

MORE MUSIC THAN ANY OTHER GUITAR MAGAZINE

276 DECEMBER 2017

Guitar Techniques

MAKING YOU A BETTER PLAYER SINCE 1994

SOUND AMAZING WITH THE...

BLUES SCALE

Learn how to use one of the most powerful of all scales in a variety of styles and contexts

Eric Johnson

Check out the bluesy side of this rock titan from Austin, Texas!



87

Solos, chords, licks & scales to learn!

ON VIDEO

ANTONIO FORCIONE

Masterclass with the acoustic guitar giant

CLASSICAL

JS BACH

Learn the Aria from Goldberg Variations

COOL LESSONS

TOP STYLE STUDIES

Rock: John Norum

Jazz: Philip Catherine

Acoustic: Dave Matthews

EXCLUSIVE!

GRUNGE

Ten tracks tabbed in the style of grunge's finest, from Seattle and beyond



Future

musicradar.com

THE MOST UNIQUE & COMPREHENSIVE GUITAR/MUSIC EDUCATION PROGRAMS AVAILABLE ANYWHERE!

CHECK OUT SOME OF DANA'S TOP-SELLING PROGRAMS:

SEQUENCES

7 DVD set showing all practical scales found in modern harmony and how to create sequences throughout the neck to develop your own unique style and powerful technique.

BACK CYCLING

3 DVD set. A phenomenal approach to understanding reharmonization for comping, composition, chord melody and improvisation on guitar.

CHORD MELODY - BEGINNING TO ADVANCED

Dana's best selling series, *Chord Melody Beginning to Advanced*, takes you from the beginning with systematic inversion of triads and 4 part to the most advanced concepts of writing your own arrangements. An absolute must for those who wish to be a well rounded guitarist.

COMPOSITION THROUGH THE GUITAR

15 DVD set. All guitar players at one time or another want to compose on their instrument. This one-of-a-kind program gives you all the tools you need to write in any style.

VISUAL GUIDE TONES

11 lessons. Each lesson comes with 3 DVD or 2 DVD's / CD play-along. Take years off the learning process with this incredible new system for learning on guitar.

DOMINANT PENTATONIC - THE SERIES!

7 lessons, and 7 supplemental DVDs. An in-depth look at one of the most versatile shapes for improvisation on the guitar.

INCLUDES SKYPE AND EMAIL SUPPORT!

Dana brings third- and fourth-year college level courses equal to any institution in the country at reasonable prices.

Dana Rasch is not only an innovator and great player, but has put together a fantastic guitar method. Now there is finally a way to build your technique, improvisation, ears, and harmonic knowledge in one integrated method.

Jamie Glaser
Guitarist for Chick Corea,
Jon Luc Ponty

Your music program has made a huge change in every aspect of music in my life and I feel honored to be one of your students! Thank you again for everything you have done for me.

Tony Baxter

I studied for about 10 months at a highly respected music school. I have already gotten more out of this course than I did the whole time I was there.

Robert Pheiffer

Clinic was great – incredible! Blew us away!

Don Hawkins
Indy's Music House,
Indianapolis, IN



Albums by Dana Robert Rasch available on Amazon Create Space and CD Baby.



Just a few of your regular
GT technique experts...**SHAUN BAXTER**

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

**JON BISHOP**

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

**PHIL CAPONE**

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

**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!

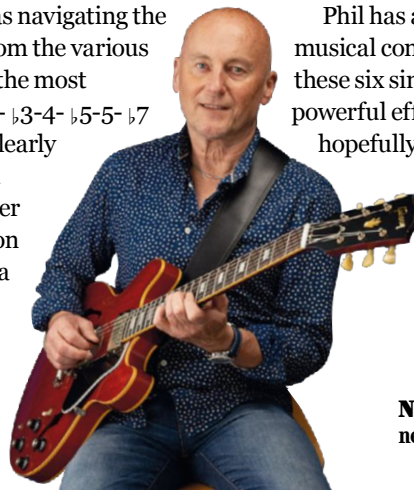
**JOHN WHEATCROFT**

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

SOMETIMES WE LISTEN to music and make big presumptions. Take jazz. One presumption is that jazz is always complex, full of tricky chords and fistfuls of scales.

Well, I was listening to the radio some years back when a jazz standard came on, announced as featuring guitarist Kenny Burrell. I knew of Kenny, of course, and was familiar with the tune, which was indeed full of colourful changes. But when I homed in on his soloing I realised that, far from using unpronounceable scales and arpeggios outlining every chord, he was mainly employing the Minor Pentatonic with added ♭5, or 'Blues' scale. What I heard Kenny doing, was navigating the changes using notes from the various chords, common with the most potent ones from his R- ♭3-4- ♭5-5- ♭7 palette. Of course, he clearly has the knowledge and facility to dig way deeper into the harmony, but on this occasion he chose a simpler but no less musical course. I later noticed Robben Ford and Larry Carlton, often did the same.



Now add where and how these players place the notes around the beat and within the bar (see Milton's fantastic article last month) and suddenly you have almost limitless permutations that allow each guitarist to be distinctly 'them' - guitar choice, amp tones, vibrato and other techniques notwithstanding.

Of course, the Blues scale is way more than something with which to play 'easy' jazz. As Phil Capone points out in this month's cover feature, you'll find it in blues (of course), as well as rock - think of riffs like Sunshine Of Your Love, Heartbreaker, Enter Sandman, Walk This Way, etc.

Phil has a great way of explaining musical concepts, and he shows how these six simple notes can be used to powerful effect. Do go through it, and hopefully you'll find new ways to use and appreciate this underestimated scale. See you next time.

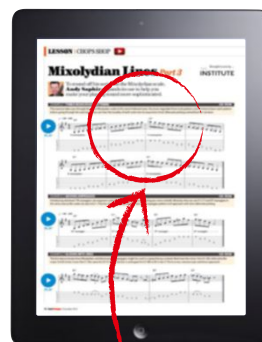
Neville Marten, Editor
neville.marten@futurenet.com

DON'T MISS OUR AMAZING DIGITAL EDITION

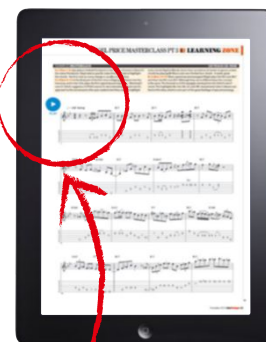
Guitar Techniques' iPad* edition is now even better!

**Tap the links**

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

**Animated tab & audio**

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

**Play the videos**

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

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

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



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

AN AMERICAN CLASSIC MADE NEW IN CALIFORNIA



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

Meet the New Guild USA line at GuildGuitars.com



Made ^{TO} BE Played
SINCE 1953

GuitarTechniques

CONTENTS

TURN TO
PAGE 28 NOW
FOR OUR LATEST
SUBSCRIPTION
OFFERS

• CONTENTS • DECEMBER 2017 •



Our cover star
is a candy apple
red Fender Relic
Custom Telecaster

FEATURES

COVER STORY

BLUES SCALE

How to get the most from it..... 16

It's just a tweaked Minor Pentatonic but that one extra note makes it one of the most powerful of all scales. Phil Capone shows how to get the most from it with riffs, solos and backing tracks.

SPECIAL FEATURE

GRUNGE

Seattle and beyond..... 30

Grunge was to the 90s what punk was to the 70s; their vibe and attitude are still alive today. Learn 10 pieces in the style of grunge's finest!

CLASSICAL TAB

JS BACH

Goldberg Variations BWV 988 Aria..... 54

Bridget arranges and tabs one of the German genius's beautifully intelligent etudes from his Goldberg suite of variations. Learn it today!

REGULAR FEATURES

WELCOME..... 3

Stories from the bridge...

TALKBACK..... 6

Tell us what you think about GT and more!

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..... 28

Forget trudging down to the shops. Save money and get GT delivered every month.

BACK ISSUES..... 92

Grab an issue from the last six months.

ALBUMS..... 93

We check out some of the latest guitar CDs.

SIXTY SECONDS WITH... 94

Guitarists Dave Smith and Jack Cable of Cambridgeshire blues-rock outfit Austin Gold.

NEXT MONTH..... 98

Best ever Beatles-style chords; improve your sweep picking; Antonio Forcione video pt2; plus Steve Winwood, Mark Knopfler and more.

LEARNING ZONE

LESSONS INTRODUCTION..... 59

Music editor Jason Sidwell introduces another demi-semi-tastic lessons section.

30-MINUTE LICKBAG..... 60

Pat Heath has six more licks for you to learn at easy, intermediate and advanced levels, from some of pop, blues, rock and jazz's greats.

BLUES..... 62

Ronan McCullagh continues his blues column with a look at Texan rock titan, Eric Johnson's sublime bluesier playing.

ROCK..... 66

Martin Cooper uncovers the playing pointers when it comes to emulating Europe's incredible guitarist, John Norum.

JAZZ..... 70

John Wheatcroft returns to the jazz masters with a look at the great Philip Catherine.

ACOUSTIC..... 76

Stuart Ryan investigates the style of Americana acoustic legend Dave Matthews.

CREATIVE ROCK..... 80

Shaun Baxter continues this series with more great licks using Dominant Pentatonic scale.

SLIDE GUITAR..... 86

Harrison Marsh brings you more slide guitar ideas to try, moving on to the popular open E tuning, also known as 'Vestapol'.

IN THE WOODSHED..... 90

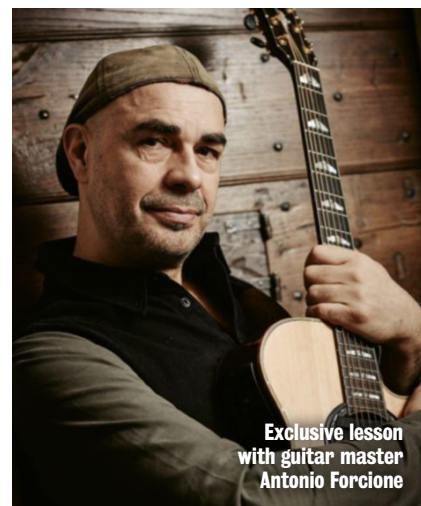
Charlie Griffiths continues to help you hone your general guitar skills. This month: strict alternate picking of arpeggios.

EXCLUSIVE VIDEO!

ANTONIO FORCIONE

Masterclass: Part 1 of 2..... 48

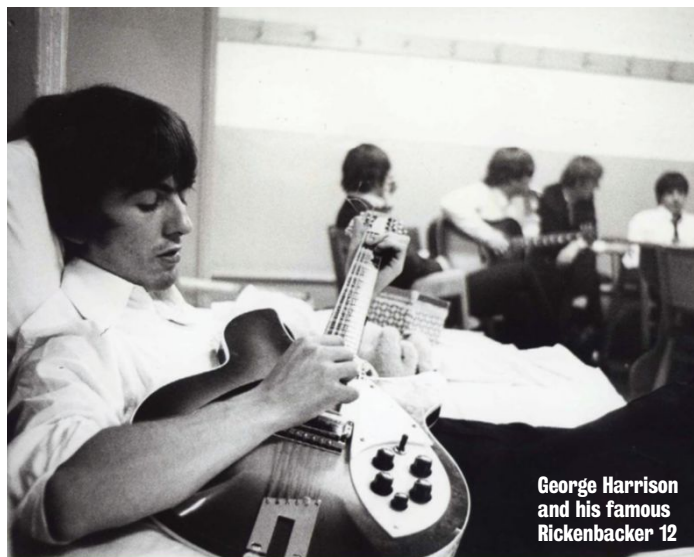
This incredible acoustic guitarist divulges some of his playing secrets in the first of this two-part video masterclass series.



Exclusive lesson
with guitar master
Antonio Forcione

TalkBack

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



George Harrison
and his famous
Rickenbacker 12

IF SIX WERE TWELVE

How about an issue dedicated to the 12-string guitar – both acoustic and electric?

Ross DeAeth

Well that's what I call a short but sweet letter, Ross. But it does get sharply to the point! It would be very easy to reply that the fingering for six and 12-string guitars is exactly the same, so what would be the point? But anyone who's played a 12 for any length of time will know that certain shapes and fingerings take on a completely different sound when compared to a six. Gary Moore showed me what George Harrison showed him he'd played on the Hard Day's Night track. On the little fade-out Fadd9 arpeggio figure on the top strings that goes G-C-A-C, F-C-A-C it sounds like the F that starts the second part of the lick is played 1st fret, first string. But George told Gary this note was actually the octave of the fourth string, at the 3rd fret. This is just one of many quirks that I'm sure we could find that really did separate the six and 12 techniques. And when you think of the players that have made great use of 12s, both electric and acoustic – Harrison, Roger McGuinn, Leo Kottke, Gordon Giltrap, Pete Townshend, Paul Weller, Leadbelly, Tom Petty, Peter Dinklage, even Hendrix – there'd be a wealth of stuff to dig up, I'm sure. However, dedicating an entire issue to 12-strings is unlikely, but we know many readers have one

pugged away in a closet, so an article might be a nice reason to bring it out and stick a new set of strings on.

RAVE REVIEWS

I don't know who's doing your record reviews, but they deserve a raise. That column is quickly becoming one of my favourite, and most valuable, sections of the whole magazine. I've been turned on to so much great music and so many great musicians I might not have otherwise checked out if not for the very accurate, well written, and spot on descriptions of the various artists and recordings they feature. Most recent example: the five-star review of the latest Sonny Landreth live record (GT 273), was absolutely on the money, and I can't thank whoever wrote that enough for motivating me to buy it.

Mike Cosola

Thanks, Mike. These days it tends to be mainly music editor Jason Sidwell, plus some from David Mead and occasionally a few from me. Jason's are the most musically in-depth (as you'd expect) and it was he who reviewed and raved about Sonny's amazing new release.

GARY MOORE

Many thanks for your fantastic feature on one of my favourite and still greatly missed guitarists,

Gary Moore. I was fortunate enough to see Gary play a number of times and I remember how certain sections of the audience would time the sustained note in Parisienne Walkways. I was never sure if Gary was playing along, or if he thought it was all a bit daft. Richard Barrett's six solos really got to the heart of Gary's style. I was hoping they would be actual Gary solos but in fact the way GT did it was far more educational in the long run – and is bound to assist me and others in cracking those tracks that still evade these fretting fingers. In the absence of 'actual' transcriptions this kind of idea goes a long way towards satiating my soloing needs, so I'm wondering if you have any others in the pipeline?

Marcus Davey

Thanks, Marcus. We thought Richard did a fabulous job, too. And yes, we also feel that in certain respects an in-depth style study is as good or better than merely tabbing out a song or solo. What we like to do at GT is give you the tools for the job, rather than do the job for you – hence all the great features we run month after month, including this one. You are so right that learning someone's approach can help you to unlock their style and



Dr Milton
Mermikides

break it down yourself, and that such an approach will be more rewarding and musically beneficial to your playing in the long term.

ART OF TIMING

I've just put the latest issue (GT275) down after perusing Milton Mermikides' brilliant article on timing. Obviously I'd heard about playing before, on or behind the beat, but never seen this and so much more explained in such depth and detail. I never realised that you could dissect timing or groove to such an extent and highlight what's actually going on. I've only just got the issue so have read it but not tried Milton's examples. I do have a tendency (which I hate and which GT is always talking about) to rush things, so I'm hoping that, having digested what Dr Mermikides says, I'll be more able to tame the 'greyhound out of the trap' thing that besets everything I do.

Will Baron

Timing is one of those things that many musicians struggle with. I sometimes hear myself rushing, and absolutely deplore it. Playing ahead of the beat sounds nervy, unprofessional and unconfident, and I believe audiences can subliminally hear it and that nerviness rubs off. I remember Guthrie saying that he likes to hear playing that's as far behind the beat as possible, but before it sounds 'wrong'. Nerves, tension, or not fully knowing a piece can all contribute to that tendency for guitarists (especially) to rush. As a breed we are noted for it. I even heard a story of a well-known bassist in a top London show, writing on a certain tricky section in his music chart for any dep bassist to read, 'Watch out for rushing guitarists.' Milton's was such an in-depth piece and focused on way more than just rushing or laying back on the beat, that it was tantamount to being an encyclopaedia on timing, feel and groove, and something perhaps we should all keep close by for reference.



Gary Moore:
in-depth style
study was a
huge boon



TREAT PLAYING
LIKE IT'S A
DISTRACTION
FROM YOUR
DAY JOB.

D'Addario



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: Altered tuning fun - part 1.

I've loved messing about with guitar tunings since I first heard someone play Brown Sugar (The Rolling Stones) with the correct tuning and being floored by how much better it sounded than my hack standard tuning version. Since then I've messed about with them a lot and I'm always surprised at so many people being afraid of changing the tuning of the guitar, or thinking it's really hard. It can be real hard if you make it so, but it's such a fun thing to explore and can be a lot easier than most people think, so I hoped you might like to come on a little journey with me.

A couple of things before we get going: don't try altered tuning on a guitar with a floating vibrato. It's a massive headache. Secondly, if you retune a lot, or have old (or rubbish) strings, you might break

Below: Some new Drop D shapes for three familiar chords

one. But it's not the end of the world, and if they were old you probably should have changed them anyway. Also, if you tune a lot of strings up or down and dramatically change the string tension, it's possible you might bend the neck and need to adjust your truss rod. But in the 30 years I've been retuning it's never been a major issue and only worth doing if you plan on leaving a guitar in a particular tuning.

Drop D

The easiest start to altered tunings is dropping the thickest string down a tone to the note D. You can use the open D string (fourth string) as a reference and slowly tune down the sixth string until they sound the same note, but an octave apart. This is called drop D tuning and means that you can now play all the strings with your open D chord and it sounds fat! It's quite



a simple tuning and *only affected one string*. That's important, for a few reasons: first, any chord you want to play that *doesn't* use the thickest string remains the same. And, secondly, if there is a note on the thickest string then you just need to move that note up a tone (two frets). So in Drop D all the usual chords that just use the first to fifth strings (like D, C, Am, etc) are all the same. If you want to play a G (or F) you need to figure out how to move the sixth string note up while playing the rest. There's no wrong answer, but lots of right answers. Here's two... and the super simple powerchord!

G (frets low to high: 5 x 0 0 0 3)
F (frets low to high: 3 x 3 2 1 x)
F#5 (frets low to high: 2 2 2 x x x)

If you want to solo in drop D it's no problem, nothing changes, just avoid the sixth string! Go have some fun, then come back.

Double drop D

Now let's tune the first string (thinnest string) down a tone (to D) as well. Now you're in double drop D, a very common folk and blues tuning. The first thing you should try is playing all your usual chords in the new tuning and listen. There are some super tasty chords living here and you don't need to do a thing. There is also

some magic, so go and find it. If you want to play other chords you need to just move the note on the first string up a tone. It's not that hard and it's actually quite fun - but make sure you experiment and listen because it's not always about 'knowing' what you're doing. At this stage we're just making some cool sounds and enjoying it.

I'm sure you can figure out most chords on your own but here's a few ways you'd play some common open chords in double drop D and a few super nice shapes to explore. You'll find some problems (like Open C shape) but look for magic where you can't find an easy answer (like playing Cadd9 instead).
G (frets low to high: 5 x 0 0 0 5)
F (frets low to high: 3 x 3 2 1 3)
A (frets low to high: x 0 2 2 2 2)
Cadd9 (frets low to high: x 3 2 0 1 0)
F6/9 (frets low to high: 3 x 3 0 1 0)
Asus2/4 (frets low to high: x 0 2 2 0 0)

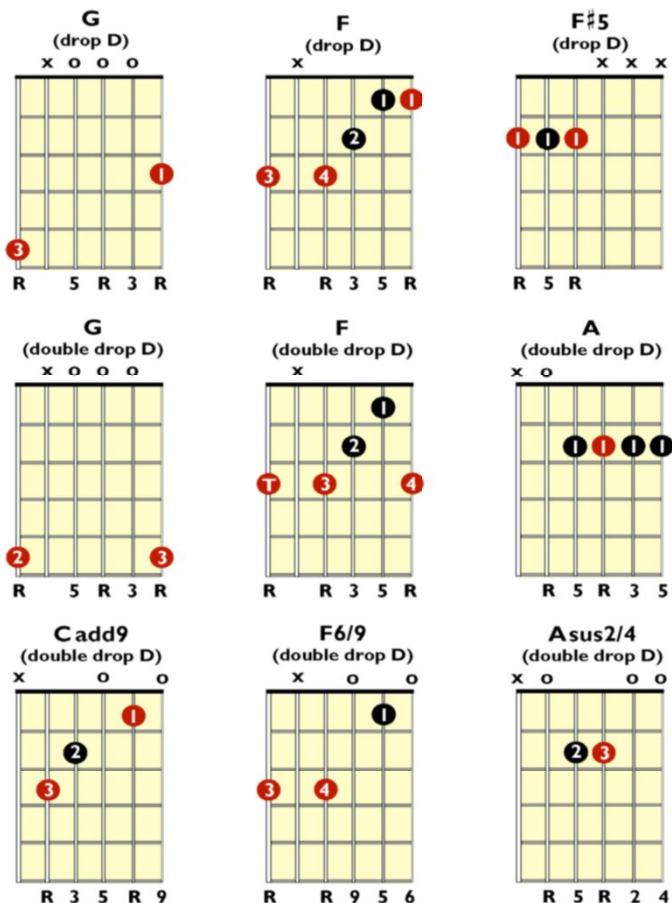
It's a lot of fun exploring chords, but soloing still shouldn't be a problem - either stay off the outside strings, or remember that notes you are used to playing on the outside strings are now located two frets higher. Playing a Blues in double drop D is quite fun and will force you out of playing the tired old vocabulary that falls under your fingers easily, and maybe take you to some fun places.

If you fancy checking out how some of the greats use double drop D, you might like to learn Song For George by Eric Johnson, Harvest Moon or Natural Beauty by Neil Young. For drop D, great examples include Queen's Fat Bottomed Girls, Killing In The Name by Rage Against The Machine, or Monkey Wrench by the Foo Fighters!

Next instalment we'll get into dropping the fifth string down to a G note and finding ourselves in open G tuning, which is another fascinating one to explore. Until then, grab your peg, give it a twist and enjoy yourself!

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

TINA K



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related to us by session legend **Mitch Dalton**. This month: Barcelona 4 Guitars.

Barcelona 4 Guitars? No. That's not a La Liga result with the away team's score omitted to spare the anguish of the visiting support. It's just that, occasionally the endless conveyor belt of top-class studio dates, the royalty stream that cascades over me like a one-armed bandit with epilepsy, the Moët, the girls... eventually it palls. Honest. A break beckons.

And so it came to pass that, with the aid of a diary, a calculator and a couple of Neurofen, I squeezed a few days respite from the daily grind and fled to Catalonia's capital.

After making allowance for the unmitigated Hell of Luton Airport and the temporary loss of my guitar at Barcelona Terminal 1, I arrived at Casa Posho to be treated like minor royalty. And there it was, on page uno of the Internet guide, a concert at The Palau de la Musica Catalana that very evening featuring the eponymous quartet.

I ablated, beered and tapas-ed, and found myself at the magnificent concert hall in anticipation of my nine o'clock rendezvous with Spanish shredding. Two elegantly attired persons of each gender duly appeared, 10 fashionable minutes late, and eased themselves into the programme by warming up with a four part re-orchestration of



Mitch finds himself dazzled by virtuosity in beautiful Barcelona

Carmen, for Pedro's sake!

These guys are virtuosi, each demonstrating their own subtly individual approach, always in the service of the greater musical good. They then proceeded to take Bach's Brandenburg Concerto for a walk, gave Tchaikovsky's Waltz Of The Flowers a serious seeing-to, and performed invasive surgery on Albeniz, Boccherini, Verdi and others. There was a spotlit solo for all four protagonists, each dazzling in tone and technique.

And then there was the comedy! If mere musical genius were not sufficient, at various points in the evening the recital was interrupted

by everyone's favourite oaf of a roadie, a sneering incompetent who proceeded to misplace manuscript, clatter music stands and apparently drop instruments offstage, all the while showing contempt for quartet and audience alike. Then there was the simulated ego-fuelled attempt by band members to outdo each other. Six and then eight foot lutes were produced, followed by some Hendrix inspired Stratting out, then a parodic burst of operatic arias, 'singing waiter' style, eventually reaching a conclusion as one of the young ladies fired both musical barrels with a deafening rendition of The Toccata and Fugue on organ.

There followed a meticulously drilled sequence in which one group member appeared to use the remaining trio as a human iTunes library, employing his phone to change music, fast forward and back, pause, stop and repeat. The spoof ended with the inevitable phone glitch in which the band were reduced to repeating a musical fragment ad nauseam. The recital ended with a standing ovation and an encore of Ravel's Bolero.

Our fearless fretters began the arrangement as a duo, one guitar simulating the (in)famous snare drum groove. This was not deemed to be sufficiently entertaining for sophisticated concert-goers and the two remaining members quickly entered the fray, each pair playing one of the two guitars. It merely remained for the quartet to reach the finale on one instrument only, like a multi-octave mad octopus.

Remarkable. Stunning. Unique. I loved it. Let's hope tonight's jazz quartet at the hotel comes close!

Were there but one string fewer on my chosen instrument, I could justifiably describe this vacation as a bassman's holiday. But there isn't. So I can't. Pity though...

For more on our hero Mitch Dalton and his Studio Kings please go to: www.mitchdalton.co.uk

PHIL HILBORNE'S ONE-MINUTE LICK

Country Open String Arpeggio Lick

THE USE of open strings abounds in all styles with virtually endless ideas. This month it is the open second string – the 5th of the accompanying E7 chord. The lick uses only the first and second strings and features notes mostly drawn from E7 – E-G#-B-D. The challenge is in the frequent position changes, how the lick uses the open B combined with fretted notes in a '3 against 4' rhythm, and the use of hybrid picking – you can use alternate picking if you like, but it's 'snappier' with hybrid. After playing it try to come up with other ideas of your own using different rhythms and in other keys – remember you need at least one open string to be a chord tone so you can use it as a pedal note between regular fretted notes.

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: slide guitarist extraordinaire **Sonny Landreth**.

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

SL: There is an abstract quality that I have always been drawn to wherein the listener is free to conjure up imagery as inspired by the emotions they experience from the music. Lyrics, though I love them dearly, literally spell out one story whereas a good instrumental can inspire imagery of many different stories and emotions in different listeners.

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

SL: There is something intangible and quite profound that resonates in a more individual and personal way. Maybe people just attach a strong emotion to a melody or a series of chord changes that reminds them of something that is or was important to them.

GT: Any tendencies that you embrace or avoid – rhythms, harmony, playing approach, tones?

SL: Well, melody is paramount and it needs to come from an honest place and have integrity. That's what makes a great instrumental so memorable. But of course, harmony and rhythm are super important too. Any approach to all of the above is valid so long as the end result is creative and has an element of surprise. One thing I try *not* to do is to repeat a theme too often. I don't want to run it into the ground.

GT: Is a typical song structure – verse, chorus, middle eight – useful?

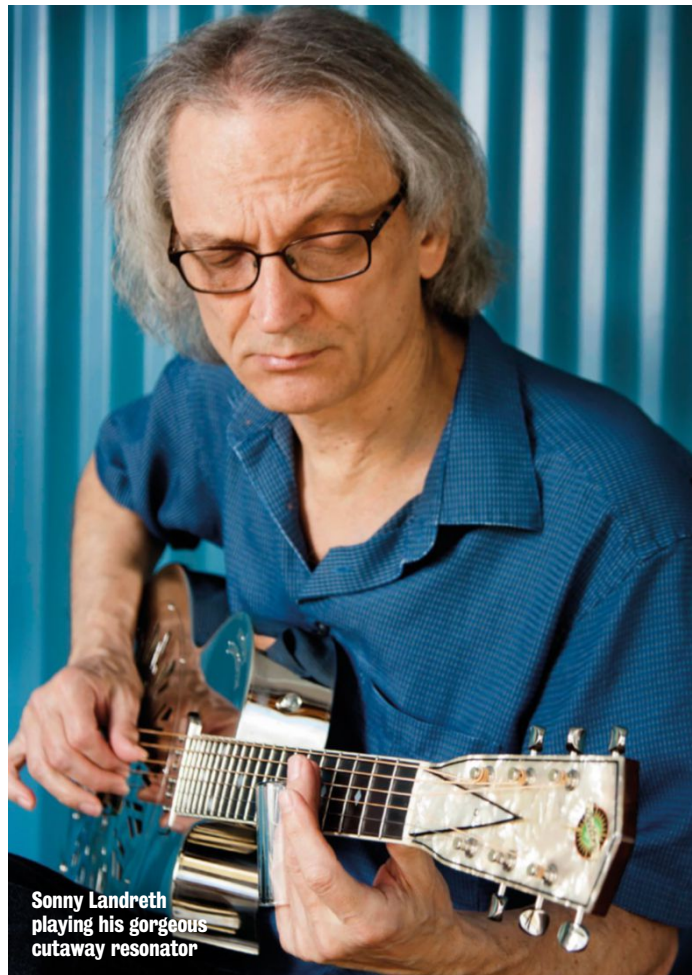
SL: That formula is undoubtedly tried and true and I do think it's important to have both a good understanding of it and to be competent using it. I just think that it isn't necessarily always the way to go. I like the unexpected.

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

SL: There is potentially tremendous benefit to that. Learning to create a vocal-like quality with your instrument is a major step in achieving a sound that is your own.

GT: How do you start writing one?

SL: I honestly can't explain it as music has always seemed to just come to me. I would suggest starting



Sonny Landreth playing his gorgeous cutaway resonator

with a feeling about something that truly moves you and try to articulate that with a particular sound or tone and see where that takes you. Try to not get distracted by preconceived notions and just let it fly.

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

SL: I strive to find my way to the top of my potential in that very moment. Otherwise it's the same as a vocal performance in that I want the music to touch people and, for at least a while, forget about their troubles.

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

SL: Yes, but I would say that building a solo is more about a dynamic shift in intensity and that doesn't necessarily have to include playing fast at the end of it. One big note that truly says something, is worth more than a flurry of them that doesn't really say anything or go anywhere.

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

SL: I like a fatter tone in general but I'm always open to whatever sounds I think best serve the song. Like different colours on a palette to make a painting.

GT: Favourite keys or tempos?

SL: I like to relate keys to individual tunings like E and A for more

tension and harmonics and I like the looser, slack key tunings like G and D for bluesier pieces. Tempos? I'm not partial to any particular one but I do like practising with a click or metronome. It's a good discipline for developing a keen sense of them all.

