fretting hand to achieve that vibrato, as he tends to lift most of the hand, including his thumb, away from the neck just leaving the finger wavering on the note. 

NEXT MONTH Ronan explores the bluesy side of Texan rock virtuoso **Eric Johnson**

5

GAIN

6

BASS

5

MIDDLE

5

TREBLE

8

REVERB

Get the Tone

Clapton in Cream is heavily associated with his Gibson 'Fool' SG. Amp-wise he carried on with the Marshall sound that he was using through his stint with Mayall but moved to a 100watt JTM stack to compete with Baker's larger sound on the kit. Between the guitar and amp he favoured a fuzz and a wah pedal. A humbucking guitar will sound best, but avoid too much front-end fizz, instead opting for a rich, dark drive with reverb.



TRACK RECORD While Eric Clapton's discography is extensive, Cream only released four albums during their short-lived existence. All four are worth a listen but head to *Wheels Of Fire* (1968) if you need an introduction, as this album captures the quintessence of Clapton's playing during this era, with tracks such as *White Room*, *Crossroads* (with its glorious solos), *Spoonful*, and *Born Under A Bad Sign*.

SOLO 1 CLAPTON CREAM STYLE

CD TRACK 57

[Bars 1-4] We kick things off with a full-tone bend with that signature vibrato. Work up the strength with the bend first before you tackle the vibrato so you are in control. The next few phrases demonstrate Clapton's beautiful blending of the Major (R-2-3-5-6) and Minor Pentatonic (R-3-4-5-7). Notice the expressive quarter-tone bends, which are generally placed on the 3rd degree of the scale (E₃) to provide that bluesy ambiguity.

[Bars 5-12] These bars contain quarter-tone bends right up to 3rd bends, so if you're not used to those larger bends, be sure to work it up gradually as it can

be tough on the hands. This also will be easier with a lighter gauge of string and slightly higher action.

[Bars 13-16] In these few bars we find a double-stop, which we want to really dig into as Clapton often did. If you're playing through any sort of dynamically sensitive amp you will hear the amp giving you more crunch as you are sending more to the front end. Clapton also would add a hint of vibrato to these. To finish it off we have a descending line using a Minor Pentatonic phrase that targets the 5th degree of the scale (G) to tie in with the V chord.

SOLO 1 CLAPTON CREAM STYLE

Tempo: ♩ = 116

Chord Progression: C, F, C

Notation: The solo is written in standard musical notation (treble clef, 4/4 time) and guitar tablature (E, B, G, D, A, E strings). The tablature includes fret numbers, bends (BU for full, BD for double), and vibrato (wavy lines). The solo is divided into four systems of four bars each.

System 1 (Bars 1-4): Starts with a full-tone bend (BU) on the 3rd degree (E₃) in the C major chord. The next two bars show a blend of Major and Minor Pentatonic scales. The final bar features a quarter-tone bend (1/4) on the 3rd degree (E₃).

System 2 (Bars 5-8): Continues the blend of Major and Minor Pentatonic scales. The final bar features a quarter-tone bend (1/4) on the 3rd degree (E₃).

System 3 (Bars 9-12): The F major chord is introduced. The solo features a double-stop (BU BD) on the 3rd degree (E₃) and a quarter-tone bend (1/4) on the 3rd degree (E₃). The final bar features a quarter-tone bend (1/4) on the 3rd degree (E₃).

System 4 (Bars 13-16): The C major chord is reintroduced. The solo features a double-stop (BU BD) on the 3rd degree (E₃) and a quarter-tone bend (1/4) on the 3rd degree (E₃). The final bar features a quarter-tone bend (1/4) on the 3rd degree (E₃).

SOLO 2 CLAPTON CREAM STYLE

CD TRACK 59

[Bars 1-4] For this faster piece, again we have that blend of Major and Minor Pentatonic but look at bar 3: this is an example of how Clapton would descend through a scale but barre with his first finger so that the notes ring into each other. Once again this is dynamically bigger and pushes the front end of the amp more. In a trio situation Eric was always looking for ways to fill out the space. You can also see this being used to a lesser extent in bar 9.

[Bars 5-8] Here we have a full-tone bend in bar 5 followed by a string skip to the root on the first string, which then descends into a double-stop. Notice the

slides here. Another common blues trait in these bars is the bouncing around of the tonic note, in this case A (end of bar 6 into beat 1 of bar 7).

[Bars 13-16] Notice the register movement that is made on the second chorus of this 12-bar blues. Moving further up the neck helps us develop our solo. We don't always have to build our solos by slowly climbing the registers, but it's definitely an effective device to try (start low and slow, end high and fast - think of Crossroads). See if you can develop a solo by coming down rather than up the register on each chorus; you'll notice it's a far harder thing to do.

$\text{♩} = 133$



The solo notation is presented in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked as $\text{♩} = 133$. The solo is divided into four systems of three bars each. Chords are indicated above the staff: A7, D7, A7, D7, E7, D7/F#, A7, E7, A7, D7, A7. The notation includes various guitar techniques such as bends (BU), slides (Let ring), and double-stops. Fingering numbers (1-5) are provided for many notes. The solo starts on the 1st fret and moves up the neck as it progresses.

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VOX
AC4-C1-2
OWN IT 67p A DAY!

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Total to pay - £360
(£36 deposit then 18 mths at 15.83% APR)

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£83.63 per mth
Total to pay - £1115
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Aerosmith

Brought to you by...



Aerosmith have been strutting stages since the 70s. **Martin Cooper** checks out the Boston rockers' guitarists, Joe Perry and Brad Whitford.



Joe Perry;
one of rock's
greatest ever
tone hounds

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: E

Tempo: 99bpm

CD: TRACKS 61-63

Will improve your...

- ✓ Rock rhythm playing
- ✓ Riff and solo phrasing
- ✓ Creation of parts

Aerosmith formed in 1970 when guitarist Joe Perry and bass player Tom Hamilton met singer Steven Tyler and drummer Joey Kramer. Original six-stringer Ray Tabano left in 1971 and was replaced by Brad Whitford. This line-up gained a large following in the Boston area but soon gained worldwide success with massive album sales and huge critical acclaim.

After two successful albums in the early 70s, featuring songs such as the classic Dream On, Aerosmith broke into the mainstream with 1975's *Toys In The Attic*. Drug addiction and internal conflict led to Perry leaving the band in 1979, with Whitford following in 1981. The subsequent few years didn't hold much in terms of albums or tours, but after various band members cleaned up their act and Perry and Whitford returned, Aerosmith hit top form again the late 80s on, with classic albums *Permanent Vacation*, *Pump* and *Get A Grip* (1993). During this era the band worked with mega producer Bruce Fairbairn (of Bon Jovi's *Slippery When Wet* fame) and began to co-write with the likes of Desmond Child, another Bon Jovi cohort.

The band rode the crest of the MTV wave, selling out some of the world's biggest stadiums in the world, even stealing the show from a misfiring Whitesnake (featuring Steve Vai in his only UK Whitesnake appearance) at Donington in 1990. More success arrived in the late 90s with the Diane Warren-penned, I Don't Want To Miss A Thing, which featured in the Bruce Willis movie, *Armageddon*.

The band is built on the rock solid sound of Perry and Whitford's raunchy blues-rock guitar attack, with Perry taking the lion's share of soloing (even though Whitford studied at Boston's famous Berklee College Of Music). Their styles are rooted in the blues and complement each other extremely well, blending parts and tones to great effect.

The band continues to tour and record, still drawing huge crowds - witness their headline appearance at Download Festival in 2014.

“BUILT ON THE ROCK SOLID SOUND OF PERRY AND WHITFORD'S RAUNCHY BLUES-ROCK GUITAR ATTACK, WITH PERRY TAKING THE LION'S SHARE OF SOLOING”

The track this month is in the key of E, but includes blues-influenced notes and scales such as E Minor Blues scale (E-G-A-B_b-B-D) on which the main riff is built, as well as E Minor Pentatonic (E-G-A-B-D) and A Minor Pentatonic (A-C-D-E-G) for the solo. The parts aren't particularly difficult to play - you'll need to be accurate but loose, but with no sloppiness. There's a swung 16th-note feel to the whole track, so the general count is accented on 1 e & a, 2 e & a, and so on. 

NEXT MONTH Martin examines the superb style of John Norum in Swedish rock band *Europe*



Perry and Whitford are firmly classic rock in terms of tone, both playing various Gibson, Fender and other vintage-style guitars. Amps are equally classic Marshall and Fender style. The GT track has two guitars panned left and right - single-coil in the left and humbucker to the right. Amp sounds are Marshall-style Kemper profiles. Go for bridge pickup with a reasonable amount of gain, plus a dash of reverb or delay to add ambience.



TRACK RECORD 1975 album *Toys In The Attic* features the title track, plus *Sweet Emotion* and *Walk This Way*. *Permanent Vacation* from 1987 has huge hits *Angel*, *Dude (Looks Like A Lady)* and *Rag Doll*; *Pump* from 1989 includes *Janie's Got A Gun* and *What It Takes*. There are also numerous 'best of' albums that cover each or all of the band's eras, such as *Greatest Hits* from 1980 or *Oh Yeah!* from 2002.

EXAMPLE RHYTHM

CD TRACK 62

The rhythm should be played accurately, but make sure that the loose swung feel is also apparent. There is a lot of space in the parts, so be careful that the timing is also good and avoid any unwanted string noise.

$\text{♩} = 99$ **E**

B **A**

11

EXAMPLE RHYTHM

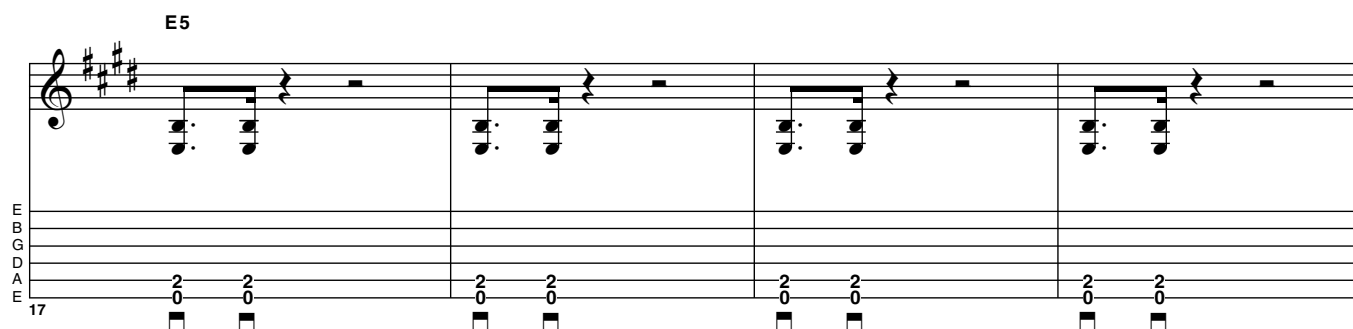
CD TRACK 62

[Bars 25-26] The lines in bars 25 and 26 should be played with a pick on the third string and finger of the picking hand on the first string.

N.C.



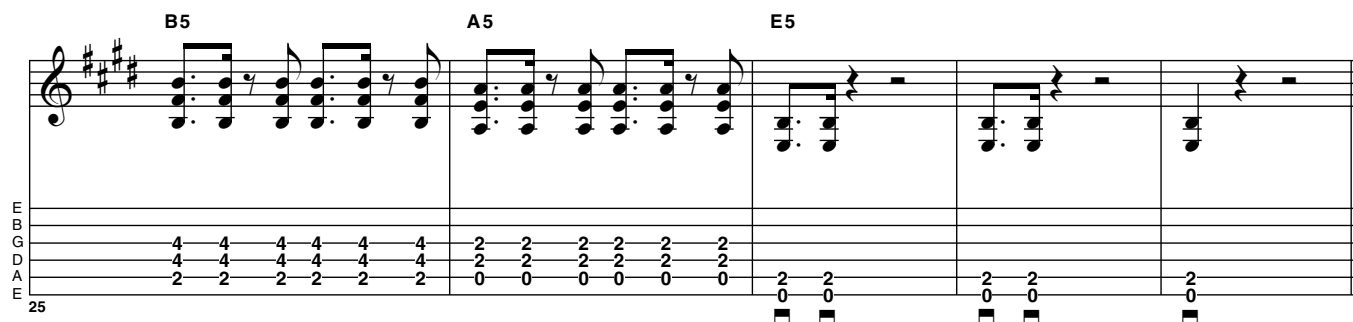
E5



A5 E5



B5 A5 E5



EXAMPLE LEAD

CD TRACK 62

The solo has long string bends and vibrato; this should be timed with the swung feel of the track - try a triplet (1 & a, 2 & a) rhythm. There's some speedy lines here too; although counter-intuitive, it's all too easy when learning faster licks to dive in and end up rushing ahead. Slow and accurate is best - then speed up.

E5

♩ = 99

16

3 6 6

BU

2-(4)

17

Julian Lage



The future of jazz guitar is in very capable hands indeed with the amazingly virtuosic Julian Lage, as GT jazz-man **John Wheatcroft** confirms.



