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277 JANUARY 2018

GuitarTechniques

75

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to learn!

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TOM PETTY

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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...



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



JON BISHOP

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



PHIL CAPONE

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



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.



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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.



MILTON MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



JOHN WHEATCROFT

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

WELCOME

ONE OF MY GREAT musical recollections was when we got The Beatles' White Album. My memory concerns Paul's song, Blackbird. This acoustic ditty played in thumbed and strummed 10ths was so totally different from anything they'd done before, that it totally captivated me and my neophyte six-string fumbblings.

Now, I had a cheap acoustic with really heavy strings on, and no idea about concert pitch. So on my guitar the song appeared to be in D, rather than Paul's G. But I was dying to learn it so one night, when everyone was in bed, I played it endlessly, trying to figure out what was going on. Of course, being in D and using the fourth and first strings to find the intervals, I couldn't possibly strum the in-between strings like Paul did, as they would have been all wrong. It should have been a train wreck but by the morning (yes, I stayed up all night) I had a version that, to my ears at least, sounded great.

Move on to 1989 and there I was standing outside McCartney's dressing room at the BBC's Top Of The Pops studio. I was with Ken Hensley, ex keyboardist with Uriah Heap and then working for St Louis Music, makers of Ampeg amps, and distributors of Alvarez guitars.

Paul had been involved in a TV show with rock legend Carl Perkins, who was playing a black Alvarez electro-acoustic with no soundhole. Paul loved the guitar and so, when Carl got back to the States he got

on to St Louis Music and asked them to make him a special left-hander. Duly done it was delivered to England and Ken called me up and asked if I'd like to go along. Er... would I?

After a bit of a kerfuffle where I nearly got shut outside when Ken entered the hallowed inner sanctum (Linda came and opened the door for me!), I found myself just feet from a true idol. Paul said his hellos, opened the guitar case, then sat down on his haunches and began to play, and sing, Things We Said Today – and the song I'd laboured over that night 20 years earlier: Blackbird. What a moment!

Paul was at TOTP to play My Brave Face, the single from his album Flowers In The Dirt. He said, "Come and watch, and meet me back here afterwards." But as we tried to get in the studio the doorman wouldn't let us, as we didn't have passes. We said Paul had personally invited us, but no: "more than me job's worth, mate."

The band finished and Paul returned. "What did you think?" he asked. We told him the story and I'll never forget his retort: "Bloody Top Of The Flops!"

Enjoy our Beatles Chords feature and let me know if you have any great guitar-learning stories! See you soon...

Neville Marten, Editor
neville.marten@futurenet.com



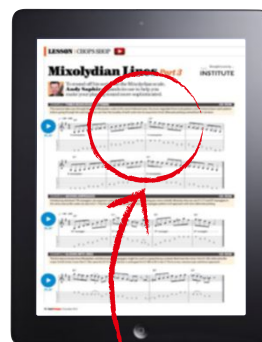
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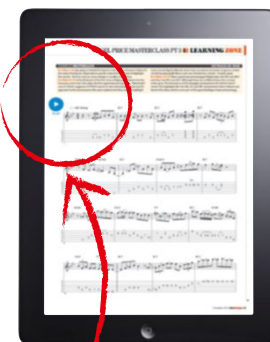
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

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Their chords and
chord progressions
helped to change
music forever



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Exclusive lesson
with guitar master
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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 2.

Hope you had fun exploring drop D and double drop D last month. We're only one step away now from open G tuning which is a foundation open chord tuning and lots of fun... it will open the door to a huge amount of music, especially if you dig The Rolling Stones and slide guitar.

For open G tuning, if you're in double drop D all you need to do now is lower the fifth string (A) down a tone to G – you can use the third string as a reference. If you're not in double drop D then you also need to tune both outside strings down a tone to D.

Now when you play all the open strings you are playing the notes D-G-D-G-B-D which as any of you that have studied basic music theory are all notes of a G Major triad (G-B-D). Notice that it's 'open G' but the lowest note is D... if you take off the thickest string the lowest note becomes the low G which makes more sense, and is one of the reasons Keith Richards plays his five-string Telecaster.

Chord shapes now start to get a little interesting, because any regular chord shape would need notes on the sixth, fifth and first string moved up a tone, which is

Below: Some chord shapes that are useful in open G tuning.



quite often impossible. But trying will take you to some interesting places and increase your understanding of both the tuning and the function of chord tones in regular tuning. The open A chord is a great place to start; if you move the fifth and first strings up a tone you end up with all the notes of the chord on the one fret, which is obviously easy to barre, and the reason this tuning works so well for slide guitar. The root note is on the fifth string, but up two frets from where you might usually find the note, so I find it easier to think of the root on the third string of the shape,

but that requires knowing the notes on the neck well (which you should).

The famous Stones move you need to know about is the 6sus4 chord which you get by adding your second and third fingers in front of the barre as shown below. Don't worry about the name, it's just a cool sound to play with!

C (x-5-5-5-5-5)

C6sus4 (x-5-7-5-6-5)

Just adding the 6th on and off (like in a blues shuffle) is a simple and super effective move, while the sus4 on its own is easy and sounds cool. Change the 6th into a 7th by moving it up one fret. You can also try two frets higher than the barre on the third string – it gets you an add9 chord which is a real tasty sound to mix with the sus4 or the 6.

Csus4 (x-5-5-5-6-5)

C6 (x-5-7-5-5-5)

C7 (x-5-8-5-5-5)

Cadd9 (x-5-7-5-5)

Note: chord boxes are in C, not D.

There's lot's of cool grooves to explore with just this. Can you figure out how to play a 12-bar blues using this idea? Try it on your own, but to help you out G is open, C is 5th fret and D is 7th. Also, G is at the 12th fret. Try the straight barre and then add the 6th in the shuffle groove on beats 2 and 4.

If you want to get experimenting with slide now's your chance. I have a 'beginner's intro to slide' lesson

on my website, but basically, don't press down too hard; just so the slide touches the strings (and not the frets) and mute the strings with the fingers on the nut side of the slide. I find playing slide with a pick near impossible so you might like to start doing it fingerstyle and muting (with the strumming hand) any strings you don't want to ring. Don't worry too much about what you're doing if you are new to this stuff – just enjoy the ride and the fresh sounds you may not have made before.

A fun place to start is Little Red Rooster by The Rolling Stones. It's a blues in G, so the info above plus your ears should get you most of the way there... listen and try to emulate the slides and the vibrato. If you are a more experienced open G player, then start finding other chords; just pick an open chord and figure out how you might play it if first, fifth and sixth strings are up a tone, and see what happens.

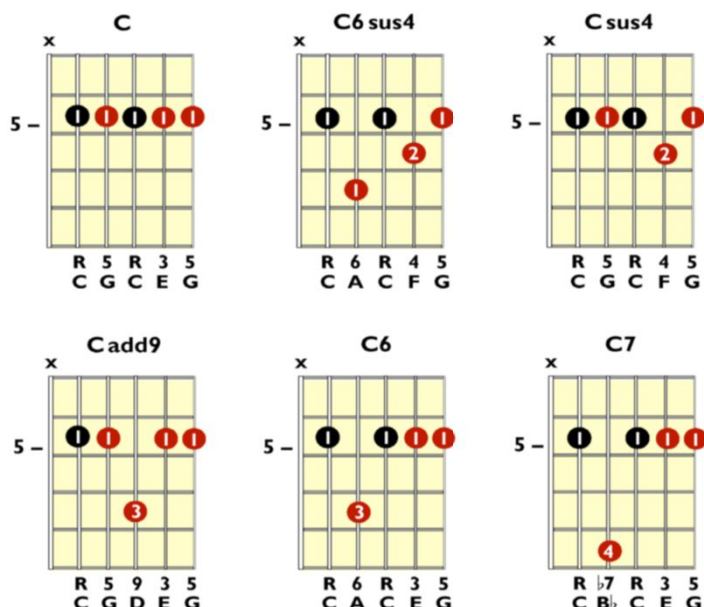
Some great (non slide) examples are Brown Sugar by The Stones, Romeo And Juliet by Dire Straits and Bohemian Like You by the Dandy Warhols.

If you want to solo in open G remember that on the second, third and fourth strings nothing changes. And if you want to get out onto first, fifth and sixth, just move the notes up a tone. It's not difficult when you've played around with it a bit. Remember that most blues solos are played mainly on the top four strings, so you just need to shift notes on the top string up a tone. Or do you? Try all your favourite licks and see how they sound – some will be awesome, some will not. Let your ears guide you.

Retuning is nothing to be afraid of. It can breathe new life into the instrument; chords take on a new resonance; you'll play sounds that you can't get in regular tunings so I hope that this taster will whet your appetite. Safe travels!

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 our hero gets to be James Bond – sort of.

“The Music Business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free and good men die like dogs. There's also a negative side.” (Hunter S Thompson)

I know what you're thinking. Grotesque exaggeration? Over-egged pud? Nah. The guy goes nowhere near far enough with his timorous, ineffectual analysis. In reality, it's a wonder we're not all heavily sedated and strapped into our chairs behind high-walled accommodation. By way of proof, here is October's choice tidbit from the bizarre world of the unpredictable, the unavoidable and, to be fair, the unplayable.

It so happens that a few years back I had my name inscribed in microscopic type in the Bond Movie Roll Of Honour. The nice Mr David Arnold inherited the composing gig from the sadly departed Mr John Barry and, in turn, he inherited me. Please don't ask me the names of the specific celluloid capers in which I participated. All I can tell you is that they were the ones with the interchangeable permutations of titles like *Die Tomorrow Night*, *Another Day Is Enough*, *The World Has Died Today*, and on.

And jolly good fun it was too. I got to play some damn fine orchestrations, some gorgeous Spanish guitar Music-To-Disrobe-To, plus a fair hunk of the iconic (aargh - I promised myself never to use that word in impolite company again) “Dah de-de-de de, da da da...” On a '62 Strat with heavy gauge strings, since you don't ask. All of which segues, if I may be permitted to test a musical term to destruction, into an invitation to The Royal Albert Hall for three days of Casino Royale in concert. By which I mean this new-fangled (yet eerily old-fangled) notion of an orchestra performing the score live to picture. I'm sure Charlie Chaplin, Buster Keaton and even Daniel Craig himself would have heartily approved of the giant screen, the digitised cinematic detail and the



symphonic sweep of sound.

Suitably primed with upbeat anticipation and major sleep deprivation, I left fashionable Hertfordshire shortly after the signing of Magna Carta and set off for SW19 rehearsal studios (all clues neatly embedded in the title), primed for a day of gridlock, groove and Bond girls. Hey, a man can dream, right? After a polystyrene cup of economy coffee and a value biscuit had rapidly revised my expectations of the day ahead, I

followed shortly thereafter and, after an invaluable break for refreshment, the second half was upon us. An Entr'acte followed, presumably commissioned for the occasion and demanding my full attention, albeit briefly, before I found myself reverting to the day's metaphorical standby switch.

There were but two further notes to pluck and perfect (a quaver and an adjacent semibreve, to be specific). These forced me to snap out of a coma of increasing depth

adjacent to my backline... and Mr David Arnold headed my way.

“Hi Mitch. Did anyone mention that the production team thought it would be fun if I played the 007 Theme at the end? I'll creep on to the stage dressed in a Bond-alike tuxedo and give it the full treatment from the front. We think the audience will love it. Is that Okay?”

And that, gentle reader, is exactly what happened. The following day I sat through a dress rehearsal and two performances at the iconic (aargh!) venue. And then once more the day after that. I sat in the same chair and was prodded with a considerate colleague's double bass bow at the same vital moments before each of my meagre contributions. Imagine a very long intercontinental plane journey. With a loo visit allowed every three hours. Where they show the same film repeatedly all through the flight. But behind you. Where they run out of sandwiches two hours in.

But where they pay you. So, fair enough. Best to take the money and er... fly.

“They also serve who only stand and wait”. (John Milton, Sonnet 19, 1673). Although I believe he played mostly acoustic guitar.

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

“I WAS PRODDED BY A CONSIDERATE COLLEAGUE'S DOUBLE BASS BOW BEFORE EACH OF MY MEAGRE CONTRIBUTIONS”

approached the folder marked “Guitar” with the usual combination of optimism and fear. On this occasion all was not quite as anticipated. My elegantly bound booklet was packed choc full of cues, their relevant tempi and key signatures, and enough miscellaneous info to bring joy to the music preparation anorak in us all. And to be fair, the opening credits clearly required my services. Then, after about an hour of long-term underemployment, I noticed an instruction to play three separate bars of semiquavers utilising the note B with the famous Fender vibrato effect. And that was pretty much that. The interval

with only milliseconds to spare and attend to the matter in hand. Once that obstacle had been overcome, and with some panache if I may say so, I was left to my own devices for another hour or so while looking forward enthusiastically to the closing credits.

At this point I deduced that my presence on this glittering occasion had all along been concerned mainly with executing The James Bond Theme at the death (so to speak), and in the style that I had been employed to reproduce on the soundtrack sessions themselves.

As it happened, I also noticed a Fender Twin Reverb and Gibson ES-135 parked nonchalantly

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, Swedish jazz royalty (Oscar Peterson, Ray Brown): the fabulous **Ulf Walkenius**.

GT: What's the main thing about guitar instrumentals that appeals to you?

UW: The melodies and the sound appeals to me. Also, when a melody is not sung it has to be really strong.

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

UW: It can give another colour of the melody. It can leave space for imagination. It can take you to another dimension.

GT: What are the tendencies with instrumentals that you aim to embrace or avoid – rhythms, harmony, playing approach, even guitar tones?

UW: I think the possibilities are endless. I would say in any given moment the rhythm is the most important. You can use any note you want if the rhythm is hip! You can't do vice versa. A great melody with bad time doesn't work.

GT: Is a typical song structure of intro, verse, chorus, verse ideal?

UW: Yes of course, sometimes. But also many times the structure can be totally different. For instance some jazz tunes just have a fragment of a melody and then a long improvisation. I like my music to be dramatic and beautiful.

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

UW: Very useful since you always want your instrument to have vocal qualities. It is always good if a melody can be sung.

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

UW: There are no given rules. Sometimes a composition comes easy, sometimes it is hard work. Sometimes you fail. Sometimes you are lucky to write a piece people love. For me that was *Momento Magico* and *Breakfast In Baghdad*, both recorded together with the amazing Youn Sun Nah. I'm very happy for that!

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

Ulf Walkenius:
one of Europe's
foremost jazz
guitarists



UW: I'm aiming for melodies, groove, passion, lyric, excitement. If you listen to a great symphonic concert, you don't miss vocals. I actually think there are too many singers in the music scene today. Everything goes so fast so they don't have time to develop a personality.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this idea useful for instrumental writing, developing pace and dynamics over the song's duration?

UW: No it is not; if it was, everything would be predictable and totally cliché. That is what today's music world suffers from. All the talent shows produce singers and players that are not ready; they give them hope and then throw them away if they're not popular quickly. I'm all for uniqueness and finding your own fingerprint and that takes time.

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

UW: It is as diverse as vocals. You

have in jazz everything from Django Reinhardt to Wes Montgomery to George Benson and countless others. So when it comes to tone I'm looking for my own.

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

UW: When you play guitar it is always nice with open strings, so the keys of G, A, D and E are good. When it comes to tempos I can't say any special tempo. It depends on what the song requires. Talking about tempos or time, it feels amazing when I play with my son, Eric Walkenius. When we recorded the new CD, *Father And Son (ACT)* our time breathes together in an almost supernatural way. It was really wonderful.

GT: Do you find minor or major keys preferable to write in?

UW: Sometimes we in Scandinavia lean on minor keys. But I try to compose in both.

GT: What about modulations into new keys?

UW: Yes, sometimes it can be effective for a composition.

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

UW: I just respond to what I hear in the moment. My definition of a good musician is a good listener.

GT: What about harmonising melodies; does it appeal?

UW: There's an ocean of possibilities but, that said, there would need to be a special section in a piece for it to occur.

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

UW: *Nuages*, by Django Reinhardt; *Loro*, by Egberto Gismonti; and *Bright Size Life*, by Pat Metheny. I got to perform with Pat in Germany with the latter piece, a wonderful musical moment for me!

Ulf's new album featuring him and Eric Walkenius, Father And Son, is out on ACT Records. For more info please visit www.ulfwalkenius.net

LENNART SÖBERG

“TALENT SHOWS GIVE PEOPLE HOPE AND THEN THROW THEM AWAY IF THEY ARE NOT SUCCESSFUL QUICKLY”

That Was The Year... 2016

Shawbucker, Space-
walker & Line Driver

TAKAMINE RELEASES ANOTHER

'Thermal Top' acoustic. The EF740FS-TT is a deep-bodied orchestra model that benefits from a heat-treated spruce top, effectively producing a great played-in sound akin to a vintage instrument. With solid sapele back and sides, a mahogany neck and an ebony fingerboard, this single-cut design also benefits from a traditional slotted headstock.

HOME AFFAIRS AS THE UK

votes to leave the European Union in a referendum; the new Crossrail line in London is to be called the Elizabeth Line; Lewis Hamilton wins the British Grand Prix for the fourth time; Andy Murray wins the Wimbledon Men's Singles title for the second time; Chris Froome wins the Tour de France for the third time; and Tim Peake conducts the first ever spacewalk by an official British astronaut.

VICTORY AMPLIFICATION UNVEILS

its V40 Deluxe hand-built, 1x12 combo and while the dual 6L6 valve design is obviously Fender influenced the distinctive Victory logo on the front leaves no doubt about its origin. This single-channel presentation offers plenty of tonal variation along with Tremolo Speed and Depth and Reverb Volume and Tone. It sounds stunning and looks beautiful in its cream livery and leather handle.

FLOOD WARNINGS ABOUND IN SCOTLAND

as strong winds and torrential rain batter the north. First Minister Nicola Sturgeon announces grants for every household, business and charity affected. Historic Abergeldie Castle is evacuated as water sweeps away land to within a few feet of the 16th century tower house.

NORTH KOREA CONDUCTS A FIFTH NUCLEAR TEST

and launches a long-range rocket into space. The act violates multiple UN treaties and is condemned around the world. Barack Obama is the first US President to visit Cuba since Calvin Coolidge went there in 1928.

ANOTHER SHOCKING YEAR OF LOSS WITH DEATHS

including David Bowie, Greg Lake, Rick Parfitt, George Michael, Emile Ford, Dan Hicks, Black, Keith Emerson, Lonnie Mack, Glenn Frey, Bobby Vee, Prince, John D Loudermilk, Leon Russell, Debbie Reynolds, Mose Allison, Rob Wasserman, Henry McCullough, Jimmy Bain, Dave Swarbrick, Martin Stone, Dale Griffin (Mott the Hoople), Pete Burns, bassist Victor Bailey and all members of Viola Beach.

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Deluxe ShawBucker is the latest incarnation of this classic guitar. The two ShawBucker humbucking pickups are specifically voiced for their position and the new treble-bleed tone circuit really makes sure their tone shines through with stunning clarity while retaining an unmistakably Fender sound. With amp styled control knobs, three-way pickup selector and fully adjustable bridge this is a cool new slant on an old favourite.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Country Blues Waltz (A)

Here's a fun 12-bar blues progression to add a little country flavour to your blues playing. It's in 3/4 with three beats to each bar. Arpeggios are A (A-C#-E), D (D-F#-A) and E (E-G#-B). Try mixing A Minor Pentatonic (A-C-D-E-G) with A Major Pentatonic (A-B-C#-E-F#) for some classic blues moods.

2 B Minor Groove

This groove track is based on the I-IV-V chord progression in B Minor, Bm (Im), Em (VIm) and F#m (Vm). Start with B Minor Pentatonic (B-D-E-F#-A) as well as the B Minor scale (B-C#-D-E-F#-G-A), then try adding a cheeky bit of B Dorian (B-C#-D-E-F#-G#-A) on the Bm and F#m chords!

3 Chicago Blues (D)

Chicago-style 12-bar blues progression with the 'end-of-the-cycle-turnaround' of D - D7/C - G/B - Gm/Bb - D/A - A7. For scales, I recommend using both the D Minor Pentatonic (D-F-G-A-C) and D Major Pentatonic (D-E-F#-A-B) for a great bluesy sound.

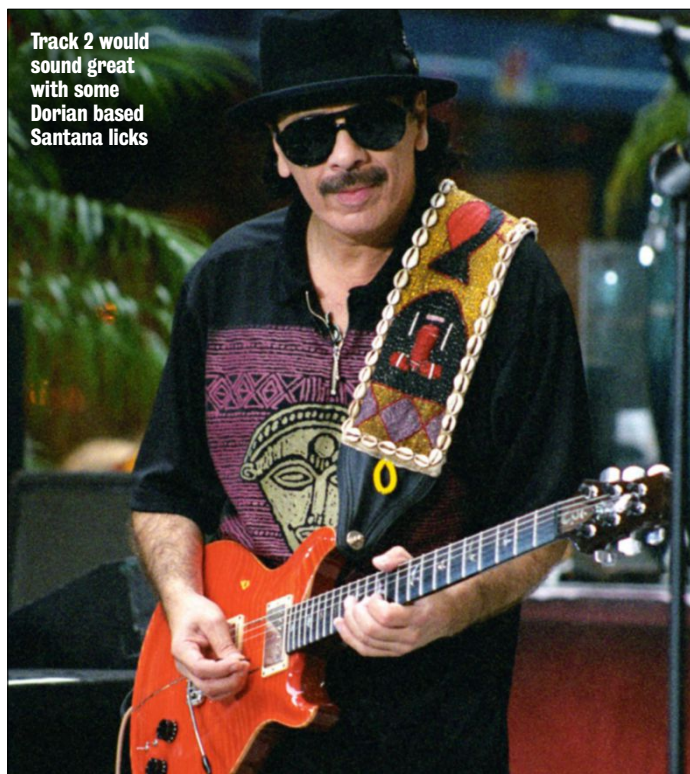


4 A Minor Bossa Jam

We finish with a nice and mellow bossa style jam, featuring a loop of two bars on the Im chord (Am), one bar on the IIm7,5 (Bm7,5) and one bar on the V7,9 chord (E7,9). Use A Minor scale (A-B-C-D-E-F-G) for the first three bars and then A Harmonic Minor (A-B-C-D-E-F-G#) for the final V7,9 (E7,9) chord. Happy jamming!

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

Track 2 would sound great with some Dorian based Santana licks



SPLASH NEWS / ALAMY

TALKBACK *Your letters...*

Send your views on the world of guitars, guitarists and guitar playing to: Guitar Techniques, 5 Ivo Peters Road, Pines Way Industrial Estate, Bath BA2 3QS.

Or email to: neville.marten@futurenet.com using the header 'Talkback'

GUITAR PLAYING AS THERAPY

I am a 55 year old disabled man with a brain condition and a replacement left shoulder. I wanted to draw attention to the idea of guitar playing as physiotherapy, improving coordination and how wonderful it is to create music.

Recently, I was lucky enough to attend a two-day guitar course in Bath, with Stuart Ryan and Thomas Leeb, two really special players and great people.

I cannot play guitar without a support under my left elbow and as the Church Hall did not have any chairs with arms Stuart brought one of his so I could play along. How cool and thoughtful was that?

Now, initially I was reluctant to go as I thought it would be full of young Flash Harrys with furrowed brows making shredding noises to the "Why Don't I Have A Girlfriend Symphony." Well, nothing could be further from the truth. It was a very supportive and friendly group, with a wide range of ages and playing abilities. The vibe around the room was really warm too and it had a really inspiring community feel.

So, for those of you who feel this isn't for you because you are too old,



Robert and Thomas Leeb at the Bath tuition weekend

think again. It was brilliant! I learned so much. I'm not saying I could do everything. But if you push yourself to go (or your wife does; thank you dear) you'll be surprised at how much you can do.

I'm not sure the world needs another David Gilmour, Tommy Emmanuel or Paul Simon. But as a disabled person guitar playing is

about feeling human again and being like the other players. So, mission accomplished.

Robert, London

There are so many benefits to playing a musical instrument, both physical and mental - it's a great 'mindful' stress buster, too. Stuart and Thomas really are great guys, and very funny, too!

So I'm not surprised you had a great time. Also, in my experience musicians - whether fully fledged or the student variety - are extremely supportive.

There are many such weeks and weekends arounds (several GT tutors run them and we try to publicise them where we can), and I can't recommend them highly enough.

MICHAEL CHAPMAN

I wonder if Guitar Techniques has ever done an analysis of Michael Chapman's technique? It's interesting because he did an album many years ago on his use of variant tunings (he claims it was a disaster because the publisher couldn't print flats or sharps, so published without them). If not, perhaps it would make a good topic. His recent album, '50', is played on a daily basis in our house - great output from my generation.

Philip Leith

We haven't, Philip, so it sounds like one for the aforementioned Mr Ryan. What an interesting character Chapman is - for those that don't know his work, a quick search will reveal his connections with Nick Drake, Elton John, Mick Ronson, Bowie and more. I'll get it scheduled!

PHIL HILBORNE'S ONE-MINUTE LICK

Country Open-String & Double-Stop Lick

WE KICK OFF with an open-string arpeggio that descends chromatically from the 12th fret to the 7th. Chromatic ideas that connect positions abound in country styles and a player may typically view this with a 'CAGED' mentality, as descending from the E shape to the A shape. The remainder of the lick is all double-stops and these can be played with a pick, using hybrid picking or what is likely the fastest method

whereby each pair of notes is played in an alternate picking scheme but simultaneously using both the pick and the fingernail of the first finger - like Scotty Anderson. This is tricky to master and requires that you don't move too far away from the strings on the down stroke, as you often need to pick both notes with the same pick and nail on the following up-stroke. The pick shouldn't go past the second string of any pair - and that's the hard part. As always, try some ideas of your own using similar concepts.

sonzera



Chuck Treece w/McRad @ FDR Skatepark

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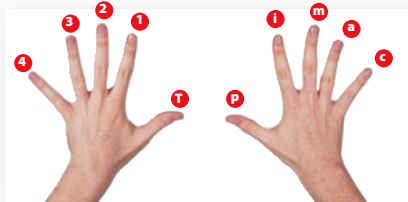


GT User Guide

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

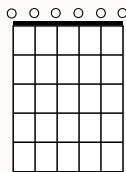


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



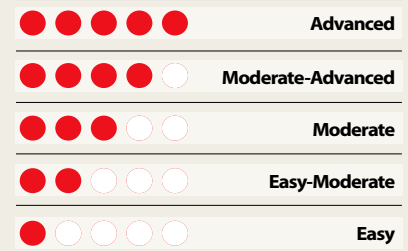
NUT & FRETBOARD

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



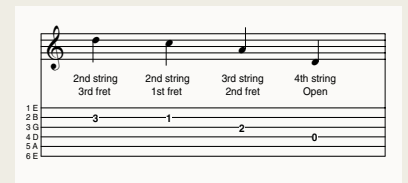
OUR RATING SYSTEM

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

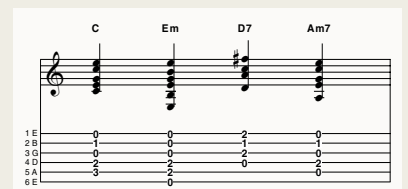


READ MUSIC

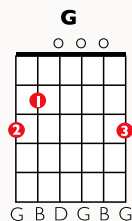
Each transcription is broken down into two parts...