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

SL: I'm not sure about easier but I have always gravitated towards the Minor keys. I love the moody vibe, it feels deeper, somehow.

GT: Favourite modes?

SL: There is something mysterious about Lydian that I never tire of.

GT: Modulations into new keys?

SL: Maybe it's because of all those John Philip Sousa marches that I played on trumpet in my high school marching band, but I'm not a huge fan of modulating. It's just been done so much for so long by so many that I usually prefer not to.

GT: Do you view the band differently than you would on a vocal song?

SL: No, because it's not so different from the solo section of a song with lyrics. Still needs to be played with passion and with conviction.

GT: What are your views on harmonising melodies?

SL: It sure is potent when it expands the scope of a song like the Allman Brothers did, but not everyone has that kind of mojo. With us mortals, it can seem methodical and too thought out. But when it's tasteful and soulful, it's a grand thing.

GT: What three guitar instrumentals have inspired you?

SL: I'll go with some that started me on my path when I was barely a teenager. The Ventures' version of 'Walk Don't Run' pushed me into the discovery of barre chords in standard tuning; Chet Atkins' version of JD Loudermilk's 'Windy And Warm' for learning how to fingerpick; and Santo & Johnny's 'Sleepwalk' for its lyrical melancholy that was early slide-speak to me from a steel guitar in chordal tuning.

“ ONE BIG NOTE THAT SAYS SOMETHING IS WORTH MORE THAN A FLURRY OF THEM THAT DOESN'T GO ANYWHERE ”

The amazing Sonny Landreth 'Live In Lafayette' is available now. More info at: www.sonnylandreth.com

That Was The Year... 1964

*Corsairs, Vikings
and Revolutionaries*

GRETSCH INTRODUCES THE 6187

Viking model with a sunburst double-cutaway, hollow, bound maple body and two f-holes. The bound ebony fingerboard features pearl thumbnail inlays up to the 12th fret then offset dots above. It's loaded with two covered rail humbuckers, a master volume, two more volume controls, a pickup selector and more switches; add to that a string mute, a roller bridge assembly, a Bigsby vibrato tailpiece and a leatherette back pad and there's not much wood to see!



INTRODUCING THE BEATLES IS THE first Beatles album released in the USA and the Fab Four get their first US chart topper with I Want To Hold Your Hand. It stays in the number one position for seven weeks and the group lands at JFK airport for its first American tour. The UK flies over half a ton of Beatles wigs to support the tour!

FORD'S CONSUL CORSAIR IS

now available to purchase. A mid-sized car, saloon or estate along the lines of the 61/62 Ford Thunderbird. There is also a convertible version built by Crayford.



AFTER PROTOTYPES, GUILD FINALLY LAUNCHES

its George Barnes Acousti-Lectric jazz-bodied guitar with a carved spruce top and carved curly maple body; the rock maple neck has a bound ebony fingerboard and block pearl inlays. Its most unusual feature is the longitudinal brace bar inside the body on to which the twin humbucking pickups are mounted. The top has two corresponding apertures allowing the pickups to pass through. As the controls are mounted on the scratchplate with only the pickup selector on the body, the natural acoustic resonance of the instrument remains. It comes in blonde or sunburst.

PLANS FOR THE WORLD TRADE CENTRE IN

New York City are announced; boxer Cassius Clay converts to Islam and changes his name to Muhammad Ali and beats Sonny Liston to become the new heavyweight champion of the world. The Rolling Stones begin their first American tour as the headline act with The Ronettes as a support. A sprinkling of births includes Duff McKagan (Guns N' Roses), Tommy Scott (Space), Neneh Cherry, Andy Bell (Erasure), Diana Krall and Wynonna Judd.

IN JAPAN KAWAI RELEASES ITS REVOLUTIONARY

Amp In Guitar solidbody model! More traditionally it also introduces the ST3W guitar, a three-pickup design with separate rocker switches for each pickup. These and the rotary controls are all mounted on a large scratchplate and there's a vibrato unit and a crude bridge. The rosewood 'board has abalone coin-slot inlays and the headstock precedes the enlarged Strat shape used by Fender in the 70s.



JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Groove Blues (Am)

Our first jam track is a fun-to-play groove-based blues in A Minor. You can use A Minor Pentatonic (A-C-D-E-G) as well as A Natural Minor scale (A-B-C-D-E-F-G). I also recommend playing around with the 7th arpeggios: Am7 (A-C-E-G), Dm7 (D-F-A-C) and Em7 (E-G-B-D).

2 B Minor Blues Jam

Here's a B Minor blues progression, with the chords Bm (Im), Em (IVm), G (VI) and F# (V). I suggest starting with B Minor Pentatonic (B-D-E-F#-A) as well as B Natural Minor (B-C#-D-E-F#-G-A). For the F# chords you can also use B Harmonic Minor (B-C#-D-E-F#-G-A#), emphasising the A#, which leads back to the Bm chord.

3 Ambient Jam (D)

This ambient style jam track works perfectly with D Mixolydian mode (D-E-F#-G-A-B-C). You can experiment with your wackiest ambient sounds and delays on this. I also recommend exploring the Pentatonic scales inherent in this one, namely E Minor Pentatonic (E-G-A-B-D), A Minor Pentatonic (A-C-D-E-G) and B Minor Pentatonic (B-D-E-F#-A).



4 Minor II-V-I Jazz Jam (Am)

Here's a great jazz track in A Minor. The chords are Bm7,5 (II), E7 (V) and Am7 (I). On the track you will hear extensions of these chords - as is common in jazz of course. Try A Natural Minor (A-B-C-D-E-F-G) on the Bm7,5 and Am7 chords and the A Harmonic Minor (A-B-C-D-E-F#-G#) on the E7 chords. Basic arpeggios: Bm7,5 (B-D-F-A), E7 (E-G#-B-D) and Am7 (A-C-E-G). Have fun!

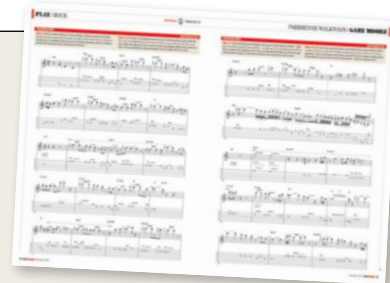
Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.



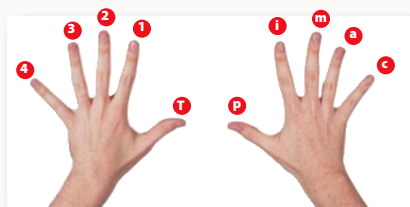
With the right tone and feel your Gary licks will work great on tracks 1 & 2

GT User Guide

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

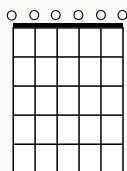


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



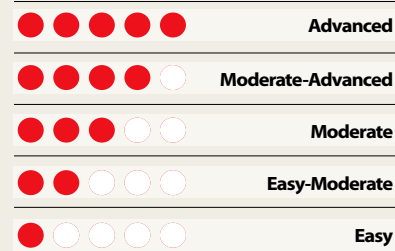
NUT & FRETBOARD

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



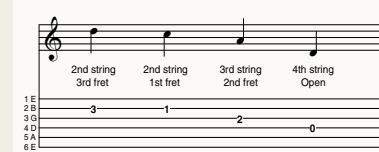
OUR RATING SYSTEM

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

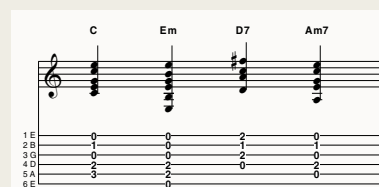


READ MUSIC

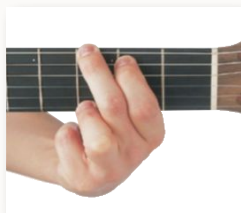
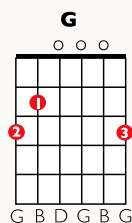
Each transcription is broken down into two parts...



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

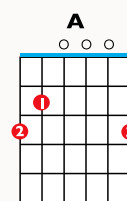


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



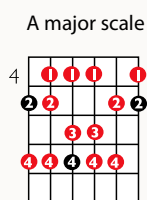
CHORD EXAMPLE

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



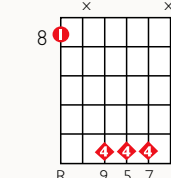
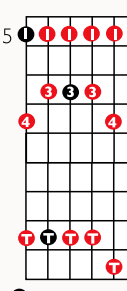
CHORD EXAMPLE (WITH CAPO)

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



SCALE EXAMPLE

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



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



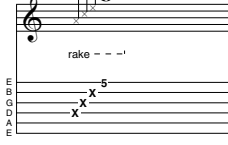
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



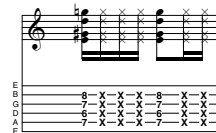
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



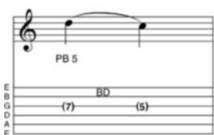
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

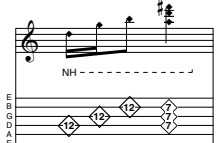
Vibrato



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

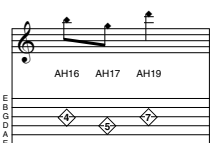
HARMONICS

Natural harmonics



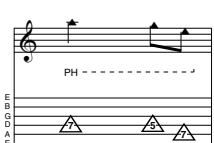
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



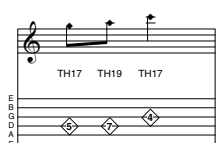
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



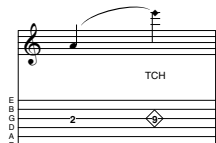
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



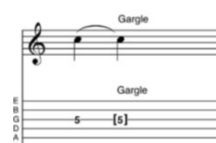
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

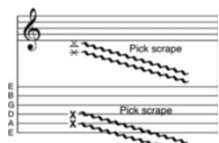
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



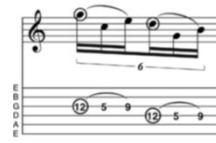
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

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

Open Strings

Open Strings

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

LIFE...WHERE'S THE PAUSE BUTTON?

With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day.



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause, visit;
pauseyourday.co.uk

Discover the power of... The Blues scale



Phil Capone deconstructs the Blues scale and reveals how the flattened 5th could revolutionise your approach to soloing and riff building.

ABILITY RATING

Moderate     

Info

Key Various **Tempo** Various **CD** TRACKS 3-32

Will improve your...

✓ Blues scale fluency ✓ Understanding of flat 5s ✓ Solo phrasing

The Blues scale (R-♭3-4-♭5-5-♭7) is a six-note scale. It can also be viewed as the minor Pentatonic with an added flattened 5th interval, creating a passing note between the perfect 4th and 5th of the scale. While the flattened 5th works extremely well in this context, it can also be used as a melody note and hit squarely on the beat with no apologies. The purpose of this feature is to challenge your current perception of the flat 5 and explore the potential of the flattened 5th in all of its potential roles: as a passing note, a melody note or a chromatic approach note. The various styles and harmonic scenarios that you will hear the flattened fifth presented in are testament to its importance and versatility; ignore it at your peril!

The flattened 5th creates the dissonant interval of a tritone (three whole steps) against the root, and unlike any other

interval, it remains the same when inverted. During the middle ages it was believed that playing it would summon the Devil (Diabolus in musica). Hence the blues, with its proliferation of harmonic and melodic flattened 5ths, was referred to as 'the Devil's music'. Over time the huge influence of the blues in popular music has desensitised

“AN INTERVAL WITH THIS MUCH HISTORICAL IMPORTANCE DESERVES SO MUCH MORE THAN TO BE CONSIDERED A PENTATONIC PASSING NOTE”

listeners' ears and led to a general acceptance of the flattened 5th. Nonetheless it remains a toxic and powerful interval that needs to be handled (and more importantly phrased) with care.

Ever since Black Sabbath shocked the record-buying public with their eponymously-titled debut album, the flattened 5th has been a staple ingredient of heavy rock. But it had emerged in popular music long before that milestone album was released. Since the birth of the blues and jazz, in fact, where the interval has always been used as a melody note. The flattened 5th slowly seeped into mainstream culture but really started becoming fashionable during the late 50s. Leonard Bernstein used it in his incredible score for West Side Story, specifically in Maria, where the chorus melody is based on a

lingering flattened fifth. Guitarist and composer Antonio Carlos Jobim was also fond of featuring flattened 5ths in his bossa nova masterpieces.

And as the 60s began The Beatles, The Rolling Stones and other British blues boom musicians continued to challenge the then current acceptance of the flattened 5th and the Blues scale (George Harrison's solo in I Saw Her Standing There actually starts on the flat 5!). Two other iconic tunes, The Peter Gunn Theme and The Pink Panther Theme, both composed by Henri Mancini, made full use of it, too, celebrating the hippest interval of the decade. In rock, Cream's Sunshine Of Your Love and Hendrix's Purple Haze were awash with the sound of the flat 5, while Wes Montgomery and George Benson's cool recordings demonstrated how the Blues scale could be freely mixed with bop lines in jazz.

An interval with this much historical importance deserves so much more than to be merely considered as a Pentatonic passing note, so grab your guitar and let's give Beelzebub a run for his money! 

TECHNIQUE FOCUS

Playing the flat 5

The flattened 5th doesn't always lie comfortably under the fingers, so you should experiment with fingerings that are less obvious; these can lead to new discoveries and big leaps in playing techniques. For example, when playing Shape 1 of the Blues scale in A, the higher flat five is usually played on the third string, 8th fret. But if you play it instead on the 4th fret of the second string you'll be shaking up your muscle memory, which is always a good thing! We've presented the opening exercises in Shapes 1 (E shape), two (D shape) and four (A shape) of the A Blues scale. Ultimately, you should strive to be fluent in all five shapes and in as many keys as you can.



Get the Tone

We've incorporated a wide range of genres in our examples. Many require nothing more than a basic clean sound - just select your neck pickup for the jazzier styles. Using a clean sound for the exercises is a good idea as a less 'forgiving' tone makes it easier for you to identify potential weaknesses in your technique. Use the above setting for the bluesier examples, rolling your guitar's volume back when less drive is required.

Clapton knows exactly how to milk the Blues scale's tonality

“THE BLUES, WITH ITS PROLIFERATION OF HARMONIC AND MELODIC FLAT 5THS WAS REFERRED TO AS THE ‘DEVIL’S MUSIC’ ”

TRACK RECORD Recommended albums: The Incredible Jazz Guitar Of Wes Montgomery (Wes Montgomery, 1960); The George Benson Cookbook (George Benson, 1966); Blues Breakers With Eric Clapton (John Mayall's Bluesbreakers, 1966); Disraeli Gears (Cream, 1967); Black Sabbath (Black Sabbath, 1970); Led Zeppelin III (Led Zeppelin, 1970); Kenny Burrell, Midnight Blue (1963).



EXAMPLE 1 SIX-NOTE SEQUENCING PATTERN

CD TRACK 3

This is a simple pattern that's easy to apply to the Minor Pentatonic but takes a little longer to master when converting for Blues scale use. Use alternate 16th-note picking throughout (there are no slurs or sweeps to concern you but you

could always work out how to introduce them later) and watch out for the swift position shift on the last beat which should be executed by jumping with your first finger on the sixth string.

$\text{♩} = 80$

A Blues (A C D E $\flat$ E G)

1, 4

EXAMPLE 2 FOUR-NOTE SEQUENCING PATTERN

CD TRACK 5

Another easy pattern that sits nicely under the fingers when applied to the Minor Pentatonic, but when converted to the Blues scale this four-note pattern may get you scratching your head a little at first. It's well worth persevering

with because the chromaticism introduced by the use of the flat 5 sounds really cool when played at tempo. Take care with the out-of-position stretches at the end of bar 2 (use your first finger to stretch).

$\text{♩} = 90$

A Blues (A C D E $\flat$ E G)

1, 4

3, 5

Love this magazine?
You'll love musicradar.com

DISCOVER THE POWER OF { **THE BLUES SCALE**

EXAMPLE 3 THREE-NOTE SEQUENCING PATTERN - SHAPE 4

This alternate-picked triplet pattern requires swift position jumps. In the first bar you'll need to temporarily shift your hand down to the 11th fret, switching from using your first finger on the 12th fret (first string) to your second finger.

This will allow you to alternate between E_b and E using your first and second fingers. Stretch up for the D on the 15th fret using your fourth finger. Your hand position should return to the 12th fret at the end of the first bar.

CD TRACK 7

A Blues (A C D Eb E G)

Solo

Loco

1, 6

3.8

EXAMPLE 4 FLAT 5 PASSING NOTE, PSYCHEDELIC ROCK STYLE

If you've never incorporated the flattened 5th into your Pentatonic solos then you're in for a treat. This lick illustrates how much cooler your solos can sound with the introduction of little Blues scale dissonance, demonstrated here in

early Clapton style. Use alternate 16th-note picking throughout and look out for the jump down to the 8th fret in the second bar. To keep this slick, play the D on the 10th fret (previous bar) with your third fretting-hand finger.

CD TRACK 9

♩ = 108

D Blues (D F G Ab A C)

BU

D5

D5/C

D5

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

1, 3

EXAMPLE 5 FLAT 5 PASSING-NOTE IN A MINOR BLUES EARLY BLUES ROCK STYLE

CD TRACK 11

As a session player during the 60s, Jimmy Page knew exactly how effective the Blues scale could be. This example suggests how he might have used the flat 5 passing notes in early Zeppelin, arguably when his playing was at its most fluent.

Here the Blues scale is used in a D Minor blues over the IV Minor chord (Gm), the final tonic note concluding right on the first beat of the Dm in bar 2. Notice how the triplet based lick is tailored to fit the Gm chord by starting on the note G.

Example 5 Musical Notation:

Tempo: ♩ = 40

Staff 1 (Treble): D Blues (D F G Ab A C). Measure 1: Gm7 chord, triplet lick starting on G. Measure 2: Dm7 chord, triplet lick starting on G.

Staff 2 (Bass): Fret numbers for measures 1 and 2. Measure 1: 13-10, 13-10-13 (15), 12-10, 13-10, 13-12-10-12-10, 12-10, 12-12. Measure 2: 13-15-17-15-13-15-13, 15-15, 13.

Staff 3 (Guitar): Fret numbers for measures 1 and 2. Measure 1: 1, 3. Measure 2: 2, 4.

EXAMPLE 6 FLAT 5 PASSING NOTE, CLASSIC-ROCK RIFF STYLE

CD TRACK 13

The Blues scale is completely indispensable for creating riffs. It is strong enough to be played without harmonic accompaniment; it can be played over the related tonic Minor chord, and even 'forced' over tonic Major or Dominant

chords. Although this riff could easily be played in open position, it sounds much fatter when played around the 5th fret area (C shape). Use your fretting hand's first finger for both the low A and low G notes on the sixth string.

Example 6 Musical Notation:

Tempo: ♩ = 105

Staff 1 (Treble): E Blues (E G A Bb B D). Measure 1: N.C. chord, triplet lick starting on E. Measure 2: E5 chord, triplet lick starting on E.

Staff 2 (Bass): Fret numbers for measures 1 and 2. Measure 1: 7-5, 7-6-5, 3-5-6-7, 5-7-0. Measure 2: 9-7.

Staff 3 (Guitar): Fret numbers for measures 1 and 2. Measure 1: 1, 3. Measure 2: 7.

EXAMPLE 7 FLAT 5 AS A MELODY NOTE, JAZZ-STYLE

CD TRACK 15

In this jazzy Dominant vamp, the D9 chord is ignored, allowing the Em Blues scale to be phrased right across the changes. This is an effective approach but requires strong phrasing to be successful. Although the notes in the second

bar don't exactly work on paper, the lick sounds cool because the phrasing is melodic and resolves as your ear would expect it to. Don't be tempted to fingerpick the octaves; hit them with pick (or thumb) using downstrokes.

Example 7 Musical Notation:

Tempo: ♩ = 120 Swing

Staff 1 (Treble): E Blues (E G A Bb B D). Measure 1: E9 chord, triplet lick starting on E. Measure 2: D9 chord, triplet lick starting on E. Measure 3: E9 chord, triplet lick starting on E. Measure 4: D9 chord, triplet lick starting on E. Measure 5: E7 chord, triplet lick starting on E.

Staff 2 (Bass): Fret numbers for measures 1 and 2. Measure 1: 12-12-10-12, 11, 10-8-10, 9. Measure 2: 9-9-7-9, 9, 7-5-7, 7.

Staff 3 (Guitar): Fret numbers for measures 1 and 2. Measure 1: 1, 3. Measure 2: 7.

Tony Iommi's use of the flat 5 in his riffs and solos is the stuff of legend

“EVER SINCE BLACK SABBATH SHOCKED RECORD BUYERS WITH THEIR DEBUT ALBUM THE FLAT 5 HAS BEEN A STAPLE IN ROCK MUSIC”

EXAMPLE 8 FLAT 5 MELODY NOTE OVER CHORD IV OF A BLUES

CD TRACK 17

The Blues scale, as we discovered in Example 5, sounds awesome when played over chord IV of the blues, but in that scenario as a passing note. What if you hit the interval hard against the chord? In bars 3-4 of this example, you can hear

the E Blues scale played against A13 (chord IV). Notice how the flat 5 resolves down to an A (the chord's root) in both cases, illustrating preferred resolution direction when playing over the IV chord of a blues.

E Blues (E G A B $\flat$ B D)

$\text{♩} = 108$ Shuffle

E9

A13

EXAMPLE 9 FLAT FIVE MELODY NOTE, POWER CHORD RIFF STYLE

CD TRACK 19

The Blues scale can also be used to create classic, menacing heavy rock-style riffs. Each step of the scale can be harmonised by adding the perfect 5th above, and although this involves adding non-diatonic notes, the character

and sound of the scale is still preserved. To intensify the levels of demonic doom, try approaching the flattened 5th power chord directly from the tonic chord as illustrated here (ie E5 - B $\flat$ 5).

E Blues (E G A B $\flat$ B D)

$\text{♩} = 160$

E5 B $\flat$ 5 G5 A5 G5

E5 B $\flat$ 5 A5 G5 E5 D5 E5

DISCOVER THE POWER OF { **THE BLUES SCALE**

EXAMPLE 10 FLAT FIVE AS CHROMATIC APPROACH TO PERFECT 4TH

The flattened 5th sounds uber cool when used as a chromatic (ie one fret) approach note. In this example we've illustrated how it can be used to descend onto the perfect 4th from the fret above, in much the same way as in the

previous example but without lingering on the note. Notice that this technique works equally well over the IV (D7) or I (A7) chords. Sliding into the flat 5 from the fret below heightens the effect, as you can hear on the full mix.

CD TRACK 21

A Blues (A C D Eb E G)

A7

1, 5

2

EXAMPLE 11 FLAT 5 AS CHROMATIC APPROACH TO PERFECT 5TH

Shape 1 (E shape) of the Blues scale places the upper flattened 5th on the third string (usually fretted with your fourth finger). But playing this note on the second string with an out-of-position stretch will force you to consider sliding

it up one fret, resolving it onto the perfect 5th. This example demonstrates just how cool this can sound (try bending it up as well, which sounds fab!), highlighting the importance of exploring alternative fingerings for the flat 5.

CD TRACK 23

♩ = 115 Shuffle

D7

A Blues (A C D E^b E G)

E
B
G
D
A
E

1, 5

A7

3 3 3 1/4 2

4/5 8 4/5 5 4/5 8 8/7 5 7 5 7 5 2

3, 7

EXAMPLE 12 USING CHROMATIC APPROACH NOTES TO OUTLINE BLUES CHANGES

CD TRACK 25

In this example the flat 5 is used to outline all three chords (I-IV-V) of a blues progression. In bar 1 the note is used to highlight the root of chord V (E7) while in bar 3 the 5th of I (A7) and the root of IV (D7) are both highlighted using this

approach. The flat 5 has been used in this way since the earliest days of jazz. It's a 'thoughtful' application of the note that can give your solos a classy edge, setting your playing apart from predictable blues scale shredders.

♩ = 115 Shuffle

A Blues (A C D E^b E G)

E7 **D7**

A7 **D7** **A7** **E7**

E B G D A E

1, 5

3, 7

EXAMPLE 13 APPLYING THE BLUES SCALE TO II-V-I PROGRESSIONS

CD TRACK 27

Believe it or not, the Blues scale can sound fantastic when 'forced' over II-V-I progressions. Obviously it's not going to sound cool if you don't know what you're doing, but mix in a few choice chord tones and your II-V-I licks will enter

a new dimension. While you cannot play 'proper' jazz using the Blues scale alone, it will add jazziness to your blues licks. Remember to avoid fingerpicking octaves but use downstrokes with pick or thumb for best results.

♩ = 135 Swing

C Blues (C E^b F G^b G B^b)

Dm7 **G7**

8va **Loco**

Cmaj7 **A7^b9** **Cmaj7**

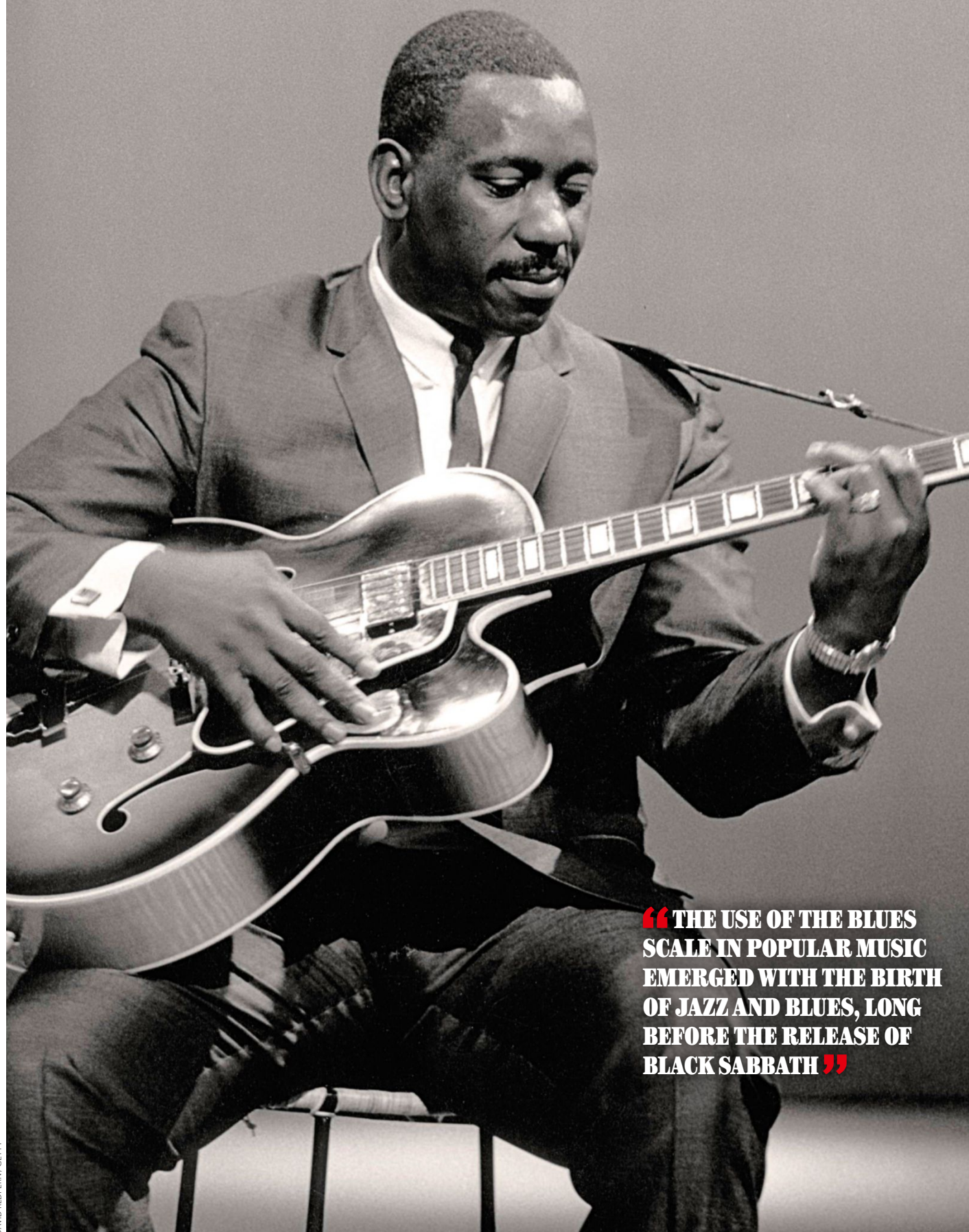
E B G D A E

1, 5

3, 7

9

Wes Montgomery peppered his solos with flat 5s, often in octave runs



“THE USE OF THE BLUES SCALE IN POPULAR MUSIC EMERGED WITH THE BIRTH OF JAZZ AND BLUES, LONG BEFORE THE RELEASE OF BLACK SABBATH”

EXAMPLE 14 USING THE BLUES SCALE OVER II-V-I MOVES, BLUES STYLE

CD TRACK 29

Even if jazz is not your thing, chances are you going to need to solo over a II-V-I sequence sooner or later. This example illustrates how the progression can be played Robben Ford style. In bar 1 (II chord) the flat five functions as a simple passing note, in bar 2 *two* chromatic approach

notes highlight both the root and minor seventh of G7 (V). Finally, a cool blues scale lick that omits the perfect fifth note to create a chromatic approach to the root of the F7 (IV) chord.

System 1:

- Measure 1:** Rest. Chord: **C Blues** (C Eb F Gb G Bb).
- Measure 2:** Quarter rest, eighth notes G4, A4, Bb4, A4, G4. Chord: **Dm7**. Fret numbers: 8, 8, 11, 8, 8.
- Measure 3:** Eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **G7**. Fret numbers: 11, 10.
- Measure 4:** Eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **G7**. Fret numbers: 8, 7/8, 11, 10, 8, 10, 8, 10.

System 2:

- Measure 5:** Quarter rest, eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **C7**. Fret numbers: 10, 8, 8/9, 8, 6, 8, 6, 8, 6.
- Measure 6:** Quarter rest, eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **F7**. Fret numbers: 10, 8, 8/9, 8, 6, 8, 6, 8, 6.
- Measure 7:** Quarter rest, eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **C7**. Fret numbers: 10, 8, 8/9, 8, 6, 8, 6, 8, 6.
- Measure 8:** Quarter rest, eighth notes G4, A4, Bb4, A4, G4, eighth notes F4, E4, D4. Chord: **C7**. Fret numbers: 10, 8, 8/9, 8, 6, 8, 6, 8, 6.