Julian Lage with the Springsteen style Tele that he craved aged four!

ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 64-79

Will improve your...

- ✓ Articulation and fluency
- ✓ Ability to follow changes
- ✓ Arpeggio and legato technique

Julian Lage started at a frighteningly early age. He convinced his father to make him a plywood replica of Bruce Springsteen's iconic Tele aged just four, but before long he'd exchanged it for the real thing. Before reaching double figures he'd progressed so far that he was able to share the stage with Santana. Now aged 29, he has continued to grow at a staggering rate. He has performed with legends Gary Burton, Bill

Frisell, Martin Taylor, Mark O'Connor, Antonio Sanchez, plus contemporaries Nels Cline and Chris Eldridge. He's a bandleader, composer and arranger in his own right.

Lage's playing has beauty, intelligence, grace and flair. His talent was recognised immediately by some of the best players in the world, including Pat Metheny, Gary Burton and Martin Taylor; Julian has benefitted greatly from their guidance and advice. Nonetheless, he's his own man with a highly unique and developed style that is both idiomatically aware and authentic, as well as contemporary and forward searching. He has remarkable facility on acoustic and electric guitar, always employed in the service of the music, with a clear sense of musical intent and aesthetic consideration, and never just chops

for chops' sake. Lage is a player you should definitely check out, along with an ever-expanding group of highly evolved post-Metheny jazz guitarists, including Kurt Rosenwinkel, Mike Moreno, Lage Lund, Gilad Hekselman to name a few.

What follows is a collection of lines, licks and phrases taken from Lage's vocabulary with the associated audio and breakdown. Given his immense range and diversity, I've restricted my gaze to single-note phrasing, as he might play on archtop or electric guitar. While many of these examples are performed at quite fast tempos, it is imperative that you tackle them at your own pace. A first phrase should still sound great at 20 or 50 bpm slower than shown here, so don't feel it's 'fast or not at all'!

While Julian's playing is intuitive, the parts that he creates are also underpinned by

“I FELT IT WAS MY JOB TO CHECK OUT ALL THAT I KNEW WAS IMPORTANT AND TO MAKE SURE I WAS REALLY THOROUGH ABOUT IT” *Julian Lage*

a solid theoretical, technical and cerebral understanding. With this in mind, while also checking out his music naturally, there is a huge amount to be derived from watching any of the large number of his lessons, masterclasses and interviews online. One small idea can go a long way and, just as Lage has gained greatly from the wisdom of greats like Pat Metheny, Jim Hall and many more, you can take ideas directly from him and in turn use them in your own way to expand your personal musical horizons. **11**

NEXT MONTH John looks at the exceptional playing of Belgian great **Philip Catherine**

5

GAIN

6

BASS

4

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Lage began his career using a Linda Manza archtop, although recently he has made the transition to Fender Telecasters through small tweed amps with a touch of reverb. He generally chooses the neck pickup and a fairly clean tone, although on occasion he'll switch the bridge pickup and up the intensity level. Go for a classic warm but clean tone, keeping some treble in the mix to aid articulation. Add a dash of reverb.



TRACK RECORD There's something to learn from any recording Lage has been involved in. We'd recommend his most recent album, *Arclight* (Mack Avenue, 2016) as a great place to start. Likewise, *Sounding Point* (Universal, 2009), his debut as a bandleader, is equally impressive. Thirdly, we'd suggest checking out his duet album with bluegrass acoustic virtuoso Chris Eldridge, *Avalon* (Modern Lore, 2014).

EXAMPLE 1 SWINGING THEMATIC DEVELOPMENT

CD TRACK 64

Our opening idea features a selection of short figures that thematically develop by maintaining similar rhythms and melodic shape based around our tonic I chord arpeggio, in this case in the key of G_b (G_b-B_b-D_b). You'll find

lots of evidence of this kind of repetition all over Julian's playing, and in jazz phrasing in general. Students often think they should avoid repetition as it's 'cheating', but in fact it's a brilliant device we should embrace.

Swing ♩ = 240

G_bmaj7 E_bm7 B_bm7 E_bm7 B_bm7 E_bm7 A_bm7 D_b7

G_{va} - - - - -

1

G_bmaj7 G_b/B_b A_bm7 D_b7 G_bmaj7 G_b/D_b A_bm7 D_b7

G_{va} - - - - - Loco

PM - - - - -

5

EXAMPLE 2 ADDRESSING CYCLIC DOMINANT CHORDS WITH LEGATO TECHNIQUE

CD TRACK 66

This jaunty excerpt neatly outlines a typical sequence of resolving Dominant 7th (R-3-5-7) chords that you often find in the B section of a host of jazz standards. From a technical perspective, the thing to watch out for here is

maintaining a consistent tempo when blending legato with picked notes, as there is often a tendency for things to become a bit rushed. This is precisely what we need to avoid if we're after an authentic feel to our playing.

Swing ♩ = 240

B_b7 E_b7 A_b7

G_{va} - - - - -

1

D_b7 G_b7 Bmaj7

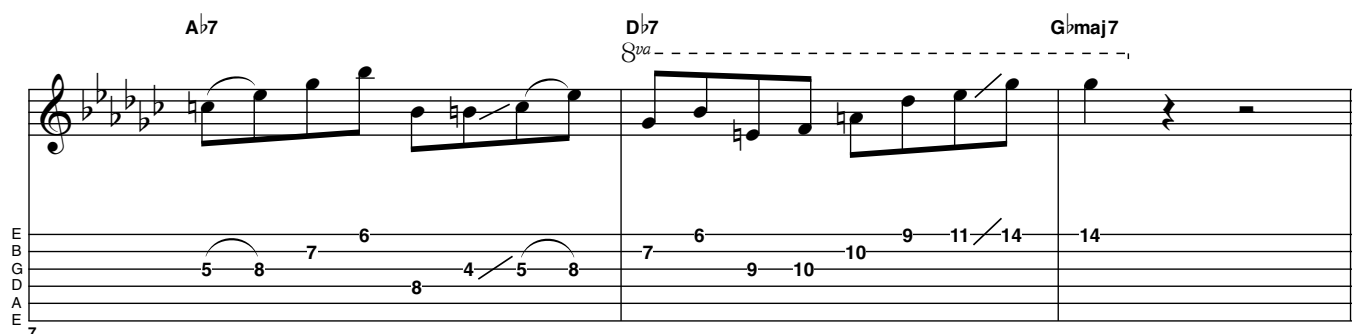
G_{va} - - - - - Loco

4

EXAMPLE 2 ADDRESSING CYCLIC DOMINANT CHORDS WITH LEGATO TECHNIQUE ...CONTINUED

CD TRACK 66

A $\flat$ 7
D $\flat$ 7 *S $\flat$*
G $\flat$ maj7



The diagram shows a guitar fretboard with fingerings for the melodic line. The fretboard is oriented with the 7th fret at the bottom. The notes are: A $\flat$ 7 (5, 8, 7, 6, 4, 5, 8), D $\flat$ 7 *S $\flat$* (7, 6, 9, 10, 10, 9, 11, 14, 14), and G $\flat$ maj7 (14).

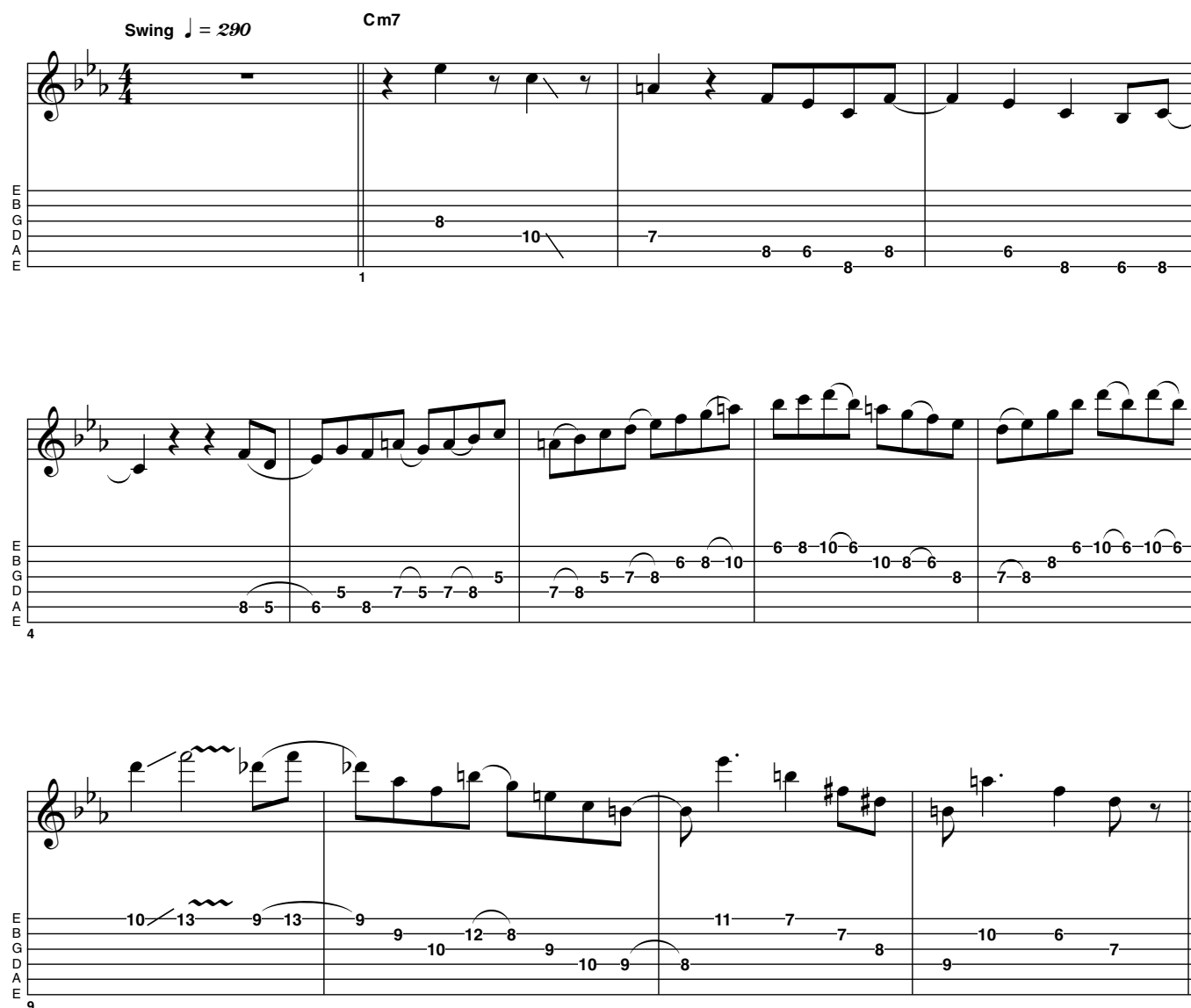
EXAMPLE 3 UP-TEMPO STATIC MINOR LINES

CD TRACK 68

We begin with some 'inside' lines, derived from C Dorian (C-D-E $\flat$ -F-G-A-B $\flat$) and a selection of the other scales within this tonality, such as C Minor Pentatonic (C-E $\flat$ -F-G-B $\flat$), and in bar 8, E $\flat$ maj7 (E $\flat$ -G-B $\flat$ -D). All of these notes come directly from this mode, although things become more 'outside' as

the line develops. Julian begins to imply harmony not found from within this scale, so we see D $\flat$ Major (D $\flat$ -F-A $\flat$), Cmaj7 (C-E-G-B) and finally B Major (B-D $\sharp$ -F $\sharp$), all against our C Minor backing. These sounds can be scary to go for at first, but in time this outside playing will become second nature.

Swing ♩ = 290 Cm7



The diagram shows a guitar fretboard with fingerings for the melodic line. The fretboard is oriented with the 7th fret at the bottom. The notes are: Cm7 (8, 10, 7, 8, 6, 8, 8, 6, 8, 6, 8), E $\flat$ maj7 (8, 5, 6, 5, 8, 7, 5, 7, 8, 5, 7, 8, 6, 8, 10, 6, 8, 10, 6, 10, 8, 6, 8, 7, 8, 8, 6, 10, 6, 10, 6), D $\flat$ Major (10, 13, 9, 13, 9, 9, 10, 12, 8, 9, 10, 9, 8, 11, 7, 7, 8, 10, 6, 7), and B Major (9, 10, 6, 7).

EXAMPLE 5 REPETITIOUS LINES IN PHRYGIAN DOMINANT ...CONTINUED

CD TRACK 72

8va

6

16-19 16-19 16-19 16-19 16 19 16-19 16-19 16-19 16-19 16

18 18

EXAMPLE 6 ARPEGGIOS THROUGH II-V-I MAJOR

CD TRACK 74

We cover a lot of fretboard range with this arpeggio-derived example that outlines a II-V-I Major in the key of E, before moving towards the relative Minor of C Minor, via its V7 chord of G7. The two points to look out for here are the use of Augmented triads (R-3-#5) for both Dominant chords (B,7#5 and G7#5).

and also the anticipation towards G7 a beat early in bar 3, while the E,maj7 is still sounding. This concept of musically 'predicting' the next change with anticipation is used frequently in both jazz and blues improvisation, and is a great way of announcing intent (and knowledge).