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

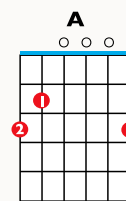


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



CHORD EXAMPLE

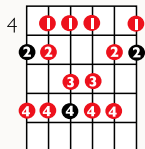
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

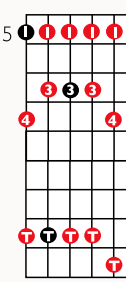
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale

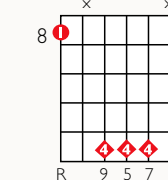


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



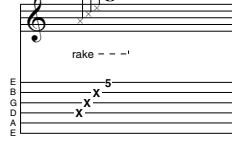
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



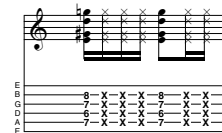
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



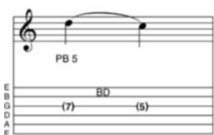
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

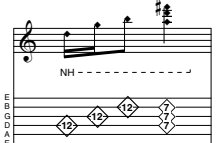
Vibrato



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

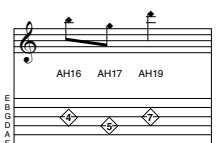
HARMONICS

Natural harmonics



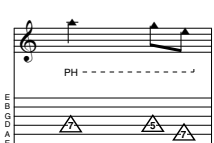
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



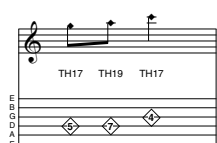
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



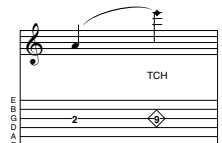
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



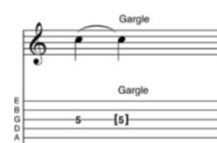
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

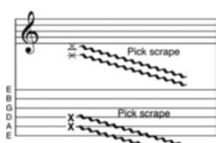
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



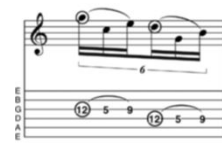
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

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

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

The harmonic secrets of... The Beatles!



Join **Jon Bishop** as he delves into the wonderful world of Beatles harmony with a feature that covers key Beatles-style chord shapes and progressions with great backing tracks too!

ABILITY RATING

Easy to Moderate

Info

Key Various Tempo Various CD TRACKS 3-16

Will improve your... ✓ Fretboard knowledge

✓ Harmony and theory knowledge ✓ Pop rhythm guitar

The Beatles, of course, need no introduction. As a band and as solo artists after their dissolution in 1970, this Liverpool foursome's body of work remains almost beyond comparison. But what marked them out over and above their look, their style, their humour and those cheeky Scouse accents was, of course, their music.

When they first hit the charts in 1962 no one had heard their like before. Their songs were fresh, their vocal harmonies less obvious and more complex than those of their vocal idols The Everly Brothers, and their use of chords so different and catchy that the country, and soon the world, couldn't get enough of them. That they went from *She Loves You* in 1963 to *Sergeant Pepper* in just four years is almost incomprehensible. In the history of pop or rock there's never been a transition so marked or so amazing.

All three guitarists in The Beatles were fine players, but their impressive individual musicianship and writing prowess is often overshadowed by the sheer enormity of the group's success. Thus the aim of this lesson is to learn and apply many of the tried and tested harmonic concepts used by John Lennon, Paul McCartney and George Harrison during their eight-year run at the top. With a catalogue so iconic and influential it's fair to assume that studying and learning some of their nuts and bolts will benefit our overall musicianship - whether we do or don't choose to play or write in their style.

To get you started we have recorded 10 contrasting chord types and progressions.

These are in the guitar-friendly key of A (a key in which all three guitarists often wrote) to make your comparisons easier. They are of course moveable to any key you'd like; you could try playing the equivalent intervals using other shapes - say C-Am-Fm-G instead of A-F#m-Dm-E - or use a capo and stay with our original shapes, as The Beatles so often did themselves. To make things nice and clear

“ONE OF MY BIGGEST THRILLS IS SITTING DOWN WITH A GUITAR OR A PIANO AND JUST OUT OF NOWHERE TRYING TO MAKE A SONG HAPPEN”

Paul McCartney

we have also provided 10 chord boxes for you to check out. These are typical shapes used to concoct parts and can be recognised in many famous Beatles tunes. The fingerings are moveable so they can be used in any key.

As a band The Beatles had a great feel, so to help frame our 10 examples we have also composed two jam tracks, which apply the concepts studied here and introduce a couple more. The first is an up-tempo stomper with a major tonality, while the second has a more relaxed, minor feel.

If we harmonise the A Major scale the following diatonic (from the same key) chords are produced. We can attach Roman numerals to provide context when in different keys. So:

- ☐ Chord I = A
- ☐ Chord ii = Bm
- ☐ Chord iii = C#m
- ☐ Chord IV = D
- ☐ Chord V = E
- ☐ Chord vi = F#m
- ☐ Chord vii = G# diminished

This will help us to explain the harmonic concepts demonstrated in our 10 examples. The Beatles were fans of substituting the diatonic chords available to strengthen cadences and provides harmonic surprises - one classic being the aforementioned substitute of the IV chord (major) with its minor equivalent. The addition of chromatic chords (chords from outside the key) also provides plenty of great sounding options.

Once you have played through the examples and tracks why not try composing your own song using some of your favourite sounds. It doesn't have to be Beatley, just musical and perhaps a little surprising.

Many thanks to Charlie Rinks for playing the keyboards on the first jam track. 



Get the Tone

Any style of guitar will work this month as it's more about harmony and context than anything. But The Beatles used all the usual suspects from all the famous makers so the world is your musical oyster. They liked a bit of drive on *Revolver* and beyond, and all sorts of effects, so pickup and other sounds are notated at the start of each piece for reference.



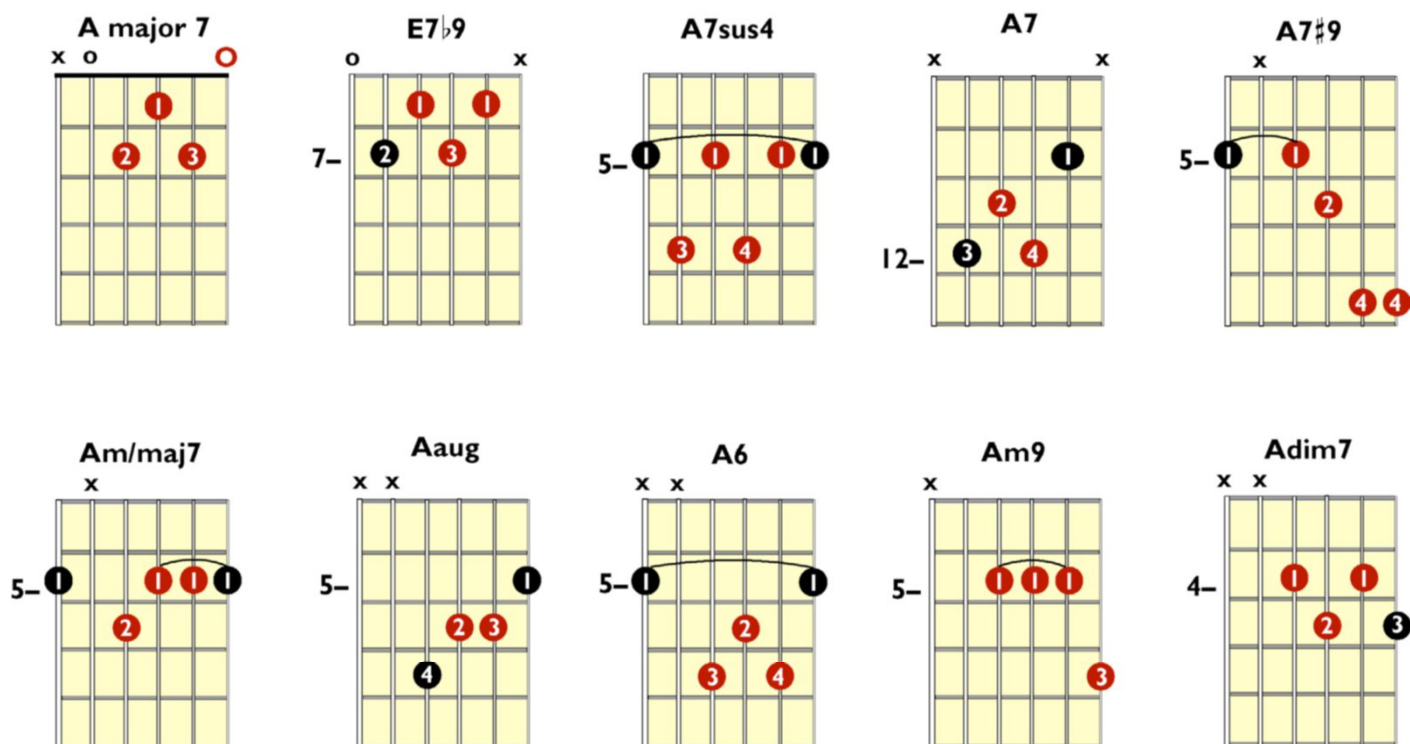
Classic early Beatles sporting Rickenbacker and Gretsch instruments



TRACK RECORD There are many great recordings that feature super Beatles chord work. Every album, from Please Please Me to Let It Be and all points in between, is crammed with some of the finest songs of the late 20th century. If you're a Beatles newbie, then for an overview check out the greatest hits compilation entitled 1, which features all of the group's Number One singles.

CHORD CHART

These favourite Beatles chords offer a wonderful music box of tones with the potential to create hit after hit!



A major 7
x o 1 2 3

E7 $\flat$ 9
o 7- 1 2 3 x

A7sus4
5- 1 1 1 1 3 4

A7
x 12- 2 3 4 x

A7 $\sharp$ 9
x 5- 1 1 2 4 4

Am/maj7
x 5- 1 1 1 2

Aug
x x 5- 1 2 3 4

A6
x x 5- 1 2 3 4

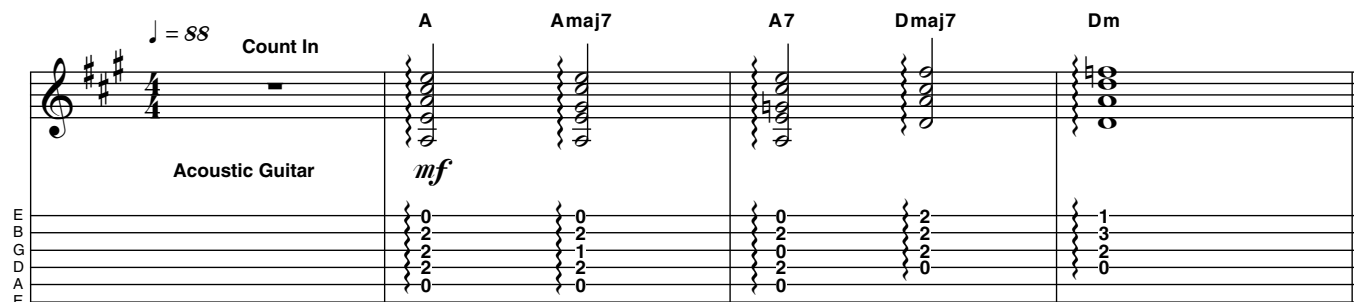
Am9
x 5- 1 1 1 3

Adim7
x x 4- 1 2 3

EXAMPLE 1 MAJOR CHORD RUNDOWN

CD TRACK 3

This first example features a popular trick for spicing up a couple of bars of a major chord. The root note (A) descends a semitone at a time and provides the A major 7 and A dominant 7 chords. These move nicely to D major 7.



$\text{♩} = 88$ Count In

Acoustic Guitar *mf*

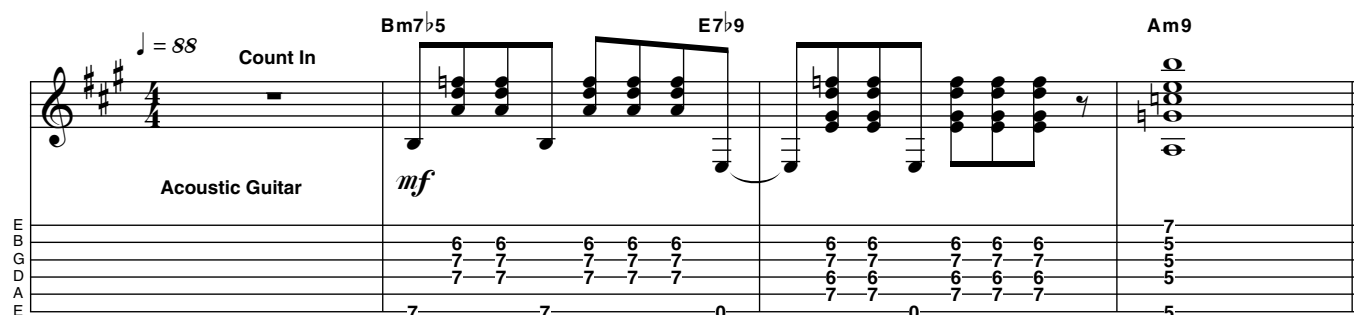
Chords: A, Amaj7, A7, Dmaj7, Dm

Fingerings (from A to Dm):
 A: 0 2 2 2 0
 Amaj7: 0 2 1 2 0
 A7: 0 2 0 2 0
 Dmaj7: 2 2 2 0
 Dm: 1 3 2 0

EXAMPLE 2 DOMINANT 7, FLAT 9 AND MINOR 9

CD TRACK 4

Adding the $\flat 9$ interval to the E7 chord adds extra dissonance and makes the perfect cadence to the Am9 even more effective.



$\text{♩} = 88$ Count In

Acoustic Guitar *mf*

Chords: Bm7 $\flat$ 5, E7 $\flat$ 9, Am9

Fingerings (from Bm7 $\flat$ 5 to Am9):
 Bm7 $\flat$ 5: 6 6 7 7 7
 E7 $\flat$ 9: 6 6 7 7 7
 Am9: 7 5 5 5

EXAMPLE 3 DOMINANT 7 SUS 4

CD TRACK 5

This general chord type was used for the iconic start of the song A Hard Day's Night. It's also strangely effective for an ending, as we have it placed in this example!

Acoustic Guitar

$\text{♩} = 132$ Count In

D **Bm** **A7sus4**

f

E 2 2 2 2 2 2 5
B 3 3 3 3 3 3 5
G 2 2 2 2 2 2 7
D 4 4 4 4 4 4 5
A 5 5 5 5 5 5 7
E 5 5 5 5 5 5 5

EXAMPLE 4 DOMINANT 7

CD TRACK 6

The Dominant 7 chord is used in many Beatles songs and this particular fingering is reminiscent of songs like I Saw Her Standing There. The riff outlines the tonality of an A7 chord and will sound best if played with down picking.

Acoustic Guitar

$\text{♩} = 132$ Count In

A7 **G7** **A7**

f

E 5 5 8 7 5 5 10
B 5 5 8 7 5 5 12
G 5 5 8 7 5 5 11
D 5 5 8 7 5 5 12
A 5 5 8 7 5 5 12
E 5 5 8 7 5 5 12

EXAMPLE 5 DOMINANT 7#9

CD TRACK 7

The 7#9 chord was of course a favourite of Jimi Hendrix, but Beatles classics like Taxman and Step Inside Love feature it too. The A7 and G7 chords can be played with a fretting-hand thumb for the bass notes.

Acoustic Guitar

$\text{♩} = 132$ Count In

A7 **G7** **A7** **G7** **A7#9**

f

E 5 3 5 3 8 8
B 5 3 5 3 8 8
G 5 3 5 3 6 6
D 5 3 5 3 5 7
A 5 3 5 3 0 0
E 5 3 5 3 0 0

EXAMPLE 6 MINOR CHORD RUNDOWN

CD TRACK 8

Example six is the minor version of the concept we looked at in example one. This idea is well used in many songs by a huge variety of artists and is handy for providing interest when several bars of a minor chord are required.

Acoustic Guitar

$\text{♩} = 88$ Count In

Am **Am maj7** **Am7** **Am6**

mf

E 5 5 5 5 5 5 5
B 5 5 5 5 5 5 5
G 5 5 5 5 5 5 5
D 7 7 7 7 7 7 7
A 0 0 0 0 0 0 0
E 0 0 0 0 0 0 0

EXAMPLE 7 MODAL INTERCHANGE

CD TRACK 9

Modal interchange is a fancy name for changing chord types to strengthen the harmony. Here the D major chord that you expect to hear is then changed to D minor, which provides both a surprise and a cool tension.

Acoustic Guitar

Count In

A **F#m** **D** **Dm**

f

♩ = 132

E 5 5 5 5 X 9 9 9 9 9 X 7 7 7 7 X X 6
 B 5 5 5 5 X 10 10 10 10 X 7 7 7 7 X X 7
 G 6 6 6 6 X 11 11 11 11 X 7 7 7 7 X X 7
 D 7 7 7 7 X 11 11 11 11 X 7 7 7 7 X X 7
 A 7 7 7 7 X 9 9 9 9 X 5 5 5 5 X X 5
 E 5 5 5 5 X

EXAMPLE 8 MAJOR CHORD RUN ASCENDING

CD TRACK 10

Just as we created a descending movement within a major chord in Example 1, we can also create ascending movement. Here the augmented chord sounds most effective and is featured in our first jam track. This is typical of early Beatles compositions.

Acoustic Guitar

Count In

A **A aug** **A6** **A7** **Dmaj7**

f

♩ = 88

E 0 0 0 0 6 6 6 6 0 0 0 0 5
 B 5 5 5 5 6 6 6 6 7 7 7 7 7
 G 6 6 6 6 6 6 6 6 6 6 6 6 6
 D 7 7 7 7 7 7 7 7 7 7 7 7 7
 A 0 0 0 0 0 0 0 0 0 0 0 0 5
 E 0 0 0 0 0 0 0 0 0 0 0 0 5

EXAMPLE 9 CHROMATIC CHORDS

CD TRACK 11

The use of chromatic chords is a great way to introduce fresh sounds into tried and tested diatonic sequences. Here C# minor is followed by C major, which provides a nice tension and release. This is also a classical music concept and is used in many a movie film score.

Acoustic Guitar

Count In

A **C#m** **C** **D**

f

♩ = 88

E 5 5 5 X 4 4 4 X 5 5 5 5 5 5 5 7
 B 5 5 5 X 5 5 5 X 5 5 5 5 5 5 5 7
 G 6 6 6 X 6 6 6 X 5 5 5 5 5 5 5 7
 D 7 7 7 X 6 6 6 X 5 5 5 5 5 5 5 7
 A 7 7 7 X 4 4 4 X 3 3 3 3 3 3 3 5
 E 5 5 5 X

EXAMPLE 10 DIMINISHED CHORDS

CD TRACK 12

The diminished 7 (a favourite of George Harrison) is great for creating smooth transitions between chords a tone apart. Here the A_b moves to the B_b via Adim7.

Acoustic Guitar

Count In

A_b **Adim7** **B_b**

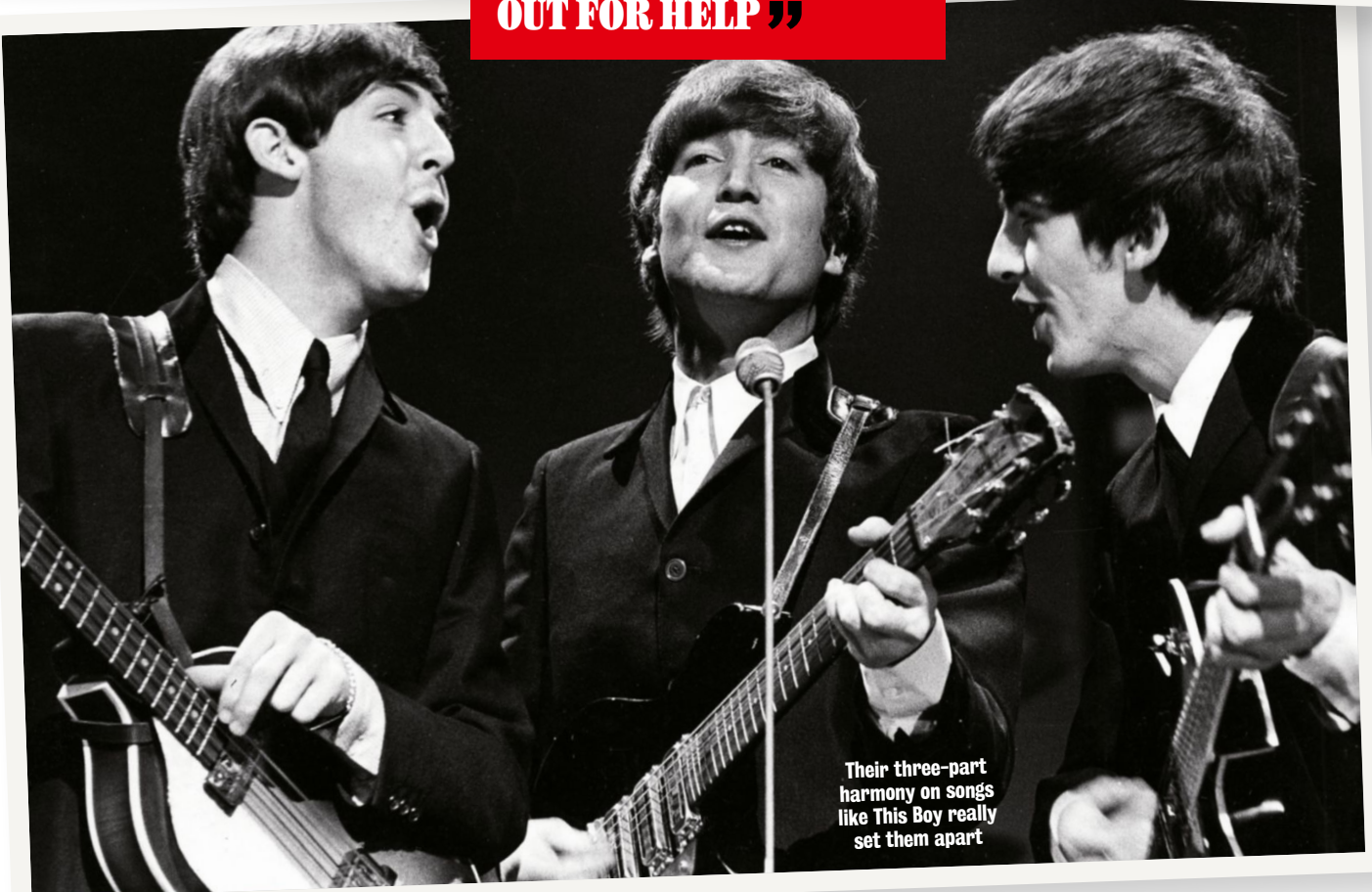
f

E 4 4 4 4 5 5 5 5 6
 B 4 4 4 4 4 4 4 4 3
 G 5 5 5 5 5 5 5 5 3
 D 6 6 6 6 4 4 4 4 3
 A



George with his Epiphone Casino and Paul playing a Ricky 4001 bass

“MOST PEOPLE THINK HELP IS JUST A FAST ROCK AND ROLL SONG. BUT LATER, I KNEW I REALLY WAS CRYING OUT FOR HELP”



Their three-part harmony on songs like *This Boy* really set them apart

MAJOR JAM TRACK

CD TRACK 13

INTRO [Bars 1-10] The track starts out with the riff idea that we looked at in Example 4. This is placed in the key of F# so we can pivot into A major for the verse from the V chord E7. You can leave the open first string ringing on the E7 chord for some extra jangle. You may find that using down picking exclusively will provide the best feel and dynamic.

VERSE 1 [Bars 11-18] The verse uses the major rundown idea from Example 1. The riff in bars 15 and 16 is classic Beatles fare and the open strings help to provide the trademark jangle. This time the intro riff is played down a tone in E to set up a V-I cadence back to the A chord.

VERSE 2 [Bars 19-26] For this verse the C# chord is changed from C#minor »

INTRO $\text{♩} = 132$

Bridge pickup
Clean with tremolo

N.C. INTRO

E7

N.C.

E7

E B G D A E

2

2-3 4-2

0-0 0-0 0-0

5-5 5-5 5-5

7-7 7-7 7-7

6-6 6-6 6-6

7-7 7-7 7-7

2-2 2-4 4-2

2-3 4-2

0-0 0-0 0-0

5-5 5-5 5-5

7-7 7-7 7-7

6-6 6-6 6-6

7-7 7-7 7-7

3

N.C.

E7

N.C.

E7

E B G D A E

2-3 4-2

0-0 0-0 0-0

5-5 5-5 5-5

7-7 7-7 7-7

6-6 6-6 6-6

7-7 7-7 7-7

2-2 2-4 4-2

2-3 4-2

0-0 0-0 0-0

5-5 5-5 5-5

7-7 7-7 7-7

6-6 6-6 6-6

7-7 7-7 7-7

7

VERSE 1

A

Amaj7

A7

Dmaj7

Dmadd9

E B G D A E

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

0 0 0 0 0 0

11

E7

N.C.

VERSE 2

A

C#7

E B G D A E

0-0 0-0 0-0

5-5 5-5 5-5

7-7 7-7 7-7

6-6 6-6 6-6

7-7 7-7 7-7

0-0 0-2 2-0

0-1 2-0

5-5 5-5 5-5

6-6 6-6 6-6

7-7 7-7 7-7

4-4 4-4 4-4

4-4 4-4 4-4

4-4 4-4 4-4

17

F#m

F

G

A

F#m

E B G D A E

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

5 5 5 5 5 5

6 6 6 6 6 6

7 7 7 7 7 7

21

MAJOR JAM TRACK ...CONTINUED

CD TRACK 13

» (chord iii in A major) to C#7. This strengthens the cadence to F#minor and this concept of changing a chord to a dominant 7 is known as a secondary dominant. **CHORUS [Bars 27-35]** The chorus features a George Harrison-style slide guitar part. There is a harmonic surprise thrown in by changing the D chord (chord IV of A major) into a D minor. This is known as modal interchange and is another

trick that was well used by The Beatles. The C#7#9 chord in bar 35 provides a strong cadence back to the riff, which outlines an F#7 tonality.

OUTRO [Bars 36-end.] The end section returns back to the riff from the intro. There is a familiar ending that uses two chromatic chords (G7, G#7) to approach the A7. Simple stuff but strong and effective.

Sheet music for bars 25-28. Chords: E7, N.C., Bm, E.

Staff 1 (Treble Clef): E7 (bars 25-26), N.C. (bar 27), Bm (bars 28-29), E (bars 30-31).

Staff 2 (Bass Clef): E7 (bars 25-26), N.C. (bar 27), Bm (bars 28-29), E (bars 30-31).

Staff 3 (Fretboard): E7 (bars 25-26), N.C. (bar 27), Bm (bars 28-29), E (bars 30-31).

Sheet music for bars 29-32. Chords: A sus2, F#m, Bm, Dm.

Staff 1 (Treble Clef): A sus2 (bars 29-30), F#m (bars 31-32), Bm (bars 33-34), Dm (bars 35-36).

Staff 2 (Bass Clef): A sus2 (bars 29-30), F#m (bars 31-32), Bm (bars 33-34), Dm (bars 35-36).

Staff 3 (Fretboard): A sus2 (bars 29-30), F#m (bars 31-32), Bm (bars 33-34), Dm (bars 35-36).

Sheet music for bars 33-36. Chords: A, C#7#9, OUTRO N.C.

Staff 1 (Treble Clef): A (bars 33-34), C#7#9 (bar 35), OUTRO N.C. (bars 36-37).

Staff 2 (Bass Clef): A (bars 33-34), C#7#9 (bar 35), OUTRO N.C. (bars 36-37).

Staff 3 (Fretboard): A (bars 33-34), C#7#9 (bar 35), OUTRO N.C. (bars 36-37).

Sheet music for bars 37-40. Chords: E7, N.C., E7, N.C.

Staff 1 (Treble Clef): E7 (bars 37-38), N.C. (bar 39), E7 (bars 40-41), N.C. (bars 42-43).

Staff 2 (Bass Clef): E7 (bars 37-38), N.C. (bar 39), E7 (bars 40-41), N.C. (bars 42-43).

Staff 3 (Fretboard): E7 (bars 37-38), N.C. (bar 39), E7 (bars 40-41), N.C. (bars 42-43).

Sheet music for bars 41-44. Chords: E7, N.C., E7, G7, G#7, A7.

Staff 1 (Treble Clef): E7 (bars 41-42), N.C. (bar 43), E7 (bars 44-45), G7 (bar 46), G#7 (bar 47), A7 (bars 48-49).

Staff 2 (Bass Clef): E7 (bars 41-42), N.C. (bar 43), E7 (bars 44-45), G7 (bar 46), G#7 (bar 47), A7 (bars 48-49).

Staff 3 (Fretboard): E7 (bars 41-42), N.C. (bar 43), E7 (bars 44-45), G7 (bar 46), G#7 (bar 47), A7 (bars 48-49).