FINAL MINITUNE

CD TRACK 31

Our final mini piece incorporates all the concepts you have studied in the previous examples. It illustrates how the Blues scale is not just for solos; you can create cool melodies with it too. In bars 3, 4, 6 & 7, to highlight the flattened fifth further, the B_b is also chromatically approached. Remember that chromatic approach notes will highlight any note you use them

against so employ them wisely! Technically, there's nothing difficult here. Just watch out for the repeated six-note pattern that begins in bar 17 during the solo section. You'll find this is easiest to play when using your second finger to slide up to the 7th fret and your first finger to slide down to the 5th fret.

The image displays two pages of guitar tablature for a piece titled "E Blues". The music is written in E major (three sharps: F#, C#, G#) and 4/4 time, with a tempo of 120 beats per minute. The first page contains measures 1 through 4, and the second page contains measures 5 through 8. The tablature is written on a six-string guitar, with the strings labeled E, B, G, D, A, E from top to bottom. The notation includes standard musical notation (treble clef, notes, rests, bar lines) and guitar-specific notation (fret numbers, bends, vibrato). The key signature is E major, and the time signature is 4/4. The tempo is marked as 120. The first page is labeled "E Blues (E G A Bb B D)" and the second page is labeled "A7" and "E7".

DISCOVER THE POWER OF { THE BLUES SCALE

FINAL MINITUNE ...CONTINUED

CD TRACK 31

8

B7 A7 E7

Let ring - - -

12

B7 SOLO E7

BU b5 1/4 BU b5

16

A7

19

E7 B7

Let ring - - - -

22

A7 E7 N.C.

SAVE UP TO 46% ON A SUBSCRIPTION THIS CHRISTMAS*



FROM
JUST
£12.15

FROM £12.15 EVERY 3 MONTHS (€104 / \$123 PER YR)

Biggest savings when you buy direct

Choose from a huge range of titles

Delivery included in the price

ORDER HOTLINE: 0344 848 2852

PLEASE QUOTE XMAS17 WHEN ORDERING BY PHONE

LINES ARE OPEN MONDAY - FRIDAY 8AM TO 7PM AND SATURDAY 10AM TO 2PM (GMT)



You might also like...

OFFER ENDS
31 DECEMBER 2017



FROM £9.65 EVERY 3 MONTHS
(€81 / \$89 PER YR)



FROM £13.20 EVERY 3 MONTHS
(€104 / \$142 PER YR)



FROM £13.20 EVERY 3 MONTHS
(€104 / \$142 PER YEAR)



FROM £12.65 EVERY 3 MONTHS
(€89 / \$89 PER YR)



FROM £10.45 EVERY 3 MONTHS
(€94 / \$108 PER YR)



THE PERFECT
PRESENT FOR
EVERYONE

SEE THE FULL RANGE AND ORDER ONLINE

myfavouritemagazines.co.uk/xmas17

*Terms and conditions: Savings calculated against the full RRP (single issue price x frequency). Dollar prices quoted are for the United States, other global territory dollar pricing may vary. This offer is for new subscribers only. You can write to use or call us to cancel your subscription within 14 days of purchase. Your subscription is for the minimum term specified and will expire at the end of the current term. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. All gift subscriptions will start with the first issue in January 2018. Your statutory rights are not affected. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available on request. For full term and conditions please visit: bit.ly/magtandc. Offer ends 31st December 2017.



Grunge sounds of Seattle and beyond



With the recent passing of Chris Cornell, we were reminded of the power and impact of grunge. In celebration of the genre, GT's **Jon Bishop** presents 10 tracks in the style of grunge's top bands.

ABILITY RATING

Easy/Moderate



Info

Key Various Tempo Various CD TRACKS 33-53

Will improve your...  Creating of stylistically valid parts
 Rhythm and lead dynamics  Playing power and attitude

Welcome to the chaotic world of grunge guitar. The scene started in American cities such as Seattle in the early 90s but quickly became a global phenomenon. Grunge fuses heavy rock with influences from 80s alternative rock acts, such as The Pixies and Sonic Youth. The music also has a strong punk element and it was in part a reaction to the stadium rock scene at time where spandex and guitar solos were replaced with a more basic and direct approach (much as punk had done with prog and rock in the 70s).

The overdriven guitar riff is a central aspect in the grunge style. Another key feature that is often used is a change in dynamics. The concept of having a quieter, softer introduction or verse and a loud and heavy chorus was popularised by bands like The Pixies in the late 1980s and was adopted by many bands including Nirvana and Radiohead who had mega hits with

Smells Like Teen Spirit and Creep, using this very approach.

As the music was a reaction to technically complex and self-indulgent rock, grunge guitar is generally fairly straightforward to play. Techniques such as two-handed tapping, sweep picking and legato were

“THE GRUNGE MOVEMENT MADE AN EVERLASTING DENT IN THE MUSIC SCENE AND IN POP CULTURE”

generally viewed as no-go areas. Lead guitar is still a feature among many of the bands featured, however, such as the Hendrix-style lead work by Pearl Jam and the frenzied outbursts by Smashing Pumpkins frontman and guitarist, Billy Corgan.

The main palette to work from when

writing is the ever-popular power chord and Pentatonic scale combination. One element that is popular in grunge is the use of non-diatonic harmony (chromatic chords from different keys). Using non-diatonic harmony can produce dissonant and surprising riffs that sound different to more common chord progressions created from one key. The essential thing to focus on here is the detail in the time feel and tone and the consistency of the delivery.

Many of these GT lessons home in on a particular technique or concept, so here we are looking at the art of putting all the elements together to perform a full grunge song. As this style is all about the energy in the performance, we recorded this month's tracks live in a new studio facility (Apple Tree Studios) in Dorset. We enlisted the help of rock drummer Alan Dale to perform the tracks and maintain that 'live' feel. Our audio features 10 recordings with tabbed out guitar parts. There are also backing tracks with the guitar performances removed.

Many thanks to Universal Audio for the loan of the Apollo interface and to Alan Dale for performing the drums. 

TECHNIQUE FOCUS

Pedal power



A SELECTION OF classic grunge pedals was used to record the examples. The yellow Boss OverDrive was a key ingredient of Kurt Cobain's

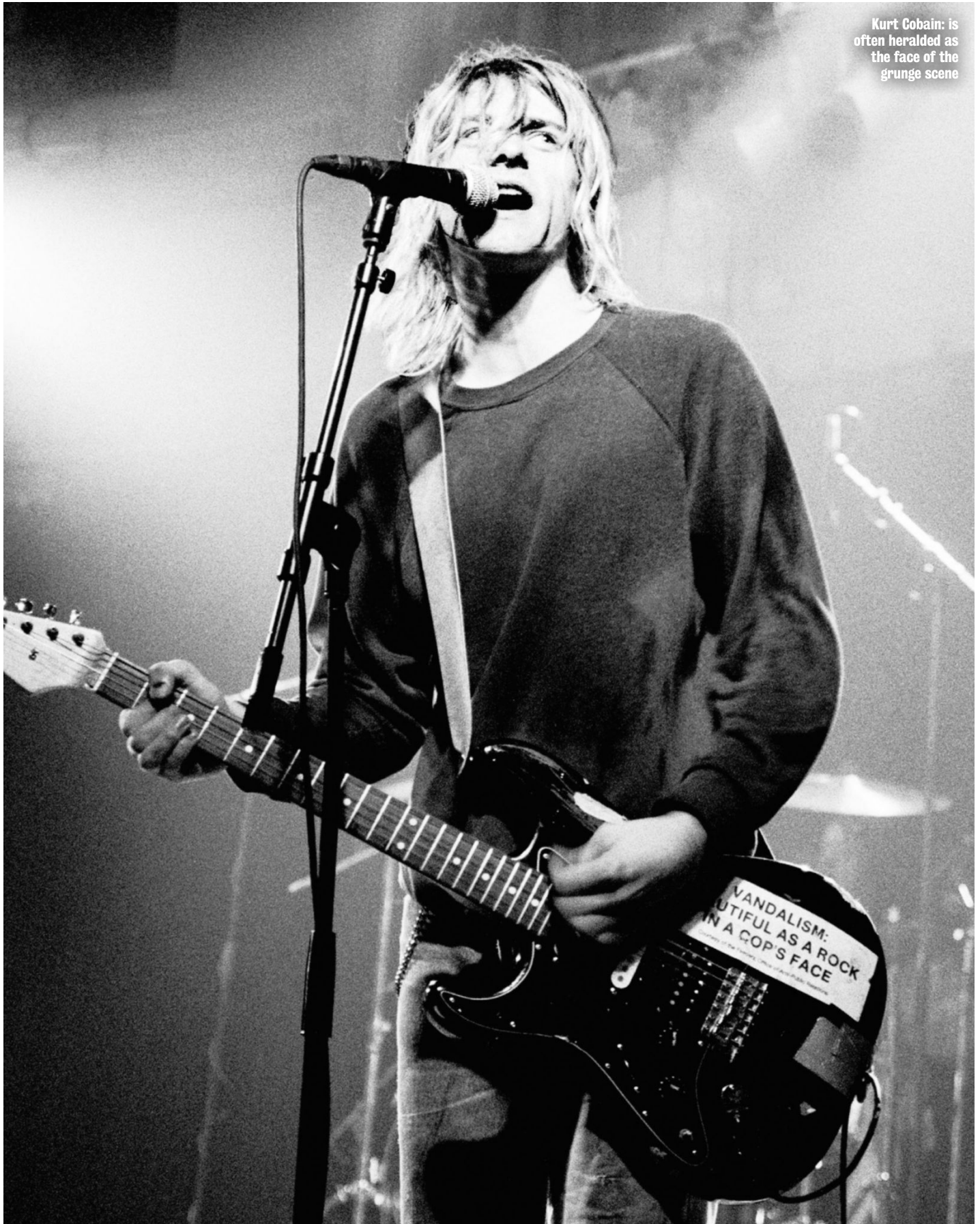
guitar sound. The Arion Stereo Chorus was a budget pedal in the 90s that now commands a hefty price on the second-hand market due to the lush, Leslie speaker-style effect it produces. The fuzz pedal is able to produce a face-melting amount of distortion and sounds that are suitably rough round the edges. Finally, the good old wah-wah pedal is very handy, especially for the bands with a funk or Hendrix edge.



Get the Tone

You can use any guitar and effects you want, but generally simple is best. Bridge pickup and a screaming overdrive tone is generally all that's required. All the pickup and effects selections are notated at the start of each piece for reference, and the effects came courtesy of the pedals pictured opposite. When playing in a particular style it is important to have a suitable tone, so study the notation and use your ears for best results.

Kurt Cobain: is often heralded as the face of the grunge scene



PETER PAKVIS / GETTY IMAGES



TRACK RECORD There are many great recordings from the grunge era. Most of the recordings for the artists on the iconic Sub Pop label are good starting points. Obviously, Nirvana's multi-platinum album and music scene game-changer *Nevermind* (1991) is a classic. Soundgarden's brilliant *Superunknown* (1994) features great odd-time riffing and some of the best rock vocal performances in the business.

»

EXAMPLE 1 SOUNDGARDEN

CD TRACK 34

Our first track uses 7/4 and 4/4 signatures with the count-in on the backing track being seven beats. The riff is not hard to play, but you may need to

practise the feel if you are not used to moving between odd time and 4/4. The most solid-sounding results will come from using down picking for the riffs.

VERSE

♩ = 114 Count In - 7!

Bridge pickup With overdrive

ff

E5 B♭5 G5 A5 G5 ^{1/4} E5 B♭5 G5 C5

E5 B♭5 G5 A5 G5 ^{1/4} E5 B♭5 G5 C5 B5 C5 C♯5

CHORUS

D5 B♭5 G5 C5 C♯5 D5 B♭5 G5 C5 C♯5 C5 C♯5

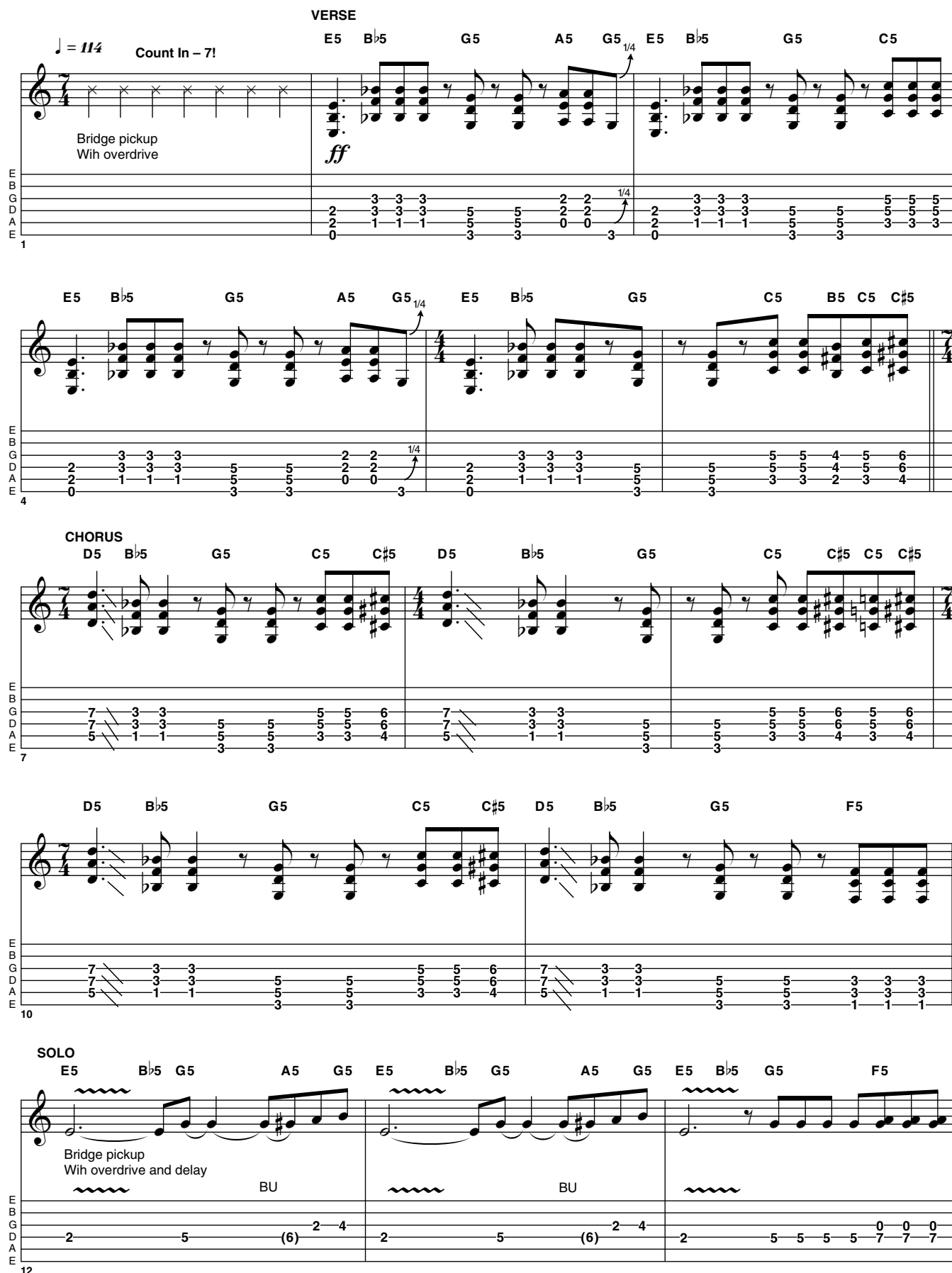
D5 B♭5 G5 C5 C♯5 D5 B♭5 G5 F5

SOLO

E5 B♭5 G5 A5 G5 E5 B♭5 G5 A5 G5 E5 B♭5 G5 F5

Bridge pickup With overdrive and delay

BU BU



EXAMPLE 1 SOUNDGARDEN ...CONTINUED

CD TRACK 34

Example 1 continues the guitar part from Soundgarden. The notation shows the guitar part in standard tuning (E, B, G, D, A, E) across two systems. The first system covers measures 15-17, and the second system covers measures 18-20. Chord symbols are provided above the staff: E5, B♭5, G5, F5, E5, B♭5, G5, A5, G5, E5, B♭5, G5, C5, E5, B♭5, G5, A5, E5, B♭5, G5, A5, G5, E5. The notation includes various guitar techniques such as bends (marked 1/4), vibrato (wavy lines), and fretted notes (indicated by numbers on the staff). The second system ends with a double bar line.

EXAMPLE 2 NIRVANA

CD TRACK 36

Our second track opens with a section that builds in dynamic. This dynamic shift is a popular trick and makes the riffs and choruses sound super heavy.

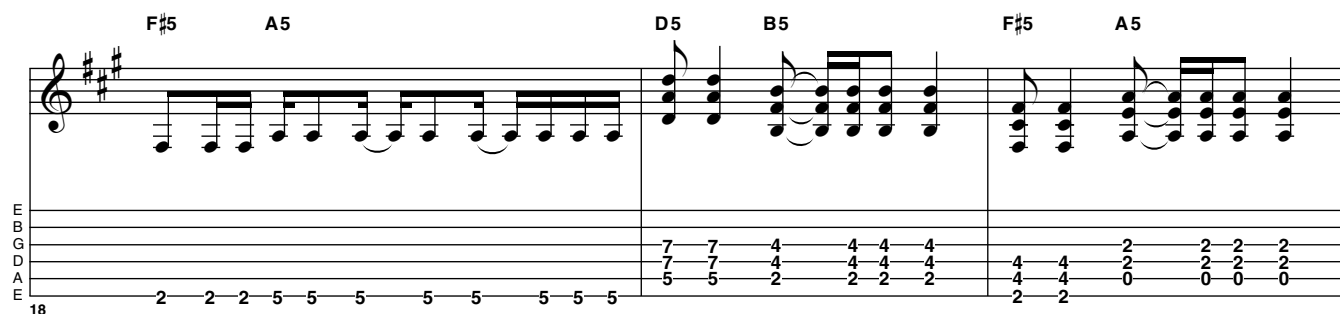
In bar 7 there is a unison bend to navigate. Simply bend the note on the third string up to the same pitch as the note on the second string.

Example 2 shows the guitar part for Nirvana's "Smells Like Teen Spirit". The notation is in standard tuning (E, B, G, D, A, E) and includes an introduction, verse, and chorus. The tempo is marked as 109 BPM. The introduction (measures 1-4) features a unison bend in measure 7. The verse (measures 5-11) and chorus (measures 12-15) are also shown. Chord symbols are provided above the staff: E5, F♯5, B5, B♭5, A5, E5, F♯5, B5, B♭5, A5, E5, C♯5, D5, B5, F♯5, A5, D5, B5. The notation includes various guitar techniques such as bends (marked BU), vibrato (wavy lines), and fretted notes (indicated by numbers on the staff). The first system covers measures 1-11, and the second system covers measures 12-15.

EXAMPLE 2 NIRVANA ...CONTINUED

CD TRACK 36

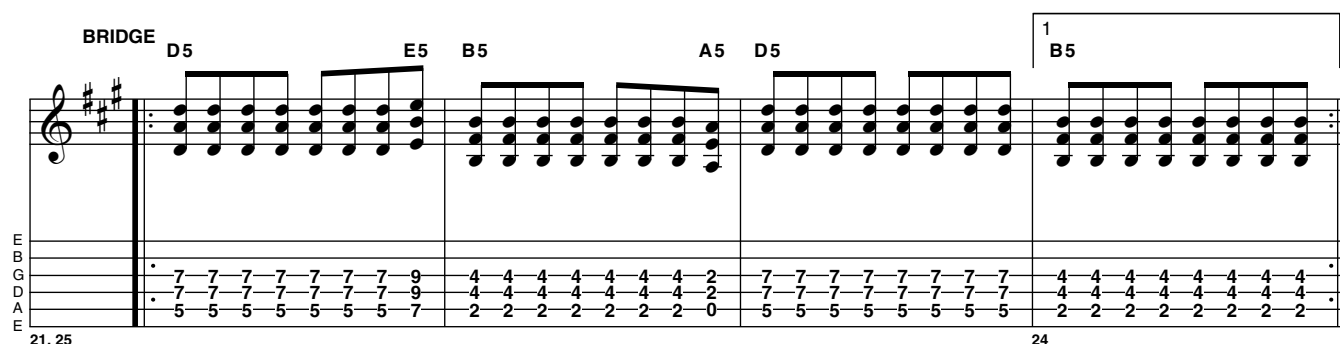
Chord progression: F#5 A5 D5 B5 F#5 A5



Fretboard diagram (strings E-B-G-D-A-E):

- Measure 18: 2-2-2-5-5-5-5-5-5-5-5-5
- Measure 19: 7-7-4-4-4-4-7-7-4-4-4-4
- Measure 20: 5-5-2-2-2-2-5-5-2-2-2-2
- Measure 21: 4-4-2-2-2-2-4-4-2-2-2-2
- Measure 22: 2-2-0-0-0-0-2-2-0-0-0-0
- Measure 23: 2-2-0-0-0-0-2-2-0-0-0-0
- Measure 24: 2-2-0-0-0-0-2-2-0-0-0-0
- Measure 25: 2-2-0-0-0-0-2-2-0-0-0-0

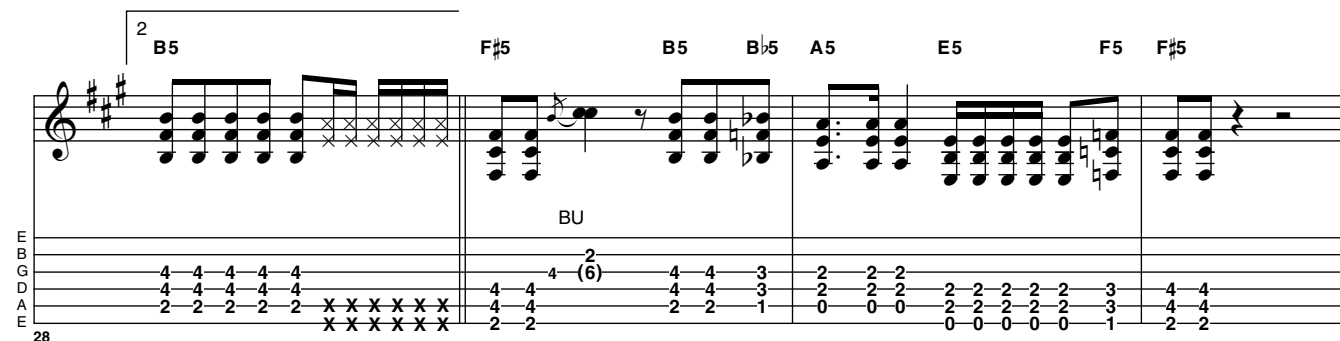
BRIDGE Chord progression: D5 E5 B5 A5 D5 B5



Fretboard diagram (strings E-B-G-D-A-E):

- Measure 21: 7-7-7-7-7-7-9-7-7-7-7-9
- Measure 22: 4-4-4-4-4-4-2-4-4-4-4-2
- Measure 23: 7-7-7-7-7-7-7-7-7-7-7-7
- Measure 24: 4-4-4-4-4-4-4-4-4-4-4-4
- Measure 25: 2-2-2-2-2-2-2-2-2-2-2-2

Chord progression: B5 F#5 B5 Bb5 A5 E5 F5 F#5



Fretboard diagram (strings E-B-G-D-A-E):

- Measure 28: 4-4-4-4-4-4-4-4-4-4-4-4
- Measure 29: 4-4-4-4-4-4-4-4-4-4-4-4
- Measure 30: 2-2-2-2-2-2-X-X-X-X-X-X
- Measure 31: 4-4-4-4-4-4-4-4-4-4-4-4
- Measure 32: 4-4-4-4-4-4-4-4-4-4-4-4
- Measure 33: 2-2-2-2-2-2-2-2-2-2-2-2
- Measure 34: 2-2-2-2-2-2-2-2-2-2-2-2
- Measure 35: 2-2-2-2-2-2-2-2-2-2-2-2

EXAMPLE 3 SMASHING PUMPKINS

CD TRACK 38

More loud-soft dynamics. This time a lead riff is played before the heavy chords come in. Use down picking for the chorus and keep it steady and driving. The

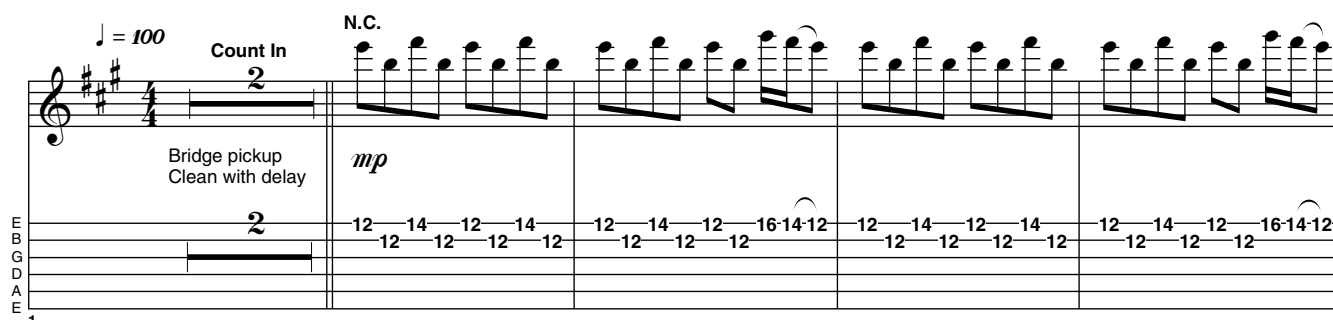
soloing at the end is reminiscent of Billy Corgan's frenetic outbursts. Give it your all and think feel and emotion over accuracy or perfection.

Tempo: ♩ = 100

Count In: 2

Bridge pickup: Clean with delay

Chord progression: N.C.



Fretboard diagram (strings E-B-G-D-A-E):

- Measure 1: 12-14-12-14-12-14-12-14-12-14-12-14
- Measure 2: 12-14-12-14-12-14-12-14-12-14-12-14
- Measure 3: 12-14-12-14-12-14-12-14-12-14-12-14
- Measure 4: 12-14-12-14-12-14-12-14-12-14-12-14
- Measure 5: 12-14-12-14-12-14-12-14-12-14-12-14

Billy Corgan of
Smashing Pumpkins
with a gorgeous
Fender Jaguar



ALAMY

»

EXAMPLE 3 SMASHING PUMPKINS ...CONTINUED

CD TRACK 38

CHORUS

Chorus musical notation for guitar, featuring chords E5, B5, C#5, and A5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked *ff* and includes the instruction "Bridge pickup with fuzz". The bass part is marked *sim* (simulazione).

Chords: E5, B5, C#5, A5, E5, B5, C#5, A5.

Measure 1: E5 (4-4-4-4), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 2: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 3: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 4: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 5: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 6: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 7: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

Measure 8: E5 (2-2-2-2), B5 (4-4-4-4), C#5 (6-6-6-6), A5 (7-7-7-7).

VERSE

Verse musical notation for guitar, featuring chords E5, Bsus4, C#m7, and Asus2. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked *mp* and includes the instruction "Bridge pickup Clean with delay".

Chords: E5, Bsus4, C#m7, Asus2.

Measure 1: E5 (0-0-9-9), Bsus4 (2-4-4-4), C#m7 (4-6-6-6), Asus2 (0-2-2-2).

Measure 2: E5 (0-0-9-9), Bsus4 (2-4-4-4), C#m7 (4-6-6-6), Asus2 (0-2-2-2).

Measure 3: E5 (0-0-9-9), Bsus4 (2-4-4-4), C#m7 (4-6-6-6), Asus2 (0-2-2-2).

Measure 4: E5 (0-0-9-9), Bsus4 (2-4-4-4), C#m7 (4-6-6-6), Asus2 (0-2-2-2).

GUITAR SOLO

Guitar Solo musical notation for guitar, featuring chords E5, B5, C#5, and A5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked *ff* and includes the instruction "Bridge pickup With fuzz and delay".

Chords: E5, B5, C#5, A5, E5, B5.

Measure 1: E5 (15-17), B5 (17-15-12), C#5 (14-12-14), A5 (14-14).

Measure 2: E5 (12-14), B5 (12-14-14).

Measure 3: E5 (12-14), B5 (12-14-14).

Guitar Solo musical notation for guitar, featuring chords C#5, A5, E5, B5, G#5, and A5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked *ff* and includes the instruction "Bridge pickup With fuzz and delay".

Chords: C#5, A5, E5, B5, G#5, A5.

Measure 1: C#5 (12-15), A5 (12-15-12-15-12), E5 (15-12), B5 (14-12), G#5 (14-12), A5 (12-14).

Measure 2: C#5 (12-15), A5 (12-15-12-15-12), E5 (15-12), B5 (14-12), G#5 (14-12), A5 (12-14).

Measure 3: C#5 (12-15), A5 (12-15-12-15-12), E5 (15-12), B5 (14-12), G#5 (14-12), A5 (12-14).

Guitar Solo musical notation for guitar, featuring chords E5, B5, G#5, A5, and E5. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is marked *ff* and includes the instruction "Bridge pickup With fuzz and delay".

Chords: E5, B5, G#5, A5, E5.

Measure 1: E5 (15-17), B5 (15-17), G#5 (12-15-12), A5 (15-12), E5 (14-12).

Measure 2: E5 (15-17), B5 (15-17), G#5 (12-15-12), A5 (15-12), E5 (14-12).

Measure 3: E5 (15-17), B5 (15-17), G#5 (12-15-12), A5 (15-12), E5 (14-12).

EXAMPLE 4 ALICE IN CHAINS

CD TRACK 40

This funky unison riffing works well with the wah-wah used as a filter. Again, none of these riffs are particularly hard, but should still be played with a tight,

rhythmic feel. There is another unison bend to navigate in bar 18, although this time the wah-wah pedal is used to add some colour to it.