Swing ♩ = 160

Fm7

B♭7#5

E♭maj9

G7#5

Solo

Cm7

The score is for a guitar and bass duet. The guitar part is written on a single staff with a key signature of two flats and a 4/4 time signature. The bass part is written on a three-line staff with fret numbers. Chord changes are indicated above the guitar staff. The piece includes a solo section for the guitar, marked with a dashed line and the word 'Solo'. The tempo is marked as 160 beats per minute.

EXAMPLE 7 **BLUESY PENTATONIC LINES WITH EMBELLISHMENTS**

CD TRACK 76

This rhythmically propulsive idea in F Minor makes great use of the flattened 5th interval (C_b), present within the associated F Blues scale (F-A_b-B_b-C_b-C-E_b). In

bar 6 we also see the major 3rd (A), in this instance used as a chromatic bridge between the 4th (B₄) and harmonically appropriate minor 3rd (A_b).

Straight ♩ = 120
 8va
Fm7

The musical score is written for a 4-measure exercise in 4/4 time. The top staff uses a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 'Straight' with a quarter note equal to 120 beats per minute. The first measure contains a whole rest. The second measure begins with a '3va' (third octave) marking and contains a quarter rest followed by a quarter note G4, an eighth note F#4, and an eighth note E4. The third measure contains a dotted half note D4, with an 'Fm7' marking above it. The fourth measure contains a quarter note C4, an eighth note B3, an eighth note A3, a quarter note G3, an eighth note F#3, an eighth note E3, and a quarter rest. Below the staff, the fret numbers for the bass line are indicated: 15, 16, 18, 19, 16-19, 16, 18, 16, 18, 16.

EXAMPLE 7 BLUESY PENTATONIC LINES WITH EMBELLISHMENTS ...CONTINUED

CD TRACK 76

8va ----- Loco

4

7

EXAMPLE 8 BLUESY MINOR LINES WITH ASCENDING INTERVALLIC FIGURE

CD TRACK 78

There is yet more Pentatonic and Blues scale action in our final example, although in this instance we're in the key of D Minor (D-F-G-A_b-A-C). Here, Julian blends traditional with modern influences, starting with some conventional melodic figures in bar 1 through to bar 4. In bar 5 we see an

intricate figure reminiscent of intervallic maestro Joe Diorio that could be perceived as D Minor Pentatonic with an added 9th (D-E-F-G-A-C); or as the combination of both A Minor and D Minor Pentatonic scales overlapping in the same fretboard area.

Straight ♩ = 140

Dm7 F Gm7 B_b D/F# Gm7

8va -----

1

4

Glen Campbell



As yet another genuine musical legend passes, **Stuart Ryan** celebrates the Wichita Lineman's great prowess on acoustic (and electric) guitar.



Glen Campbell: completely self-taught, all-round guitar genius

ABILITY RATING

★★★★★ Moderate

Info

Key: F major
Tempo: 121bpm
CD: TRACK 80

Will improve your...

- ✓ Country rhythm playing
- ✓ Alternate picking
- ✓ Uptempo melodic soloing

We were saddened last month to hear that the legendary Glen Campbell recently passed away after a long and brave struggle with Alzheimer's disease. Although he found global stardom with hits like Wichita Lineman and Galveston, Campbell was so much more than a country singing sensation. Long before fame arrived

he was one of the most revered session men of his generation, and a core member of the legendary Wrecking Crew alongside Tommy Tedesco, Carol Kaye and others. If by this point you are wondering if you've ever heard acoustic Glen Campbell then the answer is most definitely, 'Yes' – it's his tasteful guitar on Sinatra's Strangers In The Night and The Righteous Brothers' That Loving Feeling. He also worked on many of The Beach Boys tracks (even joining them on tour to replace Brian Wilson), and played for Nat King Cole, Phil Spector, Elvis Presley and many others.

Moving beyond the studio, his solo career produced 73 Top 40 hits (several of the biggest courtesy of his association with

songwriter Jimmy Webb) and even saw him outsell The Beatles in 1969! Take a look at Campbell's style and he really is a chameleon – he could move effortlessly from burning country licks alongside the likes of Jerry Reed, to high-level bebop chops when jamming with George Benson. What's more, Campbell was always interested in the latest guitar developments and he was the first artist to use Ovation acoustic guitars; in doing so he brought these instruments to a mainstream audience. Quick-fire picking, beautiful strumming and hybrid picking were just some facets of his style that we'll look at in this study which, unusually for this column, will cover both his acoustic and electric side.

Born in Pike County, Arkansas on 22 April 1936, Campbell learned how to play guitar from an uncle. He moved to LA and spent the

“ALTHOUGH HE FOUND GLOBAL STARDOM GLEN CAMPBELL WAS SO MUCH MORE THAN A COUNTRY SINGING SENSATION”

1960s working as a studio guitarist and solo artist signing with Capitol Records in 1962. After initial solo offerings failed to generate hits it looked like his solo career may falter. However, 1967's Burning Bridges spawned several hits including the album's title track. The following year his version of Jimmy Webb's Wichita Lineman cemented Campbell's position as a serious solo artist. The hits continued to come in the 70s with the single Rhinestone Cowboy shifting a staggering two million copies. If you are looking for some new inspiration then check him out on YouTube - and be wowed! **1**

NEXT MONTH Stuart looks at the acoustic style of Americana superstar **Dave Matthews**

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Campbell was mostly seen with Ovations and the company created a famous signature model. However, during his long career he used guitars by all the usual suspects including Martin and Gibson. I recorded the acoustic parts on a Gibson J-35 Collector's edition, while the electric was a Gibson ES-335 through a Kemper 'Deluxe Reverb' profile. Any acoustic will do, as will any electric played warm and clean with a touch of ambient delay.



TRACK RECORD 1968's Wichita Lineman contains the stunning title track and there are many great guitar-focused performances on YouTube – check out the versions of Gentle On My mind for some burning licks; or Southern Nights (1977) for his collaborations with Jerry Reed. His CD of modern rock hits done 'Campbell style' (Meet Glen Campbell, 2008) is a fantastic album, as is his poignant farewell, Adios.

EXAMPLE GLEN CAMPBELL STYLE

CD TRACK 80

[Bar 1] We start off with some lush and typically Glen Campbell-style chords with a compositional tip of the hat to the beautiful chord sequences of Jimmy Webb.

[Bar 17] This uptempo hybrid picking section demonstrates a key feature

of Glen's style and you'll see him burning through sequences like this on his Ovation. You can either hybrid pick using the pick directions in the tab or fingerpick it. Note how triads are used to outline the chord sequence.

Acoustic Guitar

$\text{♩} = 121$

Chord Progressions:

- Bar 1-4:** F, Fsus2, F, Fsus2
- Bar 5-8:** F, Fsus2, F, Fsus2
- Bar 9-12:** F, Fmaj7, Am7, Dm
- Bar 13-16:** Gm7, B♭/C, D, B♭, F
- Bar 17-19:** B♭maj7, Am7, Gm7

Tablature:

The tablature is written for an acoustic guitar in 4/4 time. It includes fret numbers (0-5) and pick directions (1 for downstroke, 2 for upstroke, 3 for hybrid pick). The sequence starts with a 4-measure rest, followed by a series of chords and a final hybrid picking section.

Bar 1: F (F4, C4, G3, F3)

Bar 2: Fsus2 (F4, C4, G3, F3)

Bar 3: F (F4, C4, G3, F3)

Bar 4: Fsus2 (F4, C4, G3, F3)

Bar 5: F (F4, C4, G3, F3)

Bar 6: Fsus2 (F4, C4, G3, F3)

Bar 7: F (F4, C4, G3, F3)

Bar 8: Fsus2 (F4, C4, G3, F3)

Bar 9: F (F4, C4, G3, F3)

Bar 10: Fmaj7 (F4, C4, G3, F3, A3, E3)

Bar 11: Am7 (A3, C3, E3, G3)

Bar 12: Dm (D4, F4, A3, C3)

Bar 13: Gm7 (G3, B♭3, D3, F3)

Bar 14: B♭/C (B♭4, C4, G3, F3)

Bar 15: D (D4, F4, A3, C3)

Bar 16: B♭ (B♭4, G3, F3, E3)

Bar 17: F (F4, C4, G3, F3)

Bar 18: B♭maj7 (B♭4, G3, F3, E3, D3, C3)

Bar 19: Am7 (A3, C3, E3, G3)

Bar 20: Gm7 (G3, B♭3, D3, F3)

CD TRACK 80

[Bar 29] The picking direction changes now from the first, second and third strings to the third, second and first strings – this change can be quite hard to get into place at this speed so work on reversing the patterns slowly to begin with.

32

EXAMPLE GLEN CAMPBELL STYLE

CD TRACK 80

[Bar 37] Glen's lick vocabulary was huge and provided endless inspiration for this solo. We start off with some uptempo F Major Pentatonic ideas (F-G-A-C-D) played at the 10th fret; but notice how Glen shifts up to the next position at the end of this phrase. Use my picking here or reverse it, starting with a down pick.

[Bar 41] Another hybrid picking idea to outline the underlying chord sequence. Glen often uses triads and arpeggios to seamlessly move through chord sequences. **[Bar 43]** There are also plenty of whacky chromatic phrases within his playing like this heavily modified D Blues scale lick (D-F-G-A $\flat$ -A-B-C-C#).

F

Electric Guitar

E 1 1 1 1 1 1 1 1 1 1 1 1
B 1 1 1 1 1 1 1 1 1 1 1 1
G 2 2 2 2 2 2 2 2 2 2 2 2
D 3 3 3 3 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3 3 3 3 3 3
E

35

Fmaj7 **Am7** **Dm**

E 10-12 10-10/12 11-13/15 13-13-15 13
B 15 (17) 13 17 (15) 13 14-12-10
G 12
D
A
E

38

Gm7 **B $\flat$ /C** **D**

E 6 7 6 7 6 7 6 8 5 8 10-11-12 10-12-13 10-13-10 13-10 13-12-10
B 7 5 6 10-12-13
G 8 7 8 7 8 7 8/10 7
D
A
E

41

D **B $\flat$** **F** **B $\flat$ maj7** **Am7**

E 12-10 12-10 12-10 12-10 12-10 12-10 12 10-10-10-10-14 13-15 15-(17)-15-13 13-16-(18)-13 16-13
B 12 12 12 12 12 12 12 14 15 13 13 13
G 12 12 12 12 12 12 12 14 15 13 13 13
D
A
E

44

Gm7 **Gm/C** **B $\flat$ maj7** **Am7**

E 15-(17)-13 15-13 15 5-7 5-5 5-7 5-5 5-7 5 6-5 7-5 7-5-3 5-7 5
B 15 13 15 5 5 5 5 5 5 5 5 5 5 5
G 15 13 15 5 5 5 5 5 5 5 5 5 5 5
D
A
E

47



EXAMPLE GLEN CAMPBELL STYLE

CD TRACK 80

[Bar 51] Here is a country/bebop-influenced G major phrase full of passing tones. Don't over- think the chromaticism though; much of it is about using approach notes to connect simple chord tones within the lick - this goes right back to Django.

[Bar 63] Our final melodic phrase closes on a short octave sequence, another hallmark of the jazz influence in Glen's style - he would often take dazzling octave excursions during live solos and you'll find many on YouTube.

G **G7** **B $\flat$ maj7**

E
B
G
D
A
E

51

Am7 **Gm7** **Gm/C**

E
B
G
D
A
E

54

C/D

E
B
G
D
A
E

57

D **B $\flat$ maj7**

E
B
G
D
A
E

59

B $\flat$ **F**

E
B
G
D
A
E

62

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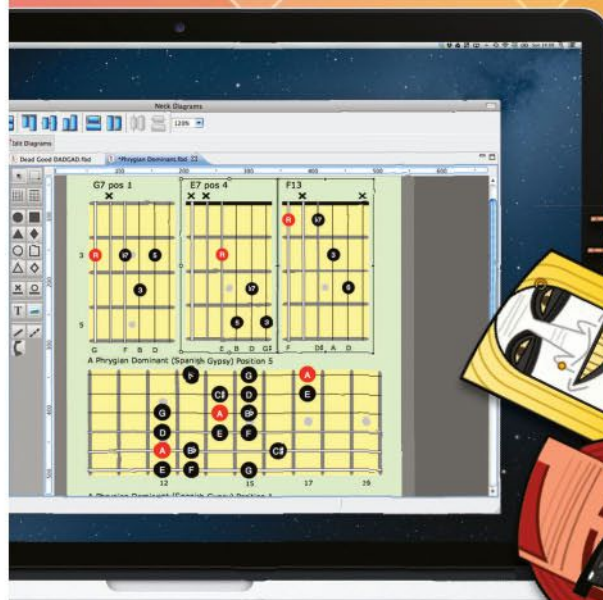


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Dominant Pentatonic scale *pt3*

Lateral lines



Shaun Baxter takes another look at a useful, yet not commonly-used Pentatonic scale. It's also one with which you may not be all that familiar.