MINOR JAM TRACK

CD TRACK 15

INTRO [Bars 1-6] This opening chord sequence uses the idea we looked at in Example 8. This time it is placed in C major and the C augmented chord provides a most effective cadence to F major. The F major is then changed to F minor, which heightens the tension, and is a concept used in many a Beatles hit, and became a trademark of their sound.

VERSE 1 [Bars 7-14] The verse uses the descending minor chord idea we looked at in Example 6. Using the fifth string makes the transitions smooth and easy to play. This moves nicely into the 7,9 chord idea we looked at in Example 2.

CHORUS [Bars 15-22] The chorus uses the progression from the intro in full strum-along mode. Aim for a driving and emotive feel here.

INTRO

♩ = 88

Acoustic Guitar

C **Caug** **F** **Fm**

VERSE 1

E **Am** **Am maj7** **Am7** **Am6**

Bm7^b5 **E7^b9** **Am** **Am maj7** **Am7** **Am6**

CHORUS

C **Caug**

F **Fm** **G5** **C** **Caug**

The musical score is presented in a multi-measure rest format. The first system (Intro) shows the initial chord sequence: C, C augmented, F, and F minor. The second system (Verse 1) shows the progression: E, Am, Am major 7, Am7, and Am6. The third system continues the verse with Bm7 flat 5, E7 flat 9, Am, Am major 7, Am7, and Am6. The fourth system (Chorus) shows the progression: C, C augmented, F, F minor, G5, C, and C augmented. The score includes a tempo marking of 88 beats per minute and a dynamic marking of *f* (forte). The guitar part is written for an acoustic guitar. The score is divided into four systems, each with a multi-measure rest indicating the duration of the chords. The first system (Intro) is 6 measures long. The second system (Verse 1) is 8 measures long. The third system is 8 measures long. The fourth system (Chorus) is 8 measures long. The score is written in a multi-measure rest format, with the first system (Intro) showing the initial chord sequence: C, C augmented, F, and F minor. The second system (Verse 1) shows the progression: E, Am, Am major 7, Am7, and Am6. The third system continues the verse with Bm7 flat 5, E7 flat 9, Am, Am major 7, Am7, and Am6. The fourth system (Chorus) shows the progression: C, C augmented, F, F minor, G5, C, and C augmented. The score includes a tempo marking of 88 beats per minute and a dynamic marking of *f* (forte). The guitar part is written for an acoustic guitar. The score is divided into four systems, each with a multi-measure rest indicating the duration of the chords. The first system (Intro) is 6 measures long. The second system (Verse 1) is 8 measures long. The third system is 8 measures long. The fourth system (Chorus) is 8 measures long.

MINOR JAM TRACK ...CONTINUED

CD TRACK 15

BRIDGE [Bars 23-36] The bridge - a common Beatles device - uses an elongated version of the descending minor run from the verse. The G# diminished chord in bar 30 provides a smooth transition back to the A minor chord. Take the second time bar on the repeat into the final chorus.

CHORUS [Bars 37-end] The final chorus is a repeat of the previous chorus. Keep an eye out for the rhythmic pushes. There is a slight *rallentando* (slowing down) in bar 44 before the classic C major end chord is played. Once you've played through and mastered our pieces, have a go at creating your own.

BRIDGE

Am Am maj9 Am maj7

mf

23, 31

Am7 Am6 F

25, 33

1 D/F# G5 G#dim

28

2 E G5 CHORUS C Caug

f *f*

36 37, 41

F Fm 1 G5 2 G5 C

39, 43 40 44

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10 tips to sort out your Sweep picking



This dazzling technique isn't just the preserve of the virtuoso player. **Milton Mermikides** deconstructs sweep picking and shows how it can be applied to a multitude of genres.

ABILITY RATING

Moderate to advanced



Info

Key Various Tempo Various CD TRACKS 17-46

Will improve your... ✓ Sweep picking fluency and accuracy

✓ Picking control ✓ Fretboard knowledge and fluency

Many electric guitarists were first drawn to the instrument by witnessing some playing so dazzling that it seemed to defy the limits of the instrument, logic or even the laws of physics, be it fast picking, ultra-expressive bends, dive bombing, pinch harmonics, tapping or playing multiple simultaneous lines. Of all the many guitar techniques, sweep picking may stand supreme in this regard. In its virtuosic execution (not that this is the only way it is or should be used), even non-guitarists go slack-jawed witnessing the seemingly impossibly flurry of notes and the fretting hand skating over the fretboard.

Despite this apparent magic and stunning virtuosity, sweep picking can, in fact, be defined very succinctly – as an articulated strum. A 'strum' because it involves playing a series of notes on adjacent strings using the same pitch direction (whether downstrokes towards the floor – and higher pitched strings – or upstrokes towards the bass strings). However, unlike conventional chord strumming, this strum is 'articulated' in that each note is separated rhythmically and heard individually. So what appears is a single 'voiced' (aka 'monophonic') melody.

When playing a series of notes appearing on adjacent strings, this 'sweeping' motion is entirely sensible and economical – the pick only changes direction when it has to, and pushing or pulling a pick through all the strings is – even for a novice – practically instantaneous. The challenge of course lies in articulating this strum, which involves the

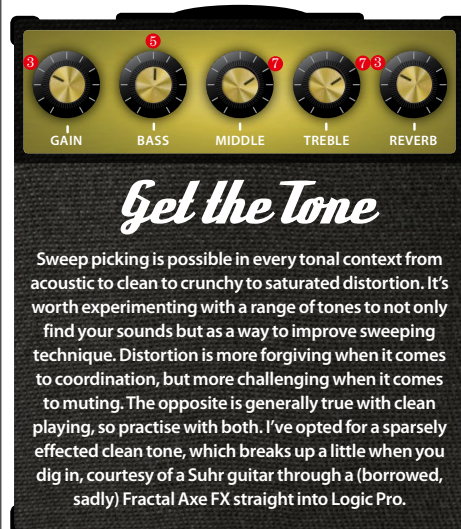
rhythmic and dynamic control of the picking hand sweep (as we will see the challenge lies in pick angle, rest strokes, arm motion and more counter-intuitively in slowing down and inhibiting the naturally rapid sweep). One also needs hand coordination, and the ability to mute unwanted notes by using picking hand palm muting, fretting hand muting, 'rolling barrels' and the integration of sweep picking among your other techniques such as alternate picking, legato etc.

“SWEEP PICKING CAN BE DEFINED VERY SUCCINCTLY, AS AN ARTICULATED STRUM BUT WITH EACH NOTE SEPARATED”

This article aims to improve your sweep picking in the most direct manner possible, whether you are seasoned sweepster or completely new to the concept. Sometimes we'll slow things right down as opposed to the 'cranking the metronome' approach. You may find some exercises either too formative or too challenging in their current form but they can easily be adapted with tempo, and it's the principle of each that is the most important. Sweep-picking can be quite a divisive technique, sometimes dismissed as showy shred, using speed for the sake of speed and devoid of expression. I happen to find that virtuosic sweep picking in the right hands can be as expressive as it is impressive, but

whatever your tastes do not dismiss the technique even if you are not interested in neo-classical metal – it is used more covertly in a range of styles from blues to jazz to classic rock to Latin – and at its core it's just a very practical and powerful device that can be used however you wish with no stylistic obligation. Its study can help significantly with technical control and the development of new musical ideas. Before approaching the 10 tips and associated exercises, let's take a look at some core techniques that should be engaged with on the opposite page.

This article is presented as 10 general tips, with a series of representative exercises and audio to best develop the concepts. Use the toolkit above to execute the lessons, and the tab captions for each exercise. Sweep picking is a powerful technique with a wide range of potential so use it wisely and make it your own – but always remember, with great power comes great responsibility. **1**



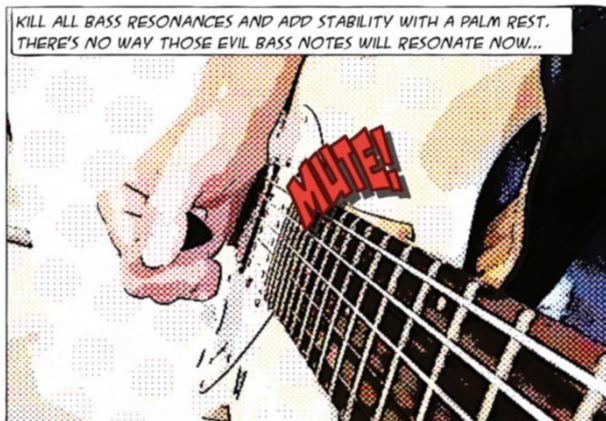
Get the Tone

Sweep picking is possible in every tonal context from acoustic to clean to crunchy to saturated distortion. It's worth experimenting with a range of tones to not only find your sounds but as a way to improve sweeping technique. Distortion is more forgiving when it comes to coordination, but more challenging when it comes to muting. The opposite is generally true with clean playing, so practise with both. I've opted for a sparsely effected clean tone, which breaks up a little when you dig in, courtesy of a Suhr guitar through a (borrowed, sadly) Fractal Axe FX straight into Logic Pro.



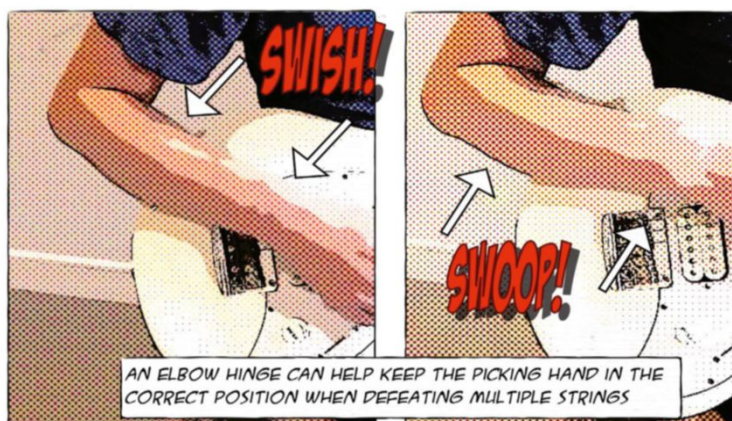
TRACK RECORD Here's a representative list of a range of pioneers, excellence, style and approach. I could have picked any of their many albums... Chuck Wayne, Travelling; Tal Farlow, Night & Day; Vinnie Moore, Mind's Eye; Yngwie Malmsteen, Odyssey; Cacophony (guitarists Jason Becker and Marty Friedman), Speed Metal Symphony; Steve Vai, Passion & Warfare; Mattias Eklundh, Freak Guitar; Frank Gambale, A Present For The Future; Jeff Loomis; Power Of Oblivion, Live!; Buckethead, Whirlpool; Animals As Leaders (Tosin Abasi), Madness Of Many.

PALM REST



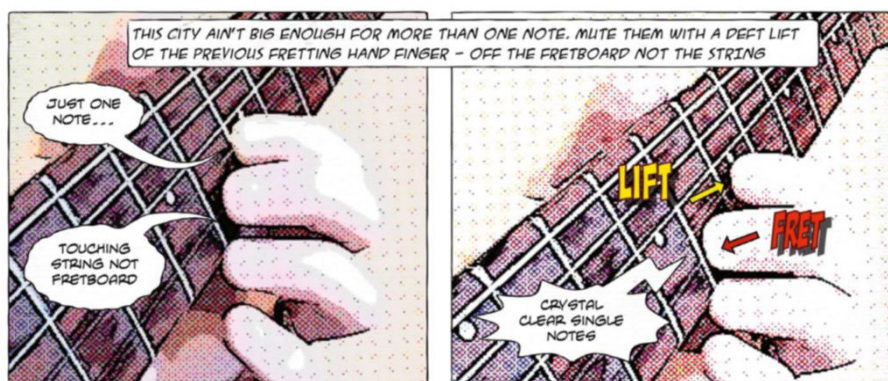
Resting the palm of the picking hand on the bass strings (and keeping it rested even when the hand is moving) can help damp resonances, guide the picking hand in a uniform and ideal range of positions and allow a natural switch to palm-muted sweep picking.

ELBOW HINGE



As one sweeps through all the strings, the palm-rest and wrist rotation devices, invite not a floating movement of the entire picking arm but the use of an 'elbow hinge' – an elbow bend with fixed upper arm, which helps maintain a relaxed accuracy to the picking.

FRETTING HAND MUTE



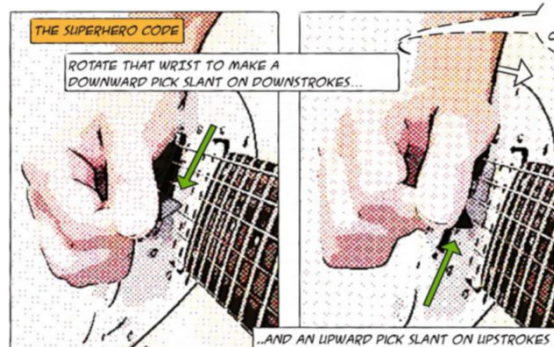
In order to articulate each note of a sweep individually, it is essential that the fretting hand not only sounds the required notes but releases the previous one. The small but deliberate lifting of the fretting finger at the end of a desired note (off the fretboard, but often still in contact with the string) is a fundamental mechanic of effective sweep picking (and the focus of the first exercise).

REST STROKE



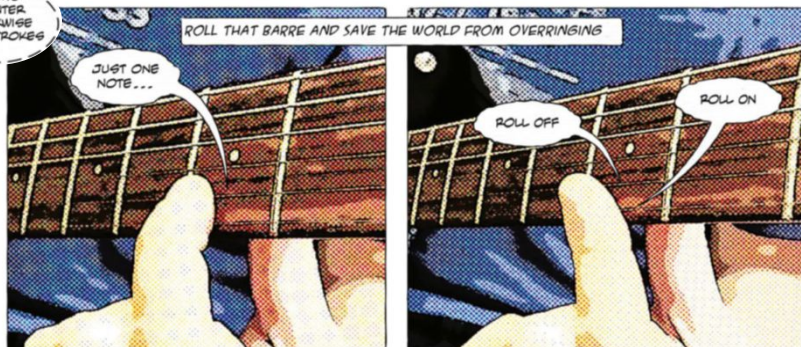
It is necessary to slow down the sweep to the desired rhythm. This can often be best achieved when the pick is allowed to push (or pull) right through so as to land momentarily on the next string.

WRIST ROTATION



In order to sweep evenly, the pick should 'give' a little, its tip trailing behind its body. This is achieved by a subtle wrist rotation (and not keeping it too rigid), so the downward and upward motion can appear like a 'paintbrush'. This pick trajectory can describe a subtle figure-of-eight pattern, moving towards the bridge on a downstroke, and more parallel to the bridge on an upstroke.

ROLLING BARRE



A technique particularly important to sweep picking is when a fretting-hand mute is required using the same finger on the same fret. Imagine we use the first finger to play the 3rd fret of the second string, followed by the same finger playing the 3rd fret of the first string. If we were just playing a chord strum, a simple barre would suffice (first finger covering both strings). However, in order for the notes to be articulated, that barre has to 'roll' using a fretting-hand mute on the same finger. This technique is addressed directly in the tips and exercises.

TIP 1 MASTER THE MECHANICS

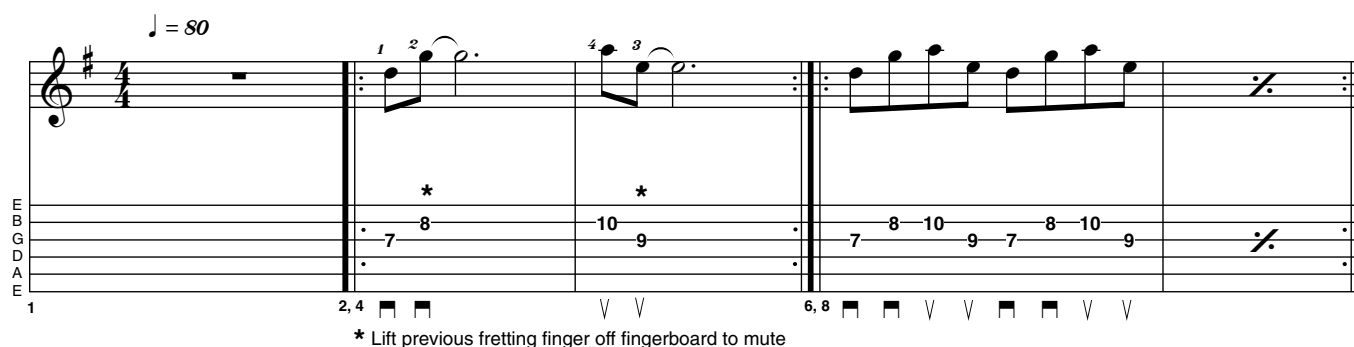
Examples 1 and 2 focus on two essential techniques, picking rhythmic accuracy (often using the previously described rest stroke) and the fretting-hand mute. How fluently one can sweep pick is really down to these two simple (but difficult to master) techniques. Every accomplished sweep picker

does them well, whether they are conscious or had to work hard at these devices or not. The best way to practise this is at a slow medium tempo to a metronome and concentrate on a relaxed precision, with every note crystal clear and perfectly placed.

EXAMPLE 1 TWO-STRING MECHANICS

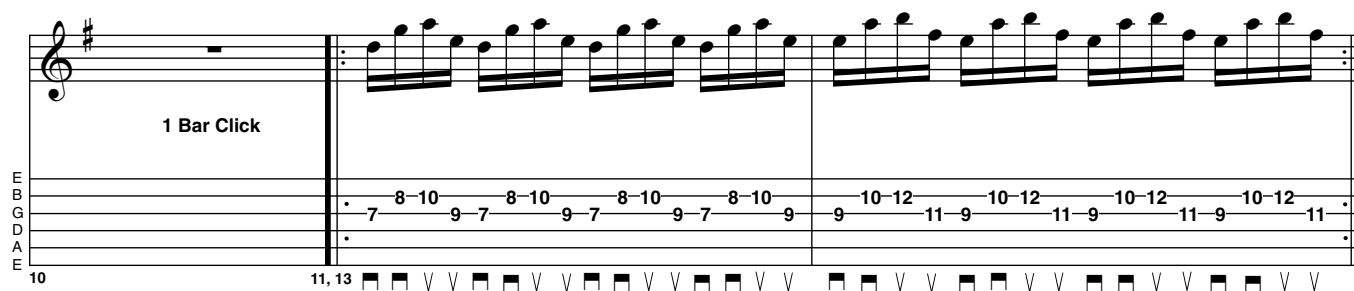
CD TRACK 17

$\text{♩} = 80$



* Lift previous fretting finger off fingerboard to mute

1 Bar Click

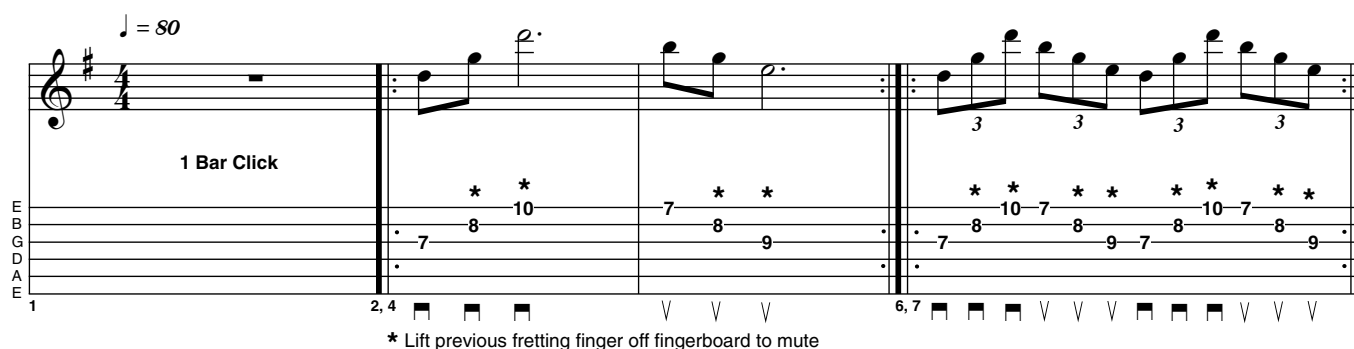


EXAMPLE 2 THREE-STRING MECHANICS

CD TRACK 19

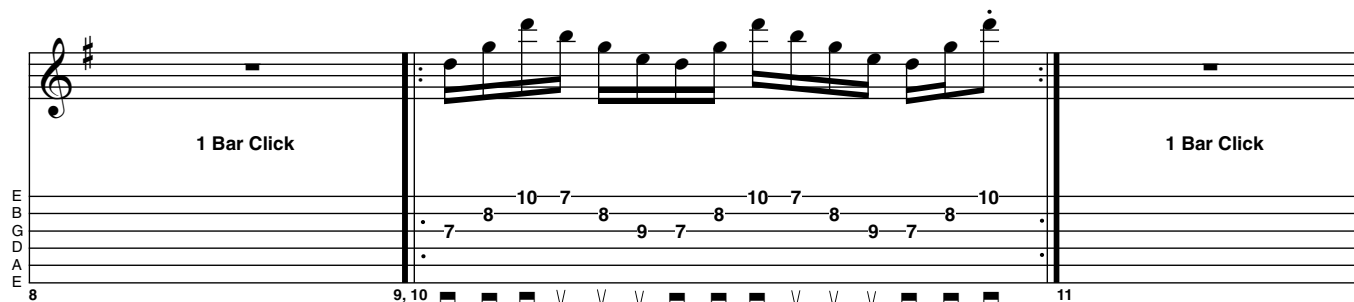
$\text{♩} = 80$

1 Bar Click



* Lift previous fretting finger off fingerboard to mute

1 Bar Click



EXAMPLE 2 THREE-STRING MECHANICS ...CONTINUED

CD TRACK 19

The first system of Example 2 shows a treble clef staff with a key signature of one sharp (F#). It contains two measures of triplets. The guitar staff below shows fret numbers: 12, 14, 10, 7, 8, 9, 7, 8, 10, 7, 8, 9, 9, 10, 12, 9, 10, 11, 9, 10, 12, 9, 10, 11. Picking directions are indicated by flags: down (V) and up (^). The second system continues the pattern with fret numbers: 13, 15, 11, 13, 10, 11, 12, 10, 11, 13, 10, 11, 12, 12, 13, 15, 12, 13, 14, 12, 13, 15, 12, 13, 14. Picking directions are also indicated.

TIP 2 ROTATE, ROTATE, ROTATE

This may feel like an unusual tip, but it is extremely beneficial to 'rotate' any sweep picking pattern (shifting the starting position of the pattern) as in Example 3. Changing the order of the notes sounds like a simple challenge; after all, if you can play the original pattern, it's just a question of 'starting it later'. That's theoretically true, of course; however, if there is any unevenness

in the pattern this will be completely exposed by the exercise, and you may find it disconcertingly hard to play some of these. But do stick at it, as being able to execute all the patterns will not only improve your sweep picking playing but also your general musicianship, being able to truly hear and execute rhythmic rotations.

EXAMPLE 3 FOUR-STRING ROTATION STUDY

CD TRACK 21

Example 3 is a four-string rotation study in 4/4 time, with a tempo marking of quarter note = 80. The first system shows a treble clef staff with a key signature of one sharp (F#). It contains two measures of a four-string sweep pattern. The guitar staff below shows fret numbers: 10, 9, 8, 7, 10, 8, 7, 9, 10, 8, 7, 9, 10, 8, 7, 9, 10. Picking directions are indicated by flags: down (V) and up (^). The second system continues the pattern with fret numbers: 8, 7, 10, 9, 8, 7, 9, 10, 8, 7, 9, 10, 8, 7, 9, 10. Picking directions are also indicated.

CD TRACK 21

The Rose Tree

TIP 3 ROLL WITH IT

There is a particular challenge in sweep picking when the fretting hand mute involves the same finger (and you'll see Examples 1-3 sneakily avoids this). This 'rolling barre' involves a subtle but very deliberate roll of a barre to maintain note independence and is indicated with a bracket. It's worth practising this with

every fretting finger and across two and more strings. Example 4 focuses on these techniques directly; they may feel unnatural to start with but will become an essential part of your sweeping skill. Example 5 shows how this technique is used in the context of major and minor triads on the top three strings.

EXAMPLE 4 TWO, THREE AND FOUR-STRING 'ROLLING BARRE' EXERCISES

CD TRACK 23

$\text{♩} = 80$

Exercise 1: Treble clef, 4/4 time. Fingering: 1, 1, 1, 1, 2, 2, 2, 2. Strings: E, B, G, D, A, E. Fret numbers: 1, 2, 3, 4, 6. Includes a 'simile' instruction.

Exercise 2: Treble clef, 4/4 time. Fingering: 3, 3, 3, 3, 4, 4, 4, 4. Strings: E, B, G, D, A, E. Fret numbers: 5, 7, 8.

Exercise 3: Treble clef, 4/4 time. Fingering: 1, 2, 3, 4, 4, 3, 2, 1. Strings: E, B, G, D, A, E. Fret numbers: 11, 13, 15.

Exercise 4: Treble clef, 4/4 time. Fingering: 1, 3, 1, 3, 1, 3, 1, 3. Strings: E, B, G, D, A, E. Fret numbers: 16, 19.

* Roll part of fretting finger off fretboard to mute previous note

EXAMPLE 5 THREE-STRING ROLLING BARRE MAJOR AND MINOR CHORDS

CD TRACK 25

$\text{♩} = 80$

1 2, 3 4 5 6 7 8 9 10 11 12

4, 6 7 8 9 10 11 12

5, 7 8

TIP 4 COMBINE WITH OTHER TECHNIQUES

All too often sweep picking is seen as a 'binary' technique; you are either sweep picking or you are not. However, it's very useful to combine sweep picking with all other available techniques, such as palm muting, alternate picking, slurs, slides, harmonics and tapping. And Example 6 has them all. The final bar of the

Example includes fretting-hand taps, which may seem like an independent technique to sweep picking. However, it is, in fact, an excellent way to practise fretting-hand precision and note independence. Remember to try all the examples at different tempos - it doesn't have to be breakneck speed.

EXAMPLE 6 COMBINATION STUDY

CD TRACK 27

$\text{♩} = 140$

1 2 3 4 5 6 7 8 9 10 11 12

PM - - - -

PM - - - -

EXAMPLE 6 COMBINATION STUDY ...CONTINUED

CD TRACK 27

System 1 (Measures 4-6): Chords: F, E, Am. Bass line starts at fret 4. Picking: PM (Palm Mute).

System 2 (Measures 7-9): Chords: G, F, G#dim7. Bass line starts at fret 7.

System 3 (Measures 10-12): Chords: Am, G, F. Bass line starts at fret 10.

System 4 (Measures 13-15): Chords: G#dim7, Am, A. Bass line starts at fret 13. Ends with a double bar line and 'TH 17'.

TIP 5 KNOW YOUR SHAPES

Often new sweep pickers have a limited vocabulary of chord shapes, so it's worth expanding that vocabulary. Example 7 presents the archetypal shapes on the top strings for all the inversions of major and minor triads, and diminished 7th chords. Example 8 takes the major and minor triads and shows how with some stretches, the exact same sweep picking pattern can be used on all of their inversions. Practise at this moderate tempo and it will unlock your virtuosity.

Also note that I've picked every note here but the second to third note of beats 1 and 4, and the first to the second note of beat 3 can all be slurred. Example 9 presents four useful two-octave 7th chord shapes: maj7, m7, m7(5) and dom7. I've included slurs (so the pick needs to stop and start through the sweep) and detailed fretting-hand fingering; plus a couple of options for the m7 and m7(5) chords on the way up or down, which you may want to know for context.

EXAMPLE 7 MAJOR, MINOR AND DIMINISHED 7TH INVERSION STUDY

CD TRACK 29

EXAMPLE 7 MAJOR, MINOR AND DIMINISHED 7TH INVERSION STUDY

Tempo: ♩ = 90

Gm

D

F#dim7

G

Diagram showing guitar notation for Example 7, featuring Major, Minor, and Diminished 7th Inversion Study. The notation includes treble and bass staves with fret numbers and picking patterns (V for downstroke, V for upstroke) indicated below the strings. The exercises are divided into four sections: Gm, D, F#dim7, and G.