Bridge

♩ = 114 Count In

Bridge pickup
With overdrive and wah wah

E5 **G5 D5** **E5**

CHORUS

E7#9 **G** **D** **E7#9** **G** **D**

Bridge pickup
With overdrive

E7#9 **G** **D** **E7#9** **G** **E**

Bridge pickup
With overdrive and wah wah
BU

ENDING

E5

The score is written for guitar in 4/4 time at 114 BPM. It features a bridge section (measures 1-6) with a unison riff in E5, a chorus section (measures 11-14) with a unison riff in E7#9, and an ending section (measures 19-22) with a unison riff in E5. The score includes guitar notation, tablature, and chord names. The bridge section has a 'Count In' of 2 measures. The chorus section has a 'Bridge pickup' of 2 measures. The ending section has a 'Bridge pickup' of 2 measures. The score is divided into measures 1 through 22.

EXAMPLE 5 MUDHONEY

CD TRACK 42

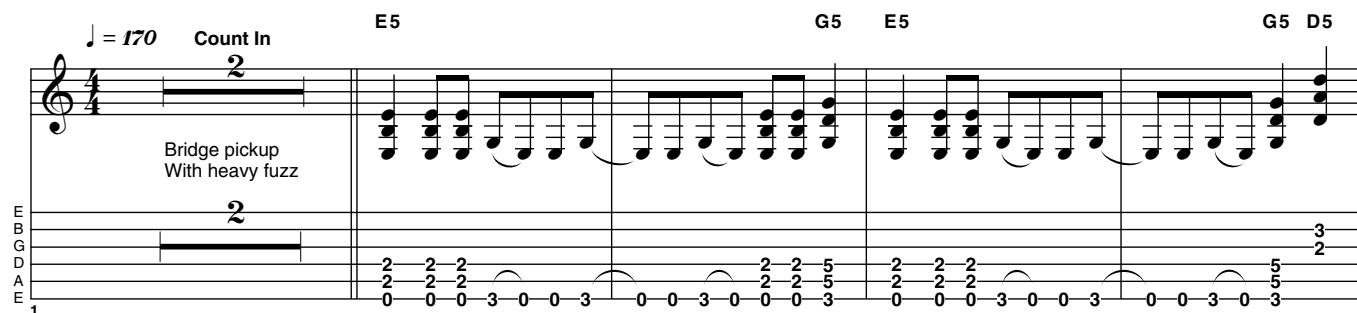
It's time to crack out the fuzz pedal and turn things up to 11. This track is fast-paced and great fun to play. The riff is played in unison with the bass guitar. In

bar 23 there is a lead line to learn. Let all the notes run into each other and add a little finger vibrato.

Count In $\text{♩} = 170$

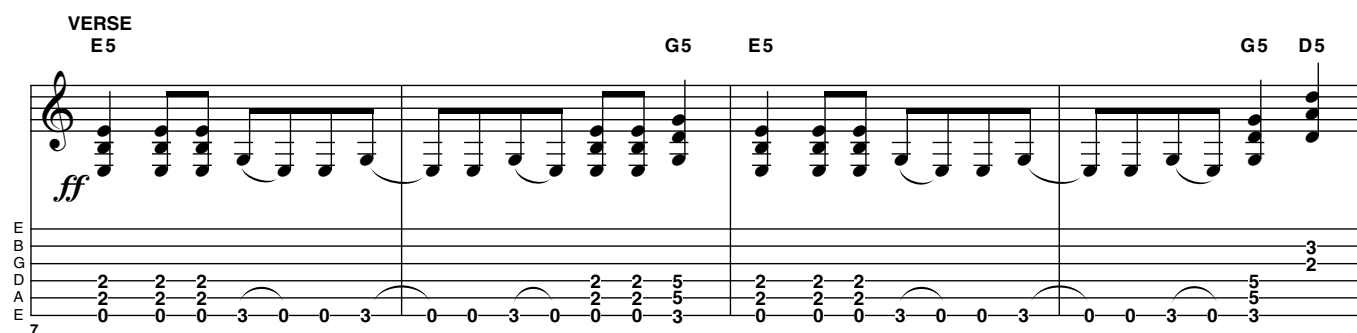
Bridge pickup
With heavy fuzz

E5 G5 E5 G5 D5

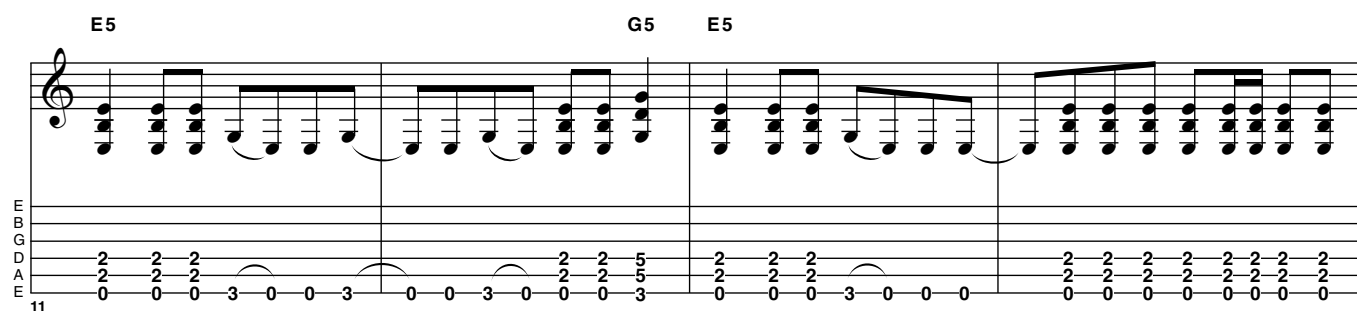


VERSE E5 G5 E5 G5 D5

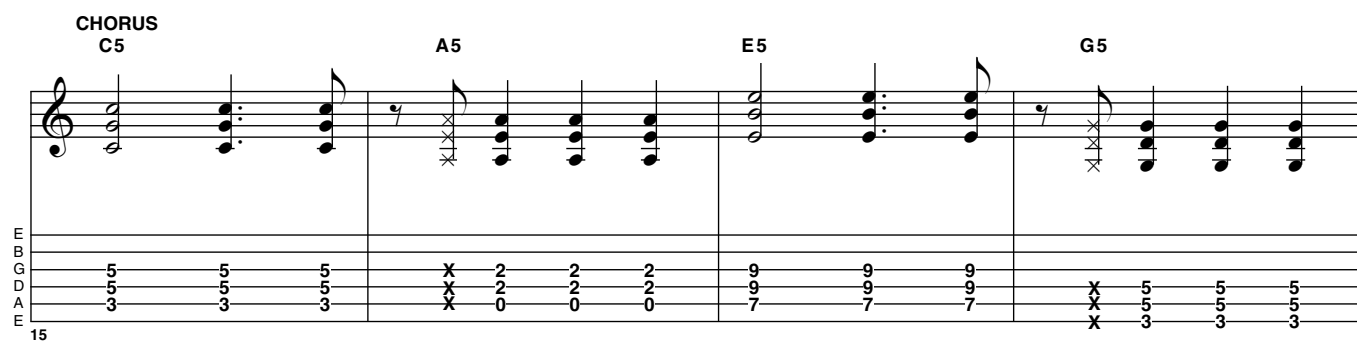
ff



E5 G5 E5



CHORUS C5 A5 E5 G5





Jerry Cantrell of
Alice in Chains:
where grunge
met hard rock

PETER PARKUS/GETTY IMAGES

CD TRACK 42

19

23

27

EXAMPLE 6 PEARL JAM

CD TRACK 44

The chorus here contains another set of riffs that work well with the wah-wah pedal. The lead line is harmonised in the solo and then there is a fast repeating

phrase to play at the end. This classic repeater is fairly easy to play, but start slowly and make sure the hammer-ons and pull-offs are accurate.

VERSE

$\text{♩} = 105$ Count In 2

Bridge pickup
With overdrive and reverb

A5 $\frac{1}{4}$ **D5** **Cadd9** **G/B**

f Let ring - - - - -

E B G D A E

1

C5 A5 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ **C5 A5** **C5 D5** **Cadd9** **G/B**

Let ring - - - - -

E B G D A E

6

CHORUS

D5 **E5**

Bridge pickup
With overdrive and wah wah

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

E B G D A E

10

SOLO

C5 **D5** **B5** **E5**

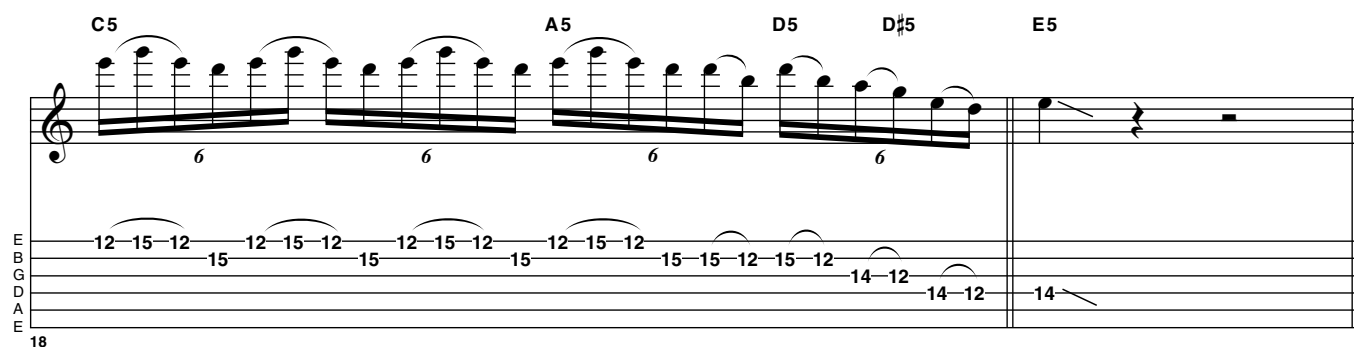
BU

E B G D A E

14

EXAMPLE 6 PEARL JAM ...CONTINUED

CD TRACK 44

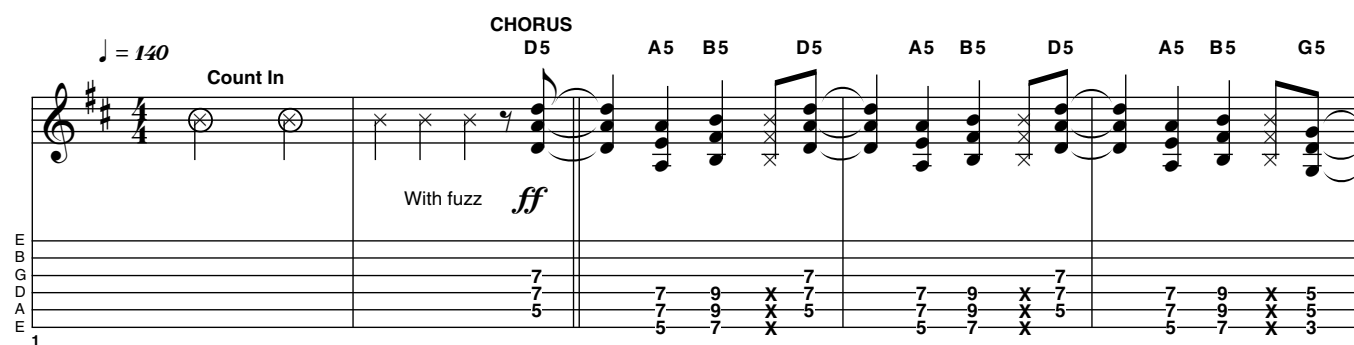
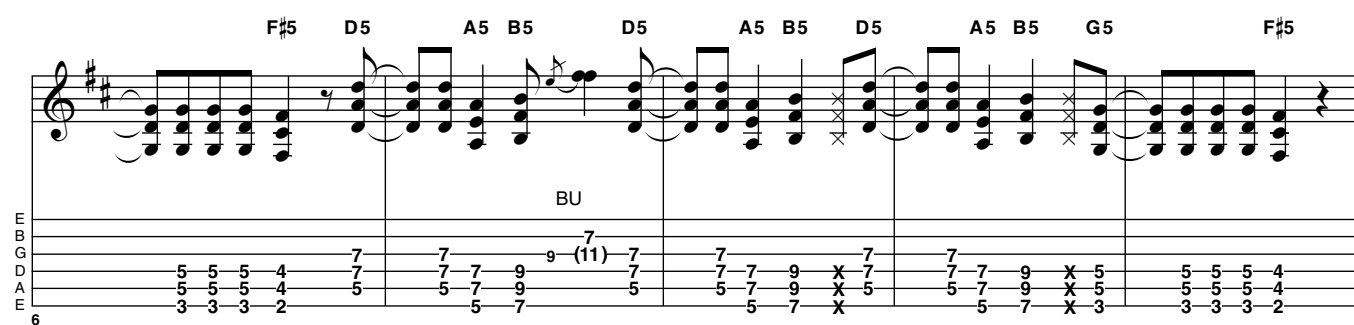
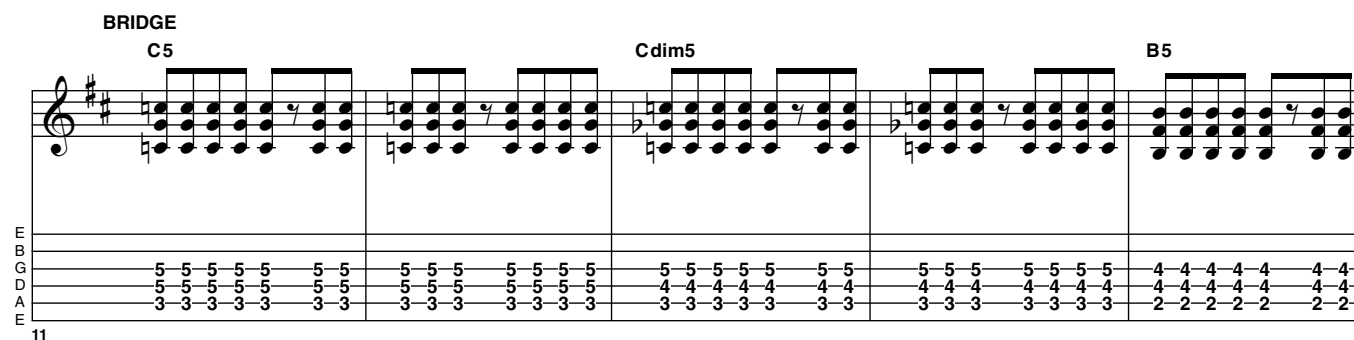


EXAMPLE 7 BABES IN TOYLAND

CD TRACK 46

This one based on the style of the Minneapolis grungers is simple, but super-fun to play. Use down picking exclusively and aim for a tight and consistent,

driving feel. There are unison bends, which use the same technique as in the previous examples.

EXAMPLE 7 BABES IN TOYLAND ...CONTINUED

CD TRACK 46

CHORUS

B $\flat$ 5 A5 G5 D5 A5 B5 D5

BU

16

A5 B5 D5 A5 B5 G5 F#5 A5 B5

20

EXAMPLE 8 TEMPLE OF THE DOG

CD TRACK 48

Here we switch to 6/8 time and a clean tone with a Leslie-style chorus. The picking is tricky so there's a suggested pattern in the tab. The chorus chords

are played using the thumb over the neck to fret the bass notes. Good fretting-hand muting is required to stop the fifth and third strings ringing.

$\text{♩} = 60$ Count In

G5 Gmaj7 F6/9 Em7

mp Let ring

1

sim

E $\flat$ maj7 G5 Cadd9 Dsus4 Gadd9 Gmaj9

(Let ring)

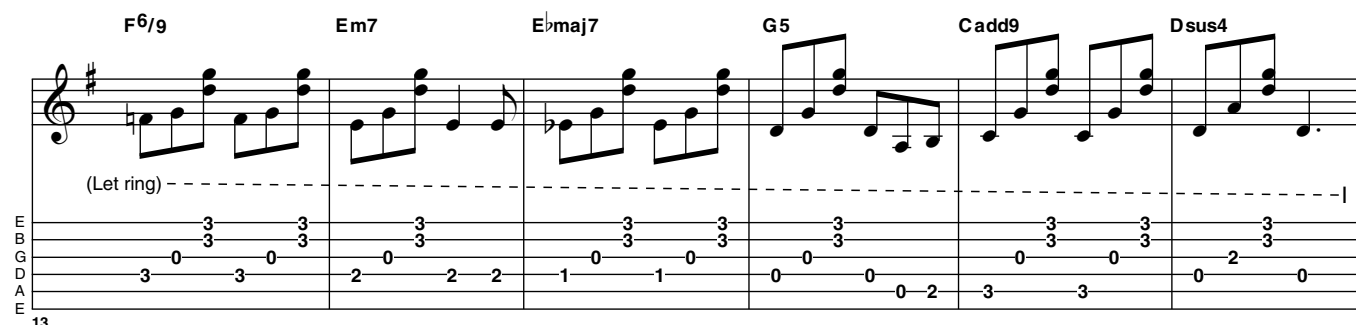
7

EXAMPLE 8 TEMPLE OF THE DOG ...CONTINUED...

CD TRACK 48

F6/9 **Em7** **E♭maj7** **G5** **Cadd9** **Dsus4**

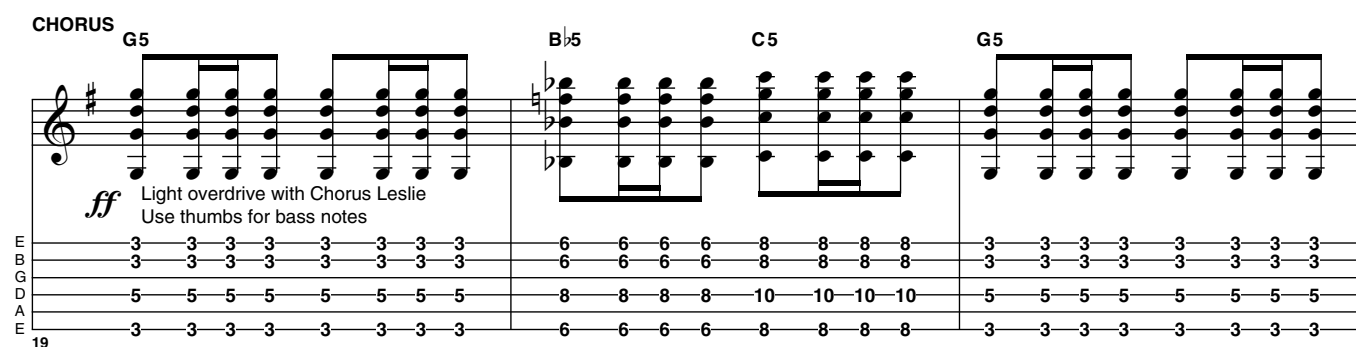
(Let ring)



13

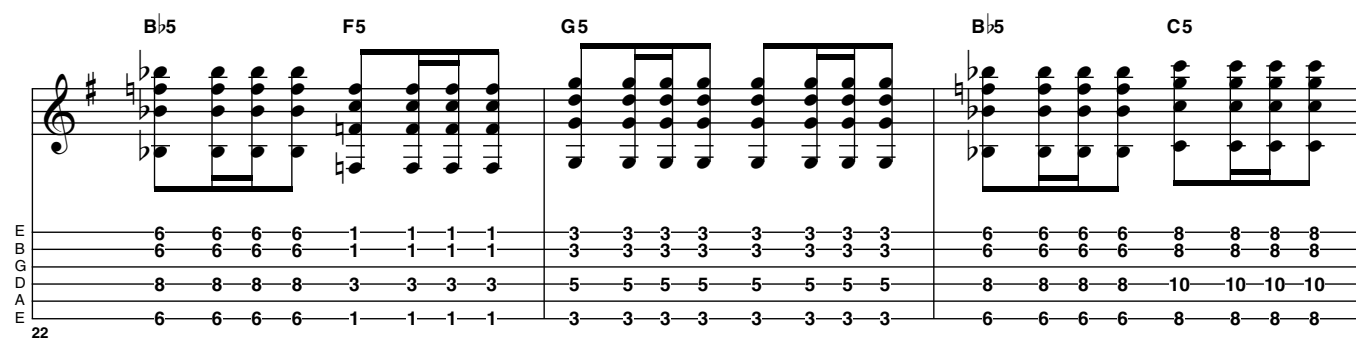
CHORUS **G5** **B♭5** **C5** **G5**

ff Light overdrive with Chorus Leslie
Use thumbs for bass notes



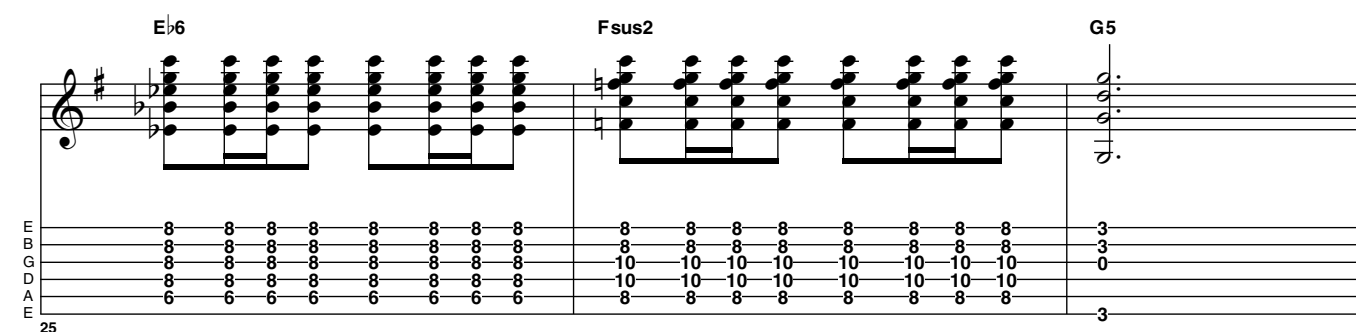
19

B♭5 **F5** **G5** **B♭5** **C5**



22

E♭6 **Fsus2** **G5**



25

EXAMPLE 9 STONE TEMPLE PILOTS

CD TRACK 50

For the verse riff let all the chords ring on as you shift bass notes. The huge sounding mute strokes in the chorus are best played by muting low down the

fretboard on the low strings. It is worth experimenting with where the best mute stroke sound is located on your instrument.

VERSE

$\text{♩} = 88$ Count In

Bridge pickup
Light overdrive with chorus

mf

D5 Cadd9 G/B G5

CHORUS

Bridge pickup
Heavy overdrive

D5 F5 G5 B $\flat$ 5 D5 F5

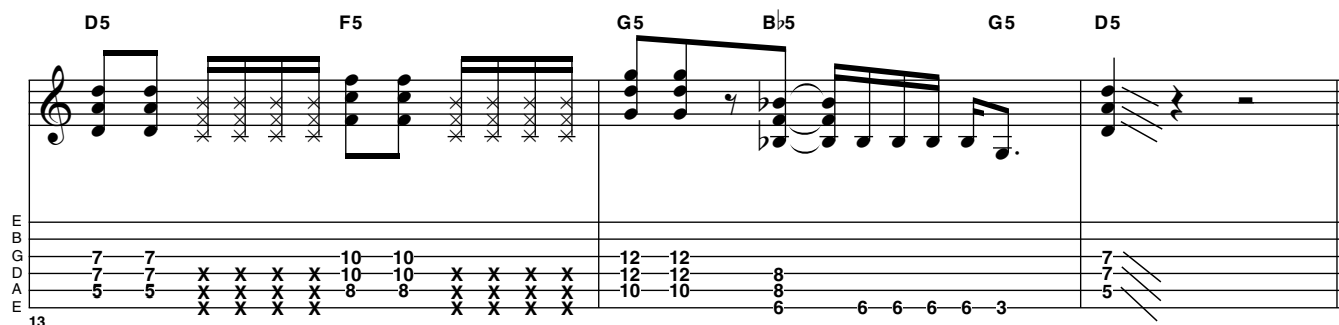
G5 B $\flat$ 5 G5 D5 F5 G5 B $\flat$ 5

E B G D A E

1 4 7 10

EXAMPLE 9 STONE TEMPLE PILOTS ...CONTINUED

CD TRACK 50

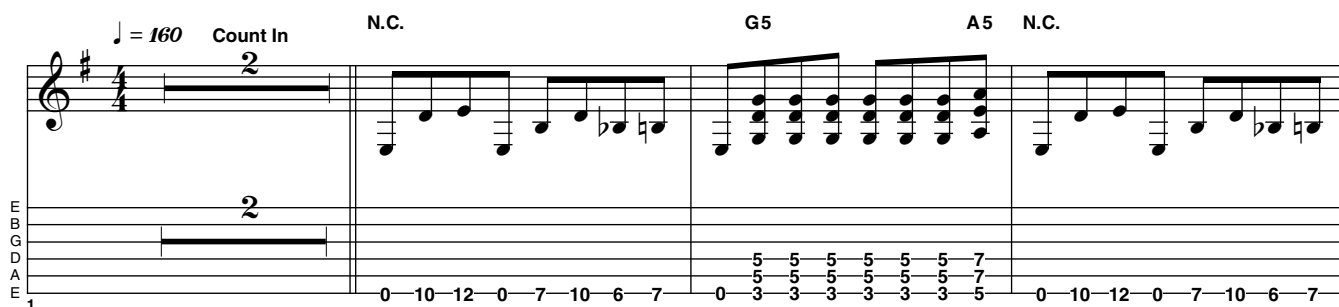
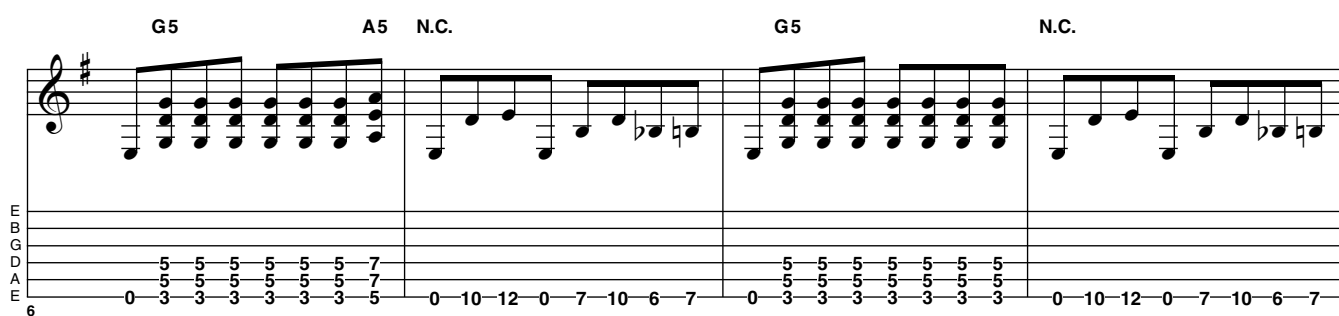
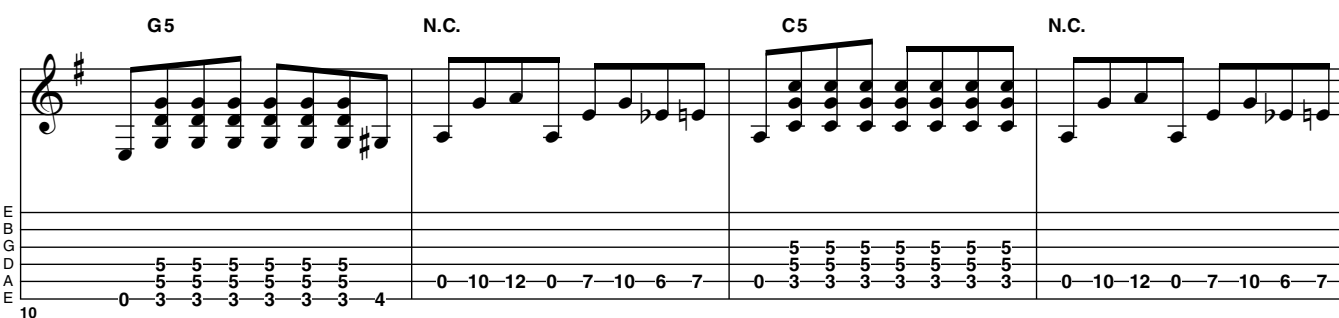


EXAMPLE 10 L7

CD TRACK 52

These fast riffs in the style of LA's all-girl grunge band are deceptively tricky if you are to maintain a consistent time feel. This is due to the position shifts

required to play the riff on a single string - doing it this way allows the pedal tone to be played throughout. Use down picking if you can for a solid feel.

EXAMPLE 10 L7 ...CONTINUED

CD TRACK 52

14

C5 D5 N.C. G5 N.C.

E
B
G
D
A
E

18

G5 CHORUS B5 D5 B5 D5

E
B
G
D
A
E

22

A5 N.C.

E
B
G
D
A
E

26

G5 N.C. G5 A5 E5

E
B
G
D
A
E

Antonio Forcione Masterclass *pt 1*



Will McNicol sits down with this multi award-winning acoustic guitarist for a discussion about his musical influences, ideas and techniques.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Bm/Em

Tempo: 130bpm

CD: TRACKS CD-ROM

Will improve your

✓ Groove playing

✓ Fingerstyle independence

✓ Improvisation

With a relentless international touring schedule, multiple awards under his belt and being hailed by the music press as the 'Jimi Hendrix of acoustic guitar', Antonio Forcione is certainly a force to be reckoned with. But for all his virtuosity on the instrument, what sets

Antonio apart from so many others is the diversity of his playing and compositions. Everything from West-African Kora melodies, Italian folk dances, Piazzolla-inspired Argentinian tangos and Cuban songs have appeared in his performances and recordings. By immersing himself in the countries where he finds musical inspiration and surrounding himself with musicians from around the globe, Antonio has gathered a vast palette from which to draw inspiration. Antonio started his musical life not on guitar, but on drums. You'll see from the following examples how important rhythm and groove is to Antonio's playing. He describes his

internal pulse as being like a musical compass – so no matter how fast he's playing, or indeed how slow – he always knows where to land.

The first example Antonio talks about in this lesson comes from his African influences – particularly that of the Kora and the playing of Seckou Keita (Antonio is in a group called AKA Trio with Seckou). The idiomatic decorative elements to Kora playing are taken onto the guitar via bursts of slurs while maintaining a solid 6/8 groove. As the example continues the importance of the bassline becomes ever more apparent as it provides precisely the "musical compass" that Antonio talks about. You'll also see and hear how relaxed and laid-back the piece sounds. As you work your way through the lesson, keep things slow to begin with, and maintain that relaxed and laid-back

Antonio Forcione: one of the finest acoustic players on the planet

feel (easier said than done, I know!).