ABILITY RATING

★★★★★ Moderate to Advanced

Info

Key: A (A7)

Tempo: 115bpm

CD: TRACKS 81-82

Will improve your

- ✓ Dominant Pentatonic vocabulary
- ✓ Creation of lines along the neck
- ✓ CAGED shape fluidity

So far in this series, we've learned that the Dominant Pentatonic scale suits static Dominant chords better than the more traditional Major or Minor Pentatonic options as it contains all the notes of the chord (the chord tones).

A Dominant 7th chord

A C# E G

1 3 5 b7

A Dominant Pentatonic -

A B C# E G

1 2 3 5 b7

A Major Pentatonic

A B C# E F#

1 2 3 5 6

A Minor Pentatonic

A B C E G

1 2 b3 5 b7

This is not to say that you will not hear A Major or Minor Pentatonic scale used over an A7 chord; however, you should be aware of their effect and limitations here.

The Major Pentatonic scale has a 6th rather than a b7th. It's a scale that works well in western swing, but that's because the 6th degree is often included within the chord (in other words, it's a form of music that tends to use A6 rather than A7).

On the other hand, the Minor Pentatonic scale produces a bluesy effect due to the tension that results from the C and D notes of the scale rubbing either side of the C# note in the chord. This can sound great in the right context, but, technically, isn't as 'correct' as the Dominant Pentatonic scale which, effectively, comprises all the notes of a ninth chord:

A9: A C# E G B
1 3 5 b7 9

By taking the traditional two-notes-per-string shapes of A Major Pentatonic scale,

and raising each 6th (F#) a semitone higher (keeping it on the same string), so that it becomes a minor 7th (G), we get the five shapes shown in Diagram 1. Note that each one is based around a basic A7 chord shape and fits perfectly within the CAGED system.

So far, we've looked at vertical lines (ones that are played within the confines of a single scale shape or neck position) with the Dominant Pentatonic scale; however, in this lesson, we are going to look at lines that feature lateral motion (movement along the length of the neck).

Each of the musical examples in this lesson stem from various CAGED shapes of the A Dominant Pentatonic scale, and are medium-paced. As mentioned in previous lessons, 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 stemming from all five CAGED shapes of the Dominant Pentatonic scale.

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

- From the b6 of a m7,5 chord
- From the 4th of a m7 chord
- From the b5 and b6 of a 7alt chord
- From the 2nd of a 9#11 and a maj7#11 chord.

So, I hope you can see this scale as a really useful addition to your musical vocabulary. **1**

NEXT MONTH Shaun continues to enhance your skills in his ongoing *Creative Rock* series

5

5

6

6

4

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

I'm using a typical bluesy tone, with the amp clean and the distortion coming from a pedal (Wampler Tumnus: gain 2pm, level 2:30pm, treble 11pm. For this style you want guts without fizz, warmth without flabbiness, and cut without slicing everyone's head off. Try bridge pickup or an in-between sound; smooth reverb or delay will be the icing on the cake.



TRACK RECORD Fusion guitarists like John Scofield, use the Dominant Pentatonic scale. Try John's instruction video for DCI called *On Improvisation*. And, to hear him in action, his live album *Pick Hits Live* is great. If you want to investigate other Pentatonic scales, as well as the Dominant Pentatonic, read sax player Jerry Bergonzi's book, *Inside Improvisation Series: Vol.2 Pentatonics* (Advance Music, 1994)

DIAGRAM 1 A DOMINANT PENTATONIC SCALE SHAPES 1-5

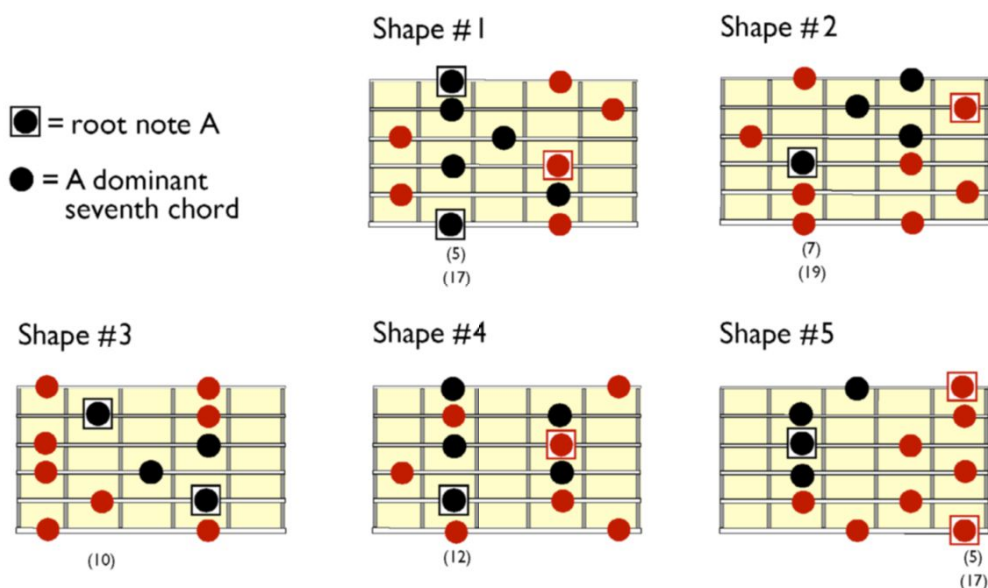


DIAGRAM 2 RHYTHMIC DISPLACEMENT (HEMIOLA) - 5 AGAINST 4 FEEL



EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 1 We start with the first of two lines that feature motifs that just span two adjacent strings. This first one stems from CAGED shape #1 and shifts laterally up along the length of the fretboard to an equivalent shape an octave higher using parallel intervals from the scale (ranging from a major 3rd, perfect 4th and augmented 4th, depending on where we are in the scale). Here, each motif comprises three notes. When played to a straight 16th-note count (four notes per pulse) we get a '3 against 4' rhythmic effect. This particular form of rhythmic displacement is known as a hemiola (Diagram 2). Finally, as you climb

the neck, aim to place everything that you play in some sort of visual context by understanding how the notes relate to each underlying CAGED shape.

EXAMPLE 2 This example stems from CAGED shape #2, and descends the fretboard before settling in CAGED shape #4. Again, in bar 5, we're linking parallel intervals from the top two strings; however, the first note of each beat is a chromatic approach note from a semitone below. Bar 6 also comprises a series of adjacent intervals played in a descending fashion within CAGED shape #4 of our A Dominant Pentatonic scale.

Ex 1 $\text{♩} = 115$

Ex 2 *Sva* ----- *Loco*

EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 3 The next two examples feature motifs spanning three strings. Here, we start by stacking three adjacent intervals from CAGED shape #1, then shift that principle up the neck, playing an equivalent approach in each CAGED shape of the scale. To understand the principle of adjacent intervals, look at final neck diagram in Diagram 1. This line finishes off with a straightforward descent of the full length of CAGED shape #1 (two-notes per string).

EXAMPLE 4 Many of the musical examples in this lesson feature the 'note-groupings' principle that we studied in the previous lesson. This one employs a series of five-note groupings that, again, produce a durable form of rhythmic displacement, which helps to sustain interest for the listener because this technique allows you to repeat something without sounding repetitive (because the rhythmic emphasis keeps shifting). Here, the scale is set out

three-notes-per-string and arranged in a 2-1-2 note-configuration formed simply by playing every other note from the scale (ie, note, miss a note, note, miss a note etc) when either ascending or descending the scale. If you're not used to this sort of approach, you could find the stretches quite challenging, so make sure that you don't overdo it. Practise playing anything involving stretches like this in short bursts to prevent straining the hand.

EXAMPLE 5 Now we have the first of six examples that feature motifs that span three strings and contain string skips. This one starts off in CAGED shape #2 and employs a series of double-stops that will either be a major 6th or minor 7th depending on where you are in the scale. Again, as you shift along the neck, try to place everything that you play in some sort of visual context by understanding how the notes relate to each underlying CAGED shape.

Ex 3

Ex 4

Ex 5

Ex 6

EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 6 This example starts in CAGED shape #3 and features a series of accented eight-note motifs using string skips. It concludes with a relatively straightforward descent of CAGED shape #1.

EXAMPLE 7 More string skips and rhythmic displacement here. This time, we have a series of six-note groupings or motifs that descend the neck from CAGED shape #1 before finishing with an open-string melody, plus a slide and bend on the sixth string.

EXAMPLE 8 Continuing in the same vein, here we have a series of accented eight-note motifs or groupings using string-skips. Because each motif is based upon playing the A Dominant Pentatonic scale three-notes-per-string, we're effectively occupying two CAGED shapes at the same time. For example, territorially, this line starts off straddling CAGED shapes #5 and #1, then moves down to shapes #5 and #4 before finishing off with a more orthodox two-notes-per-string approach in CAGED shape #3.

Example 6 musical notation showing a series of accented eight-note motifs using string skips, starting in CAGED shape #3 and concluding with a descent of CAGED shape #1. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) across four measures. The first measure is marked with a circled 8 and an accent (>). The second measure is marked with a circled 8 and an accent (>). The third measure is marked with 8va and a circled 8. The fourth measure is marked with a circled 8 and an accent (>). The fret numbers are: E (9, 12, 9), B (12, 15, 12), G (12, 14, 14), D (14, 12, 12), A (15, 17, 15), E (17, 19, 17).

Example 7 musical notation showing a series of six-note groupings or motifs that descend the neck from CAGED shape #1, finishing with an open-string melody, plus a slide and bend on the sixth string. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) across four measures. The first measure is marked with (8va) and Loco. The second measure is marked with a circled 8va. The third measure is marked with a circled 8va. The fourth measure is marked with a circled 8va. The fret numbers are: E (17, 20, 17), B (18, 16, 19), G (17, 19, 16), D (17, 19, 16), A (17, 19, 16), E (17, 19, 16).

Example 7 musical notation showing a series of six-note groupings or motifs that descend the neck from CAGED shape #1, finishing with an open-string melody, plus a slide and bend on the sixth string. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) across four measures. The first measure is marked with (6) and a circled 6. The second measure is marked with (6) and a circled 6. The third measure is marked with (6) and a circled 6. The fourth measure is marked with (6) and a circled 6. The fret numbers are: E (17, 19, 16), B (18, 16, 14), G (16, 14, 12), D (12, 14, 12), A (9, 12, 6), E (7, 9, 4).

Example 8 musical notation showing a series of accented eight-note motifs or groupings using string-skips. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) across four measures. The first measure is marked with (8) and an accent (>). The second measure is marked with (8) and an accent (>). The third measure is marked with (8) and an accent (>). The fourth measure is marked with (8) and an accent (>). The fret numbers are: E (5, 0, 7), B (0, 9, 12), G (0, 15, 17), D (19, 17, 15), A (14, 18, 16), E (18, 14, 12).

EXAMPLES PLAYING TIPS

CD TRACK 82

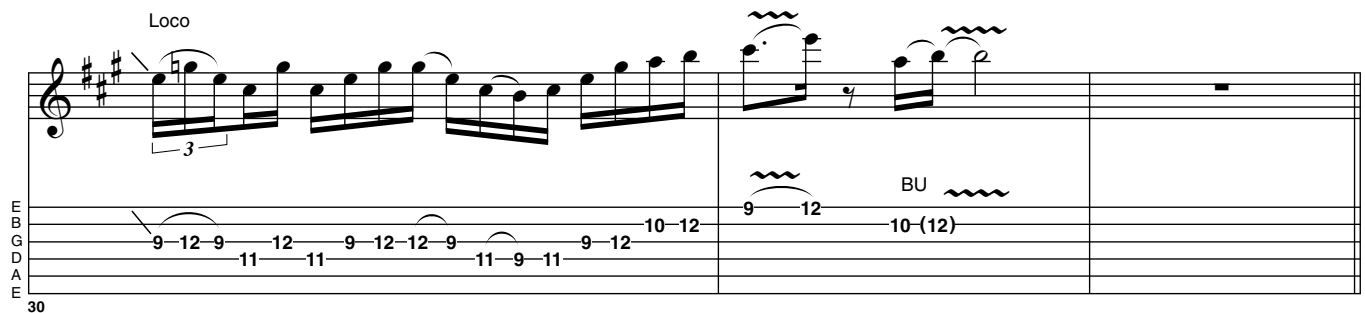
EXAMPLE 9 The previous four examples featured string skips involving notes on the strings flanking the third string; however, here, we're jumping over the fourth string instead. Each six-note grouping is derived from a three-notes-per-string approach and produces rhythmic displacement. We start off straddling CAGED shapes #2 and #3 and finish off in CAGED shape #3. If 1-2-3-4-5-6 represents the six pitches within each grouping played in ascending order (from lowest to highest), then the note-order in each of the three six-note motifs in this example would be represented by 1-6-2-4-5-3: just one of 720 possible mathematical permutations when playing six different pitches once each.