EXAMPLE 8 SIX-STRING 'TOTAL INVERSION' EXERCISE

CD TRACK 31

EXAMPLE 8 SIX-STRING 'TOTAL INVERSION' EXERCISE

Tempo: ♩ = 80

G

Am

Diagram showing guitar notation for Example 8, featuring a Six-String 'Total Inversion' Exercise. The notation includes treble and bass staves with fret numbers and picking patterns (V for downstroke, V for upstroke) indicated below the strings. The exercises are divided into two sections: G and Am.

IMPROVE YOUR { SWEEP PICKING

EXAMPLE 8 SIX-STRING 'TOTAL INVERSION' EXERCISE ...CONTINUED

CD TRACK 31

The image displays two musical staves for guitar, labeled 'G' and 'Am'. Each staff consists of a standard musical staff with a treble clef and a guitar-specific fretboard diagram below it. The fretboard diagram shows the fret numbers for each finger (1-4) and the sequence of notes across the frets. The 'G' staff shows a sequence of notes starting from the 10th fret, while the 'Am' staff starts from the 11th fret. The fret numbers are indicated by small numbers above the notes, and the sequence of notes is indicated by the fret numbers on the fretboard diagram.

EXAMPLE 9 7TH CHORD STUDY WITH ROOTS ON SIXTH AND FIFTH STRINGS

CD TRACK 33

Musical score for guitar, showing two systems of music. The first system includes a treble clef staff with a tempo marking of 90, a key signature of one sharp (F#), and a 4/4 time signature. It features a Cmaj7 chord and a Dm7 chord. The second system includes a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It features a Dm7b5 chord and a Db7 chord. Both systems include a bass staff with fret numbers and a guitar-specific staff with fret numbers.

TIP 6 THINK Laterally, MAKE CONNECTIONS

By 'lateral thinking' I mean being able to adapt a shape – and sweep picking pattern – horizontally across the fretboard. Example 10 shows how a two-octave maj7 arpeggio (starting on the fifth string) can be altered to make a m7, dom7 and m7 $\flat$ 5 using an identical sweep picking pattern. This principle

can be applied to almost any sweep picking shape. Example 11 on the other hand just takes one key area (of Em) and shows how sweep picking with some left position changes can describe the key and get you from the lowest to the highest note of the guitar in 3.75 seconds (more or less).

EXAMPLE 10 FIVE-STRING DIATONIC 7TH CHORD EXERCISE

CD TRACK 35

$\text{♩} = 110$

Cmaj7 **Dm7** **Em7** **Fmaj7**

G7 **Am7** **Bm7 $\flat$ 5** **Cmaj7**

EXAMPLE 11 SIX-STRING 'TOTAL FRETBOARD' EXERCISE

CD TRACK 37

$\text{♩} = 60$

Em9

TIP 7 CREATE RHYTHMIC INTEREST

Sweep picking allows the fluent execution of arpeggios, and players often cram as many (evenly distanced) notes into an allotted duration. However, just because sweep picking allows this sort of playing it doesn't obligate it. Just like in any other mode of playing, sweep picking can benefit from rhythmic interest and Example 12 demonstrates an example. There are three main types of rhythmic interest or 'dissonance'. 1) Displacement dissonance (aka

syncopation), where off-beats are emphasised (see Bar 1); 2) Subdivision dissonance where 'non-binary' subdivisions (ie not 1, 2, 4, 8) of each beat are used (and altered) see Bar 2; and 3) Grouping dissonance where phrases are grouped so as not to align with 'strong' parts of the bar, half-bar or pulse (see bar 3-4). This may well challenge you but it will improve your rhythmic accuracy and soloing invention.

EXAMPLE 12 RHYTHMIC INVENTION SWEEP PICKING STUDY

CD TRACK 39

$\text{♩} = 90$ N.C.

TIP 8 GET JAZZY

Sweep picking allows the execution of saxophone-esque lines and so is eminently useful in a jazz context - in particular by the incredible Aussie guitarist Frank Gambale. The use of jazz phrasing, Melodic Minor and Whole

Tone scales are demonstrated in Example 13 in the context of the fundamental jazz devices of a 'major ii-V-I' (in this case Dm7-G7-Cmaj7) and a 'minor ii-V-I' (here: Em7^b5-A7alt-Dm(maj9)).

EXAMPLE 13 MAJOR AND MINOR II-V SWEEP PICKING STUDY

CD TRACK 41

$\text{♩} = 240$

Dm7 G7 Cmaj7 A7^b9

Em7^b5 A7alt Dm maj9 Aaug7

TIP 9 GO LEFT FIELD

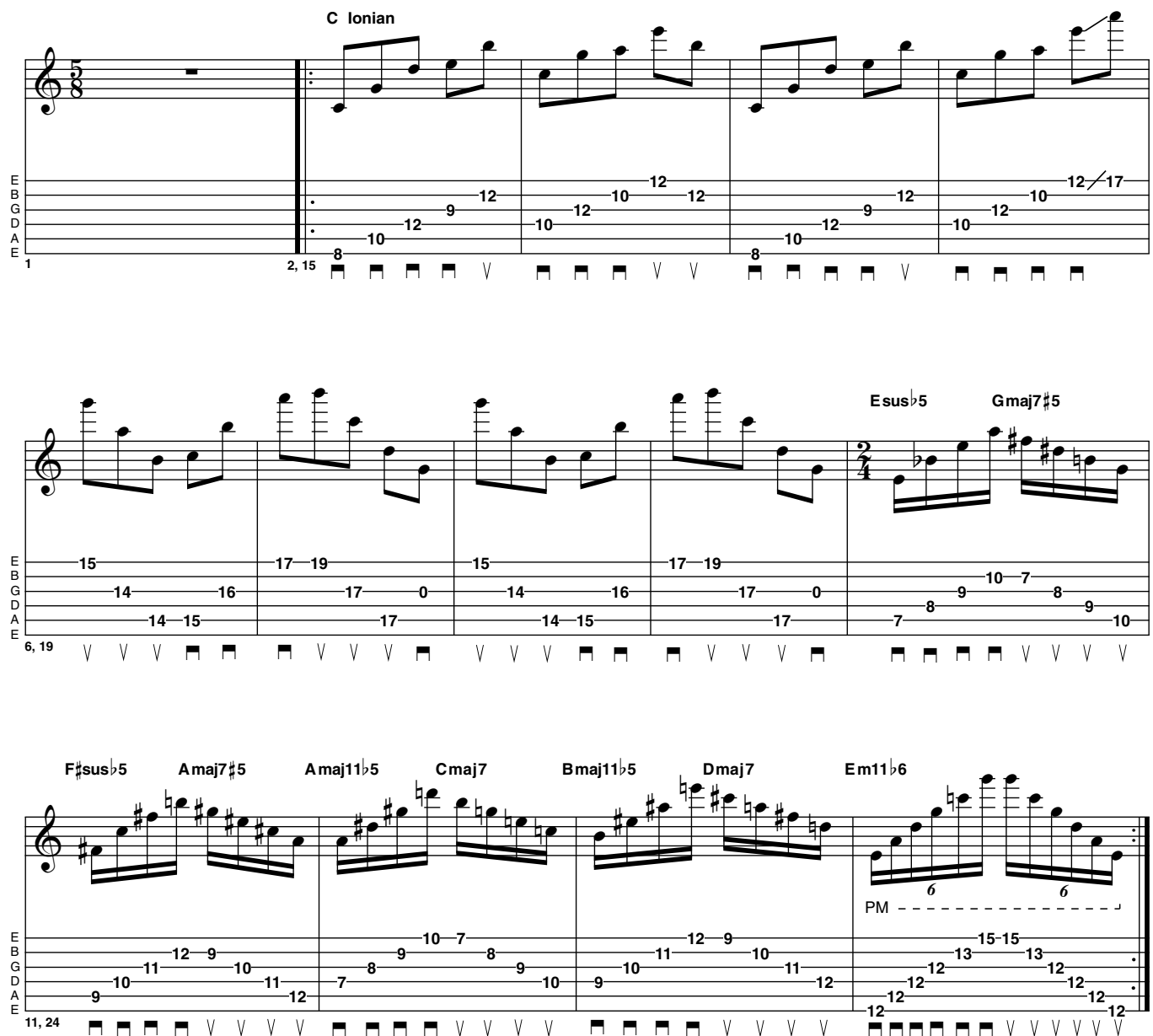
Some of the (perhaps sometimes valid) criticisms of sweep picking is that it is all stylistically similar and un inventive; major, minor and diminished chords played in a neo-classical metal context in an as-fast-as-possible-videogame aesthetic. Players like Frank Gambale, Buckethead, Bumblefoot, Eklundh, Vai, McAlpine, Becker and others, often subvert the clichés of sweep picking, be it

harmony, metre rhythmic grouping, chord construction, voicing or technical approach. Example 14 captures a few 'leftfield' ideas using a 5/8 to 2/4 metre, non-standard chord construction and the use of 'skipped' sweep picking in bars 5 and 6, where a sweep skips an intervening string. Think of this like skimming a stone on a water's surface, a wave-like motion during the sweep.

EXAMPLE 14 WIDE NON-TERTIAL VOICING SWEEP STUDY

CD TRACK 43

C Ionian



E sus $\flat$ 5 **Gmaj7 $\sharp$ 5**

F $\sharp$ sus $\flat$ 5 **Amaj7 $\sharp$ 5** **Amaj11 $\flat$ 5** **Cmaj7** **Bmaj11 $\flat$ 5** **Dmaj7** **Em11 $\flat$ 6**

PM

DEFY THE LAWS OF PHYSICS AND BECOME A

SWEEP PICKING SUPERHERO

TIP 10 KEEP YOUR SOUL

Neo-classical metal is a wonderful genre, but it is not the only way sweep picking can be used. In fact, a 'covert sweep' is used by many 'feel' players like Ritchie Blackmore, Dave Gilmour, SRV, Robben Ford, Steve Lukather etc, in the form of a 'rake'. This is often 'unmeasured' in that it's more of an expressive gesture than an 'articulated strum' with the individual separation and rhythmic clarity not

being given the expressive priority. Nonetheless, you should see little distinction between the approaches, and the study of sweep picking can add a highly-expressive flair in a range of styles. Example 15 demonstrates some 'bluesy' soulful sweeps. The timing of these is loose, the focus being on all the personal expression that can be put in the attack, touch and tone of each phrase.

EXAMPLE 15 BLUESY SWEEPS**CD TRACK 45**

$\text{♩} = 60$ Freely

Am D7

Am D7 Am F G

Am

Love this magazine?
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Antonio Forcione

Masterclass *pt 2*



As our masterclass concludes, **Will McNicol** continues his impromptu discussion with this amazing player about his influences and ideas.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: CD-ROM TRACK

Will improve your

✓ Groove playing

✓ Fingerstyle control

✓ Plectrum control

This instalment of our Antonio Forcione video tutorial sees the continuation of our impromptu chat with the Italian guitarist and a detailed look at utilising a vast variety of textures on the guitar. Antonio gives a fascinating insight into building melody and harmony around Cuban

basslines, using treble-string drones as a frame for bass-string melodies; if that weren't enough, he treats us to a smorgasbord of his flat-picking approaches and warm-ups.

Having spent considerable time in Cuba and working alongside numerous Cuban musicians, Antonio has a unique understanding of how the rhythmic quirks, which make the region's music so recognisable, can be applied to the acoustic guitar. This month's first example begins with a palm-muted 'tumbao' bassline. It's worth repeating this rhythm along with Antonio in the video to make sure you grasp the rhythmic groove before moving on. As the texture

builds, the bassline shifts on to the beat, and the syncopated elements get passed to the treble melodies – so be wary of that as you work your way through the chord changes. Do your best to keep to a solid pulse while maintaining a relaxed feel as the piece progresses.

Moving onto a different area of Antonio's compositional style, we discuss the use of the open second string to maintain a drone while building texture on the treble strings. The 6/8 fingerstyle pattern Antonio uses for this is a little tricky to master at first. It's definitely worth repeating the first couple of bars a few times so your first, second and third fingers get into the feel of the pattern. Dynamics are a key part to this, so do use this example as an excuse to explore the full dynamic and tonal range you have at your fingertips: from the tiniest pianissimo to the most enormous fortissimo! Your thumb will be

providing the melody on the fourth and fifth strings here, so aim to bring this out as much as you can while maintaining the pattern.

To round things off Antonio discusses his approaches to plectrum-playing, particularly with regard to keeping a rhythmic 'compass' as you play. The first examples highlight the usefulness of using a downstroke to accent on-the-beat notes, and upstrokes to highlight off-the-beat notes. Maintaining this idea while more notes are added and the speed

“USE THE EXAMPLES AS AN EXCUSE TO EXPLORE THE FULL DYNAMIC AND TONAL RANGE YOU HAVE AT YOUR FINGERTIPS”

increases, will ensure you keep on top of the rhythmic elements of your plectrum playing, which can so often become blurred at faster tempos. The final example gives an insight into one of Antonio's regular warm-up routines: this involves chromatic scales with string-jumping. It's deceptively simple, so slow and steady to begin with will certainly be the best approach as you try and build a steady rhythm.

I hope you've found Antonio's unique approach to acoustic playing inspiring, and that you can incorporate some of these ideas into your own playing. **I**

NEXT MONTH Milton Mermikides presents a soloing tutorial from **Andy Timmons**



Get the Tone

Antonio effortlessly manages to swap between nylon and steel-strung guitars in his performances, and all the examples in this feature can be played on either. It's not a bad idea to try them out on different guitars to see how the different tonal qualities effect the way you play. Antonio has also been known to use an octave pedal to really fatten up his basslines when playing solo.

Antonio lets us into some of his technical and playing secrets



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 CUBAN INFLUENCES

CD-ROM TRACK

Part of the joy in playing these fabulously syncopated Cuban lines can be found in the way you articulate them. Listen to Antonio playing through this example and notice the subtle accents and dynamic variety he uses to focus on certain

elements within the musical content. Keeping a relaxed groove throughout is very important here, so do slowly work through any chord changes, which are interrupting the flow.

EXAMPLE 1 BUILDING AROUND SYNCOPATED BASSLINES

CD-ROM TRACK

$\text{♩} = 85$ N.C.



PM

E B G D A E

1, 3 0 4 2 2 0 4 2 2 0

E F#m7 B7 E F#m7 B7

E B G D A E

0 0 0 0 1 4 2 2 0 2 0 1 4 2 2 0 2

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

E F#m7 B7 E F#m7 B7

E B G D A E

0 0 0 0 1 4 2 2 0 2 0 1 4 2 2 0 2

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

E F#m7 B7 E F#m7 B7

E B G D A E

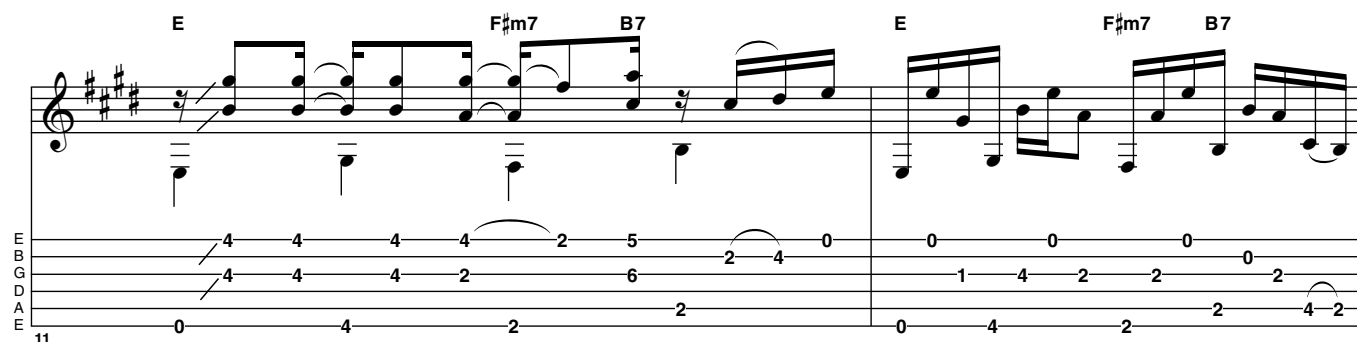
4 4 4 4 2 5 2 4 0 0 0 0 1 4 2 2 0 2

9 0 4 2 2 0 4 2 2 2 4

SECTION 1 CUBAN INFLUENCES ...CONTINUED

CD-ROM TRACK

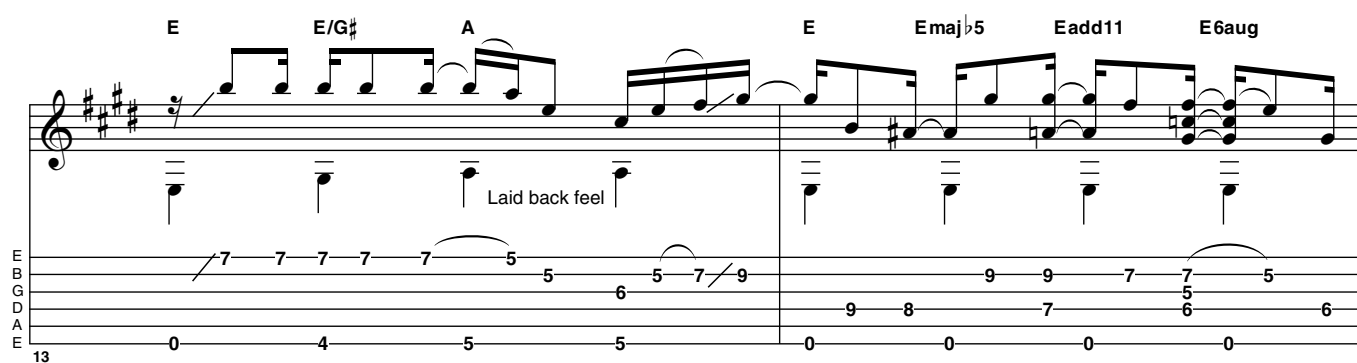
Chords: E, F#m7, B7, E, F#m7, B7



11

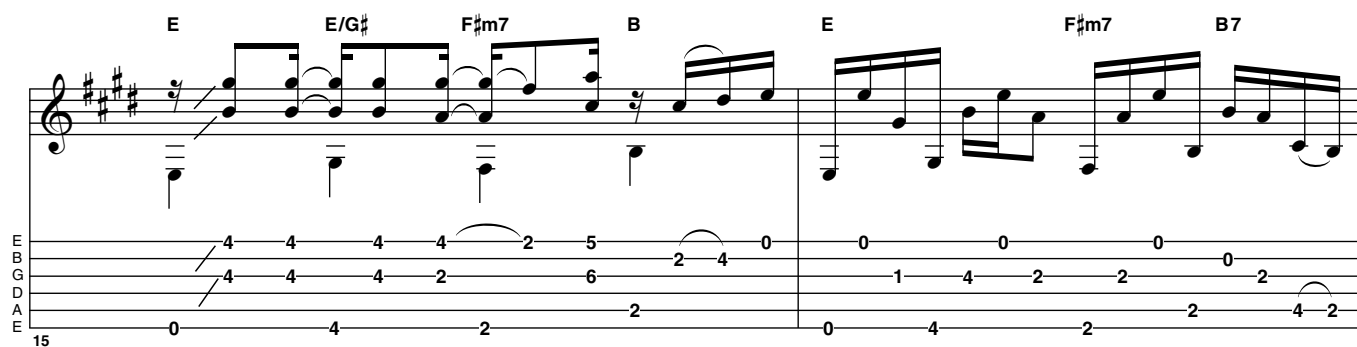
Chords: E, E/G#, A, E, Emajb5, Eadd11, E6aug

Laid back feel



13

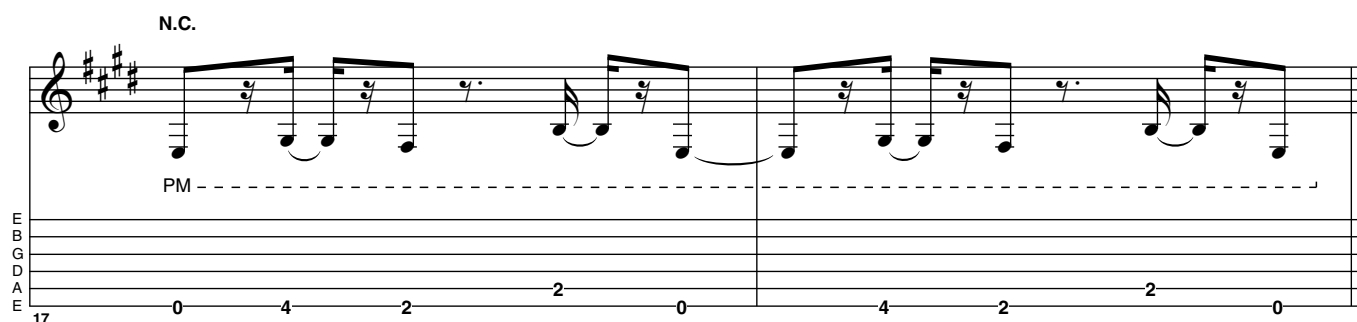
Chords: E, E/G#, F#m7, B, E, F#m7, B7



15

N.C.

PM



17

SECTION 2 FINGERSTYLE EXPRESSION

CD-ROM TRACK

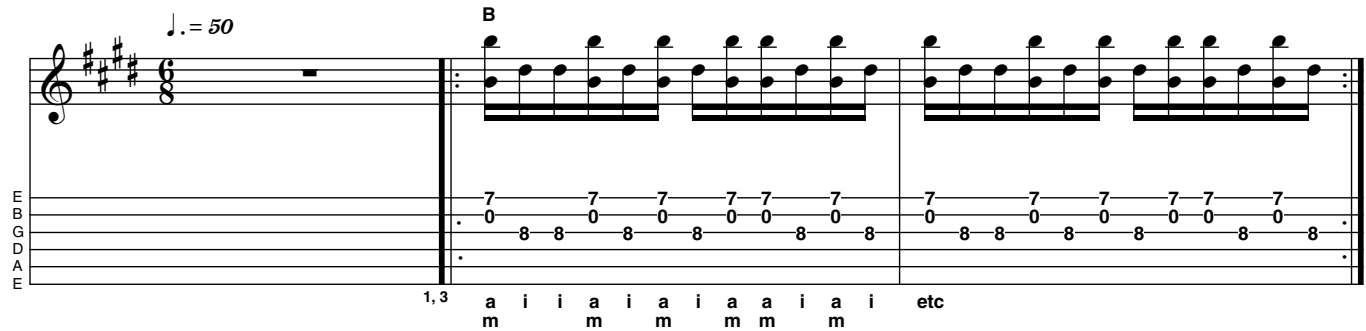
Once you've got the gist of the picking-hand pattern in this one you can use this example as a perfect excuse to explore your dynamic range - from pianissimo to fortissimo. As Antonio mentions in the video, he sees these

musical phrases as 'waves' and can swell the dynamic accordingly. Have a listen to the way he plays and see if you can mimic his dynamic direction before heading off and inventing your own.

EXAMPLE 1 TREBLE-STRING TEXTURE

CD-ROM TRACK

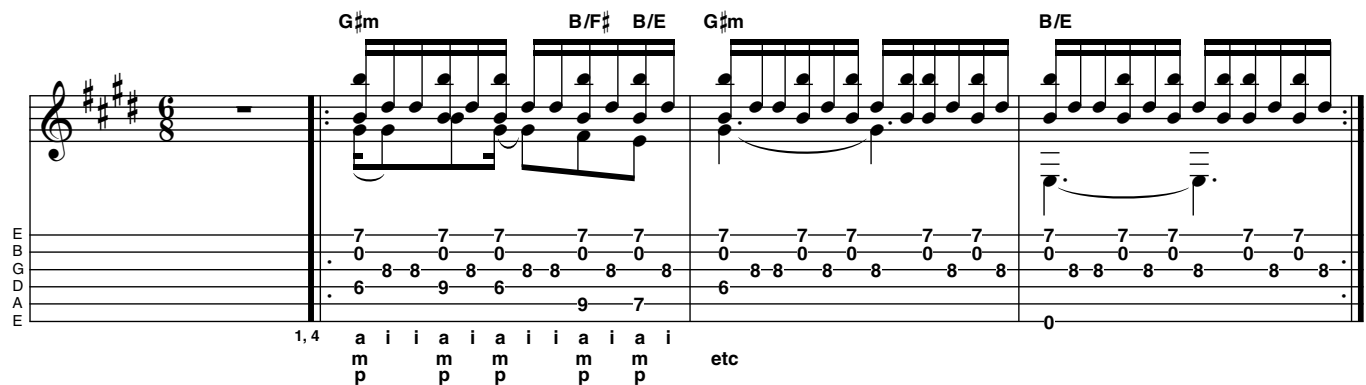
$\text{♩} = 50$



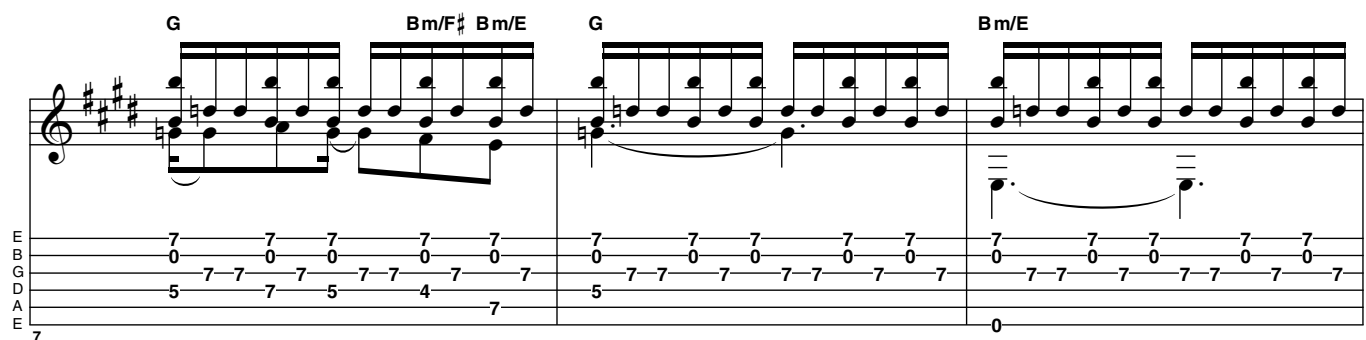
1, 3 a i i a i a i a a i a i etc

EXAMPLE 2 TREBLE-STRING TEXTURE WITH BASS MELODY

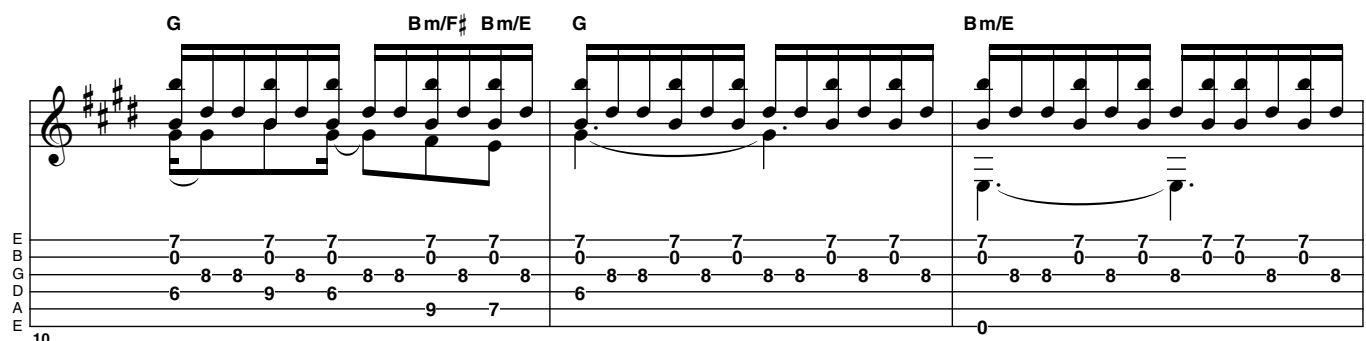
CD-ROM TRACK



1, 4 a i i a i a i a i a i etc



7



10

CD-ROM TRACK

E
B
G
D
A
E

CD-ROM TRACK

try applying this idea to other areas in your pick playing. The final chromatic, string-crossing warm-up Antonio treats us to will really build your plectrum accuracy but again – start slow!