When discussing his approach when in accompaniment-mode, Antonio gives some examples of how to move away from some of the more common textures and chord shapes. Breaking away from comfort zones is always a challenge on the guitar, so this will be a perfect excuse to think a little outside the box. Natural harmonics feature heavily here and, as you'll see, Antonio can swap effortlessly between these and a more conventional chordal accompaniment. A little slow and steady practice jumping between the harmonics on 12th and 7th frets and chord shapes back down the neck will certainly be helpful. These ideas would be perfect for accompanying a singer or providing the

“BREAKING AWAY FROM COMFORT ZONES IS ALWAYS A CHALLENGE, SO HERE'S THE PERFECT EXCUSE TO THINK A LITTLE OUTSIDE THE BOX”

rhythm guitar backdrop for a solo.

And to conclude the first part of this two-part video series, Antonio talks a little about some of his improvisation techniques – again thinking about how to approach things slightly differently. Everything from fingerstyle licks, spectrum licks and even thumb-scratching basslines (which is tremendous fun!) gets covered on a whistle-stop tour of Antonio's unique improvisation methodology. I really hope you have some fun with these examples and I'll see you next month for the second instalment in this special masterclass. **BT**

NEXT MONTH Will presents another exclusive masterclass with the great **Antonio Forcione**



Get the Tone

Antonio uses Thomastik-Infeld wound treble strings on his nylon-string guitar to give his lead playing real bite and clarity. If amplifying a normal nylon-string you can create a similar effect by boosting the treble a little more than usual. When performing live he will often use reverb and chorus in abundance to give a rich, bold texture – often making his guitars sound larger-than-life.



TRACK RECORD Antonio has an impressive back catalogue spanning a vast array of styles and with multiple musical collaborators. His recent albums, *Sketches Of Africa* and *Compared To What* with jazz-soul singer Sarah Jane Morris would be a good place to start. Visit www.antonioforcione.com for more on Antonio's various projects and keep your eyes peeled for a new Cuban release due soon with his AKA Trio.

SECTION 1 KORA TEXTURES

CD TRACK CD-ROM

One particularly idiomatic feature of the Kora is its quick bursts of ornamental embellishment, and these have been used by Antonio as inspiration for this example. On the Kora they are all played on individual strings, but to recreate

a similar effect on the guitar Antonio has used slurs. Aim to make these as smooth as possible while maintaining the 6/8 rhythm, which gives this example a really satisfying groove.

AFRICAN INFLUENCES
KORA TEXTURES
♩. = 130

CAPO 5th FRET

Em (Bm) **D (A)** **C (G)** **D (A)** **Amadd9 (Emadd9)**

Amadd9/B (Emadd9/F#) **Amadd9/C (Emadd9/G)** **D (A)** **Cmaj7/E (Gmaj7/B)** **D (A)** **C (G)**

D (A) **Amadd9 (Emadd9)** **Amadd9/B (Emadd9/F#)** **Amadd9/C (Emadd9/G)** **1 D (A)** **2 D (A)**

F/A (C/G) **G (D)** **D/F# (A/C#)** **D (G)** **F/A (C/G)** **G (D)**

Fmaj7add13 (Cmaj7add13) **Am (Em)** **G/B (D/F#)** **C (G)** **D (A)**

17
22
28
32
33
39

SECTION 1 KORA TEXTURES ...CONTINUED

CD TRACK CD-ROM

SECTION 2 ACCOMPANIMENT IDEAS - BREAKING AWAY FROM CHORD SHAPES

CD TRACK CD-ROM

Natural harmonics feature in many of these examples as Antonio demonstrates how you can find different textures for your accompaniment playing. Aim to be as light as possible as you jump between 12th and 7th

fret harmonics so the rhythm doesn't become clunky. As ever with Antonio's playing, the groove is key – so as you move through these examples be sure to start slowly, keeping to a solid pulse.

EXAMPLE 1 HARMONIC TEXTURE

CD TRACK CD-ROM

EXAMPLE 2 VARIATION

CD TRACK CD-ROM

CD TRACK CD-ROM

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The vocal melody is in the treble clef, and the guitar accompaniment is in the bass clef. The guitar part includes a section marked "NH" (Natural Harmonic) and a section marked "D/E" (D major over E). The lyrics "p i p i p m i p etc" are written below the guitar staff.

CD TRACK CD-ROM

Bm7

N.C.

1 p a mi a mi a mi p a mi a mi a mi p a i m i m i

CD TRACK CD-ROM[illegible]

CD TRACK CD-ROM

throughout these examples to emphasise certain rhythmic features: the feel and groove of his improvisations is just as important as the actual notes he plays.

CD TRACK CD-ROM

N.C.

E
B
G
D
A
E

1

0 5 5 5 7 7 7 5 5 5 7 5

p nail to scratch

x

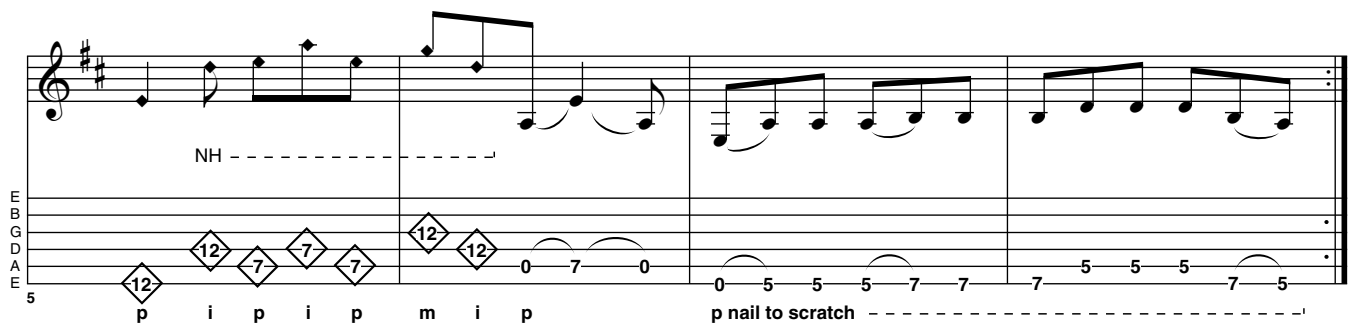
NH

12 7 7 12 12

p i p i p m i p

EXAMPLE 1 HARMONICS WITH SCRATCH ...CONTINUED

CD TRACK CD-ROM



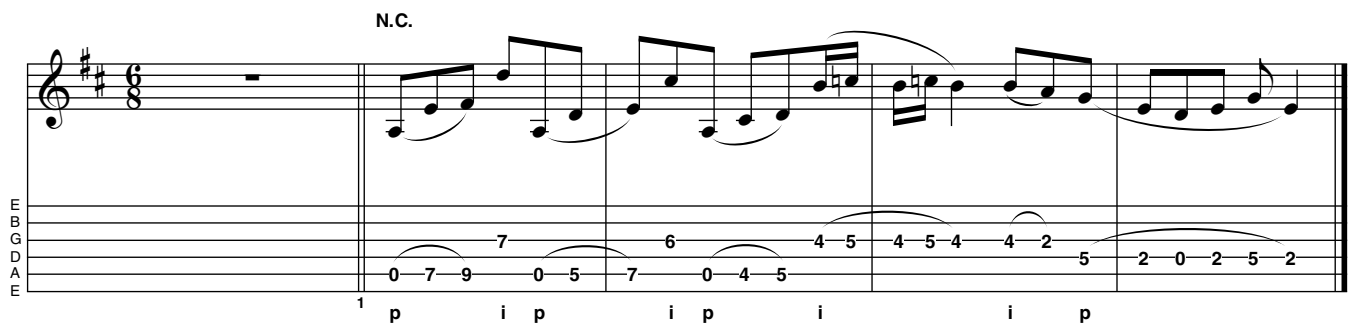
NH

12 7 7 12 12 0 7 0 0 5 5 5 7 7 7 5 5 5 7 5

p i p i p m i p p nail to scratch

EXAMPLE 2 FINGERSTYLE FILL

CD TRACK CD-ROM



N.C.

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

1 p i p i p i p

EXAMPLE 3 PLECTRUM FILL ONE

CD TRACK CD-ROM



N.C.

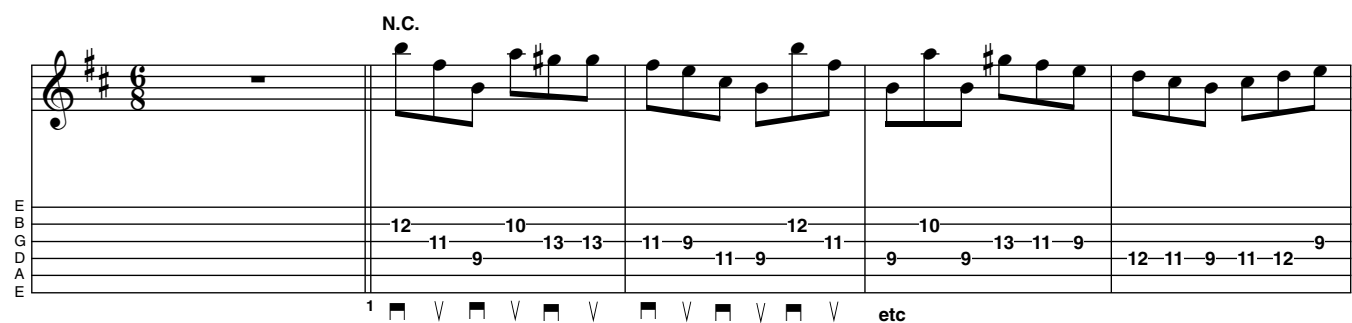
PM BU

7 7 9 7 7 5 7 4 5 7 7 (9) 7 5 7

1

EXAMPLE 4 PLECTRUM FILL TWO

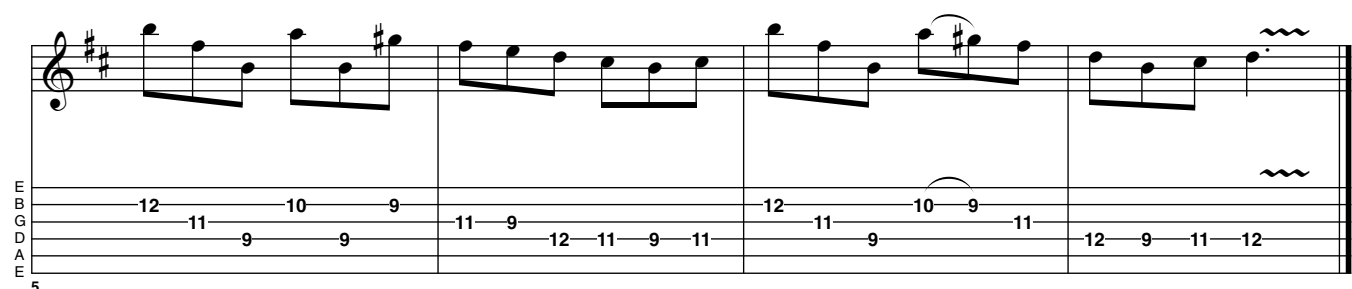
CD TRACK CD-ROM



N.C.

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

1 V V V V V V etc



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

JS Bach Aria from Goldberg Variations *BMV 988*



Returning once again to the master, **Bridget Mermikides** explores a beautiful Aria written for harpsichord and featuring a heavily-ornamented melody over a bassline voice.

ABILITY RATING

Info

Key G Tempo 44bpm CD TRACKS 54-55

Advanced



Will improve your...

✓ Baroque ornamentation ✓ Two-part playing ✓ Melodic phrasing

This month we return to a work by the timeless genius Johann Sebastian Bach (1685-1750), a composer whose technical and expressive mastery continues to awe and inspire countless musicians in many styles. It's nearly impossible to overstate Bach's contribution to Western music, nor the technical achievement and profound beauty in his output of over 1,000 works. It's an enduring legacy, which some argue represents one of the pinnacles of artistic achievement; so much so that when it was suggested that some of his music be included in the Voyager space probe as proof of human intelligence to extra terrestrial beings who might find it, a NASA staff member objected as "it would just be showing off".

Although we have tackled several of his works in this series (GT188, GT196, GT205, GT216, GT221, GT230, GT238, GT248 and

GT255), we could do one a month for another century with no loss of quality. Here, we look at his divine Goldberg Variations BWV 988, a work written for harpsichord and (unusually for Bach published in his lifetime) in 1741. It is in variation form, a musical structure with a main theme followed by series of (in this case 30) variations of its harmonic and/or motivic content (and in this case the bassline). Here I've arranged the beautiful opening theme, Aria, which features a stunning and heavily-ornamented melody over a bassline voice.

“IT'S NEARLY IMPOSSIBLE TO OVERSTATE BACH'S CONTRIBUTION TO WESTERN MUSIC, NOR THE PROFOUND BEAUTY IN HIS OUTPUT OF OVER 1000 WORKS”

This outlines a wonderful harmonic sequence (which the variations follow), but the two voices makes this more of a conversation between the melody and bassline melodies that works both 'vertically' (as chords) and horizontally (as independent melodies) – Bach being the supreme master of such counterpoint. Standard chord notation is only partially helpful (and can be a bit overly complex) as there are often only two notes at a time and the bassline is very active, rather than how a chord sequence is often treated in popular music. Nonetheless, it's very useful (particularly in appreciation, structure and memorisation) to understand the key areas through the work.

It's also important to note that this is an excellent example of Baroque ornamentation whereby a written melody is elaborated – often quite freely and at the expressive whim of the performer – using a set of 'ornaments'. These are devices that elaborate a basic

skeletal melody. Sometimes – as in this case – these were written (by symbol or explicitly) into the score, other times a performer knowledgeable in the style would be expected to employ them in performance, usually in an increasingly florid manner once the theme has been established. Either way the performer has an opportunity to show creativity, spontaneity and individualism in their ornamentation.

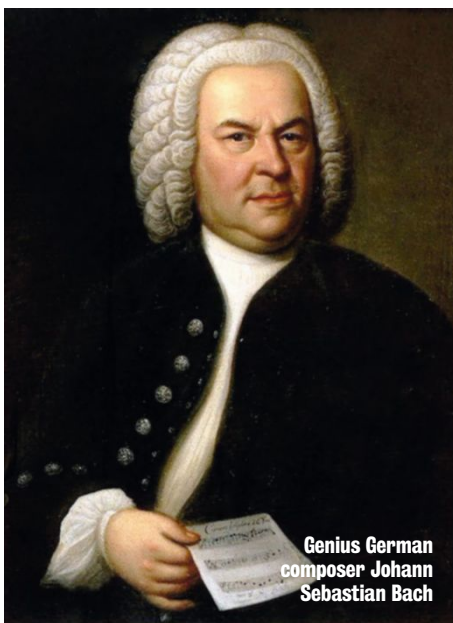
We don't have space here to discuss all the exotic turns, appoggiatura, acciaccatura, trills, schleifers and so on, but this piece makes extended use of one known as the mordent, more specifically the lower mordent. This ornament, indicated by the symbol on beat 3 of bar 1, instructs a rapid (and usually legato) alternation of the written note with the scale note below. So, in this case, the A melody note is played followed by a G (the scale note below) and back to the 'skeletal' A. Note that although these ornaments were not always literally written out (the symbol would suffice and allow freedom of rhythmic interpretation), the tab shows how these notes can be found on the guitar. In all but one case this are slurs on the same string, but in the 3rd beat of bar 35, the mordent is achieved by crossing the first and second strings. 

NEXT MONTH Bridget arranges *Alman*, by Tudor-era composer **Robert Johnson**

TECHNIQUE FOCUS

Fretting hand hammers (slurs).

Many students find that the fourth finger feels weak when hammering so it is worth focusing on it. Try this: line up the four fingers on the sixth string on the 7th, 8th, 9th and 10th frets. Make sure the fingers are arched on their tips and evenly spaced. Now lift the fourth finger off the string, moving only the knuckle joint and do not alter the curve of the finger. Slowly lower it back onto the string keeping the curve intact. Repeat the movement with a little more speed towards the string until the hammered note (D) sounds. Now try the same movement but going from second to fourth and first to fourth fingers. Notice if tension creeps into your forearm and try to relax it.



Genius German composer Johann Sebastian Bach



TRACK RECORD Glenn Gould's meditative 1955 and 1981 piano recordings are classic interpretations (Bach: Goldberg Variations Sony 1956, Glenn Gould Bach Vol 1 EMI 1981), but try Angela Hewitt's informed piano performance (Hyperion 2000), Murray Perahia's intimate interpretation (Sony 2000) and a version on the original instrument of harpsichord, such as by the virtuoso Wanda Landowska (EMI 1988)

PLAYING TIPS

CD TRACK 55

[Bars 1-8] Don't forget to tune your sixth string from E to D. Place a two-string barre on the fifth and sixth strings 3rd fret at the beginning to set you up for beat 3. The inverted mordent is indicated in the notation by the squiggle with a vertical line through it. These will usually be played as a single fretting-hand slur or legato. The fretting hand fingering is indicated as 3-1-2 – I like to switch the finger here, pulling off with the third and hammering with the second so that next note B is reached more easily with the fourth finger. In bar 3 all three beats are 'written out'

ornamentations. These can be rhythmically challenging so practise them to a metronome to ensure that the bass notes are correctly placed. The notated picking hand fingering will help deal with the string changes; these are my suggestions based on my personal preference so find what works for you in order to keep the lines fluent. For crisp, clear slurs in bar 4 make sure the fretting-hand fingers are planted simultaneously on the string beforehand. Watch out for the rhythm in bar 7 – listen to the recording if unsure how it should sound.

♩ = 44 approx

System 1 (Bars 1-8): Chords: G, G/B, D5, D/F#, Dsus2/A, D, Em, G, A7/C#. Fingering: 17, m p, m p, i p, m i p, m i p, i p, i m i, m i a, m i p, a m i, m.

System 2 (Bars 9-16): Chords: D, D/F#, D/C, G/B, G/D, G6, G7, C, Am/E, Am, D. Fingering: 4, 20, 10-8-7, 8-7-5, 5-3, 2, 3, 3, 5-3-5, 6, 0, 3-1-0, 2, 3-2-0, 2.

System 3 (Bars 17-24): Chords: Em, C, D, Bm, Am, Am/G, D/F#, D7/F#, G, D/A, B5, G/D, G/E. Fingering: 7, 23, 3-2, 5-3, 2-0, 3-1, 2, 1, 0, 5, 0, 0, 4, 4, 0, 2-0, 2, 4.

System 4 (Bars 25-28): Chords: G, G/B, A/E, A, D/F#, Bm/F#, Em, D/F#, Gmaj7, G. Fingering: 9, 25, 0, 0, 2-0-2, 3, 3-2, 4, 2, 3, 4, 4, 4, 3, 3, 5, 5, 5, 3-2, 3, 2, 3, 0, 0, 0.

PLAYING TIPS

[Bars 9-16] The top of page 2 is a little easier to navigate so keep a nice steady pulse. In bar 11 keep your fretting hand's second finger planted on the high G right up until the tricky slur on beat 3. I find it helps the slur enormously to have the second finger already in place. Notice the fingering on beat one of bar

13. I don't involve the third finger here but find it easier to use the first finger on the G and the F#. Continue to follow the fretting-hand fingering and watch out for the rhythm at the end of bars 13 and 14. There's some quite tricky stuff here but you know all about taking it slowly, bit by bit, don't you?

CD TRACK 55



System 1 (Bars 1-8): Chords: A7, D, Em7, A/B, D/F#, D/A, D, G, Em7/B, A/E. Fingering: 2 0 2, 4 1 1, 1 2, 1 2, 2 4.

System 2 (Bars 9-16): Chords: D/A, Em, A7/G, D. Fingering: 2, 1 3, 1.

System 3 (Bars 17-24): Chords: D, G/B. Fingering: 2 0 2, 1 3, 6, 1 4 1, 2.

System 4 (Bars 25-32): Chords: C, Am6, B7/D#, B7/E, B7/F#, B7/A, B7/G, B7/F#. Fingering: 2 4, 4 1 3, 4, 2 4, 2, 2, 3.

System 5 (Bars 33-40): Chords: Em, Em/D, C, B7/A, Em/G, Em/B. Fingering: 3, 2, 2, 0, 0, 1 0, 2, 0, 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 6 (Bars 41-48): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 7 (Bars 49-56): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 8 (Bars 57-64): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 9 (Bars 65-72): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 10 (Bars 73-80): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 11 (Bars 81-88): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 12 (Bars 89-96): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 13 (Bars 97-104): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 14 (Bars 105-112): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 15 (Bars 113-120): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 16 (Bars 121-128): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 17 (Bars 129-136): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 18 (Bars 137-144): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 19 (Bars 145-152): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 20 (Bars 153-160): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 21 (Bars 161-168): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 22 (Bars 169-176): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 23 (Bars 177-184): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 24 (Bars 185-192): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 25 (Bars 193-200): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 26 (Bars 201-208): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 27 (Bars 209-216): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 28 (Bars 217-224): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 29 (Bars 225-232): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 30 (Bars 233-240): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 31 (Bars 241-248): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 32 (Bars 249-256): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 33 (Bars 257-264): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 34 (Bars 265-272): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 35 (Bars 273-280): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 36 (Bars 281-288): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 37 (Bars 289-296): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 38 (Bars 297-304): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 39 (Bars 305-312): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 40 (Bars 313-320): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 41 (Bars 321-328): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 42 (Bars 329-336): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 43 (Bars 337-344): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 44 (Bars 345-352): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 45 (Bars 353-360): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 46 (Bars 361-368): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 47 (Bars 369-376): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 48 (Bars 377-384): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 49 (Bars 385-392): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 50 (Bars 393-400): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 51 (Bars 401-408): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 52 (Bars 409-416): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 53 (Bars 417-424): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 54 (Bars 425-432): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 55 (Bars 433-440): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 56 (Bars 441-448): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 57 (Bars 449-456): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 58 (Bars 457-464): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 59 (Bars 465-472): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 60 (Bars 473-480): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 61 (Bars 481-488): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 62 (Bars 489-496): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 63 (Bars 497-504): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 64 (Bars 505-512): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 65 (Bars 513-520): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 66 (Bars 521-528): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 67 (Bars 529-536): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 68 (Bars 537-544): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 69 (Bars 545-552): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 70 (Bars 553-560): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 71 (Bars 561-568): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 72 (Bars 569-576): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 73 (Bars 577-584): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 74 (Bars 585-592): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 75 (Bars 593-600): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 76 (Bars 601-608): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 77 (Bars 609-616): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 78 (Bars 617-624): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 79 (Bars 625-632): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 80 (Bars 633-640): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 81 (Bars 641-648): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 82 (Bars 649-656): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 83 (Bars 657-664): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 84 (Bars 665-672): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 85 (Bars 673-680): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 86 (Bars 681-688): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 87 (Bars 689-696): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 88 (Bars 697-704): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 89 (Bars 705-712): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 90 (Bars 713-720): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 91 (Bars 721-728): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 92 (Bars 729-736): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 93 (Bars 737-744): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 94 (Bars 745-752): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 95 (Bars 753-760): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 96 (Bars 761-768): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 97 (Bars 769-776): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 98 (Bars 777-784): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 99 (Bars 785-792): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

System 100 (Bars 793-800): Chords: C, B7/A, Em/G, Em/B. Fingering: 3, 0, 2, 4, 4, 5, 0, 0, 4, 2.

ARIA, GOLDBERG VARIATIONS **JS BACH**

PLAYING TIPS

CD TRACK 55

[Bars 33-40] Bar 33 has written ornamentation and is rhythmically complex. Map out and be clear where the half beats occur then use a slow metronome to understand exactly how the notes fit in. The group of sextuplets is slightly faster than the other demi-semi quavers (32nd notes) and is basically a written

out trill. This bar contains cross-string over ringing stuff so keep the fretting hand on its fingertips to allow the resonances to happen. The rest of this page is much easier to understand but do refer to the recording if unsure and learn each bar carefully with attention to the fretting-hand fingering at all times.

Chords: B5/A, C, B, Am6, Em/B, B/D#, Em, B, Em

39
55

Chords: C, Am/E, Am, G/B, G/F#, G/D

41
57

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

43
59

Chords: G, G/D, G, G7/F, G7/E, G7/D, C, C/G, C, C/B, Am, G

45
61

Chords: D/F#, D, G, G/B, D, G, D, G

47
63

musicradar.

The No.1 website for musicians



Love this magazine? You'll love musicradar.com

Thousands of gear
reviews and killer
video demos

Tips and techniques
to help you play and
sound better

musicradar.





LEARNING ZONE

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

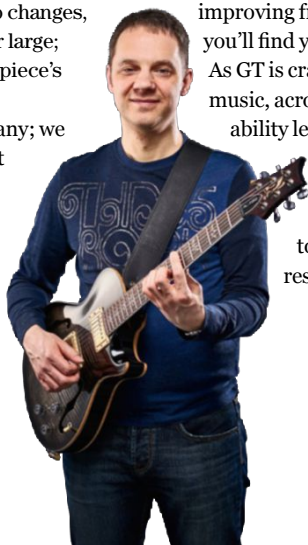
Brought to you by...



Practising guitar is not a 'one size fits all' pursuit. One hour a day, divided up into four 15-minute segments of warm-up exercises, scale, arpeggio, chord practice, repertoire and improvisation is not going to work for everyone. This scenario, while logical and balanced, assumes every guitarist wants the same results. They don't, as we're all different. If you're a classical guitarist, improvisation may not factor into your playing. If you're a songwriter, scale practice could fall away in order to extend your time improvising with chord progressions and melodies. If you're dead set on soloing over Giant Step changes, broad repertoire study won't factor large; you're digging down deep into one piece's slalom of chord changes.

Practising is a hot topic with many; we get a lot of correspondence about it and how best to invest your time. Our usual reply is; begin with the end in mind. Where do you want to go with your playing? When you're starting out, 'Getting good' is a typical reply as you don't know what you require yet. With a little more playing experience, issues such as 'Playing

nice licks over a Minor blues', 'nailing the intro to Sweet Child O' Mine', 'soloing with the Mixolydian mode' and 'improving fretting-hand finger independence for better legato' become realised. With specifics like these, you're then better focused. Specific requirements are hugely useful if receiving guitar tuition, as your tutor will have your issues and their own observations to drive the lessons. Furthermore, your musical savvy will enhance your engagement with GT; sure it's great to peruse each issue and tackle what looks interesting, but if your observations are fuelled by specifics too (nailing that mode, improving fretting-hand legato, etc) you'll find yourself much more fulfilled. As GT is crammed with so much great music, across many styles and various ability levels, developing and maintaining a filtering process based on 'interest' and 'benefit' is imperative to producing noticeable results. Enjoy the issue!



Jason

IN LESSONS GT#276



ROCK 66

Let your hair loose with Martin Cooper as he checks out the sound of Swedish soft-metal rockers Europe and guitarist John Norum.



CREATIVE ROCK 80

In this challenging lesson Shaun Baxter introduces speedy sequenced lines built around CAGED shapes in A Dominant Pentatonic.



Brought to you by...

bimm *brighton***CD TRACK 56**

Play this example with steady up and down directional picking with the kind of clean Telecaster tone that Jonny Buckland enjoys. Perhaps add judicious delay and a little chorus. You could arpeggiate this kind of idea over any open chords to give a thick, orchestrated sound.

CD TRACK 57

A slow and controlled approach is required to make this chordal pattern feel right to the listener. Green really knew how to milk emotion out of even the simplest piece, so use plenty of dynamic touches to vary the velocity between the ascending notes and the chords and give it all the feel you've got!

CD TRACK 58

This cheeky blues lick will fit nicely around any Em or E7 chord due to its ambiguous Major/Minor nature. Short and sharp staccato notes are required to capture the groove in the lick, and a well-placed vibrato at the end for a bluesy finish. Try it in other keys and change a note here or there to make it your own!

INTERMEDIATE LICKS EXAMPLE 4 **REB BEACH**

CD TRACK 59

This open-string blues rock example is actually recorded by mic'ing up an electric guitar as well as an amp and the tracks blended together. Plenty of chorus is needed to create the Winger and Whitesnake guitarist's thick-layered sound. Use hammer-ons and pull-offs throughout.

$\text{♩} = 170$ $\text{♩} = \text{♩}^3$ N.C. E5

mf

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

1

ADVANCED LICKS EXAMPLE 5 **ERIC JOHNSON**

CD TRACK 60

These ascending arpeggios require a mixture of picking and hammer-ons to outline a moving chord progression. Use a quick and fluid vibrato on each top note to capture a Cliffs Of Dover type feel in the part. Then check out Ronan's lesson on Eric's bluesier side on page 62.

$\text{♩} = 170$ N.C. *mf*

0 5 9 7 6 9 5 0 7 10 9 7 9 0 9 12 11 9 11 12 9 12 10 11 9 11

1

ADVANCED LICKS EXAMPLE 6 **EDDIE VAN HALEN**

CD TRACK 61

Tap the high notes in this lick to create a four-note grouping while phrasing in triplets with the fretting hand, to get the typical Eddie-style solo feeling. Practise slowly to a metronome and speed up gradually. Tonewise, go for a fat bridge pickup tone with minimal front-end fizz but maximum grunt!