EXAMPLE 10 This is the last of our examples containing motifs that span

three strings. Again, it features rhythmically displaced motifs that employ string skips. Here, each grouping comprises nine notes, and is derived from omitting the middle pitch when applying a three-notes-per-string approach.

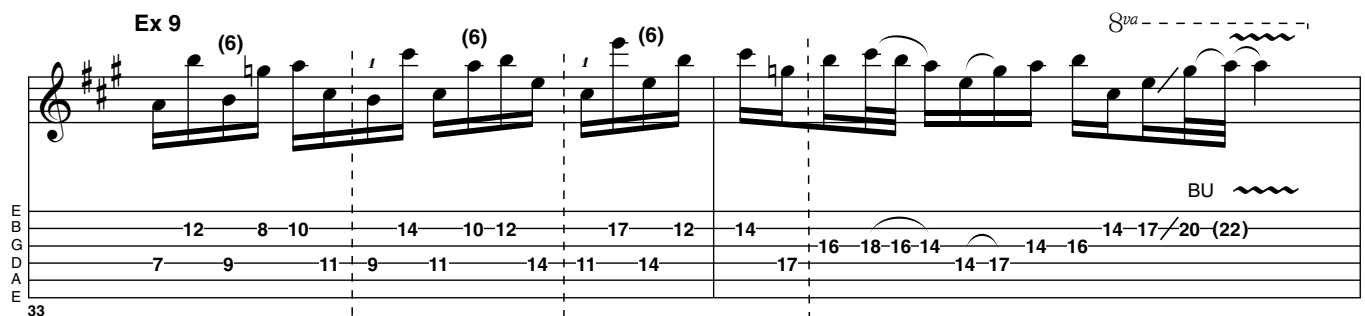
EXAMPLE 11 Another example featuring nine-note motifs, only this time each one spans four strings and is derived by stacking various intervals from within a three-notes-per-string approach to A Dominant Pentatonic. We start by straddling CAGED shapes #4 and #5 and finish off in shape #2. Note how the line finishes off with a bluesy quarter-tone bend (blues 'curl') from a C note (3rd) towards a C# (3rd). Technically, we can think of the contents of bar 42 as reverting to the A Minor Pentatonic scale.

Loco



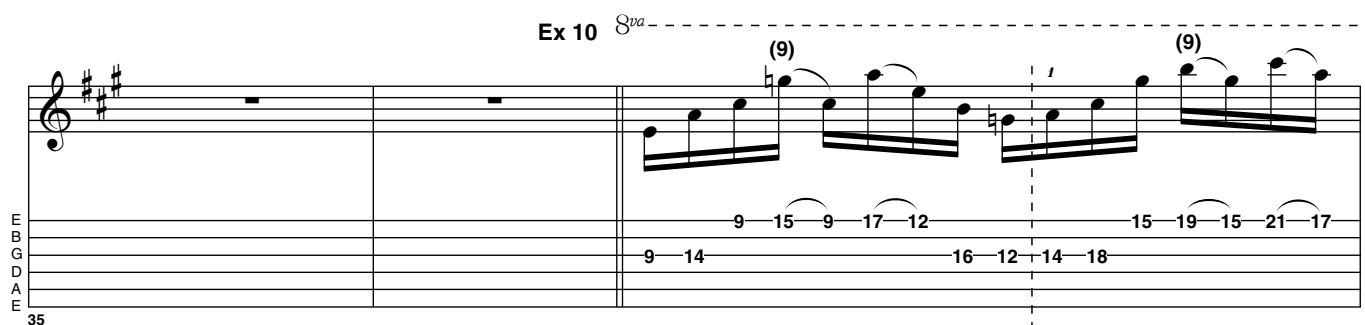
30

Ex 9



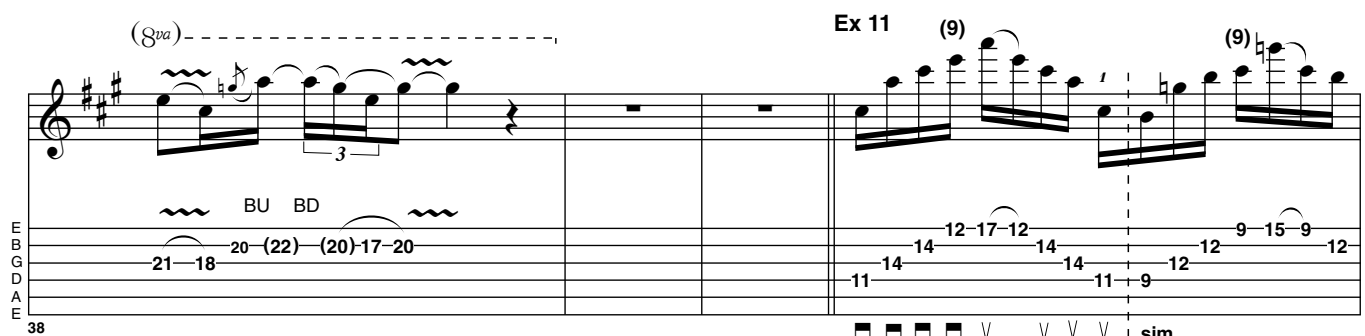
33

Ex 10



35

Ex 11



38

EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 12 This is the first of two examples featuring figures that span five strings; in this case, via string skips. Again, we are drawing upon notes taken from within three-notes-per-string shapes (each comprising two neighbouring two-notes-per-string CAGED shapes). Here, this line starts off straddling CAGED shapes #4 and #5 in bar 44, and then moves up to an equivalent 16-note motif in CAGED shapes #5 and #1 in bar 45.

EXAMPLE 13 Finally, this line - which also features string-skipped shapes

spanning five strings - starts off straddling CAGED shapes #3 and #4 in the first half of bar 48, and then moves up to an equivalent eight-note sequence in CAGED shapes #4 and #5 in the second half of the same bar. Like example 10, we are omitting the middle of the three notes on each string, resulting in some quite large stretches. The line finishes by drifting from A Dominant Pentatonic scale for the first five notes of bar 49 to A Minor Pentatonic, just to conclude with a bit of bluesy earthiness.

42

Ex 12

45

Ex 13

47

50

Martin Simpson:
one of the finest
acoustic slide
players around



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As with regular guitar there are various subtle factors when using a slide. Amount of vibrato, speed, interval size, direction, staccato or legato and can all add variety to your vocabulary. And as with quarter-note string bends, it is not uncommon for slide players to use microtonal slides, raising the pitch of a note by less than a semitone to give an authentic blues sound. This means that your ear becomes critical in recreating these ideas effectively. Such aural awareness is particularly true for intonation and vibrato. Most players starting with slide watch their hand to ensure the slide is directly above the fret, but before long your ear should guide

“IT’S NOT UNCOMMON FOR SLIDE PLAYERS TO USE MICROTONAL SLIDES IN ORDER TO GIVE AN AUTHENTIC BLUES SOUND”

you. When using vibrato, starting with a ‘less is best’ philosophy until you have it mastered, and listen to key players for reference points for ideas, technique and so on. As with any other genre this can help to create very clear goals for vibrato, style and tone.

It is common for slide players to follow the vocal melody with the slide, and Dark Was The Night, Cold Was The Ground is a wonderful example of this. Call and response is also very common in the slide repertoire. Working some of these tunes out by ear can be a strong aural training exercise in itself. **BT**

Acoustic slide



In this open D lesson **Harrison Marsh** looks at the approach used by some of slide guitar’s greatest acoustic exponents.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Open D
Tempo: Various
CD: TRACKS 83-87

Will improve your

- ✓ Aural awareness
- ✓ Intonation
- ✓ Blues slide phrasing

Open D tuning has been used by a variety of slide players to create some of the most memorable and emotive songs, including Blind Willie Johnson’s Dark Was The Night, Cold Was The Ground, famously included on the Voyager 1 and 2 probes in 1977. Just like

open G it has its own flavour and phrasing and it takes a while to become familiar. Open E and open A are equivalent to open D and open G respectively, just a tone higher, whereas the interval relationships between open G and open D are different, giving the tunings their unique sound and making some phrases easier to play in one tuning or the other. The more time you spend in each tuning, the more you will come to appreciate the advantages and disadvantages of each. While players have experimented with numerous tunings, open G and open D are the most common mainstays of acoustic slide guitar, as well as for Dobro and lap steel.

NEXT MONTH Harrison moves up a tone as he looks at *Open E* or *Vestapol* tuning



TRACK RECORD Open D tuning has always appealed to authentic blues slide players. With that in mind check out: Blind Willie Johnson’s Dark Was The Night, Cold Was The Ground (1927); Fred McDowell’s You Gotta Move (1965); Martin Simpson’s Highway 61 Revisited (1999); Ry Cooder’s Feelin’ Bad Blues (1986) and Paris Texas (1985). These are all excellent examples of great slide playing in open D tuning.

TRACK 84

Jumping between 12th and 3rd fret positions and slide and fretted phrases can be tricky. Practise at slow tempos, ensuring good rhythm and intonation.

♩ = 82

N.C.

Open D tuning

D5/C

3

12-12-10

10/12

12

12/15

15

10

10/12

12

0 0

0 0

3 3

1

Bm7

Bbmaj7

D5/A

N.C.

3

3

0 0 0 0 0

0 0 0 0 0

2 2 1 1 0

0 3/4 0

3

TRACK 85

Changing between chords and single notes can give texture to a slide instrumental or accompaniment piece.

LESSON } ACOUSTIC SLIDE

EXAMPLE 3 BLUES ACCOMPANIMENT RIFF

TRACK 86

It's very common to use a repeating riff as accompaniment then a single-note melody for call-and-answer response, as seen here.

$\text{♩} = 82$

D

D A F# D D

1 0 0 2 0 0 0 0 0 0 2 0 7 9 7 4 2 0 0 2 0

4 7 4 2 0 0 2 0 0 2 4 0 0 2

0 0 2 0 0 0 0 0 0 2

4

EXAMPLE 4 JAM TRACK: I'LL FLY AWAY

TRACK 87

This is a traditional tune arranged for instrumental slide guitar. Practise keeping the bass even throughout - it's a good idea to play the melody unaccompanied at first, in order to practise the vocal-like quality the slide can offer.

Open D tuning

D

G

D A F# D D

1 0 0 0 0 0 0 0 0 0 0 0 5 5 5 5 5 5

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

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

4

EXAMPLE 4 JAM TRACK: I'LL FLY AWAY

TRACK 87

7

11

14

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Joe Bonamassa
is a master of the
slow 12/8 blues

Rhythm chops

12/8 blues rock



In this issue's instalment of his monthly rhythm explorations, **Iain Scott** takes a look at a 12/8 blues-rock track in the Joe Bonamassa style.

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 88

Will improve your

- ✓ Blues-rock chops
- ✓ Feel of 12/8 groove
- ✓ General fretboard technique

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A popular feel in blues, the 12/8 groove, can be found in the playing of, among many other classic players, Freddie and BB King, Clapton, Hendrix and Gary Moore. More modern purveyors of this style include Kenny Wayne Shepherd, Joe Bonamassa and Beth Hart. In many respects it's the classic slow blues and a great feel over which to play. The slow tempo means you can double up your note speed for some impressive displays, hence it being so popular with Moore, Bonamassa, Clapton and co.

Don't be confused by the term '12/8'; it simply means a very slow blues with triplets where, because it's so slow, each note of the triplet (an eighth note) seems to actually be a 'beat' on its own. There are many wonderful slow blues using this type of feel, so let's look at a typical two rhythm guitar arrangement. **I**

CHRISTIE GOODWIN

EXAMPLE 1 GUITAR 1: 12/8 CLEAN RHYTHM GUITAR

TRACK 88

Rhythm guitar for a slow 12/8 blues often features playing clipped chords (chips) on beats 2 and 4 using the top two, three or four strings, depending on the player's 'attack' on the strings, along with the sound used. Arpeggio lines provide the texture of the 12/8 feel. These can

be left to ring by holding the chord down, or played as a cleaner individual note part, as I have done on the recording. Use a clean, bright guitar sound with light phasing, chorus or soft tremolo, then compression and reverb to finish it off.

$\text{♩} = 72$

Am7 **A^{dim}7** **Dm7**

G7 **Em7^b5** **A7**

F[#]m7^b5 **B9** **F9** **E9** **Am7**

F9 **E9** **Am7** **Am9**

1, 5

4, 8

9

13

16

EXAMPLE 2 GUITAR 2: BLUES-ROCK LEAD PART

TRACK 88

[Bars 1-8] Guitar 2 beefs up the bassline and sets the energy level for the track.

[Bars 9-13] Here it moves higher, providing counterpoint lines that, while defining the chord changes, still give the singer space. A heavy blues-rock sound takes up a lot of space and can clash with the vocals, which is why it's often found in three-piece set-ups or where the singer is also the guitarist.

[Bars 14-18] Here the licks over the F9 to E9 chords are so exciting in this kind of progression. The second lick plays 'inside' the feel with blues triplets, before ending the track with a short augmented lick dropping to the 9th (Am9). To add more of a rock vibe, increase the width of the vibrato to Gary Moore level and add more distortion, while not reducing the fundamental tone, to mosh.