CD-ROM TRACK

1
1
0
1
4
1

CD-ROM TRACK

1
1
0
1
4
1

CD-ROM TRACK

EBGDAE

EXAMPLE 3 PLAYING FAST ...CONTINUED

CD-ROM TRACK

Example 3, Part 2, Measure 2. The staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The guitar part is shown on a six-string staff with fret numbers 4, 5, 7, 4, 7, 5, 4, 5, 7, 4, 5, 4, 7, 5, 4, 5, 7, 4, 5. The string names E, B, G, D, A, E are listed on the left. The measure is marked with a '2' and includes a 'V' (bend) and 'etc'.

Example 3, Part 2, Measure 3. The staff shows a melodic line in treble clef. The guitar part is shown on a six-string staff with fret numbers 4, 5, 7, 4, 7, 5, 4, 5, 7, 4, 7, 6, 4, 6, 7, 4, 6, 4, 7, 5, 6, 4, 7, 4, 6. The string names E, B, G, D, A, E are listed on the left. The measure is marked with a '3' and includes a 'V' (bend).

Example 3, Part 2, Measure 4. The staff shows a melodic line in treble clef. The guitar part is shown on a six-string staff with fret numbers 4, 7, 4, 6, 4, 7, 5, 4, 5, 7, 5, 4, 7, 5, 4, 7, 5, 4. The string names E, B, G, D, A, E are listed on the left. The measure is marked with a '4' and includes a 'V' (bend).

Example 3, Part 2, Measure 5. The staff shows a melodic line in treble clef. The guitar part is shown on a six-string staff with fret numbers 7, 5, 5, 7, 5, 4, 5, 7, 4, 5, 4, 2, 0, 4, 2, 0. The string names E, B, G, D, A, E are listed on the left. The measure is marked with a '5' and includes a 'V' (bend).

EXAMPLE 4 CHROMATIC WARM-UP

CD-ROM TRACK

N.C.



etc

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Taylor
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Natural

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£824

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G5622TG
ELECTROMATIC
SERIES
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Total to pay - £1249
(£124.90 deposit then 12 mths at 0% APR)

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OWN IT 81p A DAY!

GUITSOUND PRICE
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Total to pay - £360
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Robert Johnson

Alman



Bridget Mermikides presents a piece that's not only a classic example of the late Renaissance style, but also one that can boast bona fide dramatic credentials.

ABILITY RATING

Moderate     

Info

Key A Minor Tempo 90bpm CD TRACKS 47-48

Will improve your...  Contrapuntal playing

 Late Renaissance lute repertoire  Consistency of tone

Although the classical guitar is a relative newcomer to the family of western 'classical' instruments, it has a distant relative (or at least a kindred spirit) in the lute. With a somewhat similar tone, tuning system, shape and being one of the few other instruments with a direct finger-to-string playing technique, it is natural and perhaps inevitable that so much lute music has been adapted to the guitar. Practitioners in the early 20th century were keen to expand and enrich the guitar's repertoire and give it a

body of works by earlier composers: a kind of 'adopted authenticity'.

Arrangements of lute works by great Baroque and Renaissance composers such as JS Bach, Dowland, Holborne, Weiss and Mudarra are now established pieces in the guitar's repertoire. In this issue, we will tackle a wonderful lute work by the English Renaissance composer Robert Johnson (circa 1583-1633). Only slightly younger than (and in the same professional circles as) John Dowland (whose Fantasia we tackled in

GT274), Johnson was also a lutenist, composer and court musician of great productivity and skill, writing songs for voice, a range of instrumentation and for the theatre.

After completing his apprenticeship at age 21, Johnson became the lutenist (and maintainer of the lute collection) to the new king of England, James I, and then Henry, Prince of Wales. Robert Johnson's appointments outside of the court involved writing original music for events and the theatre, including plays by a couple of contemporaneous playwrights; Ben Jonson and William Shakespeare. Robert Johnson is, in fact, the only named contemporary composer that we know for certain wrote music for Shakespeare's plays, through the King's Men theatrical company. These involved songs to underpin the drama, as well as incidental music, particularly when the candles were changed between acts.



Painting of a lutenist from around Robert Johnson's time

Here I have arranged his beautiful Alman, a simple, melodic and beautifully succinct piece for solo lute (one of the surviving 25-odd written in the early 17th century). It is a very clear representation of his style and the late Renaissance musical era. It is mostly written in two voices, and it's important to keep these clear, distinct and with a sense of

“JOHNSON IS THE ONLY NAMED CONTEMPORARY COMPOSER THAT WE CAN SAY FOR CERTAIN WROTE MUSIC FOR SHAKESPEARE'S PLAYS”

forward flow (regardless of tempo). The tab captions will help maintain this fluidity and, as ever, patient practice is the fastest route to a satisfying performance. This is a wonderful piece to have in one's repertoire and there is a profundity to playing it and imagining it first performed some 400 years ago in Shakespearean times. 

NEXT MONTH Bridget arranges and transcribes *The Liberty Bell* by John Philip Sousa

TECHNIQUE FOCUS

Calm practice

It can be tempting to try to 'perform' when practising but getting too emotionally involved usually hinders rather than helps your progress. Eagerness to play things too quickly before you are technically secure can create tension and mistakes. Try to cultivate a calm Zenlike approach when you practise and choose one piece or section to work on. Slow focused precision, with absolute accuracy of every finger movement is the way to achieve maximum benefit. Speed and flow will come with repeated accuracy.



TRACK RECORD There are many compilation CDs available that feature tracks by Robert Johnson and other contemporary Tudor, Jacobean and Elizabethan composers. But to hear an excellent lute performance of this Johnson tune, check out Konrad Ragossnig – *Works for Lute* (1974 Deutsche Grammophon); or Julian Bream: *Lute Music – The Golden Age* (1961 RCA).

PLAYING TIPS

[Bars 1-3] Picking-hand fingering is indicated for the first three bars and is designed to give an ergonomic technique while maintaining strictly alternating fingers, so please follow it closely. Also pay attention to the bass line and make sure you are giving the notes their correct value, as this is vital

CD TRACK 48

for the piece's overall flow. As you follow the fretting hand fingering you will notice that whenever we play a D note on the second string it is always with the fourth finger. This piece has an 8-bar phrase that is repeated at bar 9 but with slight variations.

♩ = 105

Am G C G/B Am

1 2 3 4

2 3 4

0 1 0 1 3 1 0 1 3 0 1 3 0 2 3 5 7 8

2 2 0 0 3 3 2 0

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

E/G# Am E Em C Dm G Em

4 2 3 4

7 5 4 0 2 3 5 3 1 0 3 0 1 3 1 0 3 0 3

4 0 0 0 0 3 0 0 5 2

F Dm Esus4 E A5 Am G

4 3 2 1

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

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

C G/B Am E/G# Am E

1 0 1 3 0 1 3 0 2 3 5 7 8 7 5 4 0 2

3 3 2 0 4 0 0

Em C Dm G Em F Dm Esus4 E

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

0 3 0 2 3 0 2 2 0 1

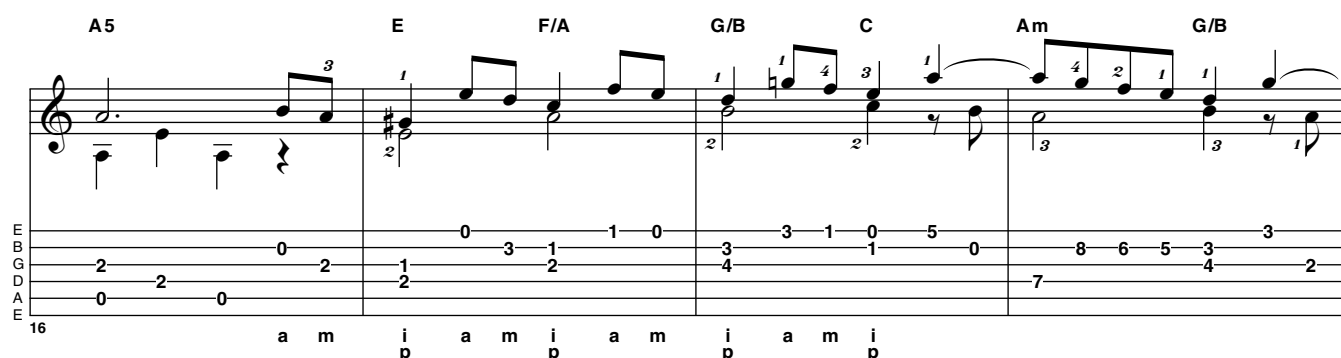
PLAYING TIPS

CD TRACK 48

[Bar 13] At this point the melody is now continuous quavers – play nice and smoothly with a legato quality. At bar 17 we have a repeated, ascending two-beat phrase – again, follow the picking-hand fingering here for tidy technique.

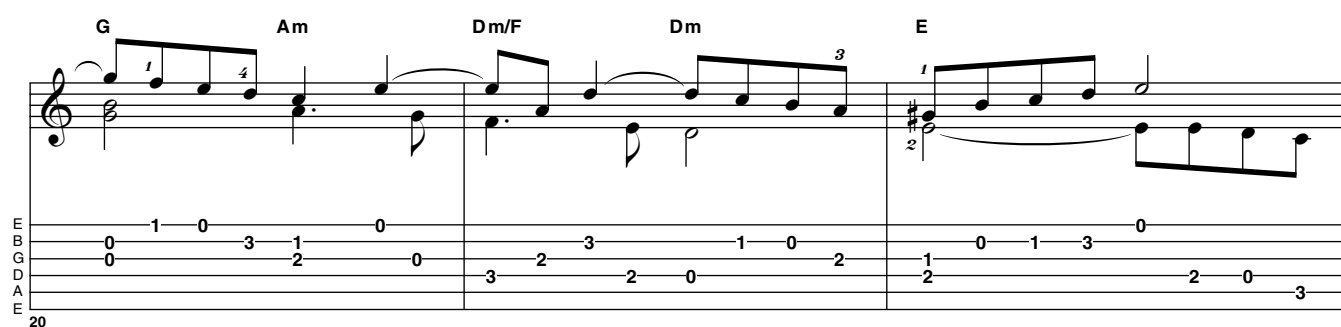
On the last beat of bar 18 a descending sequence begins, each one with a tied suspended note in the melody so make sure these ring over the bass notes as they should. It's all about that 'flow' and continuity.

Chords: A5, E, F/A, G/B, C, Am, G/B



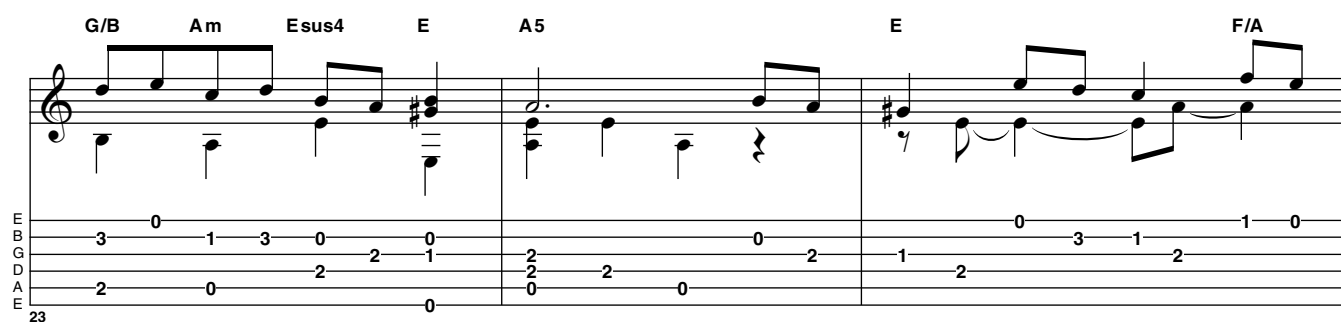
16 a m i p a m i p a m i p a m i p

Chords: G, Am, Dm/F, Dm, E



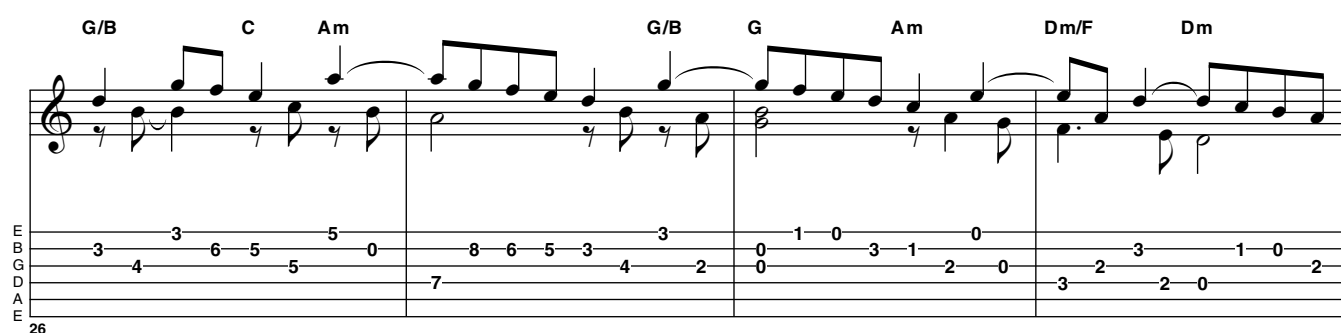
20

Chords: G/B, Am, Esus4, E, A5, E, F/A



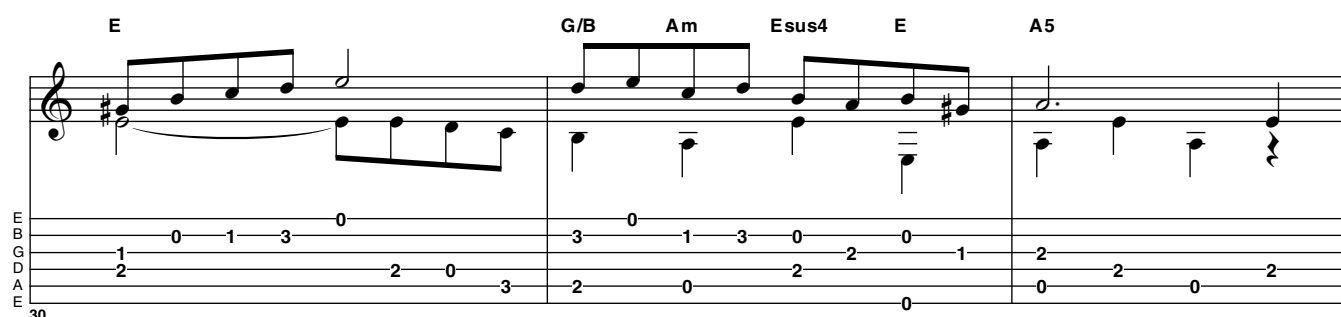
23

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



26

Chords: E, G/B, Am, Esus4, E, A5



30

PLAYING TIPS

CD TRACK 48

[Bar 25] The same material from bar 17 is repeated. This time the accompaniment notes are split, giving continuous quavers – this should still sound like a melody and bassline so give a little more projection to the top line. The original version of

this piece ends at bar 32 but I have extended it by repeating the first section with some variation. Bar 33 is an exact repeat of the opening, so here play it with some dynamic contrast, for example, pluck more softly and close to the fretboard.

Am G C G/B Am E/G# Am E

33

Em C Dm G Em F Dm Esus4 E A5

37

Am G C G/B Am

41

m i p a m i m i m i m i m i m a

E/G# Am E Em C

44

Dm G Em F Dm Esus4 E A5

46

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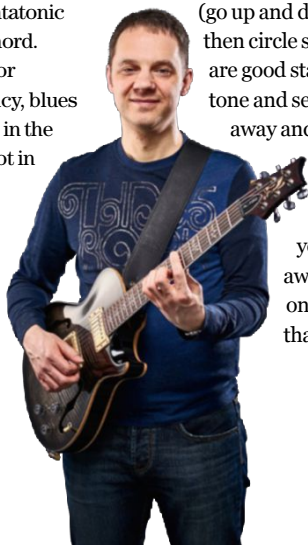
One of the more popular topics that GT receives correspondence about is difficulty soloing in major keys. It would seem that many have some success with minor blues scenarios using the Minor Pentatonic, the Blues scale and occasional forays into the Natural Minor. But when it comes to soloing over a major blues, that's when things get tougher. For some, putting a small bend (a curl) on the minor 3rd to allude to the underlying chord's major 3rd works great as a dash of 'major-ising' enhancement. This is favoured by countless guitarists including Eric Clapton, SRV, Slash and Joe Bonamassa. For others, it's about a next level aim; to sound more clearly major key without being overly sweet - a complaint when the pure Major Pentatonic scale is used over a dominant 7th chord. Reason for the sweetness? The Major Pentatonic is devoid of the super juicy, blues infused minor 7th interval. It's there in the Minor Pentatonic (R-3-4-5-7) but not in the Major Pentatonic (R-2-3-5-6).

In truth, it doesn't matter how it's sliced up but the vocabulary needed for major key-seeking blues or rock soloists is based in the Mixolydian mode (R-2-3-4-5-6-7). Here you get the major 3rd, perfect for major keys, but the bluesy attitude is also there,

courtesy of the minor 7th. GT has provided tons of Mixolydian based advice over the years, from multi-page tutorials through to references in example captions. It's a mode that just can't be ignored if you want a full soloing palette.

This issue, Shaun Baxter's Creative Rock (p78) covers the Mixolydian under the guise of the Indian Pentatonic; a five-note scale (R-3-4-5-7). It's the Minor Pentatonic with the minor 3rd replaced by the major 3rd. It absolutely nails the notes in a dominant 7th chord (R-3-5-7) and commits to a major sound more deeply than the blues curl on the minor 3rd while having more 'gritty vibe' than the sweet Major Pentatonic.

Take your time over the five scale diagrams (go up and down, hop around the notes) then circle some of the licks (Examples 1-5 are good starters). Dial up a great amp tone and see how you get on, noodling away and experimenting. Only then, see about playing all the examples over with the backing track. We think you'll have great time, wailing away with fresh new major ideas on a par with (or even better than) your minor ideas.



Jason

IN LESSONS GT#277



ACOUSTIC TRIBUTE 72
A month passes and another music legend is gone. Stuart Ryan examines Tom Petty's Americana-tinged acoustic style.



CREATIVE ROCK 78
In this rewarding lesson Shaun Baxter introduces sequenced lines built around CAGED shapes using the superb-sounding Indian Pentatonic.

30-Minute Lickbag



Pat Heath of BIMM Brighton has another selection of licks for you, from easy to difficult. Just check out this month's awesome sixsome!

Brought to you by...



EASY LICKS EXAMPLE 1 DAVE GILMOUR

CD TRACK 49

Approach this lick with a controlled and careful picking technique as you are required to 'skip' the third string. A dash of delay and reverb will allow the notes to ring out while you change fingering positions.

$\text{♩} = 70$

Asus#4 w/bar Am7sus4 w/bar Fmaj7/A w/bar A w/bar

mf

EASY LICKS EXAMPLE 2 VAN HALEN

CD TRACK 49

This guitar part is centred around a B minor chord shape. Work on the picking hand position of the natural harmonics and then add them into the lick with a medium distortion and chorus sound. Start slowly, and build the tempo.

$\text{♩} = 135$ N.C.

mf

PM - PH PM PH PM PH PM PH Let ring

INTERMEDIATE LICKS EXAMPLE 3 JIMI HENDRIX

CD TRACK 49

Voice an E major chord inversion from the 11th fret, and work on sliding into this shape while hammering on around the Major Pentatonic position built around the chord. Find the melody pitches, then fluidly work the slides in and out of these notes.

$\text{♩} = 150$ E

mf

Let ring Let ring

CD TRACK 49

This part is plucked with the fingers of the picking hand. Short, sharp staccato type notes are required on the 4th intervals at the 5th and 7th fret. 'Roll' your hand up the neck to get the triplets that lead into bars 2, 3 and 4.

CD TRACK 49

This lick has an unusual displaced feel, but is straight 16th notes over the three bars. The 'outside' sound that this lick employs is achieved by moving the A Minor Pentatonic up by a 2 (one fret) and back again.

CD TRACK 49

This cool Satch-style lick is based around a major I-IV-V progression, and can be applied to any chord progression with some adjustment. The technique of hammering the root and 5th notes with the fretting hand is combined with tapping the octave and 3rd with the picking hand.

N.C.

♩ = 120

mf

EBGDAE

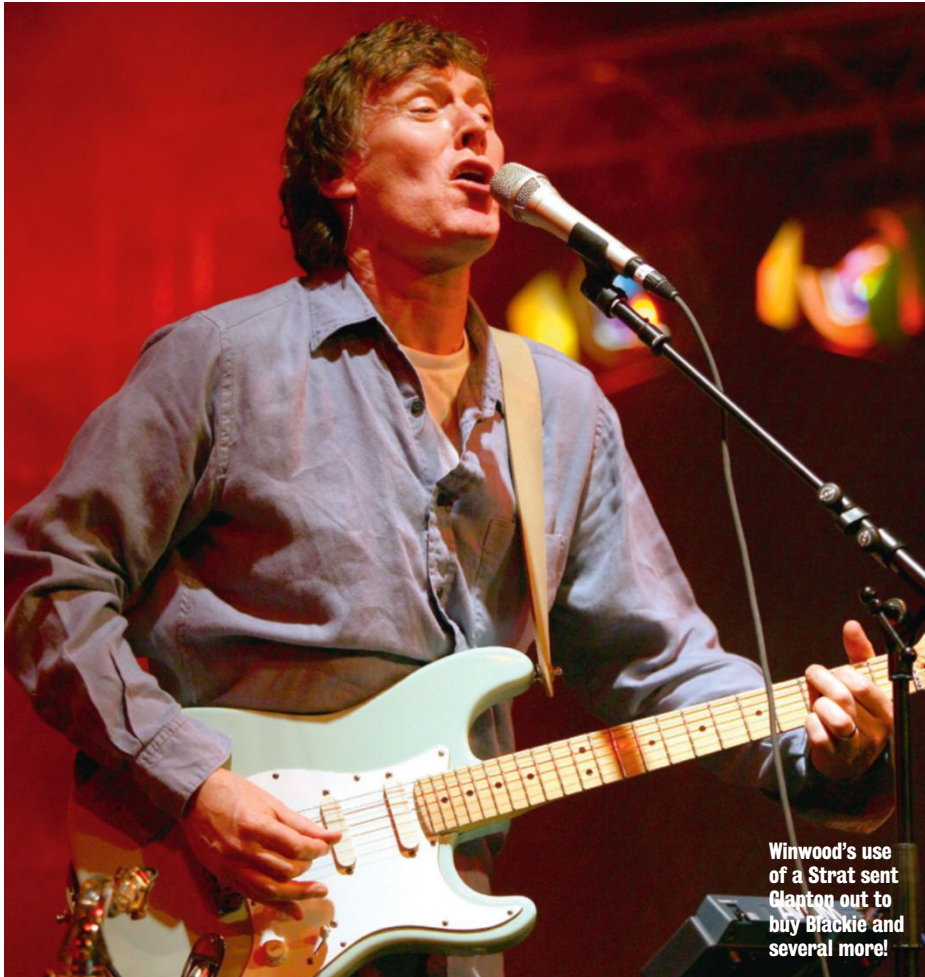
EBGDAE

Steve Winwood

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Join **Ronan McCullagh** this month as he looks at the tasteful guitar playing of the legendary multi-instrumentalist and singer-songwriter.



Winwood's use of a Strat sent Clapton out to buy Blackie and several more!

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 50-53

Will improve your

- ✓ Pentatonic bending
- ✓ Melodic approach to soloing
- ✓ Solo construction

While some musicians dedicate their lives to one instrument, some manage to switch effortlessly between several. What's amazing about Steve Winwood is his ability to deliver instrument-specific vocabulary on each of the many instruments that he performs and writes on. Although mainly known as a singer and organist, when you realise that he plays most of the guitar on

his records you might envy the man even more.

In 1963, at just 15, Winwood burst into prominence with the Spencer Davis Group, releasing timeless classics including I'm A Man and Keep On Running. Four years later, Steve left to co-found Traffic with Jim Capaldi, Chris Wood and Dave Mason. The band set out to explore music that defied convention, ignoring the external pressures of commercial status. Yet they recorded several landmark albums including Mr Fantasy, The Low Spark Of High Heeled Boys, and John Barleycorn Must Die. Forever the creative explorer, Winwood left Traffic in 1969 to form Blind Faith with Eric Clapton and Ginger Baker. A short-lived moment, but something special nonetheless. Eric has mentioned his friendship with

Winwood as inspirational, even revealing it was Steve who turned him on to the Fender Strat. In 1970 Winwood rejoined Traffic and enjoyed another successful run with the group until 1975 when they finally separated, the temptation of solo projects beckoning. Winwood reinvented himself with award-winning albums, which included tracks Higher Love, Valerie, and Back In The High Life.

Alongside his incredible band and solo work Winwood also had a fruitful career as a session musician, contributing to iconic albums by, among others, Jimi Hendrix, James Brown, The Who, Joe Cocker, and George Harrison.

Being a strong songwriter has shaped Winwood's guitar style. The guitar always serves the song and if you have never heard him take a solo you may find yourself asking, 'Is this a written section, or are they

“TO MAKE A LIVING FROM DOING SOMETHING I LOVE IS FANTASTIC. AS LONG AS PEOPLE WANT TO LISTEN TO ME, I'LL KEEP DOING IT.” Steve Winwood

improvising now?'. His lines are always melodic, with a connection to one another, even through the expansive use of space that he employs. His blues style is full of authentic language, which you can hear on The Spencer Davis Group track Stevie's Blues (released in 1966 as a B-side to Somebody Help Me). Winwood and Clapton undoubtedly share a language, something that comes particularly clear when you find them on stage together in the later years. Check out the performance of Dear Mr Fantasy at 2010's Crossroads Festival to hear this in all its glory. **T**

NEXT MONTH Ronan grabs his slide to examine the stunning blues style of **Derek Trucks**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Early days with The Spencer Davis Group show Winwood with a Harmony H59 Rocket and Stratotone variation but when the band started to gain success Steve became a Fender man. Amp-wise it was Marshalls with 10-inch speakers; more recently he has been using Fender and Kemper. Go for a single-coil sound with medium drive. Effects are minimal, but a little reverb or delay will add a stage-like ambience.



TRACK RECORD The Spencer Davis Group had many hits including Somebody Help Me, I'm A Man and Keep On Running. A 'best of' is your best choice here. Traffic's Mr Fantasy (1967) is a landmark album featuring the title track and the awesome No Face, No Name, No Number. Blind Faith's sole album has Winwood on organ and piano, and his solo albums such as Arc Of A Diver are also more keyboard-led.

EXAMPLE 1 SOLO 1

CD TRACK 50

Here we are employing D Minor Pentatonic (D-F-G-A-C), but pushing the ambiguous major-minor harmony as we hear those power chords with no 3rd; remember if you were to hear a D major you could still use your Minor Pentatonic vocab over it. Bars 9-11 demonstrate Winwood's melodic strength;

here we introduce more depth, giving you that major 3rd (F#) to start the line off. You will also notice the B_b note (11th fret) in this passage, which in a small but effective way helps push out the harmony underneath (B_b5) and also gives the listener another colour that sits outside the Minor Pentatonic.

♩ = 109 D5 B_b5 D5 B_b5

1 4 8 12

EXAMPLE 2 SOLO 2

CD TRACK 52

We have a repeating figure both rhythmically and melodically in bar 1, but develop this into a descending line that holds a repeating rhythm. You will notice this idea of repetition throughout, especially from bars 5-6 and 12-14. Notice the Chuck Berry influence coming through, too. But there's still plenty of

authentic blues vocabulary present, once again using our A Minor Pentatonic (A-C-D-E-G) with blues quarter-tone bends on the 3rd interval. Bar 9 heading into bar 10 is a great example of those wider blues bends that Winwood shares with many others, including Clapton.