$\text{♩} = 140$ N.C. *mf*

15 10 12 14 15 14 12 10 15 14 12 10 15 10 12 14 15 14 12 10 14 12 10 8

1

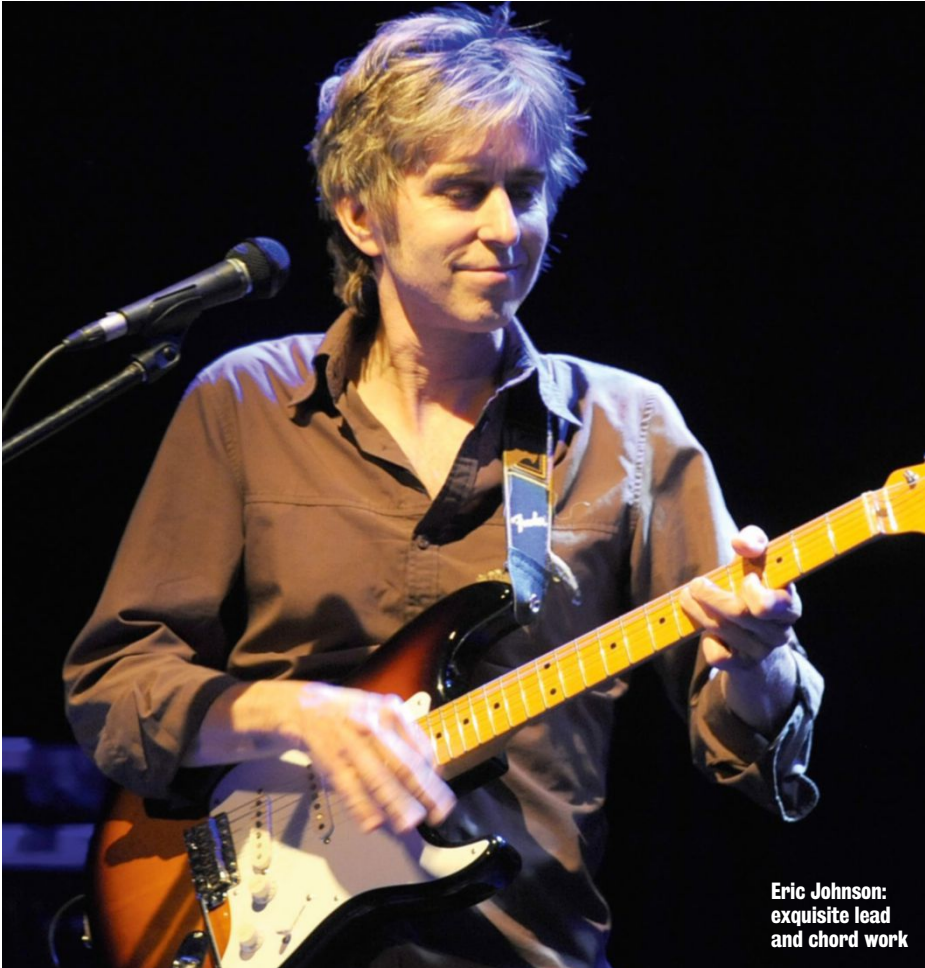
Eric Johnson

Brought to you by...

 BRITISH & IRISH MODERN
 MUSIC INSTITUTE



Join **Ronan McCullagh** this month as explores the meticulous precision of Texan rock and blues guitarist, Eric Johnson.



Eric Johnson:
exquisite lead
and chord work

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 62-65

Will improve your

✓ Blues-rock vocabulary

✓ Odd note groupings

✓ Picking styles

Eric Johnson (born August 17, 1954) is yet another virtuoso guitarist to have come out of Texas. Born into a musical family Eric started his journey on the piano after his father sent him and his sisters to lessons. At age 11 he picked up a guitar and began transferring his piano knowledge to his new love, which explains those rich chord voicings for which he's famously known.

From his beginnings with The Electromagnets, through to his solo albums and session work with artists such as Cat Stevens, Christopher Cross and Carole King, Eric has constantly delivered authenticity within the boundaries of rock and blues, yet he's never lacking in exploration; edging those boundaries further forward with every record. It should be no news to regular readers that Eric has the most meticulous attention to detail and tone. He professes to be able to hear the sweet spot of a battery's life in a Tube Screamer, showing that he completely gets the importance of tone and its role. There's definitely an argument for the notion that the actual delivery of music should take high priority, and therein lies the reason for this

obsessive attitude towards tone - remember this beautiful logic when admonishing yourself for tweaking your amp and pedals into the small hours when every other sane person is sleeping!

Johnson is never shy to show his influences. Ranging from Stevie Ray Vaughan, Jimi Hendrix and Mike Bloomfield through to Wes Montgomery and Chet Atkins, Eric manages to have his own stamp on each one of these dialects as he lets this vocabulary stew in his expansive imagination. He frequently mentions that he likes to practise freedom within his playing above anything else.

His soloing style leans heavily on Pentatonic and classic rock and blues but with a mixed bag of extras that can be dropped in at will, such as wide intervallic ideas, chords with beautiful voicing leading, or odd rhythmic groupings. You might notice that he

“ERIC'S LEAD PLAYING IS EXEMPLARY AND HIS RHYTHM FULL OF BEAUTY”

will frequently ascend with one of these wide intervallic ideas and descend with a Pentatonic scale arranged in odd groupings in a cannoning fashion.

Although Johnson's soloing is exemplary - some would say flawless - his rhythm style is also full of beauty, aided no doubt by viewing chord construction from a pianistic point of view; his beautiful 'voice leading' gives his chord changes their own melody, as well as musical balance and direction. His overall touch is dynamic and purposeful, seamlessly switching between pick, hybrid or a fingerstyle approach in which he uses the full range of what the guitar has to offer.

Let's get stuck in and try it out... **1**

NEXT MONTH Ronan explores the blues side of Traffic's hugely talented **Steve Winwood**



Get the Tone

Eric loves Strats but enjoys a Gibson ES-335 for blues. His amp set-up works on an A-B switching system with fuzz, overdrives, modulation and delay. Favouring high-power Marshalls and Fenders his lead tone is huge, bassy and fat, while his chords are crystal clear and bright. For practicality's sake, set your clean tone as above (with chorus and delay), and temper the brightness with the controls on your drive pedals when you kick them in for lead.



TRACK RECORD Two early studio albums from Eric Johnson, *Tones* (1986) and *Ah Via Musicom* (1990), both demonstrate his masterful lead, impressive rhythm playing and awe-inspiring solos in a variety of rock, blues, jazz and country styles - he won a Grammy for *Ah Via Musicom's* *Cliffs Of Dover*. For more Cream-influenced blues-rock try the excellent *Live And Beyond* by his side project, *Alien Love Child*.

CD TRACK 64

[Bars 14-17] Keeping with that Hendrix-inspired vibe here we have a sliding double-stop figure that takes us into those Little Wing type fills that form around Major chord voicings. Let these lines ring through each other.

64 **GuitarTechniques** December 2017

sonzera



Chuck Treece w/McRad @ FDR Skatepark

CONTROL YOUR TONE

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

PRS PAUL
REED
SMITH
GUITARS®





Europe's John Norum with his tasty LP Goldtop

Europe



Let your hair loose with **Martin Cooper** as he checks out the sound of Swedish soft-metal rockers Europe and guitarist John Norum.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Em

Tempo: 108bpm

CD: TRACKS 66-68

Will improve your...

- ✓ Rock rhythm
- ✓ Legato and picking
- ✓ General timing

Europe was formed in Upplands Vasby, Sweden in 1979, and initially went by the name Force, before changing their name to Europe after singer Joey Tempest heard Deep Purple's *Made In Europe* live album. Founding members were Tempest and guitar player John Norum, who are both still in the band today, with the current and long-serving line-up being completed by bass

player John Leven, keyboard player Mic Michaeli and drummer Ian Haugland.

Europe gained worldwide success in 1986 after they had been approached by Epic Records to sign a deal, and the album *The Final Countdown* was released, with Journey and Mr Big producer Kevin Elson at the helm. However, not everyone was happy even among the success, and guitarist Norum left in November of the same year after deciding that he wasn't a fan of the keyboard-driven sound that the band was moving towards. Norum had been influenced by the likes of Gary Moore and the impression that the late guitarist left on the Swedish rocker can be heard in his lead and rhythm playing throughout his time with Europe. Norum was

Brought to you by... 
bimm bristol

replaced by fellow Swede Kee Marcello and the band continued to have success for the next couple of years, albeit not on the same scale as in 1986.

Europe took a break in the late 90s and were subsequently dropped by Epic Records. They reunited in 1999 to play a millennium show on New Year's Eve with both Norum and Marcello playing guitar. In 2003 they reunited properly, and with Norum as the sole guitarist gained a new lease of life with a heavier sound. They continue to record and tour regularly, recently playing to sold-out venues in celebration of the 30th anniversary of *The Final Countdown* album, and we hear

“JOHN NORUM GENERALLY LEANS TOWARDS THE CLASSIC 60S AND 70S BLUES-ROCK STYLE AND TONE”

new material is also in the pipeline.

The track this month draws mainly from the early John Norum era and is a rock track driven by some classic riffs, rhythms and lead phrases. Norum's influences also cover the likes of Michael Schenker, and he generally leans towards the classic blues-rock style and tone of the 60s and 70s, albeit with some more gain these days. It's in the key of E minor (E-F#-G-A-B-C-D) although there is an A Major chord being played by the keyboards which includes a C# note as its 3rd. The solo is built around classic blues-rock E Minor Pentatonic (E-G-A-B-D) phrases, as well as the Natural Minor scale. **E**

NEXT MONTH Martin looks at the Knopfler brothers' rhythm and soloing in *Dire Straits*







Get the Tone

Norum currently plays a Gibson Les Paul during Europe shows, but was a Stratocaster player in the early days of the band's career. Amps are classic Marshall-style British gain heads, so in general there's a vintage sound to proceedings this month. Effects are minimal, and it's mainly the sound of a classic Strat or Les Paul and Marshall style amp to aim for. I used an Xotic XSC-1 guitar and a Kemper Profiler with a 1970s Marshall sound.



TRACK RECORD Classic album *The Final Countdown* includes the title track, *Rock The Night* and *Carrie*, while follow-up *Out Of This World* (1989) features *Superstitious*, with a stunning technical and melodic solo from Kee Marcello. The most recent studio album is *War Of Kings* (2015) and the band has also released a 30th-anniversary live album, which features all of *The Final Countdown* album, plus other hits.

EXAMPLE RHYTHM

CD TRACK 67

Aim to ensure there isn't any unwanted string noise in the beginning and ending sections of the rhythm guitar part as you move across the neck for the chord changes. Soften the attack of the fretting hand and mute with the

picking hand as you do this. Bars 9-16 feature some palm muting to keep the notes' clipped feel; so aim to achieve the galloping sound, while muting with your picking hand's palm.

$\text{♩} = 108$

E5 D5 E5 A5 G5 A5 D5 C5 D5 E5 D5 E5 D5

Em G D

1 Bm 2 A N.C.

D5 E5 D5 E5

A5 G5 A5 D5 C5 D5 E5 D5 E5

1, 5

9, 13

12 16

21, 25

22, 26 29

The musical score is written for guitar in standard notation. It consists of five systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. Below the staff are five lines representing the guitar strings (E, B, G, D, A from top to bottom). Chord names are written above the staff at the beginning of each system. Fret numbers are written below the staff lines. Bar numbers are indicated at the start of each system. The score includes various musical notations such as chords, single notes, and rests. The first system covers bars 1-8, the second covers bars 9-16, the third covers bars 17-20, the fourth covers bars 21-24, and the fifth covers bars 25-29. The score ends with a double bar line at bar 29.

EXAMPLE SOLO

CD TRACK 67

The lead break has both fast legato and alternate picked phrases, so make sure these are played with good timing and accuracy. Above all, don't rush!

$\text{♩} = 108$

20

E5 D5 E5 A5 G5 A5

BU BU

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

21

D5 C5 D5 E5 D5 E5 D5

15-13-12 14-12-14 12-14-12 14-12-14 12-14-12 14-12-14 12-14

23

E5 D5 E5 A5 G5 A5 D5 C5 D5

BU

15-(17) 12-12-14-15-14-12 12-15 15 13-12-13-12 14-12-14 0 5-3-0 5-3-0 5-3-0 4-2-0 4-2-0 4-2-0 4

25

E5 D5 E5 D5 E5

10-7-8-10-8-7-12-8-10-12-10-8-14-10-12-14-12-10-14-12-14 15

28

Discover Classic Guitars

Every issue, Guitarist brings you the best gear, features, tuition and interviews to fuel your passion for guitar



Guitarist magazine is also available on
Newsstand for iPhone, iPad & iPod touch

Also available to order online at www.myfavouritemagazines.co.uk

Philip Catherine



This month **John Wheatcroft** marvels at the beautiful, elegant playing of a Belgian jazz master, the wonderful Philip Catherine.



Philip Catherine with the tool of many a jazz great's trade, the Gibson ES-175

ABILITY RATING

★★★★☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 69-78

Will improve your...

- ✓ Picking articulation and fluency
- ✓ Ability to 'make the changes'
- ✓ Jazz vocabulary

Philip Catherine is one of Europe's finest jazz guitar players, with a phenomenal resume and the well-earned respect of both peers and music lovers the world over. Born in London but raised in Brussels, Belgium, Catherine's father was a classical violinist for the London Philharmonic and young Philip entered into the family business at the earliest opportunity, studying at the

prestigious Berklee School of Music and turning professional while still in his teens.

Catherine's playing has sophistication and intelligence with a perfect blend of technique and musicality. He is acutely aware of the language and vocabulary of jazz and he creates his phrases and improvisations with a vitality and presence that always sounds fresh, exciting and original while maintaining idiomatic awareness and authenticity. Philip's playing is held in such high esteem by players of all generations. I recently saw the pair of young and super-talented French guitarists Antoine Boyer and Noé Reine performing one of Catherine's compositions as a tribute. These two are staggeringly good, so I'd suggest you check them out too.

What follows is a collection of 10 short musical examples typical of the type of things that Philip might play in an improvised scenario against many of the most typical harmonic progressions found in jazz. As you might expect, with a career as long and varied this is just the tip of the iceberg. I'd suggest that you check out his chord-melody playing, his acoustic guitar work and at times he's been known to kick on his Rat distortion pedal, flip to the bridge pickup and rock out. What would Stephane Grappelli say about this? Well, I'm sure he'd love it.

As usual, once you've learnt these phrases as written then it's your turn to transform them beyond all recognition. Literally throw anything you've got at them. Try turning Minor into Major, 16th notes into triplets, phrases in C into new phrases in F. There are

“I LIKE MY SOLOS TO SOUND LIKE A COMPOSED MELODY. I'M NOT ALWAYS SUCCEEDING, BUT THAT'S MY GOAL. IT'S LIKE AN ETERNAL COMPOSING PROCESS” Philip Catherine

no rules and no limits other than where your imagination might take you. In terms of expanding your vocabulary this is some of the most valuable work and best uses of time that you can ever have with the guitar in your hands. Maybe just take one example and stick with this for an entire workout session, auditioning ideas while expanding your possibilities at the same time. Most importantly, don't forget to have fun. It's surely called playing for a reason. **BT**

NEXT MONTH John assesses the playing of American jazz legend **Mundell Lowe**

4

GAIN

5

BASS

4

MIDDLE

5

TREBLE

3

REVERB

Get the Tone

Philip has remained faithful throughout his career to his trusty Gibson ES-175, usually paired with a clean combo and a small selection of effects used sparingly. He chooses heavy roundwound strings with a wound third, so it's a slightly brighter and more modern jazz guitar tone. Use the neck pickup and make sure your delivery is bold and accurate to achieve the truest and most balanced tone, no matter what type of guitar you're playing.



TRACK RECORD Philip's releases are as consistent as they are prolific. To get you started, we'd suggest his solo albums *September Sky* (1988, Fever) and *Blue Prince* (2000, Dreyfus). His most recent release, *The String Project – Live with the Orchestre Royal de Chambre de Wallonie* (2015, ACT) features some beautiful playing and stunning arrangements and, as you'd expect, definitely gets the thumbs up.

EXAMPLE 1 FAST MINOR II-V-I LINE IN B MINOR

CD TRACK 69

We begin with some classic jazz vocabulary set against a minor II-V-I in the key of B Minor, giving us C#m7_b5, F#7 and Bm7 respectively. As is customary with bebop phrasing, the scale and arpeggio-based activity is peppered with

frequent use of chromatic decoration, so be on the lookout for any pair of scale tones situated a tone apart, as the note in the cracks can be used effectively as a chromatic bridging tone.

Straight 16ths ♩ = 128

Cm7_b5 **F#7_b9**

Bm9 **Swing**

EXAMPLE 2 MAJOR III-VI-II-V-I ALTERNATE-PICKED SCALE-BASED LINES

CD TRACK 70

Catherine has considerable alternate picking prowess, so while he adds hammer-ons and slurs as an expressive phrasing device when he wishes, he's also capable of playing long unbroken streams of notes with a very

consistent attack and tone. We're really after that consistency here, so work with your metronome and break the line down into bite-size pieces, building up bit by bit over time.

Straight 16ths (Half-Time Feel) ♩ = 106

F#m7 **B7/F** **Em7** **A7**

Dmaj7 **Dmaj7/A** **Dmaj7** **Dmaj7/A**

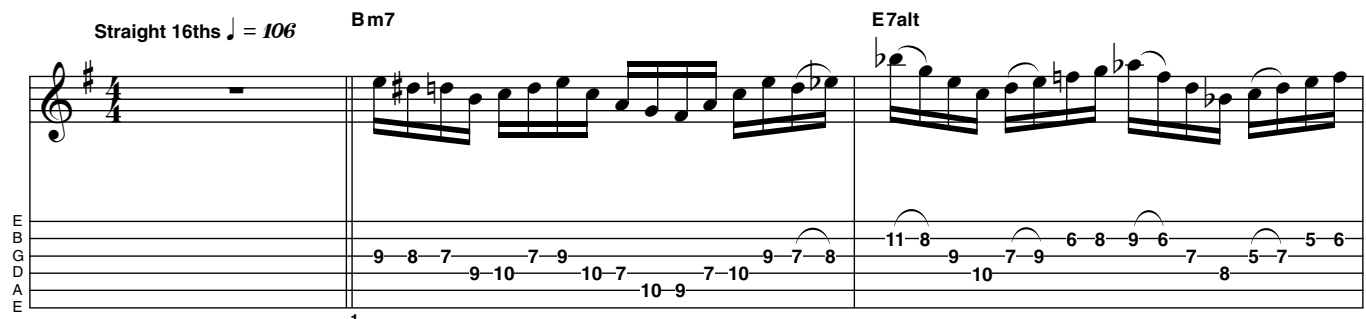
EXAMPLE 3 PERPETUAL III-VI-II-V LINES IN G

CD TRACK 71

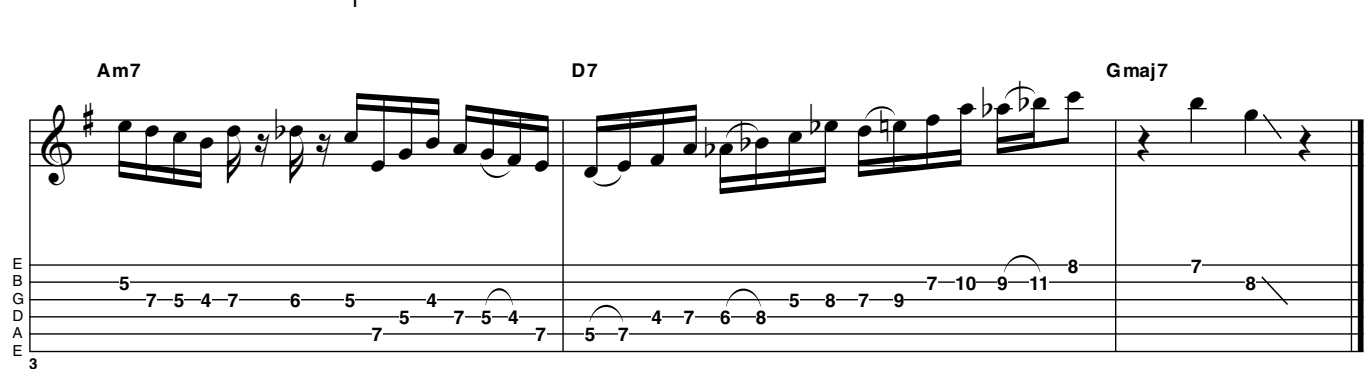
Yet more non-stop phrasing here, although we see more of those slurs and slides we mentioned previously. From a notes perspective, all the interesting stuff takes place over the two Dominant 7th chords that we find in bars 2 and 4. Against E7 Philip chooses to play a line based around both C7 and B_b7, both

found in the E Superlocrian or 'Altered' scale (E-F-G-A_b-B_b-C-D), while against D7 in bar 4 he plays an ascending series of tritone tetrachords, namely Dadd9 (D-E-F<#>-A) and A_badd9 (A_b-B_b-C-E_b). We'll revisit this idea in a further example, so keep your eyes and ears open.

Straight 16ths ♩ = 106 **Bm7** **E7alt**



Am7 **D7** **Gmaj7**



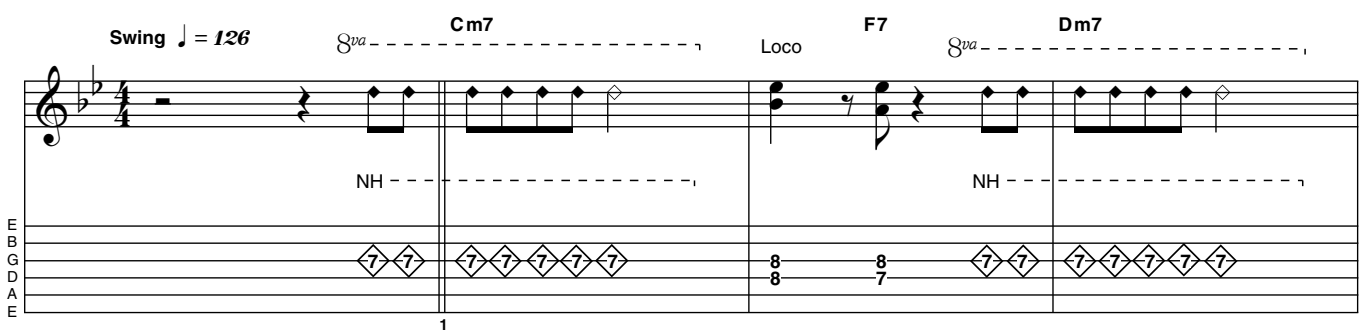
EXAMPLE 4 QUESTION AND ANSWER WITH OVERTONES AND DOUBLE-STOPS

CD TRACK 72

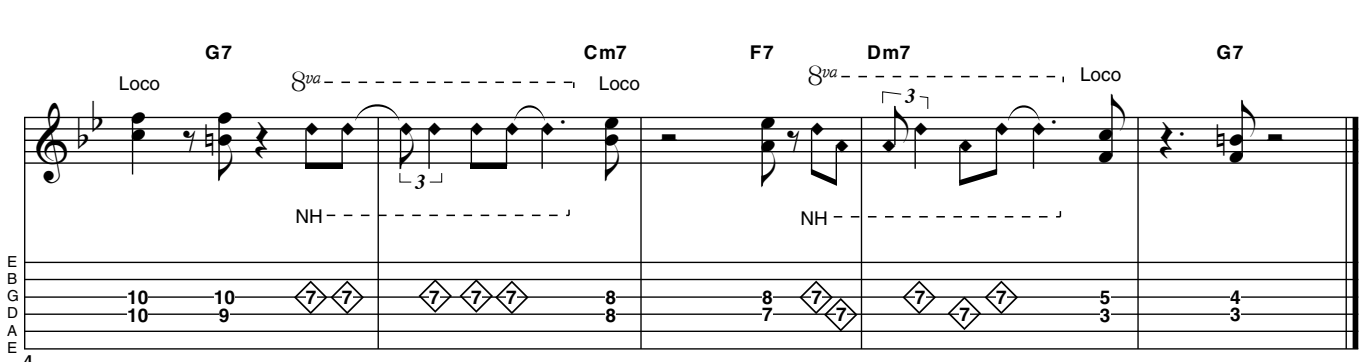
If all that head-based theory has left your head spinning, here's a cheeky example that simply bounces between a melodic figure based around natural

harmonics and the 7th fret, and short answering ideas based around small versions of the appropriate chords found in the gaps.

Swing ♩ = 126 **Cm7** **F7** **Dm7**



G7 **Cm7** **F7** **Dm7** **G7**



EXAMPLE 5 DJANGO-INSPIRED LINES

CD TRACK 73

Chromatically-decorated arpeggios are the order of the day here for this Django-inspired collection of associated phrases against a II7-V7-I in the key of E. Perhaps the trickiest part of this example is the double first finger slide in the

final bar, something of a Reinhardt speciality, so make sure you are accurate, bold and co-ordinated at this point as sloppy playing almost never cuts the mustard in jazz.

Straight 16ths (Half time feel) $\text{♩} = 114$

E6 **F#9** **B7**

E6 **F#9**

EXAMPLE 6 SUSTAINED MELODIC IDEAS BALANCED WITH STRAIGHT SEMIQUAVER PHRASING

CD TRACK 74

Philip is acutely aware of the value of contrasts in his phrasing, so you'll frequently hear a rapid shift from soft to loud, consonant to dissonant and in this case, slow to fast, all executed with expert control and command. The

notes are mainly based around the associated arpeggios, although we do see a chromatically decorated idea coming from the D Phrygian Dominant mode in bar 8 (D-E-F#-G-A-B-C), the fifth mode of G Harmonic Minor.

Swing $\text{♩} = 108$

B7 **Em7** **E7#9** **Am7**

Eb9 **Straight** **D7alt** **Gmaj7**

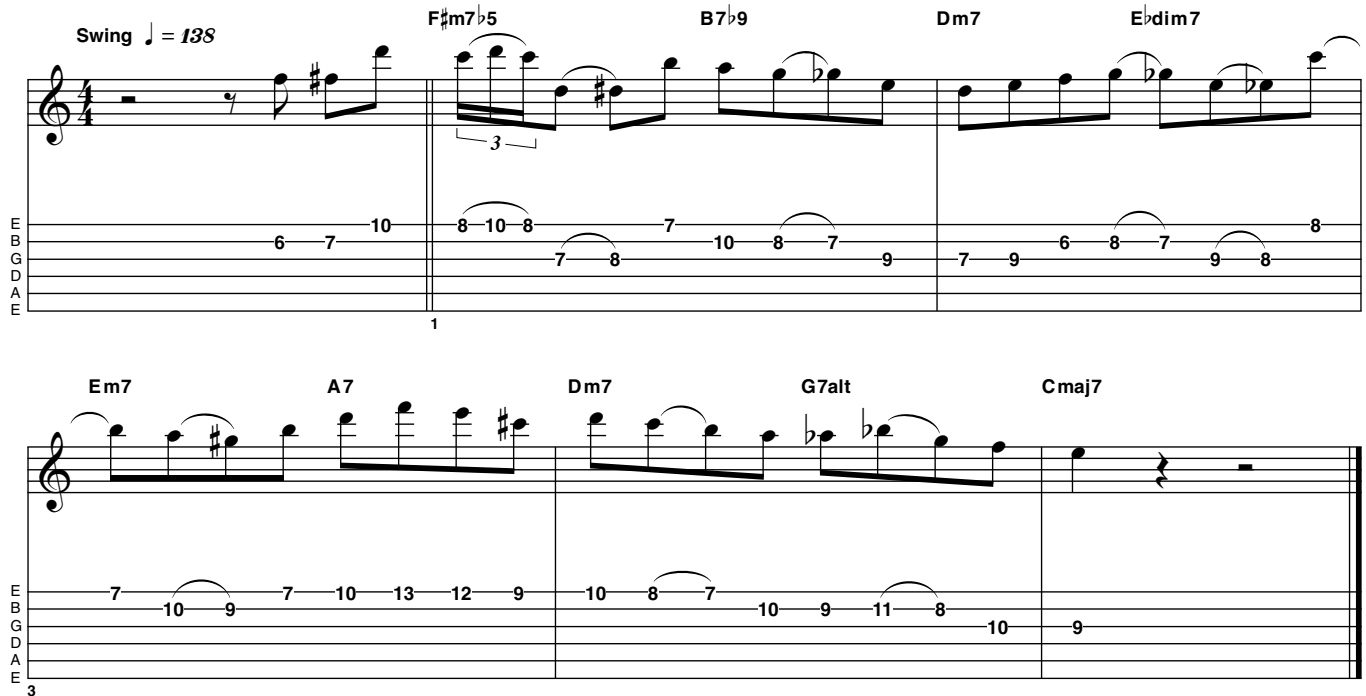
EXAMPLE 7 SHIFTING II-V IDEAS WITH INTERVAL LEAPS AND PULL-OFFS

CD TRACK 75

The trick to delivering this motivic example effectively is in keeping the timing steady. With such a collection of trills, hammers and pulls it is very easy to start to rush. Ideally, we're after a relaxed sense of composure and confidence so

keep things as rhythmically even and steady as you possibly can. Make sure you analyse the explicit connection between the strong melodic tones and the underlying chords and arpeggios.

Swing ♩ = 138



Chords: F#m7b5, B7b9, Dm7, Ebdim7, Em7, A7, Dm7, G7alt, Cmaj7

Fret numbers: 6-7-10, 8-10-8, 7-8, 10-8-7, 9, 7-9, 6-8-7, 9-8, 7-10-9, 7-10-13-12-9, 10-8-7, 10-9-11-8, 10, 9

EXAMPLE 8 STATIC MOTIFIC IDEAS AND 'COLTRANE' CHANGES OVER ONE CHORD

CD TRACK 76

Things begin rather as we might expect in bars 1 to 3 here, with G Minor melodies played against a G Minor static harmony. Matters become rather more involved in bars 3-5, though, when Philip implies a harmonic series of four-note tetrachord ideas (R-2-3-5), initially following a sequence of B₉,

D₉ and G₉, an idea you hear in a number of John Coltrane's compositions and therefore referred to as 'Coltrane' changes, before revisiting that tritone D and A₉ idea we first saw in Example 3, all against our static G Minor backdrop.

Straight 16ths ♩ = 104



Chords: D7alt, Gm7, Bbadd9, Dbadd9, Gb, Dadd9, Abadd9, Dadd9, Abadd9

Fret numbers: 10-11-10, 12-13-12, 11-10-11-10, 12-13-11-12, 10-11-10, 13-11-12-12-10-12-10, 12-11, 8-10, 7-10, 6-8, 6-9-7, 6, 8, 9, 5-7, 4-7, 6-8, 5-8-7-9, 7-10-9-11-8

EXAMPLE 9 BLUESY LINES WITH CHORD-FRAGMENT PUNCTUATION

CD TRACK 77

Philip's playing is often bluesy and filled with expression, so here we see how he might approach playing through a series of mostly non-diatonic chords with a sense of melody and feel. He juxtaposes this melodic action with

some well-positioned chord fragments, rather like the way that a big band might arrange for ensemble stabs to answer single-note lines from within the complete ensemble.

Swing ♩ = 166

A7 C#m7♭5 F#7 Ebmaj7 F#m7 B7

BU 11-(12)

E9 Straight Dm7 G7 Cmaj7 Swing Bm7 E7

BU 8 11-(13) 8 11 8 10-(12)-10 8 10 8 10 8 10 7 7 7 5 7 6

5

EXAMPLE 10 ALTERNATE PICKED STRAIGHT 16TH LINE OVER SWING FEEL

CD TRACK 78

We conclude with another perpetual line of 16th notes, played with a straight feel here although juxtaposed against a heavily swung eighth-note rhythm section feel. There is some tricky string crossing to negotiate in bar three,

although the tempo is not too fast so it's likely that Catherine would continue alternating throughout here to maintain a consistent sense of both tone and time feel.