EXAMPLE 2 GUITAR 2: BLUES-ROCK LEAD PART

Tempo: ♩. = 72

Chord Progression: Am7, Adim7, Dm7, G7, Am7, Ebdim7, Dm7, G7, Em7b5, A7, Em7b5, A7, F#m7b5, B9, F9, E9, Am7, F9, E9, Am7, Am9

Staff 1 (Bars 1-4): Am7, Adim7, Dm7

Staff 2 (Bars 5-8): G7, Am7, Ebdim7, Dm7

Staff 3 (Bars 9-12): G7, Em7b5, A7, Em7b5

Staff 4 (Bars 13-16): A7, F#m7b5, B9, F9, E9

Staff 5 (Bars 17-20): Am7, F9, E9, Am7, Am9

Staff 6 (Bars 21-24): Am7, F9, E9, Am7, Am9

Staff 7 (Bars 25-28): Am7, F9, E9, Am7, Am9

Staff 8 (Bars 29-32): Am7, F9, E9, Am7, Am9

Staff 9 (Bars 33-36): Am7, F9, E9, Am7, Am9

Staff 10 (Bars 37-40): Am7, F9, E9, Am7, Am9

Staff 11 (Bars 41-44): Am7, F9, E9, Am7, Am9

Staff 12 (Bars 45-48): Am7, F9, E9, Am7, Am9

Staff 13 (Bars 49-52): Am7, F9, E9, Am7, Am9

Staff 14 (Bars 53-56): Am7, F9, E9, Am7, Am9

Staff 15 (Bars 57-60): Am7, F9, E9, Am7, Am9

Staff 16 (Bars 61-64): Am7, F9, E9, Am7, Am9

Staff 17 (Bars 65-68): Am7, F9, E9, Am7, Am9

Staff 18 (Bars 69-72): Am7, F9, E9, Am7, Am9

Staff 19 (Bars 73-76): Am7, F9, E9, Am7, Am9

Staff 20 (Bars 77-80): Am7, F9, E9, Am7, Am9

Staff 21 (Bars 81-84): Am7, F9, E9, Am7, Am9

Staff 22 (Bars 85-88): Am7, F9, E9, Am7, Am9

Staff 23 (Bars 89-92): Am7, F9, E9, Am7, Am9

Staff 24 (Bars 93-96): Am7, F9, E9, Am7, Am9

Staff 25 (Bars 97-100): Am7, F9, E9, Am7, Am9

Staff 26 (Bars 101-104): Am7, F9, E9, Am7, Am9

Staff 27 (Bars 105-108): Am7, F9, E9, Am7, Am9

Staff 28 (Bars 109-112): Am7, F9, E9, Am7, Am9

Staff 29 (Bars 113-116): Am7, F9, E9, Am7, Am9

Staff 30 (Bars 117-120): Am7, F9, E9, Am7, Am9

Staff 31 (Bars 121-124): Am7, F9, E9, Am7, Am9

Staff 32 (Bars 125-128): Am7, F9, E9, Am7, Am9

Staff 33 (Bars 129-132): Am7, F9, E9, Am7, Am9

Staff 34 (Bars 133-136): Am7, F9, E9, Am7, Am9

Staff 35 (Bars 137-140): Am7, F9, E9, Am7, Am9

Staff 36 (Bars 141-144): Am7, F9, E9, Am7, Am9

Staff 37 (Bars 145-148): Am7, F9, E9, Am7, Am9

Staff 38 (Bars 149-152): Am7, F9, E9, Am7, Am9

Staff 39 (Bars 153-156): Am7, F9, E9, Am7, Am9

Staff 40 (Bars 157-160): Am7, F9, E9, Am7, Am9

Staff 41 (Bars 161-164): Am7, F9, E9, Am7, Am9

Staff 42 (Bars 165-168): Am7, F9, E9, Am7, Am9

Staff 43 (Bars 169-172): Am7, F9, E9, Am7, Am9

Staff 44 (Bars 173-176): Am7, F9, E9, Am7, Am9

Staff 45 (Bars 177-180): Am7, F9, E9, Am7, Am9

Staff 46 (Bars 181-184): Am7, F9, E9, Am7, Am9

Staff 47 (Bars 185-188): Am7, F9, E9, Am7, Am9

Staff 48 (Bars 189-192): Am7, F9, E9, Am7, Am9

Staff 49 (Bars 193-196): Am7, F9, E9, Am7, Am9

Staff 50 (Bars 197-200): Am7, F9, E9, Am7, Am9

Staff 51 (Bars 201-204): Am7, F9, E9, Am7, Am9

Staff 52 (Bars 205-208): Am7, F9, E9, Am7, Am9

Staff 53 (Bars 209-212): Am7, F9, E9, Am7, Am9

Staff 54 (Bars 213-216): Am7, F9, E9, Am7, Am9

Staff 55 (Bars 217-220): Am7, F9, E9, Am7, Am9

Staff 56 (Bars 221-224): Am7, F9, E9, Am7, Am9

Staff 57 (Bars 225-228): Am7, F9, E9, Am7, Am9

Staff 58 (Bars 229-232): Am7, F9, E9, Am7, Am9

Staff 59 (Bars 233-236): Am7, F9, E9, Am7, Am9

Staff 60 (Bars 237-240): Am7, F9, E9, Am7, Am9

Staff 61 (Bars 241-244): Am7, F9, E9, Am7, Am9

Staff 62 (Bars 245-248): Am7, F9, E9, Am7, Am9

Staff 63 (Bars 249-252): Am7, F9, E9, Am7, Am9

Staff 64 (Bars 253-256): Am7, F9, E9, Am7, Am9

Staff 65 (Bars 257-260): Am7, F9, E9, Am7, Am9

Staff 66 (Bars 261-264): Am7, F9, E9, Am7, Am9

Staff 67 (Bars 265-268): Am7, F9, E9, Am7, Am9

Staff 68 (Bars 269-272): Am7, F9, E9, Am7, Am9

Staff 69 (Bars 273-276): Am7, F9, E9, Am7, Am9

Staff 70 (Bars 277-280): Am7, F9, E9, Am7, Am9

Staff 71 (Bars 281-284): Am7, F9, E9, Am7, Am9

Staff 72 (Bars 285-288): Am7, F9, E9, Am7, Am9

Staff 73 (Bars 289-292): Am7, F9, E9, Am7, Am9

Staff 74 (Bars 293-296): Am7, F9, E9, Am7, Am9

Staff 75 (Bars 297-300): Am7, F9, E9, Am7, Am9

Staff 76 (Bars 301-304): Am7, F9, E9, Am7, Am9

Staff 77 (Bars 305-308): Am7, F9, E9, Am7, Am9

Staff 78 (Bars 309-312): Am7, F9, E9, Am7, Am9

Staff 79 (Bars 313-316): Am7, F9, E9, Am7, Am9

Staff 80 (Bars 317-320): Am7, F9, E9, Am7, Am9

Staff 81 (Bars 321-324): Am7, F9, E9, Am7, Am9

Staff 82 (Bars 325-328): Am7, F9, E9, Am7, Am9

Staff 83 (Bars 329-332): Am7, F9, E9, Am7, Am9

Staff 84 (Bars 333-336): Am7, F9, E9, Am7, Am9

Staff 85 (Bars 337-340): Am7, F9, E9, Am7, Am9

Staff 86 (Bars 341-344): Am7, F9, E9, Am7, Am9

Staff 87 (Bars 345-348): Am7, F9, E9, Am7, Am9

Staff 88 (Bars 349-352): Am7, F9, E9, Am7, Am9

Staff 89 (Bars 353-356): Am7, F9, E9, Am7, Am9

Staff 90 (Bars 357-360): Am7, F9, E9, Am7, Am9

Staff 91 (Bars 361-364): Am7, F9, E9, Am7, Am9

Staff 92 (Bars 365-368): Am7, F9, E9, Am7, Am9

Staff 93 (Bars 369-372): Am7, F9, E9, Am7, Am9

Staff 94 (Bars 373-376): Am7, F9, E9, Am7, Am9

Staff 95 (Bars 377-380): Am7, F9, E9, Am7, Am9

Staff 96 (Bars 381-384): Am7, F9, E9, Am7, Am9

Staff 97 (Bars 385-388): Am7, F9, E9, Am7, Am9

Staff 98 (Bars 389-392): Am7, F9, E9, Am7, Am9

Staff 99 (Bars 393-396): Am7, F9, E9, Am7, Am9

Staff 100 (Bars 397-400): Am7, F9, E9, Am7, Am9

Staff 101 (Bars 401-404): Am7, F9, E9, Am7, Am9

Staff 102 (Bars 405-408): Am7, F9, E9, Am7, Am9

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Staff 104 (Bars 413-416): Am7, F9, E9, Am7, Am9

Staff 105 (Bars 417-420): Am7, F9, E9, Am7, Am9

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Staff 126 (Bars 501-504): Am7, F9, E9, Am7, Am9

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Staff 146 (Bars 581-584): Am7, F9, E9, Am7, Am9

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Staff 158 (Bars 629-632): Am7, F9, E9, Am7, Am9

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Staff 173 (Bars 689-692): Am7, F9, E9, Am7, Am9

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Staff 176 (Bars 701-704): Am7, F9, E9, Am7, Am9

Staff 177 (Bars 705-708): Am7, F9, E9, Am7, Am9

Staff 178 (Bars 709-712): Am7, F9, E9, Am7, Am9

Staff 179 (Bars 713-716): Am7, F9, E9, Am7, Am9

Staff 180 (Bars 717-720): Am7, F9, E9, Am7, Am9

Staff 181 (Bars 721-724): Am7, F9, E9, Am7, Am9

Staff 182 (Bars 725-728): Am7, F9, E9, Am7, Am9

Staff 183 (Bars 729-732): Am7, F9, E9, Am7, Am9

Staff 184 (Bars 733-736): Am7, F9, E9, Am7, Am9

Staff 185 (Bars 737-740): Am7, F9, E9, Am7, Am9

Staff 186 (Bars 741-744): Am7, F9, E9, Am7, Am9

Staff 187 (Bars 745-748): Am7, F9, E9, Am7, Am9

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Staff 195 (Bars 777-780): Am7, F9, E9, Am7, Am9

Staff 196 (Bars 781-784): Am7, F9, E9, Am7, Am9

Staff 197 (Bars 785-788): Am7, F9, E9, Am7, Am9

Staff 198 (Bars 789-792): Am7, F9, E9, Am7, Am9

Staff 199 (Bars 793-796): Am7, F9, E9, Am7, Am9

Staff 200 (Bars 797-800): Am7, F9, E9, Am7, Am9

Staff 201 (Bars 801-804): Am7, F9, E9, Am7, Am9

Staff 202 (Bars 805-808): Am7, F9, E9, Am7, Am9

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Staff 207 (Bars 825-828): Am7, F9, E9, Am7, Am9

Staff 208 (Bars 829-832): Am7, F9, E9, Am7, Am9

Staff 209 (Bars 833-836): Am7, F9, E9, Am7, Am9

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Staff 211 (Bars 841-844): Am7, F9, E9, Am7, Am9

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Staff 213 (Bars 849-852): Am7, F9, E9, Am7, Am9