♩ = 75 A G

1 2

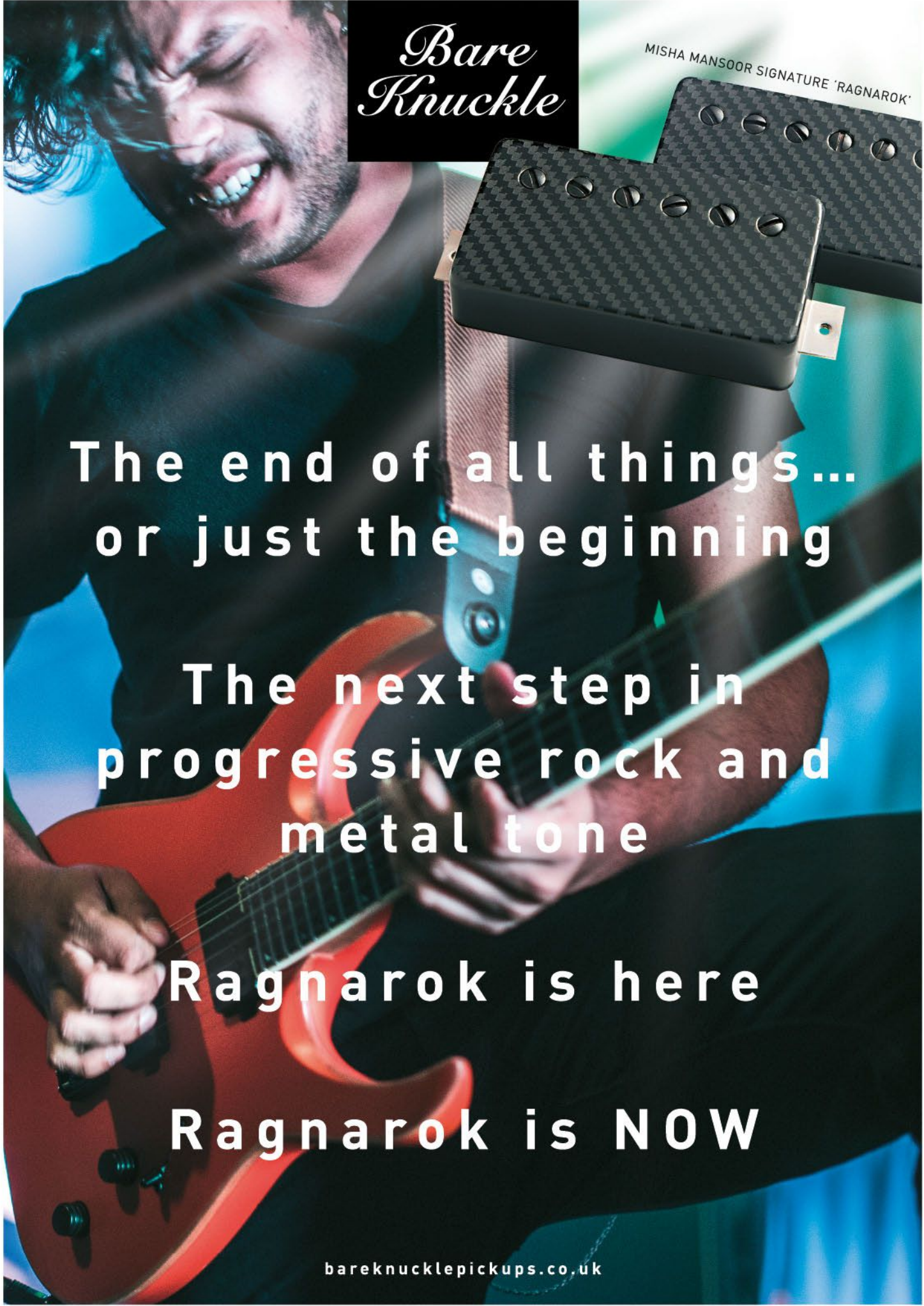
CD TRACK 52

3

[illegible][illegible]

Figure 1 illustrates the evolution of a 12-bit register over 15 clock cycles. The register is initially set to 12. At each clock cycle, the value is updated based on a control signal (BU) and a feedback signal (1/4). The sequence of values is: 12, 10, 13, 15, 10, 13, 10, 13, 10, 13, 10, 13, 10, 13, 10. The control signal (BU) is 1 for the first 10 cycles and 0 for the last 5 cycles. The feedback signal (1/4) is 1 for the first 10 cycles and 0 for the last 5 cycles.

[illegible]



*Bare
Knuckle*

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Mark Knopfler clearly showing his thumb and fingers approach

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keyboard skills of Alan Clark. One song in particular, *Private Investigations*, became a Top 5 UK hit, even though it was seven minutes long. Nothing, however, could prepare the band for the way that *Brothers In Arms* was received at the height of the MTV age, and videos for *Money For Nothing* and *Walk Of Life* saw massive rotation on TV and radio. Although they never matched the success of that album, they continued to record and tour into the late 1990s before disbanding to work on other ventures, including Knopfler releasing several well-received solo and collaborative albums, including one with his hero, Chet Atkins.

Knopfler uses fingers and thumb exclusively in his playing. His rhythm-meets-

“ MARK KNOPFLER'S RHYTHM MEETS LEAD APPROACH TO DIRE STRAITS SONGS IS INSTANTLY RECOGNISABLE ”

lead approach is instantly recognisable and his tone has always been stunning.

The track this month is in the key of Dm (D-E-F-G-A-B₇-C), although there is a G major chord that features throughout, giving a Dorian feel to the tune (D-E-F-G-A-B-C). The solo uses predominantly D minor Pentatonic (D-F-G-A-C) and the final arpeggio parts follow the chords of Dm, C and G. There's further explanation of the thumb and fingers technique in *Playing Tips*, but in general you should aim to 'feel' the beat of the song, utilising space and rhythm as much as actual chords and melodies. 

Dire Straits



Martin Cooper unlocks the unmistakable 'rhythm meets lead, fingers and thumb' guitar sound of Mark Knopfler and Dire Straits

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: D minor
Tempo: 145bpm
CD: TRACKS 54-56

Will improve your...

- ✓ Country blues-rock feel
- ✓ Playing with thumb and fingers
- ✓ Timing and groove

Mark Knopfler and his band Dire Straits need little introduction. But among their considerable achievements they have won four Grammys, and their 1985 album *Brothers In Arms* has spent an incredible 1,100 weeks in the album charts, selling over 30 million copies along the way. They also gave a memorable set at Live Aid (joined by Sting on backing vocals)

and were one of the first bands to embrace digital recording techniques, with the *Brothers In Arms* album being the first compact disc to sell one million copies.

The band honed their sound early in their career and the classic *Sultans Of Swing* was actually on the first demo tape that they recorded in the late 1970s, and went on to feature on the eponymous debut album. Knopfler's songs were based on real life and his experiences in Newcastle, Leeds and London and although some record label executives didn't agree, it was exactly the kind of music that the public wanted to hear at the time.

In the early 1980s Dire Straits began to experiment with more experimental songs and arrangements and also featured the

NEXT MONTH Martin examines another British superband in *Andy Summers* and *The Police*


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Mark Knopfler has always had an incredible guitar tone and often uses a very clean sound. He favoured Fender and Gibson guitars and Fender amps for much of his Dire Straits career, although in the 1980s he also used higher gain Mesa Boogie and Soldano amps, and a custom made Pensa-Suhr guitar. The track this month is clean, so aim for a 'Fender' style guitar and amp sound if possible. I used a Thorn SoCal S/S guitar and Fender profile on a Kemper.



TRACK RECORD Dire Straits' eponymous debut album features *Sultans Of Swing* and *Down To The Waterline*, while *Love Over Gold* from 1982 includes *Private Investigations* and *Telegraph Road*. The classic *Brothers In Arms* (1985) features *Money For Nothing*, *Walk Of Life*, *Your Latest Trick* and the title track itself. There are also several 'hits' collections including *The Very Best Of Dire Straits*.

EXAMPLE 1 RHYTHM

CD TRACK 55

For the first time there's nothing wrong with your playing being all fingers and thumbs! With the chord parts you should aim to play the low notes on the fifth string with your thumb and the other notes of the chords with

three fingers. The trick is to get a steady rhythm that flows with bass, drums and keyboard parts too. Either use your thumb or first finger to 'strum' the A5 chord part in bar 17-18.

Measures 1-4

Tempo: ♩ = 145

Chords: Dm, C, G

Measures 5-8

Chords: Dm, C, G

Measures 9-12

Chords: Dm, C, G

Measures 13-16

Chords: Dm, C, Em, D

EXAMPLE 1 RHYTHM ...CONTINUED

CD TRACK 55



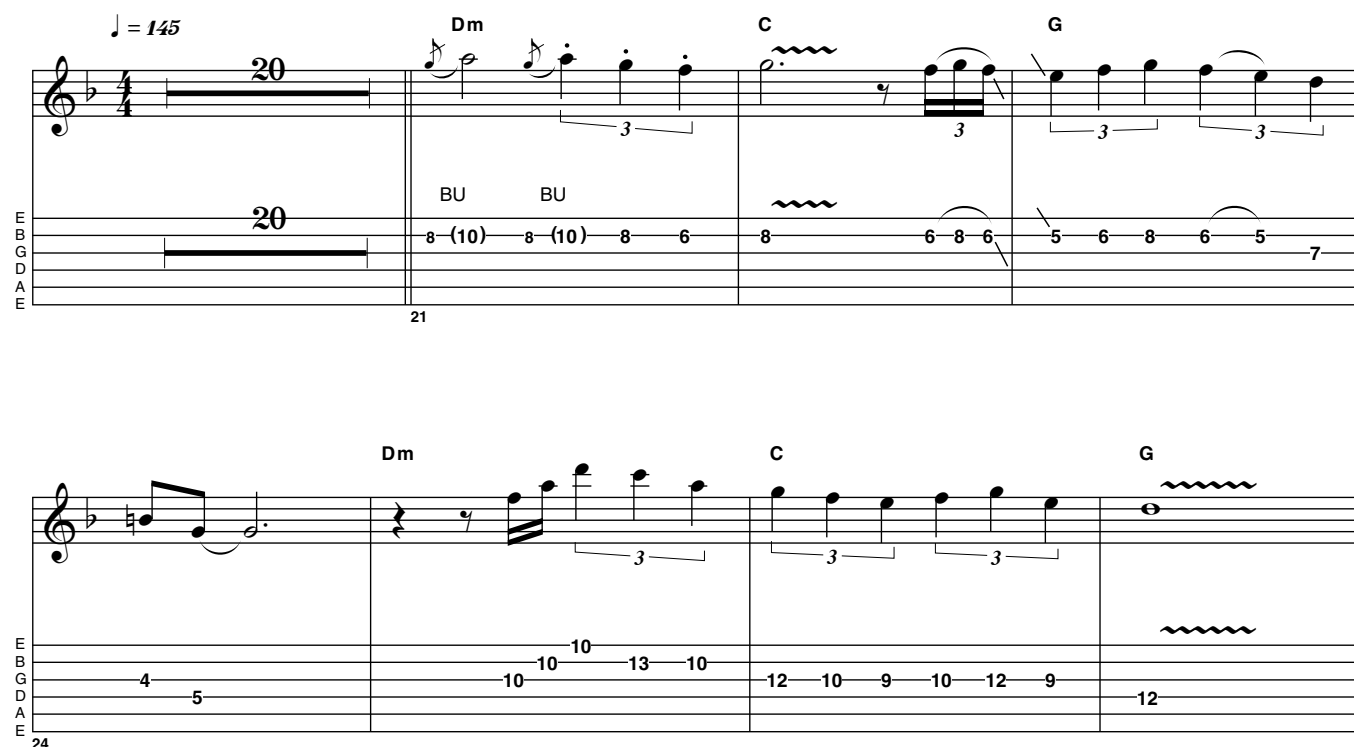
17 21, 25, 29, 33 37

EXAMPLE 2 LEAD

CD TRACK 55

For the solo you should experiment with whichever combination of fingers and thumb work best for you, but aim to keep the fingerstyle approach throughout – Knopfler himself has said that his style is ‘wrong’ technically,

but it obviously works to great effect. Fingers and thumb playing allows speedy licks to be played with relative ease; but this solo is deceptively tricky to play in time, so start slowly and build up speed and accuracy.



♩ = 145 20 20 21 24

CD TRACK 55

28

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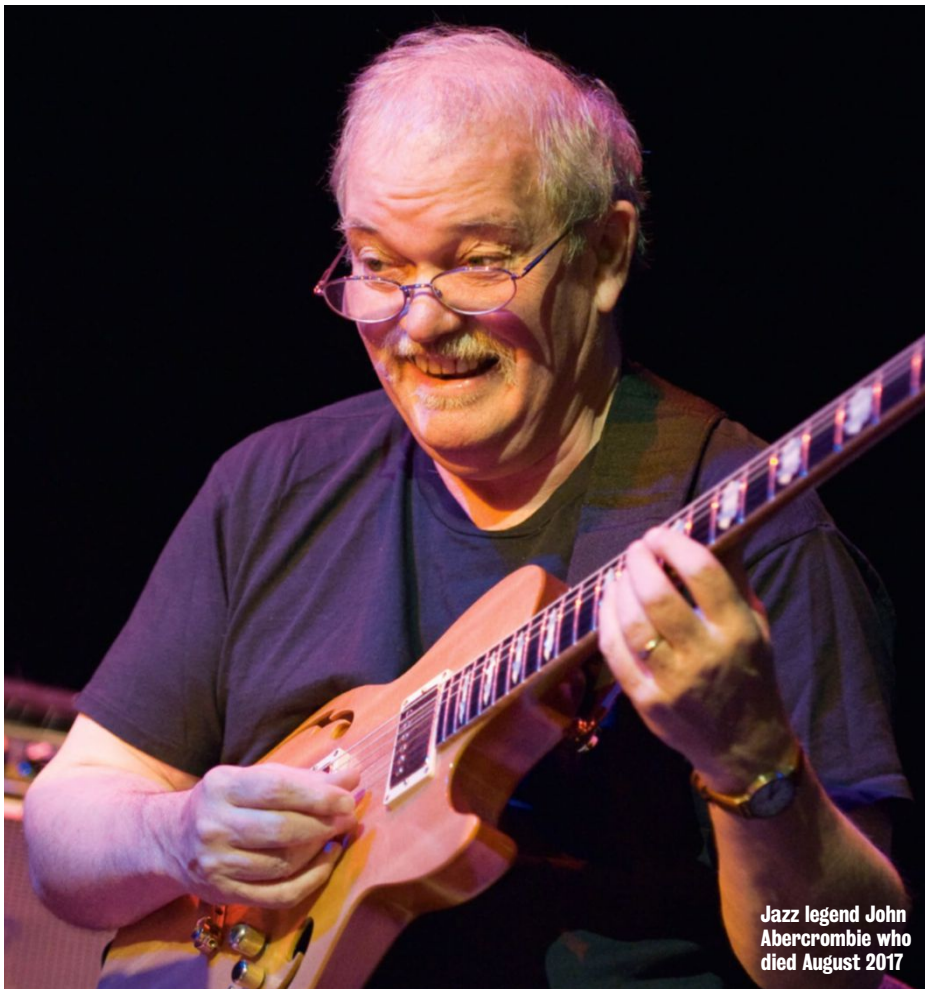
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John Abercrombie



Rich, sophisticated, intricate and intelligent, the American jazz legend's passing is a sad loss to the music world. **John Wheatcroft** pays homage.



Jazz legend John Abercrombie who died August 2017

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 57-72

Will improve your...

- ✓ Development of motifs
- ✓ Expressive legato articulation
- ✓ Rhythmic control

We were saddened to hear of legendary American jazz guitarist John Abercrombie's passing, aged 72.

Raised in the golden age of rock and roll, a teenage John first picked up the guitar inspired by Chuck Berry, but when he heard jazz players such as Barney Kessel he realised his true calling. He studied at Berklee College of Music and upon graduation began to build

his reputation as a session player. He performed on a selection of ground-breaking albums from drummer Billy Cobham (Crosswinds, Total Eclipse, Shabazz), and then joined Cobham and the Brecker Brothers, Michael and Randy to form the pivotal jazz-rock group Dreams.

Abercrombie's playing had sophistication and beauty in equal measure, with a vast improvisational facility that was at times involved, intricate and intelligent but could also be intimate, lyrical and direct. He had an amazing command of rhythm, manipulating the time with supreme control and his lines always really swung. He was never afraid to keep things simple but he could also deliver some of the most harmonically sophisticated

and developed ideas but with a complete sense of freedom and a relaxed, confident delivery. He was attentive to tone and played with a great sense of empathy within the ensemble. Plus, he was a wonderful composer, arranger and all-round musician. No wonder players like Pat Metheny, John Scofield, Mike Stern and many more held him in such high regard.

With such a broad improvisational vocabulary, our following eight musical excerpts offer us a glimpse into Abercrombie's unique style and his sophisticated thought process. Nonetheless, there is a huge amount that you can learn from him, and any player, by looking at select aspects of their playing in microscopic detail. With this in mind, once you've learnt these examples as written, really go to town on creating variations of your own along similar lines. You don't actually need to change too much to create a new idea from

“IT JUST FELT BETTER BECAUSE ALL OF A SUDDEN, THE FLESH OF MY HAND WAS RIGHT ON THE STRING. I DIDN'T HAVE THIS PIECE OF PLASTIC THAT KIND OF INTERFERED”

John Abercrombie

old. Just changing the articulation, or shifting the odd note here or there, perhaps moving the rhythm slightly or just transposing to a different harmonic situation is all you need to make an idea your own. Time spent developing these tools can make such an positive impact on your playing, expanding improvisational vocabulary, compositional breadth and general musicianship, so let's get started without delay. **E**

NEXT MONTH John introduces the beautiful jazz playing style of the great **Jimmy Bruno**



GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

John used a variety of guitars throughout his career, including Brian Moore, Sadowsky and more recently a headless Soulezza with two humbuckers. He generally selected the neck pickup through a Boss SE-50 for stereo modulation and reverb into a pair of clean combos. The biggest tonal decision here is your picking choice, either plectrum or the warmer tone that comes from using the flesh of the thumb and fingers.



TRACK RECORD John's last recordings are beautifully captured on the album *Up And Coming* (ECM 2017). Abercrombie and his quartet play with remarkable sensitivity and this album comes highly recommended. His debut release as a leader, *Timeless* (ECM 1975) is widely considered to be one of his finest works and we'd also suggest *Solar* (Quicksilver 1996), a collaborative album with the equally incredible John Scofield.

EXAMPLE 1 SYNCOPATED SWING LINES OVER HALF-TIME BASS FEEL**CD TRACK 57**

Our first example is in E Major (E-F#-G#-A-B-C#-D#) with chromatic decoration and embellishment such as the legato and slide combination in bars 7 and 8.

Abercrombie's command of syncopation is legendary so pay attention to the phrasing. If your reading needs work then use the audio for reference.

Swing ♩ = 140

E B G D A E

1

5

8

EXAMPLE 2 MOTIF DEVELOPMENT AND SEMITONE CHROMATIC ARPEGGIO SUPERIMPOSITION**CD TRACK 59**

John was a master of thematic development, as in bars 3-4 and 5-6. This second instance establishes a pattern of high 5th (D) followed by an ascending

root, 3rd, 5th idea (G-B-D). Once established, this motivic cell can move around at will, so in bar 5 the same shape is shifted up chromatically by a semitone.

Swing ♩ = 210

E B G D A E

1

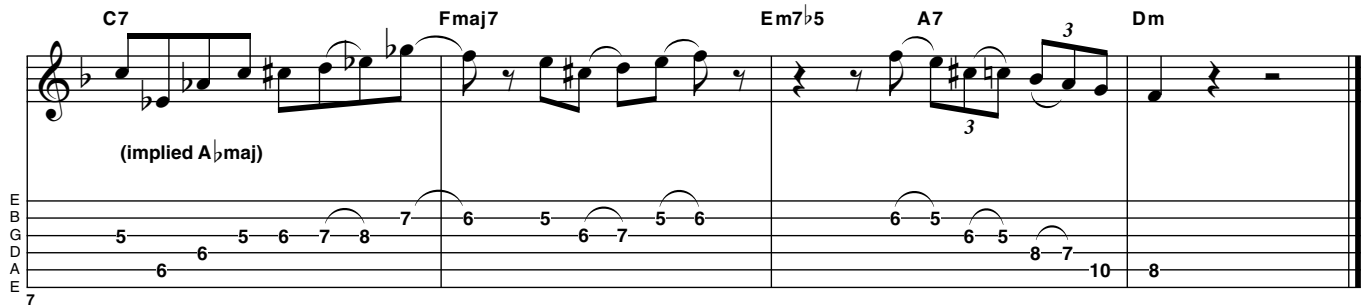
(implied Gmaj)

EXAMPLE 3 MOTIF DEVELOPMENT AND SEMITONE CHROMATIC ARPEGGIO SUPERIMPOSITION ...CONT

CD TRACK 59

Chord progression: C7, Fmaj7, Em7 $\flat$ 5, A7, Dm

(implied A $\flat$ maj)



EXAMPLE 3 FAST II-V-III VI LINES WITH CHROMATIC MOTIFIC DEVELOPMENT

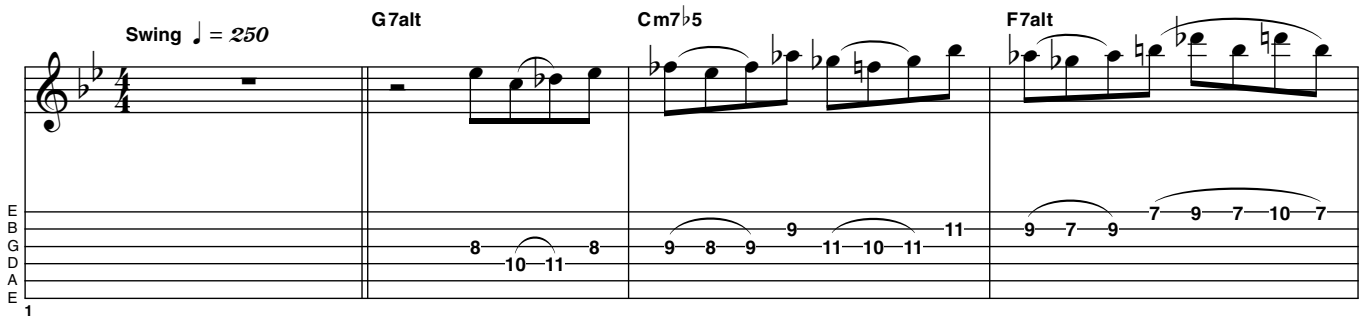
CD TRACK 61

This turnaround idea exploits the concept of continuous eighth-note phrasing against a IIm7,5-V7-IIIIm7,5-VI7 (Cm7-F7-Dm7,5-G7) turnaround move that you might hear looped round as a vamp at the end of a piece in B $\flat$, Abercrombie's

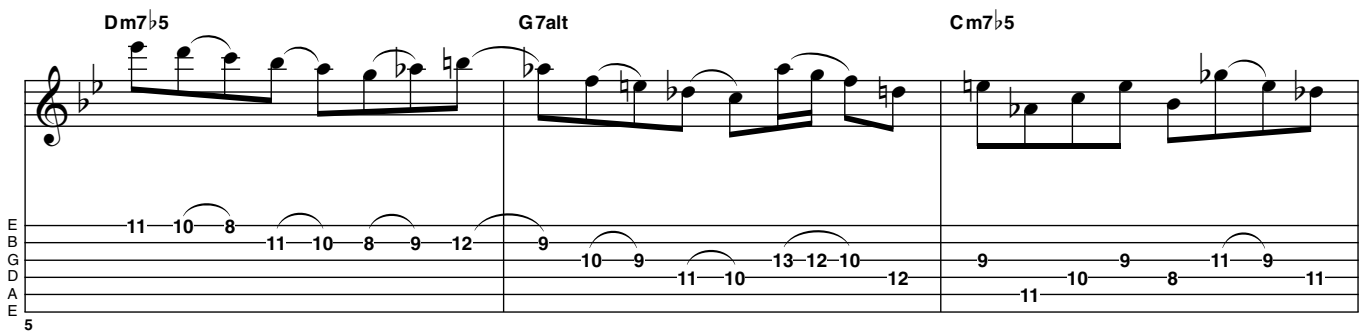
playing was at times highly chromatic and he wasn't afraid to use dissonance but all with complete control, particularly when playing in a trio situation with just bass and drums.

Swing $\text{♩} = 250$

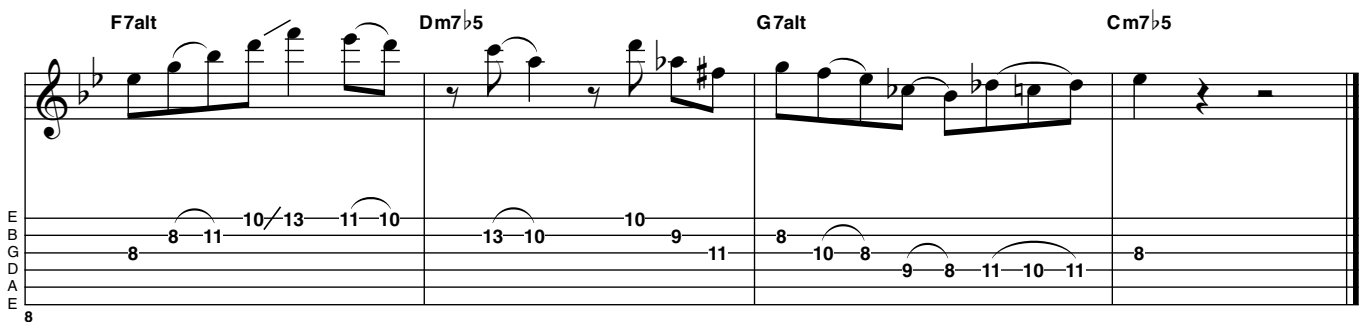
Chord progression: G7alt, Cm7 $\flat$ 5, F7alt



Chord progression: Dm7 $\flat$ 5, G7alt, Cm7 $\flat$ 5



Chord progression: F7alt, Dm7 $\flat$ 5, G7alt, Cm7 $\flat$ 5



EXAMPLE 4 RHYTHMIC IMITATION LINES OVER STATIC DOMINANT PEDAL TONE**CD TRACK 63**

Here we see how John might breathe life into G Mixolydian (G-A-B-C-D-E-F) against a static G7 jazz waltz feel. Once again, the main point here is the rhythmic placement and punctuation; with plenty of melodic repetition but

in each instance the rhythm has been manipulated and modified to create a sense of development and unpredictability. Once again, work with the audio if you're not comfortable getting these rhythms accurately from the transcription.

Swing ♩ = 190 G7

1 8 14

EXAMPLE 5 DOUBLE-TIME LATIN LINES IN HIGHER POSITIONS**CD TRACK 65**

This example illustrates Abercrombie's nimble ability to negotiate changes, by employing the associated Dorian modes (R-2-3-4-5-6-7) for Gm7, Cm7, Bbm7, Am7 and finally Ebm7 respectively. A really good way to approach this challenge is to find each of these modes within a restricted area of the

fretboard; John's mastery of this concept was clear. When the chords are moving so quickly it's unlikely that you'll need any more than a few select notes from each mode but this is perfectly acceptable and will sound much better than attempting to use each and every note for each new tonality.

Straight Latin ♩ = 126

Gm7 Gm6 Gm7 Gm6 Gm7 Gm6 Gm7 Gm6

1

EXAMPLE 5 DOUBLE-TIME LATIN LINES IN HIGHER POSITIONS ...CONTINUED

CD TRACK 65

(8va) Cm7 Cm6 Bbm7 Bbm6 Am7 Am6 Ebm7 Ab7 Gm7

EXAMPLE 6 PLAYING THROUGH THE CHANGES, PICKING WITH THE THUMB

CD TRACK 67

The final three examples typify John's more recent playing so we're placing the pick aside and using the thumb to articulate the notes. This has an impact on the fingering we choose and you'll notice a greater reliance on hammer-ons to facilitate speed and flow. Again, there are clear examples of motivic

development and instances where Abercrombie would deviate from the harmony to explore a particular thematic idea, such as the continuation of a whole-tone motif established in bar 9 but continued throughout bar 10 even though this creates tension against the underlying Emaj7 and Em7 chords.