Straight 16ths ♩ = 82

Gm7 Ab7 Gm7 C7

F7 Bb7♭9 Ebmaj7

8 10 8 11-10-11 8 10 8 11-10-11 8 10 7 8 10 8 11 9 8 10 9 8 11 10 11

8 8 10 10 8 8 7 8 7 9 8 6 5

3

Dave Matthews



He's one of the prime movers in the Americana scene. **Stuart Ryan** takes you through the quirky playing style of this acoustic superstar.



Dave Matthews belting out riffs on a big Taylor 12-string box

ABILITY RATING

★★★★★ Moderate

Info

Key: D

Tempo: 98bpm

CD: TRACKS 79-80

Will improve your...

- ✓ Moving bass notes against chords
- ✓ Using chords with open strings
- ✓ Alternate picked acoustic parts

One of America's most original and quirky singer-songwriters, Dave Matthews is also one its biggest selling. A veritable superstar in the USA The Dave Matthews Band fills stadiums and arenas across the country. Although less known throughout the rest of the world his unique approach to writing acoustic guitar

parts merits wider study and recognition, and so in this lesson we'll examine some key features of his style.

Matthews was born in Johannesburg, South Africa, in 1967 and spent his childhood both there and in the USA. He settled in Charlottesville, Virginia in 1987 and became a fixture on the local music scene writing songs and performing his first solo gigs. He'd been playing guitar since the age of nine, though it was only in his early 20s that writing and performing became a serious proposition. He formed The Dave Matthews Band in 1991; a fascinating mix of vocals, guitar, bass, drums and the unusual combination of saxophone and violin. The latter two instruments,

alongside Matthews's original way of songwriting, contribute to the unique (and often huge) sound of the band.

Although you will occasionally see him on stage with an electric guitar, Matthews's primary writing and performing tool is an acoustic guitar. There are many elements of his playing that serve to make it unique – not least his influences that range from Bob Marley to avant garde pianist Keith Jarrett and many more points in between. His songs often feature strummed chords that are expanded by ringing open strings or tight, picked riffs that may be doubled by the horns or violins. It's worth noting that Matthews has large hands and consequently a large reach, something that often comes into play when he employs wide stretched Andy Summers-esque chords and moving basslines against static chords. We are dealing with acoustic rhythm

“ CHORDS WITH MOVING BASS, STRUMMED PARTS WITH OPEN STRINGS AND DEFTLY PICKED RIFFS ALL APPEAR IN THIS STUDY ”

guitar here, and while you will find him playing conventional open-chord strumming, he will often combine such ideas with the more off-the-wall riffing or chords that you may not expect.

For our study I've combined several approaches in much the way Matthews does – static chords with a moving bass, strummed parts with open strings and deftly-picked riffs are all features that make their way into this month's study. Some of the alternate picking may come as a surprise but watch him play and you'll see that he is accurate and pretty fast with this when needed! **1**

NEXT MONTH Stuart looks at the playing of US country-rock star **Emmylou Harris**

3

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Dave Matthews has used guitars by all the main companies so a good quality, medium- to large-sized instrument will work well here. I used a Gibson J-35 Collector's Edition for this month's recording. Use the above settings if you play through an acoustic amp, then adjust to taste depending on the style of instrument and pickup/preamp in your guitar.



TRACK RECORD There are many Dave Matthews Band albums available, both in the studio and recorded live. In fact, there are so many out there that it can be overwhelming to know where to start. However, try 1996's *Crash* to hear the sort of playing featured in this lesson; or his 2003 solo album *Some Devil*. To hear how big the DMB sounds 'in the flesh' check out 2003's *Live In Central Park*.

EXAMPLE DAVE MATTHEWS STYLE

CD TRACK 79

[Bar 1] For this typical Matthews-style intro, keep the picking hand relaxed and use the first finger to hold down the 5th fret of the fifth string and the fourth finger to hold down the 7th fret of the fourth string – this will set you up for the moving the bass notes in the next section.

[Bar 5] Moving basslines against a static chord is a very typical Dave Matthews device so use the third finger for the note on the 7th fret of the sixth string and in the next bar I'd suggest the first finger for the 3rd fret and the same finger for the 5th fret.

$\text{♩} = 98$ **Dsus4**

System 1 (Bars 1-3): **Dsus4**. Treble staff: Quarter notes G4, A4, B4, C5. Bass staff: Fretting 5 (5th string, 5th fret), 7 (4th string, 7th fret), 0 (3rd string, 0th fret), 0 (2nd string, 0th fret), 0 (1st string, 0th fret).

System 2 (Bars 4-6): **Gsus2/B**, **Gsus2**, **A7 (no 3rd)**, **Dsus4**, **Gsus2/B**. Treble staff: Quarter notes G4, A4, B4, C5. Bass staff: Fretting 5 (5th string, 5th fret), 7 (4th string, 7th fret), 0 (3rd string, 0th fret), 0 (2nd string, 0th fret), 0 (1st string, 0th fret).

System 3 (Bars 7-9): **Gsus2**, **A7 (no 3rd)**, **Dsus4**, **Gsus2/B**, **Gsus2**, **A7 (no 3rd)**, **D5/E**, **D/F#**. Treble staff: Quarter notes G4, A4, B4, C5. Bass staff: Fretting 5 (5th string, 5th fret), 7 (4th string, 7th fret), 0 (3rd string, 0th fret), 0 (2nd string, 0th fret), 0 (1st string, 0th fret).

System 4 (Bars 10-12): **Gsus2**, **Asus4**, **D5/E**, **D/F#**, **Gsus2**. Treble staff: Quarter notes G4, A4, B4, C5. Bass staff: Fretting 5 (5th string, 5th fret), 7 (4th string, 7th fret), 0 (3rd string, 0th fret), 0 (2nd string, 0th fret), 0 (1st string, 0th fret).

System 5 (Bars 13-15): **D5/E**, **D/F#**, **Gsus2**, **Asus4**, **D5/E**, **D/F#**, **Gsus2**. Treble staff: Quarter notes G4, A4, B4, C5. Bass staff: Fretting 5 (5th string, 5th fret), 7 (4th string, 7th fret), 0 (3rd string, 0th fret), 0 (2nd string, 0th fret), 0 (1st string, 0th fret).

CD TRACK 79

[Bar 20] Matthews uses subtle chord variations to add colour; eg this Gmaj7B instead of a straight Gmaj7 and the A7sus4 in place of an A or A7.

[Bar 29] Big-sounding, open-string chords are another feature of his style, the strumming pattern here being simple but again moving the underlying bass notes against the chord on top to keep things moving really well.

[illegible]

CD TRACK 79

[Bar 37] This final section features the sort of picked riff that is also common within his playing and writing. Watch out for the alternate-picked parts here, as you'll need quite a deft picking hand to get them sounding clear.

[illegible][illegible][illegible][illegible][illegible]

Dominant Pentatonic *pt4*

Fast sequences



In this challenging lesson **Shaun Baxter** introduces speedy sequenced lines built around CAGED shapes in A Dominant Pentatonic.

ABILITY RATING

★★★★★ Advanced

Info

Key: A (A7)

Tempo: 115bpm

CD: TRACKS 81-83

Will improve your

- ✓ Dominant Pentatonic knowledge
- ✓ Playing of fast sequences
- ✓ Dominant CAGED vocabulary

The Dominant Pentatonic represents five notes that can be extracted from the Mixolydian scale that will allow you to adopt a guitar-friendly, two-notes-per-string approach with a sound that is closer to the underlying Dominant 7th chord than the more common Major or Minor Pentatonic:

A7 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

Basically, it's like a dominant 7th arpeggio with an added 2nd note, making it more akin to a 9th arpeggio.

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.

All the musical examples in this lesson feature fast sequences using the Dominant Pentatonic scale. Once you have studied each example, it's important to establish an equivalent approach in each of the other CAGED shapes of the scale. Also, try transferring the same principles to other Pentatonic scales that you know.

To play sequences up to a fast tempo, we will be using a variety of approaches: two, three and four-notes-per-string; legato, fretting-hand tapping; picking-hand-tapping etc. When learning to master such techniques in each shape of a

scale, it's important that you work on various entry and exit points so that you can flow from one idea into another. If working on vocabulary for a particular CAGED shape for A Dominant Pentatonic, start by looking at how you can combine it with your existing Mixolydian and Blues scale vocabulary in that same area.

Generally, your aim should be to build up an arsenal of shapes, licks and lines in each CAGED shape so that you have some flexible friends to draw upon when improvising. This can only be achieved if you work at going beyond just playing each line verbatim. The line merely represents a useful contour or chain of events for you to interpret in a multitude of different ways depending on the musical setting. This means you can practise limiting your approach to just one line, to see how much variation you can extract from it to make it work at any given moment: start it differently; break off half-way through; change the ending; change the rhythm or timing; you could even try playing it backwards.

When improvising, it's far better to have 10 lines that you can interpret in a variety of different ways to suit any musical moment, than to be at the mercy of 500 that are cast in stone. The latter approach reduces you to mentally scrolling through the entire list, frantically hoping to pull one off the shelf that will provide you with the perfect musical answer – hardly the grounds for fluid spontaneity – whereas the former can produce very different-sounding results even though they stemmed from the same reference point. **1**

NEXT MONTH Shaun continues helping to hone your skills in his monthly *Creative Rock*



Get the Tone

For this series, I have gone back to a more basic bluesy sound, whereby the amp is clean and all the distortion comes from a pedal: in this case, a Wampler Tumulus with the gain set at 2pm, the level at 2:30pm and the treble at 11pm. The examples will sound best with a fat but natural sounding overdrive, not a fizzy front-end gain kind of tone. Add reverb or delay to taste.



TRACK RECORD Greg Howe is primarily known in guitar circles for the many solo fusion-style albums that feature his smooth Allan Holdsworth-influenced rock style, which also showcase his inventive approach to two-hand tapping to create fast scale and arpeggio sequences reminiscent of the ones used in this lesson. If you haven't heard Greg's playing before, try his first fusion album *Introspection* (1993).

DIAGRAM 1 A DOMINANT PENTATONIC SCALE SHAPES 1-5

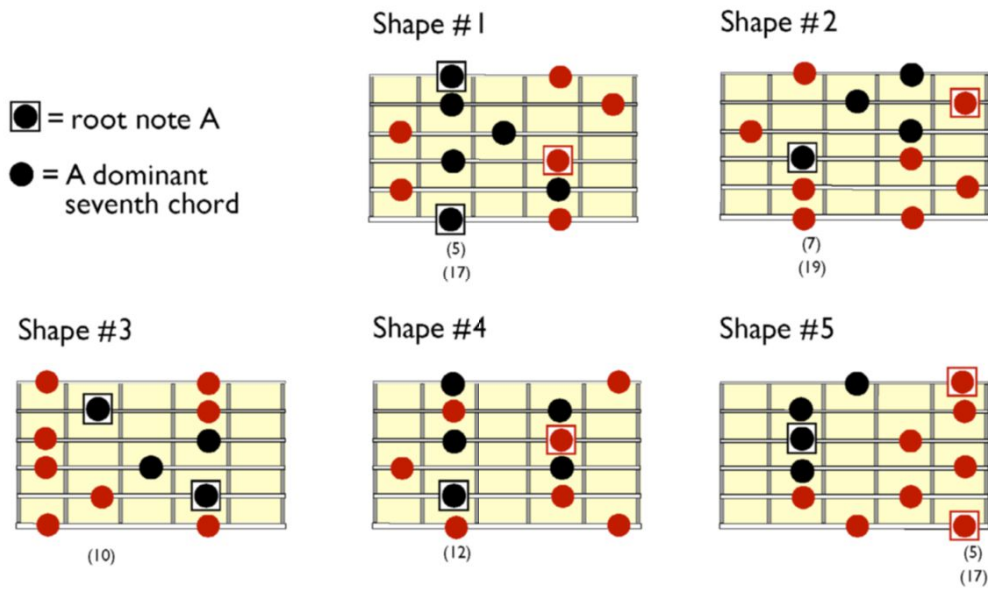
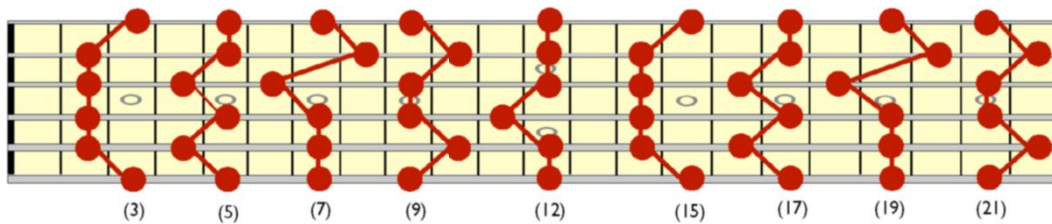


DIAGRAM 2 THE NOTES OF A DOMINANT PENTATONIC SCALE AS THEY APPEAR ON THE GUITAR NECK



EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 1 This is the first of three two-notes-per-string examples. In bar 2, we use a succession of descending six-note patterns in CAGED shape #4 reminiscent of Shawn Lane (try creating a line using equivalent ascending motifs). Note that the final note (E) is bent up to via a Minor Pentatonic note a tone below (D).

EXAMPLE 2 Next, we see the repetition of a 12-note, 16th-note triplet sequence in shape #5, although it drifts up to shape #1 at the end. This sequence was adapted from one that Uli Jon Roth of The Scorpions used with the Phrygian Dominant scale in the intro to the song Sails Of Charon.

Ex 1
Sva
 ♩ = 115

E 15-15-12-15 15-12-15 17-15 15-12 14-12 14-12 14-12 14-12 12-14
 B 14 14-14 14-12 14-12 14-12 14-11 14
 G 14 14-14 14-12 14-12 14-12 14-11 14
 D 17-15 15-12-15 17-15 17-14 17-14 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 A 15-12 14-12 14-12 14-12 14-12 14-11 14
 E 15-12 14-12 14-12 14-12 14-12 14-11 14

Ex 2
(Sva)
 BU

E 15-17 15-17 17-14-17 17-14 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 B 15-17 15-17 17-14-17 17-14 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 G 17-14-17 17-14 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 D 17-14 17-14 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 A 16-14-16 14-17-14 16-14-16 14-16-14 17-14-17
 E 14-17-14 16-14-16 14-16-14 17-14-17

CD TRACK 82

EXAMPLE 5 This example also uses a three-notes-per-string approach (again, straddling CAGED shapes #4 and #5), but is the first one to employ picking-hand tapping. Here, a simple but effective three-note Van Halen-style tapping motif is used on each string. Note how, rhythmically, the notes are batched in groups of nine, leading to a less repetitive-sounding pattern. The last bend (on a picking-hand tap) extends into shape# 1 and should be supported on the same string by a bend at the 15th fret by the fretting hand.

EXAMPLE 5 This example also uses a three-notes-per-string approach (again, straddling CAGED shapes #4 and #5), but is the first one to employ picking-hand tapping. Here, a simple but effective three-note Van Halen-style tapping motif is used on each string. Note how, rhythmically, the notes are batched in groups of nine, leading to a less repetitive-sounding pattern. The last bend (on a picking-hand tap) extends into shape# 1 and should be supported on the same string by a bend at the 15th fret by the fretting hand.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 12/8 time. The piano part is in the key of C major (indicated by one sharp). The score is divided into three measures. The first measure shows the guitar playing a series of eighth notes and the piano playing a series of eighth notes. The second measure shows the guitar playing a series of eighth notes and the piano playing a series of eighth notes. The third measure shows the guitar playing a series of eighth notes and the piano playing a series of eighth notes. The score is written in a standard musical notation with a treble clef for the guitar and a bass clef for the piano. The guitar part is written on a single staff, and the piano part is written on a single staff. The score is divided into three measures by vertical bar lines. The first measure is 4 measures long, the second measure is 4 measures long, and the third measure is 4 measures long. The score is written in a standard musical notation with a treble clef for the guitar and a bass clef for the piano. The guitar part is written on a single staff, and the piano part is written on a single staff. The score is divided into three measures by vertical bar lines. The first measure is 4 measures long, the second measure is 4 measures long, and the third measure is 4 measures long.

Ex 4

13

Ex 5



8va

(9)

(9)

(9)

6

6

6

6

17 12 15

16 12 14

17 11 14

16 12 14

17 11 14

16 12 14

17 11 14

16 12 14

E
B
G
D
A
E

EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 6 I was tempted to leave this example towards the end as it's four-notes-per-string; but some of the following three-note examples are more difficult, or feature tapping or string skips. Playing four-notes-per-string requires you to simultaneously visualise three CAGED shapes; a great way of unlocking the fretboard. Bar 22, features a chromatic G# to bridge between the A and G notes.

EXAMPLE 7 Although three-notes-per-string (again, straddling shape #4 and #5), this example features an intricate interplay between fretting- and picking-hand tapping typical of Greg Howe.

EXAMPLE 8 Basically, the Greg Howe-style ascending sequence in this example represents the ascending equivalent of the one in the previous example.

(8va)----- Loco

18

Ex 6

21

Ex 7

24

Ex 8

27

EXAMPLES PLAYING TIPS

EXAMPLE 9 Now, we start introducing string-skips. The passage in bar 33 (shape #3) is shifted laterally up the neck (to shape #4), where an equivalent series of notes is played within the scale. The line shifts to shape #5 in bars 35 and 36.

EXAMPLE 10 Here's a similar approach to the previous example, only here the shapes are confined to just the fifth and third strings. It features the same sort of lateral movement, and the initial 13-note motif is modified as we shift up the

neck to stay within the scale. Place everything that you play in some sort of visual context in relation to the underlying shapes of A Dominant Pentatonic.

EXAMPLE 11 More of the same elements here (three-notes-per-string, tapping, string skips and lateral movement) only, this time, we are occupying the fourth and sixth strings. Here, we start in shape #3 and ascend. Note that this example finishes off with a blues-style Minor Pentatonic phrase.

CD TRACK 82

Ex 9

8va ----- Loco

BU

30

(8va) -----

34

Loco

35

Ex 10

37

8va ----- Loco

38

EXAMPLES PLAYING TIPS

CD TRACK 82

EXAMPLE 12 This descending equivalent of Example 11 starts with the fretting hand in shape #5. In bar 46, the picking-hand tap bend (16th fret) is supported with a bend on the 12th fret of the same string with the fretting hand. The vibrato on that bend also comes from the fretting-hand bend at the 12th fret.

EXAMPLE 13 We finish off with another four-notes-per-string example; this

time, featuring string skips and executed using a combination of fretting- and picking-hand tapping. This example spans three CAGED shapes (#4, #5 and #1). Rhythmically, it's septuplets throughout (seven notes per beat). If you target the note at the start of each beat and focus on getting all the notes in between as evenly-spaced as possible, the internal rhythms should look after themselves.

Ex 11

8va

41

Ex 12

8va

43

Loco

46

Ex 13

49

8va

Loco

50

Derek Trucks: one of the greatest slide players ever



Brought to you by...

RGT@LCM

Scaggs and Aretha Franklin with his signature slide sound. Influenced by Allman and Elmore James, Derek Trucks plays almost solely in open E. One of the things to notice in the examples is that, just because we are tuned to an open E chord does not mean the song must be in the key of E. Indeed, as the examples show, slide has been used in wider genres than just traditional blues – and in a range of keys. The examples also show how a slide player might typically use higher fret positions, which can be a challenge for the fretting hand when maintaining good intonation. It is also common for slide phrases to skip between non-adjacent strings, so work

“INFLUENCED BY BOTH DUANE ALLMAN AND ELMORE JAMES, DEREK TRUCKS PLAYS SLIDE ALMOST EXCLUSIVELY IN OPEN E TUNING”

through the examples slowly to begin with. Working out the relevant scales shapes and ensuring effective picking-hand damping will make playing easier.

All the examples were recorded using a fingerstyle approach with the slide on the third finger. Be aware of dynamic and tonal differences when moving between strings to avoid any notes sounding thin.

Tips: It's common to use compression to even out the tone when playing slide, and accenting key notes of a phrase (perhaps with vibrato) can add colour to your playing. 

Slide in open E *pt 1*



Favoured by Derek Trucks and Duane Allman of the Allman Brothers, **Harrison Marsh** takes a look at a tuning popular in electric slide playing.

ABILITY RATING

☆☆☆☆☆ Beginner to moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 84-90

Will improve your

- ✓ Slide control
- ✓ Intonation
- ✓ String skipping

Open E tuning is hugely popular in electric slide playing having been used by many guitarists including Duane Allman, Sonny Landreth, and Derek Trucks (the latter almost exclusively). From standard tuning, the first, second and sixth strings are the same as in standard tuning, the third string

is tuned up a semitone to G# (the Major 3rd) and the fourth and fifth strings are tuned up a whole step to E and B respectively, going from high to low E-B-G#-E-B-E. This is equivalent to open D tuning a whole tone higher. If you do not wish to tune in this way, open D tuning with a capo on the second fret will give a similar result; however, this means going even higher up the neck and it can make some licks difficult. Many players will prefer the tone or find slide playing easier in open E due the higher string tension.

As well as huge success with The Allman brothers, Duane Allman was a successful studio musician playing with the likes of Boz

NEXT MONTH Harrison continues his series with more slide ideas in **open E tuning**



GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

I used a humbucking guitar and Fender amp. As always, any slide and any guitar will do. Derek Trucks famously uses an SG whereas Duane Allman was mostly a Les Paul player. Higher action, as with all slide playing, is beneficial. The slide was a glass Derek Trucks signature medicine bottle style. Overdrive, compression and delay will all enhance your sound.



TRACK RECORD Live At Fillmore East (1971) is an essential introduction to The Allman Brothers, in particular Statesboro Blues. Tedeschi Trucks Band and Derek Trucks Band are well worth a listen – start with their third album Joyful Noise (2002). All of Sonny Landreth's albums are breathtaking, too, but we really like his new release, Sonny Landreth Recorded Live In Lafayette, so do check it out.

TRACK 84

Duane played many great sessions for other artists. This example shows how Allman might tackle a solo intro phrase in the key of B_b.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with standard notation and tablature. The guitar staff is in E major, and the bass staff is in A major. The tempo is marked as 90 beats per minute. The score is divided into two systems, each with four measures. The first system includes a key signature change to B-flat major. The second system includes a key signature change to A-flat major and B-flat major. The guitar staff features various chord voicings and melodic lines, while the bass staff provides a steady accompaniment with a mix of single notes and chords. The tablature for the guitar is written in numbers 1-6, indicating fret positions. The bass staff uses standard notation with a key signature of one flat (B-flat major).

TRACK 85

Pay close attention to intonation when using the higher fret positions in this example and have fun experimenting with vibrato where appropriate.

[illegible]**TRACK 87**

There are some large interval gaps here and some fast phrases so practising slowly and ensuring good intonation is vitally important.

$\text{♩} = 100$

N.C.

8va

E
B
G#
E
B
E

14\13 11/13 11 9/11 11 17 18-17-15-13-15-13 15 15

TRACK 89

3

6

[illegible]

SAVE UP TO 46% ON THE PERFECT GIFT THIS CHRISTMAS

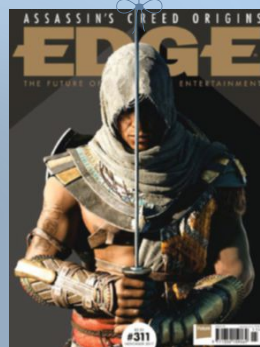
OFFER ENDS
31 DECEMBER 2017



FROM £21 EVERY 6 MONTHS
(€69.90 / \$77.40 PER YEAR)



FROM £21 EVERY 6 MONTHS
(€85 / \$85 PER YEAR)



FROM £23 EVERY 6 MONTHS
(€103 / \$105 PER YEAR)



FROM £24 EVERY 6 MONTHS
(€81 / \$113 PER YEAR)



FROM £16.80 EVERY 6 MONTHS
(€78 / \$108 PER YEAR)



FROM £25 EVERY 6 MONTHS
(€89 / \$89 PER YEAR)



GUIDES & SPECIALS, BACK ISSUES AND GIFT
VOUCHERS WILL MAKE GREAT GIFTS TOO!

Delivery included in the price

Free personalised e-card when buying for someone else

Buy as a gift or treat yourself!

Choose from a huge range of titles

SEE THE FULL RANGE AND ORDER ONLINE

www.myfavouritemagazines.co.uk/xmas17

ORDER HOTLINE: 0344 848 2852

PLEASE QUOTE XMAS17 WHEN ORDERING BY PHONE

LINES ARE OPEN MONDAY - FRIDAY 8AM TO 7PM AND SATURDAY 10AM TO 2PM (GMT)

Terms and conditions: Savings calculated against the full RRP (single issue price x frequency). Dollar prices quoted are for the United States, other global territory dollar pricing may vary. This offer is for new subscribers only. You can write to use or call us to cancel your subscription within 14 days of purchase. Your subscription is for the minimum specified and will expire at the end of the current term. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. Prices correct at point of print and subject to change. Full details of the Direct Debit guarantee are available on request. For full term and conditions please visit: bit.ly/magtandc. Offer ends 31st December 2017.

In The Woodshed



Join **Charlie Griffiths** as he looks at alternate picking while moving the pick between strings to play tight arpeggios.



Experiment with palm muting and letting strings ring on when alternate-picking arpeggios

ABILITY RATING

Moderate/Advanced

Info

Key: Various

Tempo: Var

CD: TRACKS 91-98

Will improve your...

- ✓ Picking dexterity
- ✓ Arpeggio playing
- ✓ Timing and accuracy

Moving your pick from string to string is one of the most necessary but overlooked skills on the guitar. In this lesson we will focus purely on this skill by accurately articulating arpeggios by alternate-picking one note per string. A common problem with picking across strings

is that the pick can sometimes get snagged on the strings, or we hit the wrong string, or even miss the string altogether. Practising alternate picking arpeggios will give you more control over your note articulation and picking confidence. The main benefit of this approach is consistent timing; when your hand is moving constantly in a down and up motion there is an inherent momentum that helps keep the notes more even. So we minimise the chances of the pick getting caught up in the strings by using a shallow pick attack. Don't dig into the strings too much and only use the very tip of your plectrum. Aim to let the pick glide over the strings in a smooth motion

rather than jumping over them in a hopping fashion. Some players such as Al Di Meola and Steve Morse adjust the angle of their pick by turning the wrist slightly. This is a great way of fine-tuning the trajectory of your pick so it naturally glides past the string you wish to skip over or avoid. You can also buy picks with bevelled tips, which does a similar thing.

We have four examples for you to try. The first one is in a typical rock ballad-style arpeggio patten. It's based on held chord shapes and is played with a triplet feel. The aim here is to pick the notes evenly and smoothly while letting the notes ring together.

Example 2 has a Radiohead-style flavour

“WHEN YOUR HAND IS MOVING UP AND DOWN THERE’S AN INHERENT MOMENTUM THAT HELPS KEEP THE NOTES EVEN”

and features string skipping. This example will help you hone your wrist movement by exaggerating the range of motion between pick strokes. Example 3 is inspired by alternate picking master Al Di Meola and is a much more complex pattern based in 16th-note phrasing. This part uses palm muting to keep the notes separated and tight.

The final example is in the style of Steve Morse or John Petrucci with a six-notes-per-click feel. This will help you build speed and momentum in your picking.

Practise each example slowly with a metronome to ensure accuracy, then speed up gradually at around 5bpm at a time in order to instil consistency at a range of tempi. Finally, try playing along with the backing track we've provided - and have fun. **E**

NEXT MONTH Charlie looks at the various ways of being creative using **Double-stops**

EXAMPLE 1

CD TRACK 91

Play the 5th fret notes on the middle strings with the third and fourth fingers throughout, and use your first and second fingers to play the notes on the fifth string. Every time you play the fifth string use a downstroke and use an upstroke on the second string. Focus on these two strings and let the pick move naturally down and up.

♩. = 100

Am9 Cmaj7 Gadd11/D

Let ring

E
B
G
D
A
E

EXAMPLE 2

CD TRACK 93

Play the moving melody on the third string with any fingers of your choice; make sure you let the open strings ring out. Use downstrokes for the fifth and first strings and an upstroke on the third string. Use the tip of your pick to hit the strings and move from the wrist.

$\text{♩} = 140$

Am Asus2 A5 Asus2

Let ring

E B G D A E

EXAMPLE 3

CD TRACK 95

Hold the Am add9 chord as a barre chord throughout keeping the pressure even across all the strings. Start with a downstroke and alternate pick all the way up to the first string, then play the descending and ascending pattern before returning to the sixth string. Rest your palm on the strings at the bridge to keep the notes muted.

$\text{♩} = 90$

A^{add9}

PM

E B G D A E

EXAMPLE 4

CD TRACK 97

This example uses a Major barre chord shape and a first inversion Major chord to ascend the neck one fret at a time. Pick six notes per beat using alternate strokes while palm muting to keep the notes separated. You can lift off your palm for the final descending arpeggio.

$\text{♩} = 80$

C A/C# D B/D#

PM

E B G D A E

E

(PM)

E B G D A E

NEVER
MISS
ANOTHER
ISSUE

Turn to page 28
to subscribe!

BACK ISSUES

The last six months still available!

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



NOVEMBER GT275

GARY MOORE

We look at this awesome guitarist's full range of styles and bring you six fantastic solos to play. Learn how where you place the note around the beat can have a huge impact on how you sound. Play a hot rock solo piece, two-hand-tapping style. And loads more!



OCTOBER 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

SWINGIN'THE BLUES

Jazzy jump blues will stretch your chops a little but prove a whole lot of fun. Play like the titans of the genre! String skipping and tapping are not just for mega-rock; they can be applied to all styles with great results. We show you how... and so much more!



AUGUST GT272

LES PAUL HEROES!

Fancy 50 fabulous licks from 50 fabulous Les Paul players? Well, GT272 is the place to go, with blues and rock (both classic and heavy) licks that will expand your repertoire over night! Plus: Soloing with jazz chords, Schumann classical & lots of other great stuff!



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!