Staff 214 (Bars 853-856): Am7, F9, E9, Am7, Am9

Staff 215 (Bars 857-860): Am7, F9, E9, Am7, Am9

Staff 216 (Bars 861-864): Am7, F9, E9, Am7, Am9

Staff 217 (Bars 865-868): Am7, F9, E9, Am7, Am9

Staff 218 (Bars 869-872): Am7, F9, E9, Am7, Am9

Staff 219 (Bars 873-876): Am7, F9, E9, Am7, Am9

Staff 220 (Bars 877-880): Am7, F9, E9, Am7, Am9

Staff 221 (Bars 881-884): Am7, F9, E9, Am7, Am9

Staff 222 (Bars 885-888): Am7, F9, E9, Am7, Am9

Staff 223 (Bars 889-892): Am7, F9, E9, Am7, Am9

Staff 224 (Bars 893-896): Am7, F9, E9, Am7, Am9

Staff 225 (Bars 897-900): Am7, F9, E9, Am7, Am9

Staff 226 (Bars 901-904): Am7, F9, E9, Am7, Am9

Staff 227 (Bars 905-908): Am7, F9, E9, Am7, Am9

Staff 228 (Bars 909-912): Am7, F9, E9, Am7, Am9

Staff 229 (Bars 913-916): Am7, F9, E9, Am7, Am9

Staff 230 (Bars 917-920): Am7, F9, E9, Am7, Am9

Staff 231 (Bars 921-924): Am7, F9, E9, Am7, Am9

Staff 232 (Bars 925-928): Am7, F9, E9, Am7, Am9

Staff 233 (Bars 929-932): Am7, F9, E9, Am7, Am9

Staff 234 (Bars 933-936): Am7, F9, E9, Am7, Am9

Staff 235 (Bars 937-940): Am7, F9, E9, Am7, Am9

Staff 236 (Bars 941-944): Am7, F9, E9, Am7, Am9

Staff 237 (Bars 945-948): Am7, F9, E9, Am7, Am9

Staff 238 (Bars 949-952): Am7, F9, E9, Am7, Am9

Staff 239 (Bars 953-956): Am7, F9, E9, Am7, Am9

Staff 240 (Bars 957-960): Am7, F9, E9, Am7, Am9

Staff 241 (Bars 961-964): Am7, F9, E9, Am7, Am9

Staff 242 (Bars 965-968): Am7, F9, E9, Am7, Am9

Staff 243 (Bars 969-972): Am7, F9, E9, Am7, Am9

Staff 244 (Bars 973-976): Am7, F9, E9, Am7, Am9

Staff 245 (Bars 977-980): Am7, F9, E9, Am7, Am9

Staff 246 (Bars 981-984): Am7, F9, E9, Am7, Am9

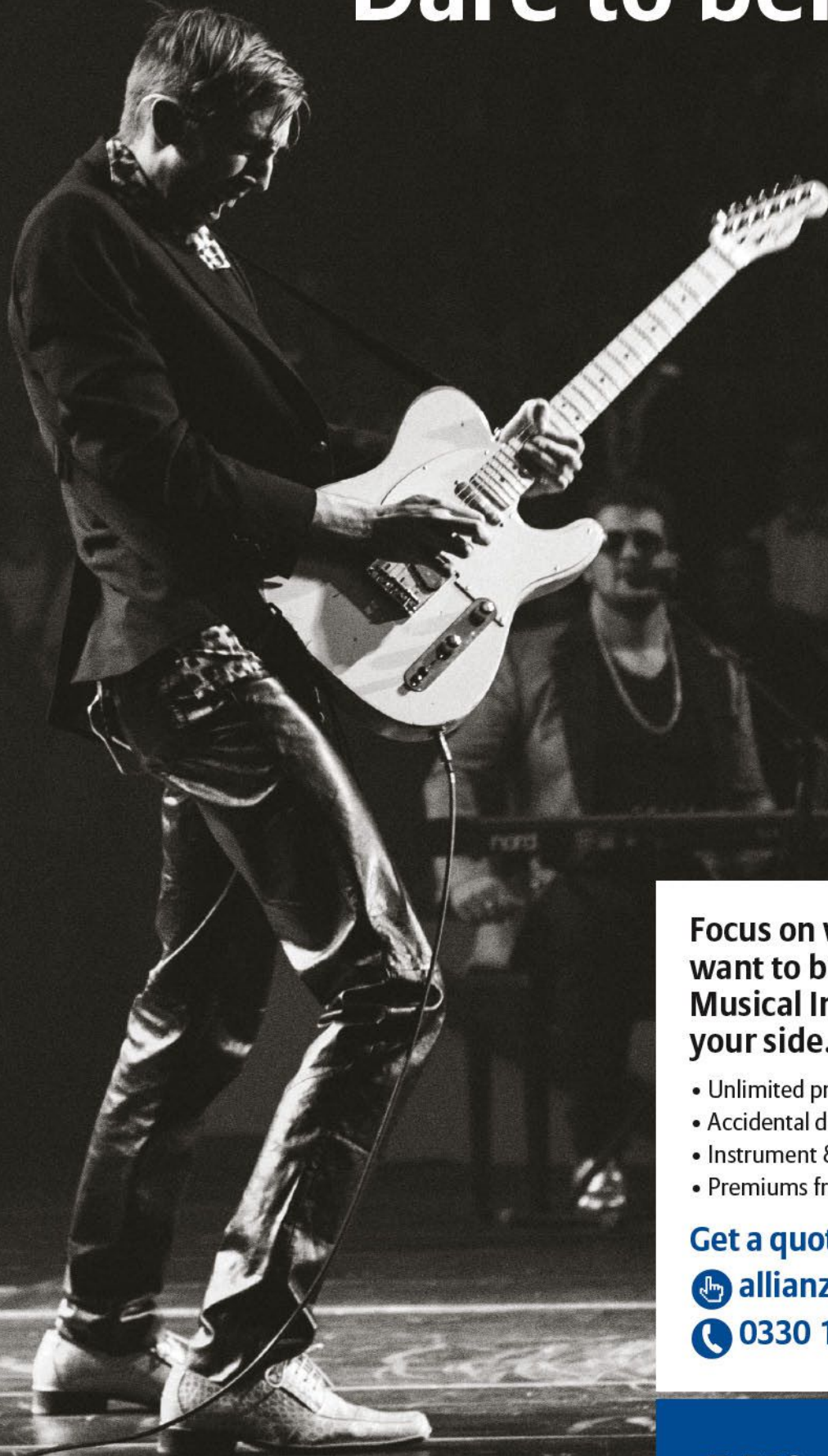
Staff 247 (Bars 985-988): Am7, F9, E9, Am7, Am9

Staff 248 (Bars 989-992): Am7, F9, E9, Am7, Am9

Staff 249 (Bars 993-996): Am7, F9, E9, Am7, Am9

Staff 250 (Bars 997-1000): Am7, F9, E9, Am7, Am9

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Info

Key: Various
Tempo: 60bpm
CD: TRACKS 89-93

Will improve your...

- ✓ Interval knowledge
- ✓ Fretboard visualisation
- ✓ Efficiency of movement

Last month we looked at applying the CAGED system to create five positions of major, major 7th and Dominant 7th chords as a method to find progressions all over the fretboard. This month we will apply the same logic to minor and minor 7th chords. Just like last time, we will start at Example 1 by ensuring we are familiar with the five open chord shapes; these will be the foundation upon which all of the following chord examples are built.

These shapes are adaptations of the common five major open chords. The only difference is that there is a minor 3rd rather than a major 3rd present. If you are already

familiar with the five open minor chords and know the shapes, then spend some time naming the intervals and note names within each one. Example 2 focuses on moving up and down the neck using all five of the CAGED shapes. The general fingering rule to follow here is to play the open chord shapes using the second, third and fourth fingers, then use your first finger to barre across the relevant open strings; essentially acting as a movable nut. This particular example shows the Am chord in six different places, but of course this method can be applied to any minor chord from an Am to a G#m. The aim is to be able to pluck any minor chord out of the air and see if you can play it as close to the nut as possible, then move up the neck one position at a time. In this example the lowest possible way to play an Am is with the open position. The following chord shapes will follow the same order as CAGED, only starting with the A shape: A-G-E-D-C.

Example 3 shows the practicality and

efficiency of the CAGED system. Here we have shown an Am-Dm-Em progression in five different places. Each one of them uses three of the five possible shapes to change chords as efficiently as possible. Rather than having to move your hand up and down the fretboard, we stay in one place and play the closest possible chord shape. Notice that we have adapted the Dm and Gm shapes into slash chords to make them more easily playable; now they both have the 3rd interval is in the bass. Examples 4 and 5 are based around minor 7th chords. This simply means adding a 7 interval to the existing minor triad giving us the intervals 1-3-5-7. Once again we are utilising the CAGED system in order to find the nearest possible chord, but rather than playing a chord progression we are approaching it as a kind of thought exercise.

In Example 4 the root notes are moving up in 4th intervals and in Example 5 the chords are moving up in 5th intervals. This will challenge your mind and your fingers equally and will strengthen your visual and physical navigation on the the fretboard. **E**

NEXT MONTH Charlie looks at using **Strict Alternate Picking** when playing arpeggios

EXAMPLE 1

CD TRACK 89

These are the five open minor chord shapes, which are similar to the major ones but the 3rd is played a fret lower. These shapes act as the basis for learning chords all over the fretboard. Focus on placing your fretting fingers as accurately as possible and do your best to avoid any dead strings or fret buzz.

♩ = 60

	Am	Gm	Em	Dm	Cm
E	0	3	0	1	1
B	1	3	0	3	0
G	2	0	0	2	0
D	2	0	2	0	1
A	0	1	2	0	3
E	0	3	0		

1, 3

EXAMPLE 2

CD TRACK 90

Here are the same five minor chord shapes again, but this time they are adapted to be 'movable'. Instead of open strings, those notes are played with the first finger so they can be played from any root note. Try playing the shapes in different keys to get accustomed with the fingerings all over the fretboard.

♩ = 60

	Am	Am/C	Am	Am	Am	Am
E	0		5	8	10	12
B	1	5	5	10	10	13
G	2	2	5	9	9	14
D	2	2	7	7	10	14
A	0	3	5		12	12
E	0		5			

1, 3

EXAMPLE 3

CD TRACK 91

This exercise shows a simple I-IV-V progression in the key of Am. Each bar uses the same three chords Am-Dm-Em and in each case your hand is confined to the same area on the neck, so focus on moving your fingers as efficiently as possible.

♩ = 60

Am Dm Em Am/C Dm Em/G Am Dm Em Am/C Dm/F Em Am Dm Em/G

Fretboard diagram showing fingerings for the chords in Example 3. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are indicated below the strings.

EXAMPLE 4

CD TRACK 92

Here we have minor 7 versions of the CAGED positions. In this exercise the root notes of the chords are continually ascending in 4ths. After playing the first five chord shapes, move up one fret and repeat them again. You can continue to creep up the fretboard like this until you run out of guitar neck.

♩ = 60

Am7 Dm7 Gm7 Cm7 Fm7 Bbm7 Ebm7 Abm7 Dbm7 F#m7

Fretboard diagram showing fingerings for the chords in Example 4. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are indicated below the strings.

EXAMPLE 5

CD TRACK 93

Here we have minor 7 versions of the CAGED positions but this time the root notes of the chords are continually ascending in 5ths (descending in 4ths if you prefer). After playing the first five shapes, move down one fret and repeat. You can continue to do this all the way down the neck until you get to the nut.

♩ = 60

Em7 Bm7 F#m7 C#m7 G#m7 Ebm7 Bbm7 Fm7 Cm7 Gm7

Fretboard diagram showing fingerings for the chords in Example 5. The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are indicated below the strings.

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SEPTEMBER GT274

SOUTHERN BLUES ROCK

Southern rock took the 70s by storm. We show you how the bosses of the style did it. Learn how heavy rock tones and licks have influenced modern pop, and find out how to do it yourself. And, learn a hot Texas blues using two-hand tapping - it's awesome!



SEPTEMBER GT273

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AUGUST GT272

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JULY GT271

TAPPING CHORDS

Tapping whole chord based pieces is a really wonderful sound - think Stanley Jordan. We show you how! GT pays its respects to the amazing Allan Holdsworth with tributes from great players and a 'doable' style guide. Huge 10pp Jimmy Page style guide & loads extra!



JUNE GT270

SESSION SECRETS

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



MAY GT269

BLUES TURNAROUNDS

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

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NEW ALBUMS

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

Album of the Month

STEVEN WILSON TO THE BONE

Caroline International ★★★★★

Hailed by its creator as an affectionate nod towards the progressive albums he enjoyed during his youth, including works by Peter Gabriel, Kate Bush, Tears For Fears and Talk Talk, *To The Bone* is all that and more.

Wilson steers this album towards more commercial territory and shuns the extended instrumental workouts of the past – only one track, the brooding *Detonation* clocks in at over nine minutes, the rest being more concise works. During its course, Steven also tips his hat to the prog masters of yore with traces of Floyd (*To The Bone*), Crimson (*Refuge*) and Genesis (*The Same Asylum As Before*) woven into the fabric of the sumptuous arrangements. It's like Wilson is offering fans of prog's golden 70s reign sanctuary within his own music. Unlike the previous solo albums, Steven plays a lot of the instruments himself, rather than calling on the services of his touring band. So no Guthrie Govan or Dave Kilminster fretwork here – although the latter stringsman turns up on a couple of tracks performing backing vocals. Instead, co-producer Paul Stacey provides the fireworks with a show-stopping solo on *Refuge* and David Kollar steps up to the mark on *Detonation*, all other guitar work being performed by SW. Despite aiming at a more mainstream marketplace, *To The Bone* succeeds on all levels as the fifth chapter in a remarkable career. Sublime arrangements and impeccable production. On release, the CD instantly topped album charts across Europe, its success well deserved. We now eagerly await, the live shows next year!



may have come across Andy via his online tuition or ESP guitar demos and marvelled at his impressive alternate picking – studying Gilbert and Petrucci sure have paid off! Featuring 10 tracks, *Exodus* is on the heavy side with guitar tones, riffs and solos but there's also a lot of melodic content within his often diatonic chord progressions. Ever After is a good example of this – ominous Dream Theater-esque opener then an intense drop-tuned riff, spiced with impressively tight syncopations. When the main guitar comes in, it's sustained melody notes over chords that tend to change every two bars. Two thirds in, he takes a solo that blazes with percussive picking and screaming pinch harmonics. *Days Gone By* ventures into metal ballad territory with a melodic central guitar performance, reminiscent of Joe Satriani with clipped slides, legato lines and tasty pinch harmonics. Two guests join Andy on the album; 19-year-old Sims



Cashion (*From The Dark*) and popular YouTube tutor Rick Graham (*Victory*). Sims blazes well while Rick's solo on *Victory* pretty much includes every modern rock technique going. Heavy, melodic and intense. Check Andy out!