Swing ♩ = 160 B7b9 Em7 Fmaj7 B7

Cmaj7 Am7 Fmaj7 Emaj7 Em7

(implied B whole-tone scale / B7#5)

EXAMPLE 7 DESCENDING TRIADS THROUGH CHANGES WITH THUMB

CD TRACK 69

This idea, also played with the thumb, uses a motif derived from a descending triad figure moving through the tonic key of E minor (E-F#-G-A-B-C-D) and the associated Harmonic Minor scale (E-F#-G-A-B-C#). Again here we see a relaxed

approach to aligning the note selection with underlying harmony; so at times it's good to switch your focus between macro (the overall tonality and flow) and micro (each specific event against each harmonic movement).

Swing ♩ = 160 Em7 Fmaj7 B7 Cmaj7

EXAMPLE 7 DESCENDING TRIADS THROUGH CHANGES WITH THUMB ...CONTINUED

CD TRACK 69

Am7 Fmaj7 Emaj7 Em7

(harmony implied in rhythm section only)

E
B
G
D
A
E

6

EXAMPLE 8 JAZZ-WALTZ LINES THROUGH SHIFTING TONALITIES WITH THUMB

CD TRACK 71

Our final idea encapsulates a number of the concepts we've seen before, such as use of the thumb, integration of legato technique, motivic development and the use of chromaticism. Harmonically, this idea is based around the idea of non-functioning shifting tonalities often present in John's original

compositions and these can be notoriously difficult to improvise over. The implied key centres here are E, Lydian to Ionian, G, Lydian, E, Dorian and D Ionian/Lydian so it really pays to consider which notes are in common and which notes need to shift to successfully negotiate these changes.

Swing ♩ = 136 Am7^b5 B^b7/A^b

E
B
G
D
A
E

1

Gm7 G^bmaj7 G^bmaj7/C

E
B
G
D
A
E

4

G^bmaj7 Ebm7 Ab13 Dmaj7

E
B
G
D
A
E

8

Tom Petty



A month passes and another music legend is gone. Here **Stuart Ryan** examines Tom Petty's Americana-tinged acoustic style.



Tom Petty: one of America's best-loved musicians

ABILITY RATING

★★★★★ Moderate

Info

Key: F

Tempo: 86bpm

CD: TRACKS 73-74

Will improve your

- ✓ Use of sus chords
- ✓ Fretting chords with the thumb
- ✓ Strumming 16th notes

The world of rock and roll lost another of its greats this month with the sudden and unexpected death from of Tom Petty. He died at just 66 from cardiac arrest. Petty defined a sound for a generation and managed to stay relevant over a more than 40-year career. Many artists would be grateful for success in just one format but

Petty managed to reach the heights of rock and roll artistry with The Heartbreakers, as a solo artist and as part of the legendary supergroup The Traveling Wilburys alongside fellow legends Jeff Lynne, George Harrison, Bob Dylan and Roy Orbison – indeed, such stellar company illustrate the esteem in which Petty's contemporaries held him.

Petty was born in Gainesville, Florida on October 20 1950 and was initially drawn to music through Elvis Presley – thanks to his uncle a propitious meeting with Presley on a film set was to start a 10-year-old Petty on a course he would follow for life. The arrival of The Beatles and Rolling Stones cemented his love of music with a rebellious, rock and roll

slant. He formed his first group, Mudcrutch, in 1967 with future Heartbreakers guitarist Mike Campbell and keys player Benmont Tench, but only managed modest local success. After a brief split the band re-formed with new members Ron Blair and Stan Lynch and The Heartbreakers was formed, releasing their eponymous debut album in 1977. They initially found greater success in Great Britain but the release of the now-legendary third album, *Damn The Torpedoes*, saw them enter the A-list of arena bands.

The Heartbreakers steadily released albums throughout the late 70s and 80s with Petty embarking on his solo career and work with The Traveling Wilburys from 1988 onwards. Indeed, for fans of Petty's approach to acoustic guitar it's well worth checking out his solo works from this period as the acoustic

“A MEETING WITH ELVIS PRESLEY ON A FILM SET WAS TO START A 10-YEAR-OLD PETTY ON A COURSE HE WOULD FOLLOW FOR LIFE”

features more prominently – it was always a feature of his work with The Heartbreakers but listen to his solo works and you'll hear the acoustic at the fore of many tracks.

Petty's approach is simple but distinctive – Americana-tinged chord voicings combine with relaxed strumming to create a sound that is instantly recognisable owing to his use of various suspended chords. Although commonly seen toting a Rickenbacker, Telecaster or Stratocaster with The Heartbreakers he was just as often seen with his beloved Gibson Dove. **E**

NEXT MONTH Stuart examines the Americana style of the wonderful *Emmylou Harris*



Get the Tone

Petty had an enviable guitar collection, including all the famous six and 12-string electrics. For acoustic work he predominantly used his Gibson Dove, a Gibson J-200, his signature Martin HD40 and the Guild D212 in our picture. Any good jumbo or dreadnought will do, although I recorded this with a 1959 Martin 000-18 folk style guitar.



TRACK RECORD Tom Petty's recording catalogue is vast, and all well worth a listen. The obvious starting point if you are new to his work is 1979's breakthrough, *Damn The Torpedoes*. However, to hear his acoustic work closer to the fore try his 1994 solo album *Wildflowers* or 1991's *Into The Great Wide Open* with The Heartbreakers. The *Traveling Wilburys' Complete Collection* shows Tom in supergroup mode!

CD TRACK 73

[Bar 7] Note how the rhythm has altered, and how the chords change more rapidly too. Petty was an interesting acoustic rhythm player and wouldn't always just sit on the predictable 'one and two and three and four and' pattern within a track. See if you can use these ideas in your own compositions.

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CD TRACK 73

isolation so you can really get familiar with the sound and effect of add and sus chords, which also feature as a large part of his style.

EXAMPLE TOM PETTY STYLE

CD TRACK 73

[Bar 29 onwards] Embellishing open chord shapes is another feature of Tom's playing; here we see Fsus4 and F/B, embellishments on the parent (non-capo).

B $\flat$ maj9 (Fmaj9) **F (C)** **Csus4 (Gsus4)**

E 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1

E 3 3 3 3 3 3 3
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 2 2 2 0 0 0 0
A 3 3 3 3 3 3 3
E 3 3 3 3 3 3 3

B $\flat$ maj9 (Fmaj9) **F (C)** **Csus4 (Gsus4)**

E 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1

E 3 3 3 3 3 3 3
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 2 2 2 0 0 0 0
A 3 3 3 3 3 3 3
E 3 3 3 3 3 3 3

B $\flat$ maj9 (Fmaj9) **F (C)** **Csus4 (Gsus4)** **B $\flat$ maj9 (Fmaj9)**

E 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1

E 3 3 3 3 3 3 3
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 2 2 2 0 0 0 0
A 3 3 3 3 3 3 3
E 3 3 3 3 3 3 3

E 0 0 0 0 0 0 0
B 1 1 1 1 1 1 1
G 0 0 0 0 0 0 0
D 3 3 3 3 3 3 3
A 3 3 3 3 3 3 3
E 1 1 1 1 1 1 1

F (C) **Fsus4 (Csus4)** **C/E (G/B)** **F (C)** **Fsus4 (Csus4)** **C/E (G/B)**

E 1 0 2 2 3 0 1
B 0 0 0 0 0 0 0
G 2 2 3 0 3 2 0
D 3 2 0 3 2 0
A 3 2 0 3 2 0
E 3 2 0 3 2 0

E 1 0 2 2 3 0 1
B 0 0 0 0 0 0 0
G 2 2 3 0 3 2 0
D 3 2 0 3 2 0
A 3 2 0 3 2 0
E 3 2 0 3 2 0

F (C) **Fsus4 (Csus4)** **C/E (G/B)** **F (C)** **Fsus4 (Csus4)** **C/E (G/B)**

E 1 0 2 2 3 0 1
B 0 0 0 0 0 0 0
G 2 2 3 0 3 2 0
D 3 2 0 3 2 0
A 3 2 0 3 2 0
E 3 2 0 3 2 0

E 1 0 2 2 3 0 1
B 0 0 0 0 0 0 0
G 2 2 3 0 3 2 0
D 3 2 0 3 2 0
A 3 2 0 3 2 0
E 3 2 0 3 2 0

EXAMPLE TOM PETTY STYLE

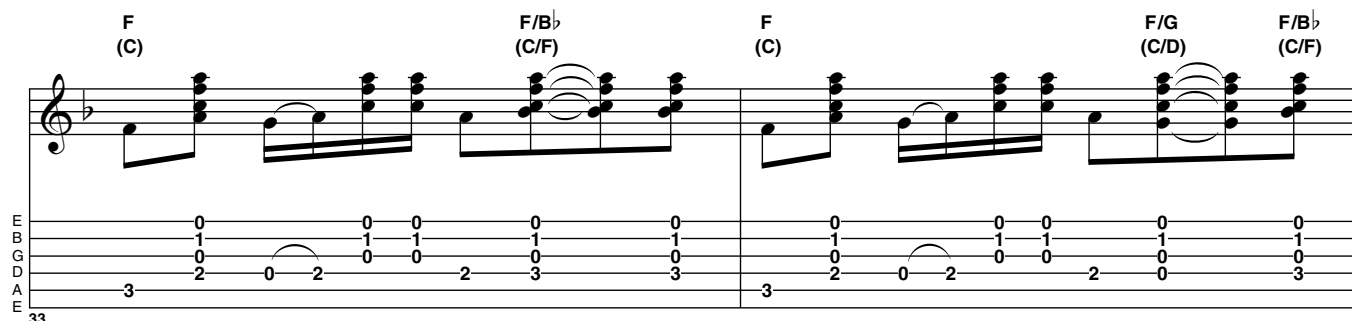
CD TRACK 73

[Bar 38] Moving from the F chord to the Csus4 is quite a leap here so I'd work on this bar slowly so your fingers are comfortable with this movement.

[Bar 40] And moving from the F/B $\flat$ chord here is another jump that will especially test your fretting-hand thumb at the 1st fret, sixth string.

Bar 33

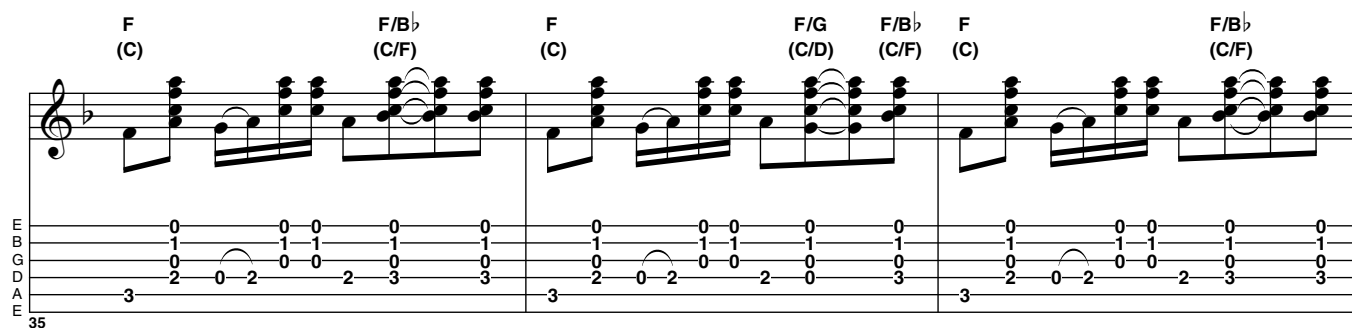
F (C) F/B $\flat$ (C/F) F (C) F/G (C/D) F/B $\flat$ (C/F)



Bar 33 shows a sequence of chords: F (C), F/B $\flat$ (C/F), F (C), F/G (C/D), and F/B $\flat$ (C/F). The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The guitar part is shown with a six-string staff, with fingerings indicated by numbers 0-3. The bass line is shown with a four-string staff, with fingerings indicated by numbers 0-3. The bar is divided into two measures, with the first measure containing the first three chords and the second measure containing the last two.

Bar 35

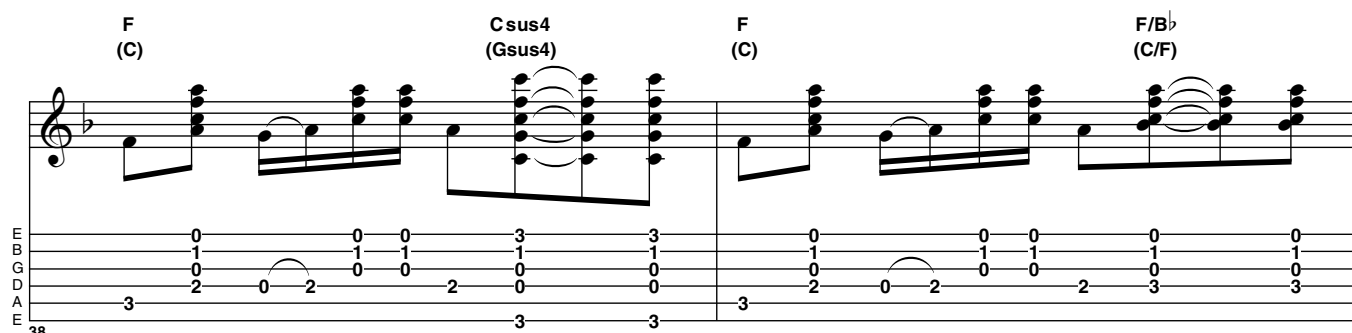
F (C) F/B $\flat$ (C/F) F (C) F/G (C/D) F/B $\flat$ (C/F) F (C) F/B $\flat$ (C/F)



Bar 35 shows a sequence of chords: F (C), F/B $\flat$ (C/F), F (C), F/G (C/D), F/B $\flat$ (C/F), F (C), and F/B $\flat$ (C/F). The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The guitar part is shown with a six-string staff, with fingerings indicated by numbers 0-3. The bass line is shown with a four-string staff, with fingerings indicated by numbers 0-3. The bar is divided into two measures, with the first measure containing the first four chords and the second measure containing the last three.

Bar 38

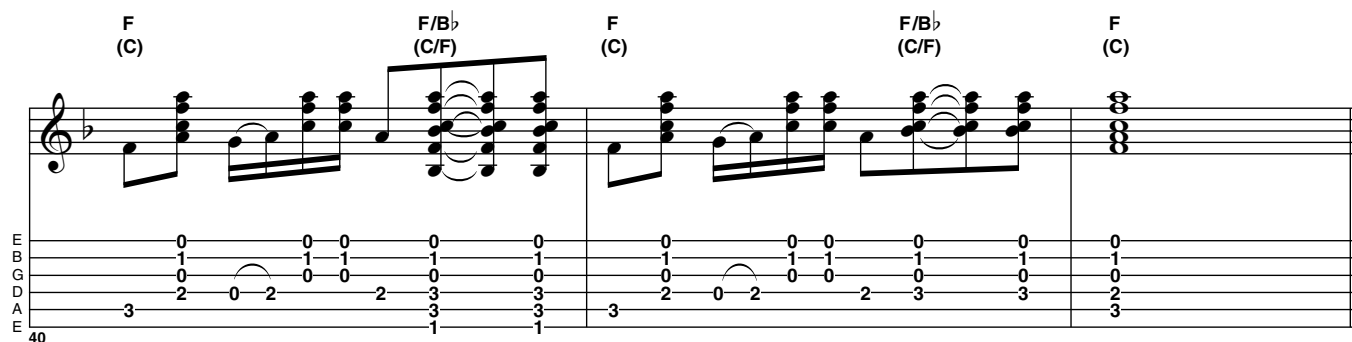
F (C) Csus4 (Gsus4) F (C) F/B $\flat$ (C/F)



Bar 38 shows a sequence of chords: F (C), Csus4 (Gsus4), F (C), and F/B $\flat$ (C/F). The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The guitar part is shown with a six-string staff, with fingerings indicated by numbers 0-3. The bass line is shown with a four-string staff, with fingerings indicated by numbers 0-3. The bar is divided into two measures, with the first measure containing the first two chords and the second measure containing the last two.

Bar 40

F (C) F/B $\flat$ (C/F) F (C) F/B $\flat$ (C/F) F (C)



Bar 40 shows a sequence of chords: F (C), F/B $\flat$ (C/F), F (C), F/B $\flat$ (C/F), and F (C). The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The guitar part is shown with a six-string staff, with fingerings indicated by numbers 0-3. The bass line is shown with a four-string staff, with fingerings indicated by numbers 0-3. The bar is divided into two measures, with the first measure containing the first three chords and the second measure containing the last two.

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Indian Pentatonic

Vertical lines



Shaun Baxter reveals how to change just one note of the Minor Pentatonic to reveal an exotic alternative for Dominant chord vamps.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120bpm

CD: TRACKS 75-77

Will improve your...

- ✓ Indian Pentatonic vocabulary
- ✓ Playing of exotic sounding lines
- ✓ Vocabulary in five CAGED shapes

Recently, we've been learning how each of the following Pentatonic scales can be used over a static Dominant chord accompaniment:

A Major Pentatonic

A B C# E F#
1 2 3 5 6

A Minor Pentatonic

A C D E G
1 b3 4 5 b7

A Dominant Pentatonic

A B C# E G
1 2 3 5 b7

In this lesson, we are going to add the Indian Pentatonic scale to this list as it's another useful five-note entity that exists

within the Mixolydian scale:

A Indian Pentatonic

A C D E G
1 b3 4 5 b7

Although it is Mixolydian with the 2nd and 6th missing, it can also be seen as a Minor Pentatonic with a major 3rd instead of a minor 3rd.

Diagram 1 shows the A Indian Pentatonic scale laid out in a guitar-friendly two-notes-per-string format. Fundamentally, we have simply taken the traditional A Minor Pentatonic shapes and raised each minor 3rd (in this case, C) up a semitone to a major 3rd (C#), keeping that note on the same string.

You should also look at establishing what this scale looks like when extracted from the traditional CAGED shapes of A Mixolydian: the resultant shapes will be very similar to the two-notes-per-string versions shown in Diagram 1; however, the major 3rd and 4th

intervals (C# and D) will always appear on the same string, and this is something that will also feature in many of the lines studied here.

In the lesson title, the term 'vertical', refers to the fact that the majority of the notes from each line reside over a specific area of the fretboard in various CAGED positions.

In next month's lesson, we will be looking at lateral motion whereby we study lines that travel along the length of the neck. As a prelude to that, you should experiment with

“WE HAVE SIMPLY TAKEN ALL THE A MINOR PENTATONIC SHAPES AND RAISED EACH MINOR 3RD TO MAJOR”

all sorts of note configurations for fingering the scale. For example, if 2-2-2-2-2-2 represents two-notes-per-string, then you should also try:

3-3-3-3-3-3

1-3-1-3-1-3

3-1-3-1-3-1

2-3-2-3-2-3

3-2-3-2-3-2 etc

Note that the latter two combinations will produce a symmetrical approach whereby the same fingering is played over three separate octaves on the following string pairs:

- Sixth and fifth string
- Fourth and third string
- Second and first strings

This approach is very useful on guitar, and is similar to the way that piano players view notes on their instrument (each octave looking the same). It's a great way of speedily navigating one end of the neck to the other. **T**



3
GAIN



7 8
BASS



4
MIDDLE



5
TREBLE



REVERB

Get the Tone

For this series, I have gone back to a more basic bluesy sound, whereby the amp is clean and all the distortion comes from a pedal: in this case, a Wampler TUMNUS with the gain set at 2pm, the level at 2:30pm and the treble at 11pm. It's always best to go for a straightforward tone when learning, so save the mega drive and huge delays till you've really nailed it!

TRACK RECORD Influenced by players like Jeff Beck, British hippy prog rock guitar player Steve Hillage showed a particular fondness for the Indian Pentatonic scale, which helped to give his playing an Eastern and 'cosmic' flavour. Apart from playing as a sideman with bands like Gong, Steve, a favourite of many prog festivals in the 80s, also released his own solo albums, such as *Motivation Radio* (1977) and, my favourite, *Green* (1978).

**CD TRACK 76**

EXAMPLE 2 And here's another line employing the notes of CAGED shape #1 arranged two notes per string. This time, there is a stylistic nod to the work of Jeff Beck and his keyboard-playing compatriot Jan Hammer. Both players used

the Indian Pentatonic scale extensively on albums like *Blow By Blow* (1975) and *Wired* (1976), often employing the reiteration bends that we see at the end of bar 5, whereby a fretted note is followed by a bend from a semitone or tone below to the equivalent pitch. The very first two bends are reminiscent of Steve Hillage; another player who used this scale and who was also influenced by Jeff Beck.

EXAMPLES INDIAN PENTATONIC SCALE VERTICAL LINES

CD TRACK 76

EXAMPLE 3 This line features a country-style movement at the start of bar 9 whereby various notes are played on the first string while simultaneously holding a bend on the second string. Note the deviation from two notes per string here: there is a modified fingering on both the fifth and third strings where we play the C# note on the same string as the D note in each octave.

EXAMPLE 4 Next, we move up to CAGED shape #2 (for the start at least) and play an Indian-style melody reminiscent of the work of George Harrison of The Beatles when he was dabbling in Eastern music. Note, again, the modified fingering on the third string.

EXAMPLE 5 Here, we start things off in shape #2 again, before drawing

upon a three-octave symmetrical approach, in which the five notes of the scale are laid out in a 2-3 configuration on the upper, middle and lower string-pairs (we'll be doing more of this in the following lesson). The only note not being used from the full three-octave pattern is the G note at the third fret of the sixth string.

EXAMPLE 6 Next, we have a repeated lick that employs notes from shape #3; however, it does borrow the G on the 15th fret of the first string from shape #4. This is a good example of the different musical results that can ensue by placing the C# and D notes on different strings – it makes you play differently to what you would probably do if they were on the same string.

Ex 3

Ex 4

Ex 5

Ex 6

EXAMPLES INDIAN PENTATONIC SCALE VERTICAL LINES

CD TRACK 76

EXAMPLE 7 This is a variation on the scheme established in the previous example. Here, rather than repeating the lick in bar 25, we drift up into shape #4 in bar 26. Note that the final note has been played on the fifth string instead of the fourth string to aid the wide rock vibrato.

EXAMPLE 8 Next, we move up to CAGED shape #4. This example illustrates the simple but effective results of running various sequences up and down each shape of the scale. Here, a descending three-note motif is taken up through the scale. This practice of playing three-note ideas to a count of four is known as hemiola; the resulting 'three against four' effect is a very

common way of creating rhythmic interest for the listener. Try taking this same motif down through the scale; then do the same with an ascending three-note motif; and then make sure that you can also play these sequences in all the other two-notes-per-string shapes of this scale (as shown in Diagram 1).

EXAMPLE 9 Here, we have another shape #4 example. This one features vertical intervals and string skips to make it a bit more ear-catching and modern. Furthermore, note the chromatic bend to the final C# note via a non-scale note (C) a semitone below.

Ex 7

BU BD

BU

10 12 (14) (12) 9-12

10 12 (14) 10-14 14-10 15-10-12-10 12-9 12-11-12

Ex 8

BU

10 12 (14) 10-14 15-17-12 14-12 14-12 16

Ex 8

12-15-12 16-12 12-16-12 14-12 16 12-14-12 14 12-14 14-12 15-14 15-12 12

Ex 9

BU

12-11-12 14 15-17-12 15-14-15 12 13-14

EXAMPLES INDIAN PENTATONIC SCALE VERTICAL LINES

CD TRACK 76

EXAMPLE 10 Like Example 6, this is another repeated lick but, rather than being mainly in shape #3, this one fully spans both shapes #3 & #4. As you'll hear (and see when you try to play it), this line is quite unorthodox for guitar, drawing on the sort of vocabulary more associated with keyboards or saxophone. But it does make it a great and exciting addition to your lickbag.

EXAMPLE 11 This line features a descending sequence comprising stacked intervals from adjacent strings in shape #5. The four-note motif on each string-pair involves travelling down one interval and up the next and will involve

employing a barré roll technique whereby you use one finger to play two consecutive notes on different strings within the same fret. Note that the very first note in bar 41 should be held down using the 'print' part of the third finger so that you can play the following note by redistributing the pressure from the print-part to the tip (achieved by using the wrist, rather than distorting the finger).

EXAMPLE 12 Technically, we are going to get a bit more adventurous for the final three examples. This one spans shapes #4 & #5 using a combination fretting-hand legato and two-hand tapping. To build this up, try just repeating »

Ex 10

35

Ex 11

38

Ex 12

42

Ex 12

46

EXAMPLES INDIAN PENTATONIC SCALE VERTICAL LINES

CD TRACK 76

» the four notes within each beat before stringing everything together. The fretting-hand taps in this and the following two examples are all played using either the third or fourth fingers of the fretting hand, which is considerably easier (to get a strong note each time) than using the first finger, as they come down onto the fretboard from more height. In bar 46 of this line, we take the same shape down an octave from the top string pair to the middle string pair, before using a picking-hand tap to play the bend at the 18th fret of the third string. Much of the strength for this bend should come from the fretting hand at the

14th fret. Finally, we finish with a melody played along the length of the third string using a picking-hand tap at the 18th fret as a classical-style pedal note.

EXAMPLE 13 This example shows the sort of variation that can be created by experimenting with the same sort of approach as the previous example. Again, it spans two Pentatonic shapes (#4 & #5), but the note-order of each four-note motif is different to that used in Example 12.

EXAMPLE 14 Finally, we finish off with an example that descends the territory spanning shape #5 and #1. Good luck!

Ex 13

Ex 14

Ex 15

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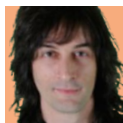
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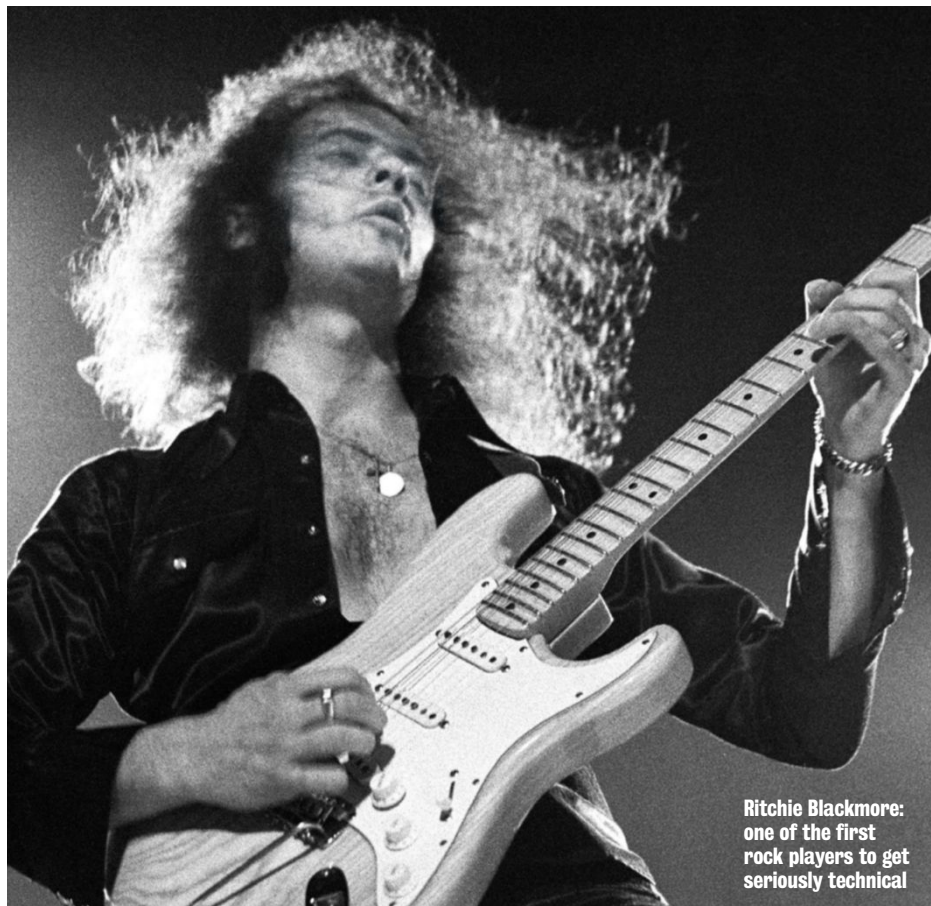


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Fretboard fluency



In his new series **Martin Goulding** will hone your technical skills to make you more fluent and articulate. This month he looks at 3rds and 4ths.