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

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

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

NEW ALBUMS

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

Album of the Month

GARY MOORE BLUES AND BEYOND

BMG ★★★★★★

This new retrospective focuses on Gary's blues output, highlighting his most emotive work. The standard package is a two-disc (four LP) set featuring 28 post-'90 tracks whereas the deluxe package has an extra two discs featuring an unreleased live concert. The studio recordings represent the cream of Gary's blues period, beginning with *Enough Of The Blues* from 2001's *Back To The Blues* with classic cuts like *Stormy Monday*, *You Upset Me Baby*, *I Can't Quit You Baby* and *My Baby (She's So Good To Me)*. The live stuff will delight completists and die-hards alike as it's where his fire often burned the brightest. These two discs cover a further 15 tracks from an as yet unspecified performance and it finds Gary in fine form, blasting his way through a veritable 'best of' with many of the numbers with which he will always be associated, including *Oh Pretty Woman*, *Still Got The Blues* and *The Sky Is Crying*. It's incendiary stuff and a fitting tribute to a guitarist who is still missed and mourned by so many.



JASON KUI ABSENCE OF WORDS

Prosthetic Records ★★★★★★

Jason Kui's new album features seven tracks crammed with guitar. There are high-power rockers (*Polarized*), ballads (*Morning Breeze*), prog metal (*Dance Of Awakening*) funky jams (*Now! You Know!*) and blues infused shuffles (*Moving On*), so plenty of variety. Based in Hong Kong and a busy touring guitarist, Jason has great chops that means he bends strings, alternate picks, legatos and screams with solid control and ability. Opener *Polarized* is a blend of modern rhythms, upbeat phrases and Shrapnel-esque slippery fretboard manoeuvres. Reactive *Impulse's* chorus brims with Major key confidence and blazing harmony runs. With nods to Andy Timmons and Satriani, his *Morning Breeze* ballad is rousing and emotive with runs evoking these

Ibanez virtuosos. For meaty drop-tuned riffing and gritty Minor lines, *Dance Of Awakening* is prog metal on steroids. For a looser vibe, funky blues guitarist Josh Smith joins in on *Now! You Know!* for some great trades and licks. Tasty stuff!

CARL VERHEYEN ESSENTIAL BLUES

Crankton Entertainment ★★★★★★

Verheyen wears many musical hats: session man, Supertramp guitarist, blues performer, music educator and a fan of all guitar styles. He's released several blues based albums (1999's *Slingshot* springs to mind) but none as explicit as this or recorded live in three days! Of the 10 tracks, Carl's written four, while the others are covers of Freddie King, Peter Green, Ray Charles, etc. Armed mostly with single-coil guitars, fans of Carl will know he has a huge



vocabulary and his super chops, tasteful licks and sophisticated chordal approach makes for a rewarding listen. *I Take What I Want* has a great train shuffle and shows Carl in fine voice with great Strat country blues comping and a stinging solo. Freddie King's *Someday After Awhile* is lovely - great chord changes, lead licks that emotive and nail the changes with aplomb. Jazzy chords and chromatic bass line impress on the re-work of *I May Be Wrong, But I Won't Be Wrong Always/Closing Time Jazz*; Carl sure puts a spin on this *Ten Years After* song ('A Count Basie thing' Alvin Lee stated in the late 60s). Perhaps the best known cover here, *Oh Well* retains much of Fleetwood Mac's grandeur and space. The guitar licks and organ trade-offs are great! To close, Ray Charles' *Hard Times* features a rich Strat, a gorgeous swing pocket and chord voicings at which Carl really excels. Cracking stuff!



SUPERSONIC BLUES MACHINE CALIFORNISOUL

Provogue ★★★★★★

This trio features the funky blues of singer-guitarist Lance Lopez, the low-end chomp of bassist Fabrizio Grossi and the stomp of A-list drummer, Kenny Aronoff. Top it off with some outstanding guest slots and it's a fun ride. *I Am Done Missing You* has a big chorus and big reggae-meets-rock groove; *Somebody's Fool* has a huge blues stomp, dirty guitar riff, tasty slide licks and a biting Tele solo from Robben Ford. *L.O.V.E* has a peach of a solo; it's vibey, big on bends and finished off with a burning descending line. ZZ Top's Billy Gibbons is renowned for rocking mid-tempo chuggers, and Broken Heart gets a searing solo from BFG. *Elevate* has a toe-tapping groove, Hendrix-esque licks and a great Eric Gales wah solo. An 'Isley Brothers meets Curtis Mayfield' template makes *The One* perhaps the most infectious song on the

album, while mid-tempo *Hard Times* sees Steve Lukather flying with bluesy Hendrix bends and whammy bar gargles. Possibly the most biting solo is Walter Trout on *What's Wrong* - fantastic! All in all a very uplifting album. Go get!

DAVID GILMOUR LIVE AT POMPEII

Columbia ★★★★★★

Pink Floyd's association with the amphitheatre at Pompeii goes back to 1971 when their performance was famously captured on film to become part of the band's folklore. In July 2016 David Gilmour took a stellar band back as part of his *Rattle That Lock* tour, playing two nights at the ancient venue to enthralled fans. It was all about spectacle: lights, lasers, the huge circular screen, pyrotechnics - all adding to the theatre of the occasion. For this release there's the twin CD pack we're considering here, plus DVD and Blu-Ray videos and the deluxe box set with an extra 207 minutes of footage on an additional Blu-Ray disc. The latter packages all deliver visual evidence of the atmosphere in the arena, shot at 4k resolution and in quad sound. The CDs, however, consign imagery to the imagination and let the music speak for itself. The set draws heavily on *Rattle That Lock*, calling on Gilmour's previous album *On An Island* for a couple of tracks, the rest composed of classic Waters-era Floyd: *The Great Gig In The Sky*, *Wish You Were Here* and *One Of These Days* as well as cuts from the three-piece studio albums like *Sorrow* and *What Do You Want From Me?* The playing is impeccable, with Gilmour's soaring lines the focus of every song, the set gathering momentum as it races towards the climactic *Comfortably Numb*. The CD set does an admirable job from an audio point of view, but we would heartily recommend one of the DVD packages in order to witness the full extravaganza.



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before they jumped into their limo for the airport we grabbed a quick chat with Dave Smith and Jack Cable of Cambridge blues-rockers **Austin Gold**.

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

DAVE: I used to use Dunlop Tortex 1.14s but about three years ago I switched to Jazz III XLs. I love the focused point and rigidity for riffs and lead work. JACK: Dunlop Tortex .88mm (green ones). I used to use lighter ones but I hit the strings a lot harder now, and I find that these give me the best feel.

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

DAVE: I'm a pedal addict! I have buckets of vintage stuff. However, for Austin Gold I've reduced my board to literally a Korg tuner, an Xotic BB Plus, a TC Electronic Flashback delay and a Electro-Harmonix Holy Grail reverb. Oh and the best effect of all - the volume knob!

JACK: It would have to be my BB pre-amp, Neo Instruments Mini Vent and TC Flashback. They are the bare bones of the tones I used on the album.

GT: Do you play another musical instrument well enough to do so in a band?

DAVE: Guitar is my instrument, first and foremost. Subsequently I've earned a living over the past 10 years as a drummer and obviously a singer. I also play bass and piano but my passion and direction is the guitar. From the age of 12 playing my dad's dreadnought, I got the bug. JACK: I have filled in on bass many times in a function band capacity; even done a little session work on bass. I play drums for another project but mostly for fun and I wouldn't call myself a drummer. I did a gig with a funk band on keys once but I don't think a hand full of 5ths and glissandos make you a keys player.

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

DAVE: I've been a full-time guitar tutor for 20 years now and I've always used tab. I've found my pupils have benefited from the immediacy of tab and then they

concentrate on application. Of course I respect that there's two sides to charts and tabs.

JACK: Chord charts, no problem, I use them often. A complex piece of traditional notation, however, I would need time to read and memorise for the most part.

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

DAVE: Well, Jack is the tech guy but leads make a huge difference. I've used Whirlwind and Planet Waves in the past but in addition I've really noticed the difference with my Voodoo Labs 2 Plus power supply.

JACK: Yes I'm a little OCD when it comes to things like cables and power. I am in the process of upgrading my pedal board with a GigRig Quartermaster and all Lava Cables solderless patch-leads. I have Lava patch-leads now but feel I'm losing something having all my pedals in line. From guitar to board and board to amp I am currently using Sommer Cable with Neutrik connectors. I also have some Van Damme stuff that I like a lot too. So yes, cables make a difference.

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

DAVE: I've never been jealous of any player's abilities. I find it inspirational. Hendrix, Gibbons, Gilmour, I strive every day to master their command of the guitar. I had the pleasure of meeting one my favourite guitarists, whom encapsulates the aforementioned, Andy Timmons. He's just incredible.

JACK: I agree that jealous is the wrong word. Are there players that I can only ever dream of emulating? Yes, loads! I am currently still trying to pick my jaw up off of the floor after seeing Joey Landreth. John Mayer is high on my list too. Is there anything that guy can't play?

GT: Your house or music studio is burning down: which guitar do you salvage?

DAVE: If I had to save only one of my guitars in an emergency, I would struggle, to be honest. But my signature Vanquish DS model would be right up there. I've been very fortunate to have been endorsed by Vanquish guitars since 2015. I used that guitar exclusively on our album. JACK: My 57 reissue Les Paul Goldtop. My father bought me that guitar as an investment in me on my 18th birthday, so that guitar means a lot.

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

DAVE: I'm currently using a Mesa Single Rectifier 50w. Slightly unorthodox for a Boogie Rec but I have the gain channel set to vintage, nearly full mid, half bass and half treble. It's smooth and very responsive. I also use a 1978 Marshall JMP master volume 100w with very similar settings, maybe less treble. They work so well as rhythm and lead.

JACK: I love my Victory V40. It's a great pedal platform. I use it on Voice 2, gain set just on the edge, treble and bass set around 6 and mid around 3. I use the reverb on my board not the V40's and all my pedals are straight in the front.

GT: What kind of action do you have on your guitars - any quirks or foibles that have to be met?

DAVE: I've always favoured a medium action on my guitars. I like to dig in and get under the strings when bending.

JACK: It depends on the fret height of the guitar. My Vanquish has pretty tall frets so I can have a lower action as my fingers don't get caught up on the fretboard as much. My Les Paul has more vintage style frets so needs to be set up a little higher to achieve the same kind of thing.



Jack Cable: calls himself the 'parts' player in Austin Gold



Jack with the Goldtop his Dad bought him, and Dave with his Vanquish DS

GT: What strings do you use?

DAVE: As we detune a semitone I find .10s really work with heavy bottom strings (fifth and sixth). I've started using Rotosound Pure Nickel strings and the stability is a game changer.

JACK: I use Elixirs, 10-46 gauge. I started using them a few years ago and liked the lifespan of them. I have not found a reason to change yet but I have had a lot of recommendations to try some Pure Nickels so might give some a go pretty soon.

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

DAVE: I suppose my first exposure to the guitar was The Beatles. Beautiful chord arrangements and George's counter melodies. But it has to be Billy Gibbons, as seeing ZZ Top on TV as a kid just blew me away.

Then I discovered Electric Ladyland, Still Got The Blues, Dark Side Of The Moon, just really tasty players.

JACK: John Frusciante. I picked up the guitar just after the release of By The Way. The first riff I learned to play was Can't Stop. I bought all the books for the Chili Peppers albums and studied them

“PLAYING A FESTIVAL IN FRONT OF A SEA OF FACES SINGING THE WORDS TO OUR SONGS, THAT WAS VERY SPECIAL”

religiously. I still really enjoy playing through John's stuff.

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

DAVE: I remember being at school, drooling over a picture of a candy apple red American Strat. That colour still stirs me to this day!

JACK: Mine was a 60s Fender

Telecaster Custom in three-tone sunburst with double binding. Probably because John Frusciante played one. I owned a Custom Shop one for while but the neck was too thin so it stopped getting used in favour of the Vanquish. I'd like a proper one some day, with a little thicker neck and some taller frets.

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

DAVE: Having been a player for over 20 years there's been many great gigs. But when we played a big festival in Peterborough in front of a sea of faces all singing our songs, that was very special. JACK: I'm hoping the best is yet to come! Probably one of our

festival gigs so far though. I do love the bigger stages.

GT: And how about your worst playing nightmare?

DAVE: Well, even though I've played gigs with fractured ribs, with tonsillitis, broken fingers, sickness, malfunctioning gear among many other nightmare situations, I think that receiving the call to tell me that my wife was getting contractions with our son, mid-set, was the most traumatic of all!

JACK: I think I have generally got off pretty lightly so far (hoping I haven't just cursed myself). I have had a few blown amps, the occasional fight break out in the audience. But other than that I can't remember a time when I have been too ill to play, or had anything major go wrong. Sorry, bit of a boring answer to that one.

Dave Smith
is main lead
guitarist with
Austin Gold



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

DAVE: Upon discovering the CAGED system, my playing changed overnight. The whole fretboard just opens up for rhythm, arrangements with two guitars and keys and the freedom to improvise in solos.

JACK: I can't remember where I first heard it but it has always stuck with me: learning when not to play. It is how I approach my playing; if there isn't a need for you to be playing, then don't. Listen to the band and find where there is a space for you. Pick your moments, let the song breathe. As Jimmy Page always says, "light and shade".

GT: Do you still practise?

DAVE: Practice is paramount. To get a particular passage correct, or to nail the nuance, repetition is key. Then, once it's under your skin you have the opportunity to move things around a little.

JACK: Yes. But not in the way I used to. I'm currently trying to spend more time finding interesting ways of playing through changes and always increasing my knowledge of chord structure. I have just picked up a slide after my Joey Landreth discovery. I'm also a big Scott Holiday (Rival Sons) fan so there are some open tunings being worked on currently.

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

DAVE: Pre-gig I like to play an acoustic before we go on. No distractions with noise or settings, just play. Get your chops down. Plus playing a slightly heavier gauge of strings warms the fingers and tendons up so your hands are super relaxed when you get the stage call.

JACK: Depends on the gig. Smaller shows I don't tend to have

“ON DISCOVERING THE CAGED SYSTEM MY PLAYING CHANGED OVERNIGHT. THE WHOLE FRETBOARD JUST OPENS UP”

any particular routine. Bigger shows I might run through a couple of warm-ups and a few parts from songs before we go on. That's kind of it. Check tunings and away we go.

GT: If you could put together a fantasy band with you in it, who would the other players be.

DAVE: It would have to be Dave Grohl on drums, Chris Cornell on vocals, Paul McCartney on bass, Elton John on keys and I'd try to keep up on guitar.

JACK: How many players am I allowed? Can I have subs at half time? Off the top of my head it would be: Jeff Porcaro on drums, Pino Palladino on bass, Stevie Wonder on keys, John Mayer on guitar, Freddie Mercury singing

and I'll hide near the back and try not to get thrown out.

GT: Present company accepted, who's the greatest guitarist that's ever lived?

DAVE: To pinpoint the best guitarist that ever lived is so subjective. I think the only way to approach this is to acknowledge who's been the most instrumental to expose the electric guitar to the masses. So with that in mind I'd have to say Jimi Hendrix.

JACK: Horrible question. Yeah, Jimi Hendrix was probably the most groundbreaking of all time. But, what do I know and who is to say I'm right?

GT: Is there a solo by another guitarist that you really wish you had played?

DAVE: It's an obvious choice to state which solo I wish I'd written but it would have to be Dave Gilmour's solo on Comfortably Numb. I saw him play at the Royal

Albert hall and when it kicked in, complete strangers were holding hands and we were all touching shoulders. It was a moment of unification via guitar.

JACK: My dad isn't a player but he loves music. He played me Stairway To Heaven live from The Song Remains The Same. Jimmy Page's solo on that is full of errors and fall-offs but that is a great live solo to me.

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

DAVE: There's a track off our debut album Before Dark Clouds called Home Ain't Home. When I recorded the solo, our producer Andy Hawkins insisted I stand up and cut some shapes while laying it down. By the climax I was

shaking my guitar vigorously and ended up on my knees! But the emotion comes through.

JACK: I'm proud of them all. It's parts not solos for me. I think I play one very brief solo on the album. That is one of Dave's strengths, not mine. I'm proud of the opening riffs on See The Light and All The Way Down but in general I'm proud of all of my parts and all of our songs.

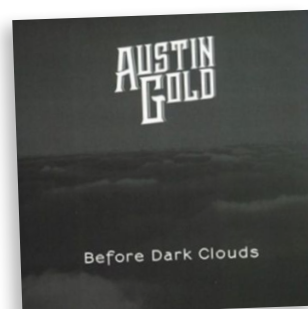
GT: What would you most like to be remembered for?

DAVE: If my lyrics, songwriting and guitar playing affect anyone positively, then I've done all I can. JACK: Just to be remembered would be nice wouldn't it?

GT: And finally, what are you up to at the moment?

DAVE: Well our debut album Before Dark Clouds is our primary focus at the minute. We are just putting together a decent tour in the UK and Europe and have started doing some background work, writing sessions and bits and bobs ready for our second album. But let's focus on the first for now. It would be great if you could mention it: Austin Gold, Before Dark Cloud. It's on the Jigsaw label and distributed by Cadiz. Come and see us at: 22 Sept, Duck & Drake, Leeds 27 Sept, Dublin Castle, Camden 6 Oct, Voodoo Lounge, Stamford 24 Oct, West Street Live, Sheffield

For more information, please visit www.austingold.band



Advertise Here Now

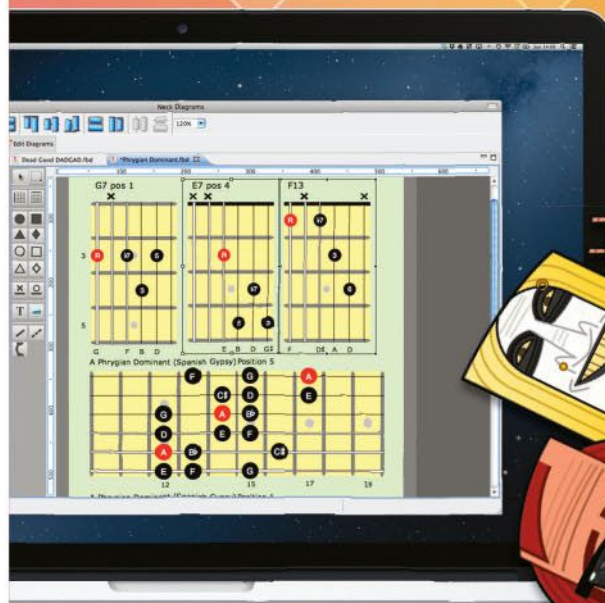


Call today on **01225 687439**

GuitarTechniques

Find out more about advertising with Future on www.futureplc.com.

NECK DIAGRAMS



Creating fretboard diagrams
just got **EASY**

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



LOADS MORE FEATURES
IN THE NEW 1.9 RELEASE!

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

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

SWEEP PICKING

*It's not as scary as you think!
If the very term 'sweep picking' sends
you scurrying for cover then this gem
from Milton Mermikides is for you!*

CLASSICAL TAB

ROBERT JOHNSON

*Bridget transcribes 'Alman'
Not some weird blues collaboration,
this Johnson was in fact an English
composer of the Tudor era!*

VIDEO LESSON

ANTONIO FORCIONE PT2

*More from the maestro
This stunningly brilliant acoustic
guitarist continues and concludes
his exclusive video series for GT.*

TECHNIQUE & THEORY

THINGS TO LEARN & PLAY

*Open E slide & double-stops
Learn some cool slide moves in
Vestapol tuning and play muted and
unmuted double-stop riffs and licks*

Learn the chordal secrets of...

THE BEATLES!

Any Beatles song is instantly recognisable as 'them', due to their often unusual chord choices, the way they were juxtaposed, and the melodies they wove through them. Discover John, Paul and George's chord secrets in GT277!

MORE GREAT LESSONS

30-Minute Lickbag

Six more great licks to learn

Dire Straits

Mark and David Knopfler

Steve Winwood

The blues style of this mega-talent

Emmylou Harris

Country rock's leading lady

Mundell Lowe

American jazz genius

PLUS ALL THIS...

*Mitch Dalton, Justin Sandercoe
Creative Rock, 60 Seconds With,
Instrumental Inquisition, and a
whole lot more to learn and play!*

GuitarTechniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0344 848 2852

International Tel: +44 344 848 2852

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:

www.myfavouritemagazines.co.uk

Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: David Dias, david.dias@futurenet.com

Production Editor: Katie Nicholls, katie.nicholls@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

Animated tab and audio syncing: Cliff Douse

CONTRIBUTORS

Richard Barrett, Shaun Baxter, Paul Bielawicz, Jon Bishop, Martin Cooper, Mitch Dalton, Charlie Griffiths, Pat Heath, Phil Hilborne, Martin Holmes, David Lyttleton, Harrison Marsh, Ronan McCulloch, Bridget Mermikides, Milton Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Justin Sandercoe, Iain Scott, John Wheatcroft

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

MARKETING

Campaign Manager: Will Hardy,
william.hardy@futurenet.com

CIRCULATION

Trade Marketing Manager: Michelle Brock (0207 429 3683)

PRODUCTION & DISTRIBUTION

Production Controller: nola.cokely@futurenet.com

Production Manager: mark.constance@futurenet.com

LICENSING

Licensing & Syndication Manager: Matt Ellis,
matt.ellis@futurenet.com

MANAGEMENT

Creative Director, Magazines: Aaron Asadi

Group Editor-In-Chief: Daniel Griffiths

Group Art Director: Graham Dalzell

Printed in the UK by: William Gibbons & Sons Ltd.
Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,
Canary Wharf, London E14 5HU

Future

Future is an award-winning international media group and leading digital business. We reach more than 49 million international consumers a month and create world-class content and advertising solutions for passionate consumers online, on tablet & smartphone and in print.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

All contents copyright © 2017 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be reproduced, stored, transmitted or used in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Registered office: Quay House, The Ambury, Bath, BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price and other details of products or services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any changes or updates to them. If you submit unsolicited material to us, you automatically grant Future a licence to publish your submission in whole or in part in all editions of the magazine, including licensed editions worldwide and in any physical or digital format throughout the world. Any material you submit is sent at your risk and, although every care is taken, neither Future nor its employees, agents or subcontractors shall be liable for loss or damage.

musicradar.

recycle

When you have finished with this magazine please recycle it.

We are committed to only using magazine paper which is derived from well managed, certified forestry and chlorine-free manufacture. Future Publishing and its paper suppliers have been independently certified in accordance with the rules of the FSC (Forest Stewardship Council).

MIX
Paper from responsible sources
FSC® C007184

JANUARY 2018 ISSUE ON SALE WEDNESDAY 22ND NOVEMBER

NOTE: CONTENTS SUBJECT TO CHANGE

Call Us!

01243 539106

Order Online!

WWW.GUITARSOUND.CO.UK

FREE 24hr DELIVERY!
OVER 500 GUITARS IN STOCK!



Ltd
H-101FM
FLAME MAPLE
Dark Brown Sunburst

OWN IT £72p A DAY!

GUITSOUND PRICE
£387

£21.70 per mth
Total to pay - £429.30
(£38.70 deposit then 18 mths at 15.88% APR)

Ltd
EC-401VF
DIMARZIO
Lemon Drop

OWN IT £124 A DAY!

GUITSOUND PRICE
£662

£37.12 per mth
Total to pay - £734.36
(£66.20 deposit then 18 mths at 15.88% APR)

Ltd
MH-401FR
QUILT MAPLE
Dark Brown Sunburst

OWN IT £237 A DAY!

GUITSOUND PRICE
£947

£71.03 per mth
Total to pay - £947
(£94.70 deposit then 12 mths at 0% APR)

faith
NAKED FKV
VENUS CE
CUTAWAY ELECTRO

OWN IT 86p A DAY!

GUITSOUND PRICE
£459

£25.74 per mth
Total to pay - £509.22
(£45.90 deposit then 18 mths at 15.87% APR)

faith
VENUS
BLOOD MOON
BURST

OWN IT £2.09 A DAY!

GUITSOUND PRICE
£835

£62.63 per mth
Total to pay - £835
(£83.50 deposit then 12 mths at 0% APR)

faith
PJE SIGNATURE
SIGNATURE NEPTUNE
British Rippled
Sycamore

OWN IT £3.75 A DAY!

GUITSOUND PRICE
£1499

£112.43 per mth
Total to pay - £1499
(£149.90 deposit then 12 mths at 0% APR)

GUILD
STARFIRE IV
NEWARK ST.
Black

OWN IT £2.50 A DAY!

GUITSOUND PRICE
£999

£75 per mth
Total to pay - £999
(£99 deposit then 12 mths at 0% APR)

GUILD
S-200
T-BIRD
Black

OWN IT £1.86 A DAY!

GUITSOUND PRICE
£745

£55.88 per mth
Total to pay - £745
(£74.50 deposit then 12 mths at 0% APR)

GUILD
S-100
POLARA
Cherry Red

OWN IT £1.86 A DAY!

GUITSOUND PRICE
£745

£55.88 per mth
Total to pay - £745
(£74.50 deposit then 12 mths at 0% APR)

Taylor
GS MINI
SPRUCE

OWN IT 93p A DAY!

GUITSOUND PRICE
£499

£27.98 per mth
Total to pay - £535.64
(£49.90 deposit then 18 mths at 15.87% APR)

Taylor
414CE
SOLID SITKA SPRUCE
Natural

OWN IT £2.50 A DAY!

GUITSOUND PRICE
£1999

£74.97 per mth
Total to pay - £1999
(£199.90 deposit then 24 mths at 0% APR)

Taylor
612CE
SOLID SITKA SPRUCE
Natural

OWN IT £4.06 A DAY!

GUITSOUND PRICE
£3249

£121.84 per mth
Total to pay - £3249
(£324.90 deposit then 24 mths at 0% APR)

Fender
AMERICAN PROFESSIONAL
STRATOCASTER
Sunburst

OWN IT £3.36 A DAY!

GUITSOUND PRICE
£1343

£100.73 per mth
Total to pay - £1343
(£134.30 deposit then 12 mths at 0% APR)

Fender
AMERICAN SPECIAL
TELECASTER
Lake Placid Blue

OWN IT £2.25 A DAY!

GUITSOUND PRICE
£901

£67.58 per mth
Total to pay - £901
(£90.10 deposit then 12 mths at 0% APR)

Fender
AMERICAN PROFESSIONAL
PRECISION BASS
Olympic White

OWN IT £3.62 A DAY!

GUITSOUND PRICE
£1448

£108.60 per mth
Total to pay - £1448
(£144.80 deposit then 12 mths at 0% APR)

GRETSCH
G9521
ROOTS COLLECTION
Appalachia
Cloudburst

OWN IT 58p A DAY!

GUITSOUND PRICE
£312

£17.49 per mth
Total to pay - £346.02
(£31.20 deposit then 18 mths at 15.84% APR)

GRETSCH
G5622T
ELECTROMATIC
SERIES
Walnut Stain

OWN IT £2.06 A DAY!

GUITSOUND PRICE
£824

£61.80 per mth
Total to pay - £824
(£82.40 deposit then 12 mths at 0% APR)

GRETSCH
G5622TG
ELECTROMATIC
SERIES
Walnut Stain

OWN IT £2.23 A DAY!

GUITSOUND PRICE
£891

£66.83 per mth
Total to pay - £891
(£89.10 deposit then 12 mths at 0% APR)

Córdoba
F7
FLAMENCO
Natural

OWN IT 87p A DAY!

GUITSOUND PRICE
£465

£26.07 per mth
Total to pay - £515.76
(£46.50 deposit then 18 mths at 15.85% APR)

Córdoba
45MR CD
SOLID CEDAR TOP
Natural

OWN IT £2.50 A DAY!

GUITSOUND PRICE
£999

£74.93 per mth
Total to pay - £999
(£99.90 deposit then 12 mths at 0% APR)

Córdoba
15CM-E
CONCERT UKULELE
ELECTRO
Sunburst

GUITSOUND PRICE
£129

Córdoba
24S
SOPRANO UKULELE
SPLETED MAPLE
Natural

GUITSOUND PRICE
£185

Córdoba
32T
SOLID SITKA SPRUCE
Natural

OWN IT 83p A DAY!

GUITSOUND PRICE
£445

£24.95 per mth
Total to pay - £493.60
(£44.50 deposit then 18 mths at 15.85% APR)

JÖAN
CASHIMIRA
MODEL 81
SOLID CEDAR TOP
Natural

OWN IT £1.82 A DAY!

GUITSOUND PRICE
£729

£54.68 per mth
Total to pay - £729
(£72.90 deposit then 12 mths at 0% APR)

Fender
'65 DELUXE
REVERB

OWN IT £3.17 A DAY!

GUITSOUND PRICE
£1266

£29.05 per mth
Total to pay - £1266
(£126.60 deposit then 12 mths at 0% APR)

Fender
HOT ROD
DELUXE III

OWN IT £1.91 A DAY!

GUITSOUND PRICE
£765

£57.38 per mth
Total to pay - £765
(£76.50 deposit then 12 mths at 0% APR)

SUPRO
1624T DUAL-TONE

OWN IT £12 A DAY!

GUITSOUND PRICE
£1249

£93.68 per mth
Total to pay - £1249
(£124.90 deposit then 12 mths at 0% APR)

VOX
AC10C1

OWN IT 81p A DAY!

GUITSOUND PRICE
£435

£24.39 per mth
Total to pay - £435
(£43.50 deposit then 18 mths at 15.87% APR)

VOX
AC4-C1-2

OWN IT 67p A DAY!

GUITSOUND PRICE
£360

£20.18 per mth
Total to pay - £360
(£36 deposit then 18 mths at 15.83% APR)

VOX
AC15HW1

OWN IT £2.79 A DAY!

GUITSOUND PRICE
£1115

£83.63 per mth
Total to pay - £1115
(£111.50 deposit then 12 mths at 0% APR)



THE SOUTH'S HOTTEST
NEW MUSIC STORE

1-2 St. Pancras, Chichester
West Sussex PO19 7SJ

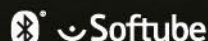


† 0% finance available for selected purchases over £250

Free 24hr delivery applies to the UK for 'in-stock' items

UNLOCK YOUR CREATIVITY

THE ULTIMATE TOOL TO FIND YOUR SOUND



CONNECT • CONTROL • CREATE



DIGITAL MODELLING AMPLIFIER SERIES

100 editable presets | Classic and contemporary Marshall tones | Control, share and stream your music

Series includes 100w head, 25/50/100w combos, 212/412 cabinets

MARSHALLAMPS.COM/CODE

Marshall
CODE