JOHN McLAUGHLIN AND THE FOURTH DIMENSION LIVE @ RONNIE SCOTT'S

MediaStarz ★★★★★

For many McLaughlin fans, his Fourth Dimension band is one of the best he's fronted over his 50 year career. Featuring Ranjit Barot (drums, konokol), Gary Husband (keyboards, drums), and Etienne M'Bappé (bass), this line-up is able to cover his past material and create fresh and vital sounding new work. There's a lot of room for improv in this band but their balance between listening and interacting is an example for all fusion bands. Featuring nine tracks it opens with Mahavishnu favourites, *Meeting Of The Spirits* and *Miles Beyond* where



John's bespoke PRS guitar roars and shreds during his melodies and solos (the clean arpeggios of *Meeting...* sound wonderful too). The emotive *Gaza City* is a newer piece (from *Black Light*), reflecting on the bombardment of the city in 2014 and is spaciouly ambient with John's dynamic performance to the fore. For more muscle, *Here Come The Jiis* is his tribute to Mandolin Shrinvas and shows each player's staggering chops (Etienne's bass solo is jaw dropping). Closing track is *Echoes Of Then* (from *Now Here This*), is a funky rock piece of over 12 minutes and evokes the riff based 70s jazz rock sound that John was (is) at the helm of. If you're new to this alternate picking legend, this live album is a great place to start!

GREGG ALLMAN SOUTHERN BLOOD

Rounder Records ★★★★★

One of the principal architects of southern rock, Gregg Allman passed away in May. Despite failing health, he had just completed what was to be his final album, recorded at the famous Fame studios in Muscle Shoals with Don Was on production. "Muscle Shoals is hallowed musical ground," Don says. "Fame was the place where Gregg's brother Duane first started making waves and where the seeds of the Allman Brothers were sewn." The album opens with *My Only True Friend*, co-written with Allmans' guitarist Scott Sharrard, who contributes some fine work throughout the CD's 10 tracks. Gregg's vocals don't have the power and range of his career peak, but their poignancy represents an artist who was determined to give his all, right up to the end.



DOLCETTI ARRIVER

Dolcetti ★★★★★

This is interesting – an instrumental album that displays not only Steve Vai influences but styles that range from Prog to 80s synth pop, via reggae and dubstep. It's a heady mix and creatively adventurous with guitar very much centre stage. Uniquely, all but one track lasts for 3:35! For the most part, Gianni Rojatti uses a distorted Ibanez guitar tone and displays a lot of technical ability without extended bouts of blazing shred. Like Vai, he knows how to punctuate his lines, leaving gaps and mixing up rhythms that are often augmented

by drummer, Erik Tulissio. *Cellulare In Bagno* is a vibrant prog meets synth rave piece brimming with ideas and colourful guitar processing. *Un Dito Due Estati* starts like an 80s Madonna song before a stomping guitar riff, compressed clean chords and aggressive synths take over. *Idea Effe* has a half-time feel and exclamatory guitar. *Figablast* – the only 35-second piece on the album – has punchy guitar phrases, often doubled by synths and vibes. If you're after chops, rock tones and a diverse fusion of styles, you'll love this potpourri of pieces!

ANDY JAMES EXODUS

Urban Yeti Records ★★★★★

Detuned guitars, pummeling distortion tones, strong leanings on $\flat 2$, $\flat 5$ and $\flat 7$ intervals and copious amounts of blazing licks – welcome to the world of the UK's shred virtuoso, Andy James. GT readers

SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with Canadian blues-rock, one-man-band extraordinaire **Steve Hill**.

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

SH: I haven't used a pick in almost 15 years! I just prefer the sound and the possibilities I get by playing with my fingers. Especially with what I've been doing for the past six years as a one-man band. I have to play the bass, the chords and the leads all at the same time which is just not possible with a pick.

GT: You have to give up all your of pedals except three; what are they?

SH: The one I couldn't play without is the Electro-Harmonix POG octaver. My guitars all have an added pickup, offset so it only captures the sound of the three big strings. For that, I use 60s Teisco pickups because they're really thin, so I can easily fit them under the strings without having to dig a hole in the guitar. I use a stereo output on my guitars so that the offset Teisco pickup goes through the POG and then a bass amp. That's how I get the bass sound. As far as the regular guitar signal, I use a Klon Centaur and an EP booster. The gain on the Klon is set to 0 as well as the knob on the EP Booster so they're both used as clean boosts. The signal then goes to a Fulltone Tube-tape echo, which has a preamp that I use to boost the signal a bit - three stages of boosting before it hits two Fender amps.

GT: Do you play anything else well enough to do so in a band?

SH: I guess I could play bass. I really enjoy playing bass at jam sessions, as I like how you hold the whole band together. I could play drums in a basic blues-rock band that doesn't require any drum fills. I play harmonica too so I could play harp in a blues band but my skills are pretty limited.

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

SH: I could read it but I'm not good at it. It takes me forever to figure out a chart. I couldn't do a sight-reading gig as I haven't really practised that in decades. It would require months of hard work to get to that point and I just don't have any time for that.

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

SH: I've done some tests a few months ago and I could hear a difference between different brands. Also, the more cable length you have, the more signal you lose which will affect your dynamics and tone. That's the reason why I don't use a lot of pedals - the less I have between guitar and the amp, the better it sounds. Lately I've been using Vovox cables. They sound better than what I've used before and they are really well made so they're roadworthy. They truly are the best I've used so far.

GT: Anyone's playing (past or present) you're a bit jealous of?

SH: I love playing slide guitar and I have to admit that no one can touch Derek Trucks. The guy is in a class all his own. He pushes the instrument further and further and always plays with exquisite taste. A true master.

GT: Your studio is burning down: which guitar do you salvage?

“ I BROKE A STRING AND HAD TO CHANGE IT IN FRONT OF 300 IMPATIENT TEENAGERS. I THEN REALISED I'D ALSO BLOWN UP MY AMP ”

SH: I own a lot of guitars, between 40 and 50 so that's a tough question. I would probably try to save my 1959 Gibson Les Paul Jr TV model. It's been my main guitar for a while now and although I have other 50s Juniors that are in much better condition and worth a lot more money, I'd really hate to lose this one.

GT: Favourite amp and settings?

SH: Fenders. Usually the older the better. 50s Tweeds are my favourites. I just love the dynamics that they have, how they distort and their tonal purity. Live I use a '56 Pro and a '68 Deluxe. I like the mix of a Tweed and a 60s Fender. In the studio I go between a '57 Princeton a '61 Champ and a '48 Deluxe. Lately the '48 Deluxe has been my favourite. It sounds great with any guitar. It only has a volume control and a tone control and I set them at around 7.

GT: What kind of action do you have on your guitars?

SH: Not too low, and not too high. Except if I'm playing slide, in which

case I like it as high as it can be without being impossible to play or too out of tune if I have to fret. I don't want to fight with the instrument too much as I'm playing drums and singing at the same time.

GT: What strings do you use?

SH: For the past couple of albums I've been tuning down a whole step if I'm playing in standard tuning. I like to play in E and I like to sing in D so that makes perfect sense. For that tuning I use D'Addario's 11-56 but depending on what guitar I'm using I might beef up some strings. I use the regular set on my '59 Les Paul Junior TV but I put a 16 as a second string and a 20 as a third string on my Gibson ES-330 as it has less tension than the Junior. For slide, I use D'Addario's 12-60 and depending on whether I'm in open D or open A I might change some of the strings as well. For my acoustics I like Martins Flex-core 12-54 or 13-56.

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

SH: Eric Clapton made me want to play the guitar. I heard Sunshine Of Your Love and that was it. It was the late 80s and I was not into the music of the times. The stuff from the 60s and 70s sounded way cooler to me. I first heard Hendrix around the same time. Jeff Beck, Johnny Winter and Jimmy Page too. I'd read interviews with these guys and they'd talk about the blues greats, the three Kings, Robert Johnson, Otis Rush, Muddy Waters etc, so I began buying blues records at an early age. Even today, those blues-rock guys and the blues masters are still my main influences.

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

SH: I remember looking at guitar magazines and really liking old beat-up Telecasters, SGs and Les Pauls. The first good one I got was an SG and it solidified my love for the guitar to the point where I knew I would be a professional guitar player.

I'd play that guitar all day and all night. Nothing else really mattered.

GT: The best gig you ever did?

SH: I opened for BB King back in 2001 at the Bell Centre in Montreal, which is a mythic place because it's home to the Montreal Canadians (the greatest hockey team in the history of hockey). I got to open for a lot of my heroes, including ZZ Top, Jimmie Vaughan, Ray Charles, Buddy Guy, Jeff Beck and so many others but that night with BB was quite magical.

GT: And your worst playing nightmare?

SH: I always stress about technical problems. Being a one-man band, there's a lot that can go wrong, so there's always an added stress when it comes to gear, especially overseas as I have to rent amps. My gear stress also probably has to do with my first gig, back when I was 15. During the first song I broke a string and having only one guitar, I had to change it in front of 300 impatient teenagers and it took a while, being nervous and not having a lot of experience changing strings. When I was finally done, I tried to play again but no sound was coming out, and I soon realised I had also blown up my amp! That's what you call humble beginnings...

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

SH: Twenty years ago, Hubert Sumlin, Howlin' Wolf's guitar player came to Montreal and the promoter asked me and my band to back him up. Hubert was and still is one of my all-time favourite guitar players and I remember listening to Wolf's records for years and wondering how he got that sound. It's absolutely unique. I'd try to find pictures of Hubert and he'd always have a different guitar, so that didn't help! His manager came to me at sound check and handed me Hubert's guitar, asking me to tune it as, "Hubert's not really good with that". I opened the case and it was the cheapest Mexican Stratocaster on the market, something no professional guitar player would normally use. His manager also asked me to set up the amp as, "Hubert doesn't really know

Steve Hill and his one-man band - note the Teisco 'bass' pickup under the low strings of his LP Junior!



how that works!" It was a 70s master volume Fender Twin, an amp that I particularly dislike. I plugged in the guitar, and set the amp so it didn't sound too horrible and handed the guitar to Hubert who just happened to show up. He started playing and it sounded exactly like the records! Same sound! It's not the guitar, the amp, the pedals, the mic, the preamp, the board... it's all in the hands, the mind, the heart, the SOUL.

GT: Do you still practise?

SH: I still do. Not as much as I'd like to, not every day, but I try to do it as often as I can and I still enjoy it a lot. It makes my whole day better. I'll usually just play, improvise without thinking about it too much and I'll come up with riffs, out of the blue that I record on my phone. The best ones will eventually become songs. The more I practise, the more riffs I get. I'll solo on 12 bars for hours, practise

scales, try to fit in Diminished lines, work on perfecting string bending, vibrato, whatever. Being good on your instrument is a matter of repetition. The more you repeat something, the better you get. Period.

GT: Any pre-gig warm-up routine?

SH: I'll usually sing a little bit to warm up my voice. I might run some scales to loosen my fingers, noodle away for half an hour if I have that luxury. Do some stretching. Have a beer.

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

Keith Moon or Bonzo on drums, Steve Marriott on rhythm guitar and vocals, Chris Squire on bass. That sounds interesting!

GT: Greatest guitarist ever?

SH: I always have a hard time picking up my favourite guitarist of all time. I could have a different answer every day. Jeff Beck certainly is up there, Roy Buchanan, Danny Gatton, Jerry Garcia, SRV, Robert Johnson, and the list goes on. If I have to pick one, I'd say Hendrix. Not only did he completely revolutionise the instrument, he revolutionised music and the world. In his hands, the guitar became an instrument of science fiction. The world was not the same after him. He mastered the music of his heroes and took that, mixed it up and added something all his own to come up with a new way of expression for the instrument. It didn't have to sound like six strings any more. It could be anything.

GT: Is there a solo you really wish you had played?

SH: David Gilmour's solo on Comfortably Numb is just perfect. Anyone can sing it note for note. That says a lot. That's what a great solo should be. A song within the song.

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

SH: I really like Dangerous from my new album. It took me a long time to be able to play that one. Not that the guitar part is hard to play, but the drumming is kind of tricky and it was a challenge to do everything at the same time. I had that riff for a couple of years. I'd play it at sound checks and I knew it had potential. It's the song where I pushed my one-man band concept to the maximum.

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

SH: As a good artist, not just a guitar player or a one-man band. I'm a singer, a multi-instrumentalist, a songwriter and a producer. I ended up doing all of that because I'm interested in the finished product, and the potential that it has to move people. That's the main thing. I want to make people feel something.

Steve Hill releases his new album, Solo Recordings: Volume 3, on October 6th. He tours the UK in October and November with Wishbone Ash. Further info: www.stevehillmusic.com

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

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As punk turned the world on its head in 76, so grunge did too in the 90s. Learn the secrets of this mighty style.

CLASSICAL TAB

JS BACH *Goldberg Variations*

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ANTONIO FORCIONE

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How to get the most out of the...

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