Ritchie Blackmore: one of the first rock players to get seriously technical

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: G

Tempo: 120bpm

CD: TRACKS 78-83

Will improve your

- ✓ Alternate picking accuracy
- ✓ Muting, barring and rolling
- ✓ Interval recognition

Welcome to this new series. Each month, you'll be working through a practice routine or 'master exercise' based around shapes 1 and 4 of the five-position CAGED system, which will help you develop strength, timing and accuracy with techniques including alternate picking, legato and sweeping. The routines will help develop fretboard visualisation with the chord position acting as a landmark, and triggering a recognition of the associated scale and

arpeggio shapes. You'll further consolidate your visualisation of each position by ascending and descending through the scale using two common intervallic patterns – this week starting off with 3rds and 4ths.

As well as developing your technique, you'll also be working on frameworks that will prove useful when improvising and will help you develop recognition of the strongest intervals in the scale – the chord tones. With a range of concepts covered over the course of the series, including both scale-based and chromatic approaches, the examples will help provide you with a visual map of the key intervals from which you can start and resolve melodies, as well as form the basis of a new vocabulary of melodic lines.

Some of the patterns may be challenging at first, so break each example down four notes

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at a time and work on memorising each 'fragment' before moving on. Pay attention to the recommended fingerings, as well as the direction of the pick strokes, which form the momentum of the technique. As with all exercise routines, shake out the hands and arms if you feel any tension or fatigue.

To develop a clean technique, especially when barring across two strings to play adjacent notes, you'll need to adopt a 'square and dropped' hand position with the thumb positioned in the middle of the back of the neck and with plenty of space between the underside of the neck and the 'cup of the hand.' This 'classical' hand position may feel

“ TRY BREAKING EACH EXAMPLE DOWN TO FOUR NOTES AT A TIME AND WORK ON MEMORISING EACH 'FRAGMENT' BEFORE MOVING ON ”

unusual if you are from a blues-based background, and where it may be more comfortable to play phrases with the fretting-hand angled, and the thumb high or over the top of the neck. With the hand position square, you'll be able to stretch out and position your fingers for greater accuracy, with the first finger set to mute the adjacent string above with its tip, as well as laying flat over the higher strings underneath. Together with the picking hand palm mute, the notes should sound clear with an even velocity. 

NEXT MONTH Martin continues his endeavours to enhance your **Fretboard fluency**



Get the Tone

I suggest you practise using a mild overdrive. It's the best way to hone your muting technique, as heavy gain string noise will often result in dissonant overtones, especially high up on the treble strings. This type of tone also lends a more rock-fusion sound when improvising using some of the more jazz-based concepts we'll be covering, with the ideas easily integrated alongside your existing blues and rock vocabulary.



TRACK RECORD Try Van Morrison's Brown Eyed Girl, which is based around 3rds arranged as double-stops, or Yngwie Malmsteen's descending 3rds in Magic Mirror. Fourths are another common intervallic sound, Chuck Berry using them to great effect on Johnny B Goode, and Jimi Hendrix incorporating them as chordal embellishments into his innovative rhythm style. They can also be heard forming the foundation for some of the most iconic riffs in history including Smoke On The Water by Deep Purple (1972) and La Grange by ZZ Top (1973).

CD TRACK 78

which you can then repeat continuously once memorised. Use strict alternate picking throughout, starting on a downstroke. The whole example is written as eighth notes, so aim to accent the downstrokes at the start of each beat and reinforce the feel by tapping your foot.

♩ = 120

Gmaj7

E B G D A E

1 3 4 2 4 1 2 4

2 4 1 2 4 1 3 4

2 4 5 3 5 2 3 5

3 5 2 3 5 2 4 5

etc

E B G D A E

2 1 4 2 4 3 1 4

3 1 4 2 1 4 2 1

4 3 2 1 4 3

3 2 5 3 5 4 2 5

4 2 5 3 2 5 3 2

3 2 5 4 5 4 3 2

E B G D A E

2 1 2 3 4 3 4 1

2 1 4 2 1 4 2 1

4 3 1 4 3 1 4 3

1 4 3 2 4 4 2 1

3 2 3 4 5 4 5 2

3 2 5 3 2 5 3 2

5 4 2 5 4 5 4

2 5 4 3 5 5 3 2

E B G D A E

2 4 1 2 4 4 2 3

4 1 3 4 1 3 4 1

3 4 1 2 4 1 2 4

2 4 1 2 4 1 2 4

3 5 2 3 5 3 4

5 2 4 5 2 4 5 2

4 5 2 3 5 2 3

5 3

CD TRACK 79

back from the wrist to play the adjacent note, finishing with the previously played lower-string muted with the tip of the finger. Once memorised, play through the first example again, but replacing the 3rds with 4ths.

♩ = 120

Gmaj7

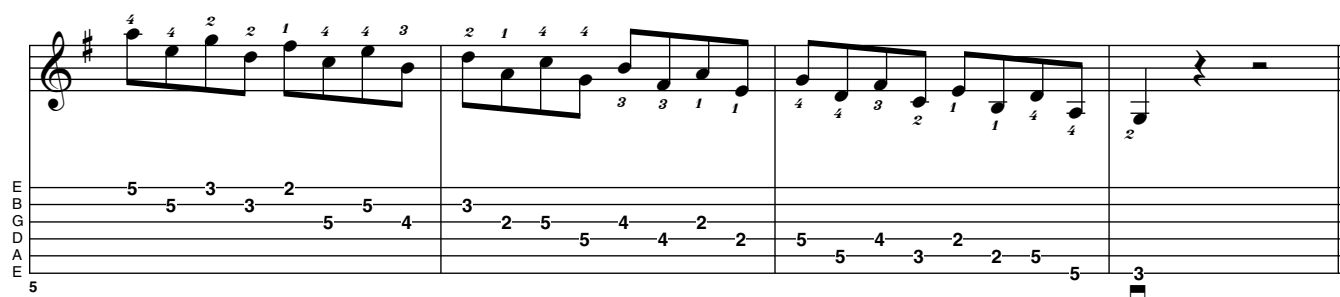
1 2 3 4 4 1 2 2

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

etc

EXAMPLE 1B G MAJOR SCALE IN 4THS...CONTINUED

CD TRACK 79



EXAMPLE 2A AND 2B CAGED SYSTEM A SHAPE IN 4THS

CD TRACK 80-81

You'll now apply the same approach to the G Major scale and major 7 arpeggio in shape 4 ('A-shape' relative to the CAGED system). Again, use alternate picking and concentrate on clear note separation, with each

digit released as the next one goes down. When you play these 4ths, listen carefully for any clashes from stray open strings or mis-fretted notes as you roll the finger pad across the two strings.

$\text{♩} = 120$ Gmaj7



EXAMPLE 2B CAGED SYSTEM A SHAPE IN 4THS ...CONT

CD TRACK 80-81

$\text{♩} = 120$ Gmaj7

E B G D A E

12 11 10 9 8 7 6 5

etc

EXAMPLE 3 ENCLOSING CHORD TONES WITH NEIGHBOUR TONES

CD TRACK 82

This final example uses eighth-note lead-ins which surround or 'enclose' the target 'chord tones' or notes of the major triad (R-3-5). Each lead-in phrase consists of an 'upper neighbour tone' which is one scale note higher than the chord tone, followed by a 'lower neighbour tone' which is one scale step lower.

Together, these intervals heighten expectation of the resolving chord tone on beat 1 of each bar. Once memorised, play over the backing track supplied before improvising around the framework, and experiment with melodies and phrases which start and end on chord tones.

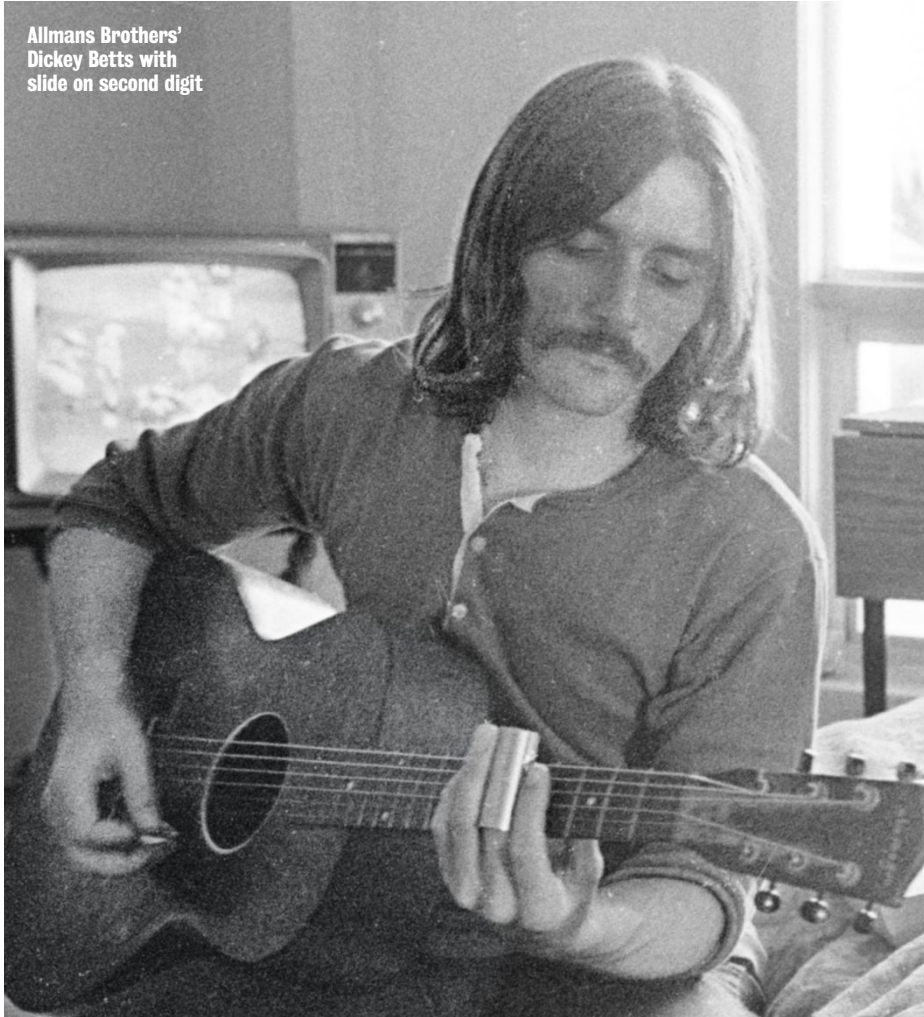
$\text{♩} = 130$

E B G D A E

12 11 10 9 8 7 6 5

etc

Allmans Brothers'
Dickey Betts with
slide on second digit



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are many ways to approach basslines and chords with slide playing. Example 2 shows a country blues-style alternating bass pattern applied to a simple slide phrase. Concentrating on rhythmic security while also avoiding overshooting the desired pitch can be a challenge. Slide playing often uses the whole neck of the guitar, so Example 3 demonstrates how to include open strings, bringing the slide back down without creating too much noise on the lower strings, all the time targeting root notes for the ends of phrases. Perhaps the simplest way to imply chord changes is to play the open bass strings for the E and B chords and then either omit

“THESE EXAMPLES DEMONSTRATE LONG SLOW SLIDES ACROSS MANY FRETS, TO FASTER ONES COVERING ONLY A SEMITONE”

the bass note over the IV chord, which is common and works surprisingly well; or to outline the chords by playing the bass note at the beginning of the bar, followed by a lead phrase as shown in the final idea. These examples demonstrate many different approaches, from slow slides across many frets, which need to be smooth and even, to faster passages covering only a semitone that can be spoiled by poor intonation. The goal is to play without looking at the fretting hand, as many of these players would be playing while also singing. Good luck! **1**

NEXT MONTH Harrison begins a new slide series, and starts with the amazing **Rory Gallagher**

Slide in open E *pt2*



Continuing his investigation of slide in different tunings **Harrison Marsh** concludes the series with a look at the acoustic side of open E tuning.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E

Tempo: Various

CD: TRACKS 84-88

Will improve your

- ✓ Alternating basslines
- ✓ Use of open strings
- ✓ Fretting-hand muting

Open E tuning has been used by a variety of players including Mississippi Fred McDowell, Tampa Red, The Rolling Stones and Allman Brothers. Although more commonly used as an electric tuning, open E offers higher string tension, which affects the tone of the guitar and, for many, makes slide playing easier. Open E has the

same intervals as open D tuning but a tone higher, giving E-B-E-G#-B-E (low to high). It's often referred to as Vestapol tuning, although many players use the word to describe these intervals relative to any key, as in open D or open E. Any phrasing here will also work in open D. It is worth considering setting up a guitar with light strings, just for open E use or tuning down after playing as the extra tension could cause potential issues with the guitar. Many players tune to open D and place a capo at the 2nd fret to raise the pitch.

Open E tuning makes it easy to mimic vocal melody lines then repeat them an octave lower, as shown in Example 1 – reminiscent of something Fred McDowell might play. There



3
GAIN



5
BASS



5
MIDDLE



5
TREBLE



2
REVERB

Get the Tone

Any acoustic guitar will do here. Playing a resonator-style instrument is certainly a great experience, but far from essential. Instruments with a smaller body size are hugely popular, but keep strings light to cope with the extra tension of open E. Higher action is recommended and also spend time experimenting with glass and metal slides to find the most comfortable for you. All the examples were recorded on a dreadnought with a glass slide.



TRACK RECORD Fred McDowell's *You Gotta Move* and *Keep Your Lamp Trimmed And Burning*, both use open E to great effect, in vintage blues style. The Stones' *Prodigal Son* and The Allman Brothers' version of *C'mon In My Kitchen* are also well worth a listen. Joe Walsh likes open E too, and many of his Eagles and James Gang slide solos feature it. Learn to recognise the chord intervals to decipher the tuning.

TRACK 85

This vocal-like phrase is played on the first string and repeated an octave lower, but pay close attention to the rhythm of the bass notes in between.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 85. The guitar is tuned to "Open E tuning". The vocal part is written in standard notation with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The guitar part is divided into two systems, each with four measures. The vocal part is divided into two systems, each with four measures. The guitar part includes fret numbers and a capo position of 1. The vocal part includes lyrics: "Hello, hello, good morning to you." and "The sound of silence.".

Guitar Part:

Key: F# C# G# (3 sharps)
 Time: 4/4
 Tempo: 85
 Tuning: Open E
 Capo: 1

Vocal Part:

Key: F# C# G# (3 sharps)
 Time: 4/4

Lyrics:

Hello, hello, good morning to you.
 The sound of silence.

TRACK 86

Here's a common accompaniment-style phrase. The first two bars show how the V and IV chords are approached before returning to the I chord (E). Ensure the bass notes are palm muted in bars 2 and 3.

The image shows a musical score for guitar in E major, 4/4 time, with a tempo of 70. The score is divided into two systems, each with four measures. The first system is marked with a 'B' and the second with an 'A'. The melody is written on a single staff, and the harmony is written on four staves below it, labeled E, B, G#, and E from top to bottom. The melody consists of eighth and quarter notes, with some measures containing slurs and ties. The harmony is written in a four-part setting, with each staff containing a sequence of notes and rests. The notes are written in a simplified notation, with some notes having a '2/4' or '7' above them, possibly indicating fingerings or specific guitar techniques. The overall style is that of a guitar lesson or a simple musical arrangement.

TRACK 87

This example in the style of The Allman Brothers' mighty guitarist, utilises different types of slide exploiting the full range of the neck.

♩ = 73 N.C.

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

LESSON } SLIDE PRIMER

EXAMPLE 3 A DICKEY BETTS-STYLE INTRO ...CONTINUED

TRACK 87

EXAMPLE 4 JAM TRACK

TRACK 88

The bassline here is expanded slightly for interest, but note the IV chord is implied but does not ring out like the others to allow movement around the neck.

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In The Woodshed



String muting comes in many forms, says **Charlie Griffiths**, and this month we will explore all manner of percussive pleasures.



James Hetfield:
chugmeister
of the mighty
Metallica!

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 89-96

Will improve your...

- ✓ Picking-hand timing
- ✓ Left and right-hand coordination
- ✓ Fretting-hand string muting

String muting is a very powerful and useful technique, which you can either use to deaden the sound of a note you are fretting, or you can use it to create completely percussive sounds. This is a fantastically effective way of infusing dynamics and rhythmic interest into your playing. We can split muting technique into

two areas: picking-hand muting, and fretting-hand muting.

The usual approach to picking hand muting is 'palm muting'. To do this gently, rest the side of your palm on the strings near the bridge. This type of muting is a huge part of the metal guitarist's arsenal. Players like James Hetfield of Metallica and Anthrax's Scott Ian popularised this technique in the 80s and gave rise to the entire thrash and metal genre as we know it today. Get acquainted with this technique with Example 1. This is a simple powerchord-based rhythm that uses both consecutive downstrokes and alternating muted and un-muted chords. Although the two sounds are very different,

the required hand movement is very slight. You only need to lift your hand away from the strings by around 5mm; just enough to let the strings breathe and vibrate freely.

Fretting-hand muting means relaxing the fingers so that they are touching the strings, but not pressing them down into the frets. Funk and funk rock players such as Nile Rodgers, John Frusciante and Nuno Bettencourt use this technique extensively to add syncopation to chord-based rhythms. Example 2 shows this technique in action with an E5 powerchord-based riff. When switching between the chord shape and the muted sound, aim to keep your fretting hand in as

“YOU CAN USE MUTING TO DEADEN THE SOUND OF A NOTE YOU ARE PLAYING, OR TO CREATE COMPLETELY PERCUSSIVE SOUNDS”

similar a position as possible; this will make the transition seamless.

Example 3 focuses on this same technique in a more funky setting. This riff still uses the fretting hand to mute the strings, but this time with both double-stops and single notes. This technique makes the playing of syncopated 16th-note accents much more consistent as you are able to keep your strumming hand moving continuously while accenting the notes with your fretting hand.

The fourth and final example combines both palm muting and fretting-hand muting in a larger two-bar riff to help you integrate all the techniques into your playing. Approach it slowly at first in order to make sure all of the notes are clear and in time and the subtle muting movements are clean and efficient. Then, as always, have a go at playing along to the backing track we've provided. **E**

NEXT MONTH Charlie looks at applying vibrato to one, two and three-fret bends

EXAMPLE 1 PALM MUTING CHORDS

CD TRACK 89

Move your picking hand from the wrist and use downstrokes throughout for a consistent attack; angle your pick so the edge bites into the string. Start with the side of your palm a few millimetres away from the string, then on beat 2 drop your palm for the muted sound.

♩ = 70

D5 E5 D5 E5

mf PM ----- PM PM Play 4X

E
B
G
D
A
E

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

EXAMPLE 2 FRETTING-HAND MUTED CHORDS

CD TRACK 91

Play the opening E5 chord with first, third and fourth fingers then lift off three and four for a first-finger barre. Next, relax your fretting-hand and rest all four fingers on the strings to mute them. Be sure to use more than one finger to mute the strings, otherwise you'll produce a harmonic.

♩ = 70

E5 Asus4/E E5 Asus4/E

Play 4X

EXAMPLE 3 FRETTING-HAND MUTING DOUBLE-STOP AND SINGLE NOTES

CD TRACK 93

Play this riff with your first finger on the 12th fret then third and fourth fingers on the 14th fret. Keep your picking hand moving constantly down and up while confining the movement to the second, third and fourth strings. Use your fretting fingers to either apply pressure for the notes and double-stops, or relax your fingers for a percussive sound.

♩ = 80

G A

Play 4X

EXAMPLE 4 COMBINING PALM MUTING AND FRETTING-HAND MUTING

CD TRACK 95

This riff switches between straight 16th-notes and 16th-note triplets. You can think of this as 'four strums per beat', or 'six strums per beat'. The first half of the riff focuses on palm muting while the second half utilises fretting-hand muting. Work on employing these techniques without disrupting the groove and feel.

♩ = 80

N.C. D5 E5 N.C.

PM PM PM PM

6

N.C. E5/B

PM

6

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SEPTEMBER GT273

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JULY GT271

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NEW ALBUMS

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

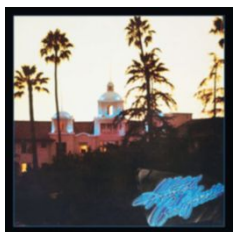
Album of the Month

EAGLES

HOTEL CALIFORNIA (40th Anniversary Expanded)

Warner ★★★★★

If we were being really picky, we'd question the maths involved with this release. Hotel California was actually released in 1976, but what's a year between friends! In any case, the expanded version comprises a remastering of the original album, delivering a tad more crispness and separation to the listening experience, plus an additional live rendering of the entire work, captured in October 1976 on a second CD. Furthermore, there's also the 5.1 mix and high resolution stereo and surround versions available on a Blu-Ray, depending on which version you go for. In short, this is a collector's dream come true – a celebration of one of the biggest sellers of all time in more formats than it's possible to shake a stick at. It's still marvellous, too. Just think of some of the tracks – the brilliant title tune, the riffastic Life In The Fast Lane and Victim Of Love, the plaintive New Kid In Town and Pretty Maids All In A Row, the incisive Last Resort, and the masterful ballad Wasted Time. It's without doubt one of the best albums of all time, packed as it is with pure American rock genius!



VANDENBERG'S MOONKINGS

MK 2

Mascot ★★★★★

If you like solid mainstream rock, this will be right up your street. Dutch guitarist, Adrian Vandenberg is perhaps best known as Whitesnake's late-80s six-stringer although he did front Vandenberg early in the decade. In 2013, he formed Vandenberg's Moonkings featuring Jan Hoving on vocals and now the quartet has a second release, simply titled mk2. The music is rich rock-blues with the guitar work to the front, often with crunchy tones that are much more bluesy-rock than metal. Opener, Tightrope is big and dramatic sounding with chord intro hits and an infectious octave driven riff; deep into Whitesnake and Led Zeppelin territory here. The solo is short but big on punch; wide vibrato for the opening melody, pinch harmonics,

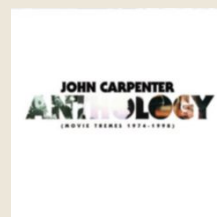
pickup on-off stuttering, blues-rock bending and a touch of exotic mode legato. Angel In Black features sustaining tremolo arpeggios and a big rock chorus, complete with a stunning Coverdale-esque vocal. The atmospheric intro to The Fire features a clean and syncopated guitar before a rousing 70s style riff kicks in. Running at over seven minutes it's the longest song on the album, complete with searing solo and blazing band ending. If there were any doubt to Vandenberg's chops, album closer If You Can't Handle The Heat is a must - two solos that blend great melodic content with a precision (what a wide vibrato!) that would make any rock fan's jaw drop.

JOHN CARPENTER ANTHOLOGY: MOVIE THEMES 1974-1998

Sacred Bones ★★★★★

For many, John Carpenter's name is a high point of 70s and 80s cinema as he directed movies such as Assault On Precinct 13, Halloween, Escape From New York and The Thing. He created the music for the majority of them too, blending dark sequential synthesiser patterns with ominous chord progressions and thick rock guitar riffs. For this new 13-track

album (third release in just a few years), he teams up with his son Cody and guitarist Daniel Davies (son of The Kinks' Dave Davies) to re-record his famous themes which were the central appeal to his very successful tour last year. To have all his top themes on one album as a cohesive whole is quite something. Opener, In The Mouth Of Madness is an uptempo rocker with plenty of crunchy rhythm and melodic fuzz guitar action whereas the ominous synth throb of Escape From New York (one of his biggest films) is enhanced with harmony guitars and pounding rhythms. Porkchop Express (from Big Trouble In Little China) is a blues-rock stomper, crammed with chugging guitars and an infectious 'Eagles meets Van Halen' groove. Similarly, the main theme from 1983's Christine is quite more-ish in its blend of ZZ Top-like four-on-the-floor drums, palm-muted rhythm guitars and a big main melody. There is a ton of 70s and 80s styled synth arrangements throughout (chill to the insistent



Halloween theme once again!) but Daniel sure deals up his share of rich guitar parts.

MACIEK PYSZ AND GIANLUCA CORONA LONDON STORIES

33 Records ★★★★★

There is a romanticism and richness about the nylon-string guitar that's hard to find in any other musical setting. Be it Jobim's syncopated bossa nova classics, Pat Metheny's most delicate work or Sting's richest songs with Dominic Miller, the nylon-string serves the most beautiful of guitar tones and timbral presentations. The debut album from Maciek and Gianluca (GT readers will know the latter as a writer of numerous prog, rock and fusion articles), London Stories features their two nylon guitars recorded exquisitely with wonderful room acoustics and played with considerable sensitivity. The overall results touch on jazz, South American



harmonic and rhythmic qualities, the guitar trio with Al Di Meola, and classical traditions - with great chordal and melodic interaction. In many ways this is 'glass of wine in the evening' music to savour and let flow over you (it's big on mood and ambience) but certainly not to be mistaken for easy listening or background music. Among the light arpeggiating of sophisticated chord voicings and subtle chromatic changes and modulations, there is a lot of sophistication and virtuosity (some impressive picking in places). With eight tracks clocking in around five minutes plus each (Those Days is a dynamically diverse piece at 8:26), you'd be hard pressed to find a more 'listenable' two-nylon-string-guitar album this year.

GODLEY & CREME BODY OF WORK 1978-1988

Polydor/Caroline ★★★★★

The band 10cc was known for hits like Rubber Bullets, I'm Not In Love, Wall Street Shuffle, The Things We Do For Love and I'm Mandy, Fly Me - quirky pop, sometimes venturing into operatic, multi-layered opuses like One Night In Paris from The Original Soundtrack album. In fact, the latter track was penned by Godley and Creme which gives you a little foresight regarding the duo's output when 10cc finally expired, and subsequently what you can expect here. This five-disc compilation covers a decade of darkly clever pop, beginning with L from 1978 and finishing with a disc of B-sides and other sundry ephemera. It's a valuable document of a pair of infinitely capable songwriters who were adept at delivering the unexpected. It's also slick, catchy and moreish - so feast away!



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with the great rock instrumentalist **Adrian Vandenberg** of MoonKings and Whitesnake.

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

AV: I can actually live without a pick, so I do play a lot with my fingernails too. I'm a lucky bastard with having thick strong nails. Girls envy them. Other than that I do like my triangular Dunlop picks.

GT: You have to give up all your pedals but three, so what are they?

AV: I'm bad with that too; I hardly use pedals. But I'd keep my Van Weelden Royal Overdrive and my Carl Martin Quattro pedals for sure.

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

AV: Well yeah, I played some blues-boogie piano before I even touched a guitar. Played keyboards on my early Vandenberg albums, my upcoming MoonKings album and in the 1987-88 Whitesnake tour I played keyboards on stage as well.

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

AV: They might as well put a Chinese phone book upside down in front of me.

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

AV: I think they do. I don't really know the make I'm using but it's a

good quality, pretty long cable. I think it makes the sound just a little warmer. Plus they'd make a nice portion of spaghetti too.

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

AV: Jealousy is not in my character at all. I do have lots of admiration for players like Jeff Beck, Eddie Van Halen, Michael Schenker, Steve Vai, Stevie Ray Vaughan, Brian May just to name a few...

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

AV: My 1980 Les Paul Heritage, my mistress. I worked all through my school holidays in factories for two years to save money to buy it. She's been with me through thick and thin, travelled around the world with me numerous times, aged by my own blood, sweat and tears. She screams, moans and sings when I squeeze her and she only gets better with age.

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

AV: My 100-watt Marshall plexi; everything on 10 except for the treble, that's at 8-9. No pedals in between my guitar and the amps when I record.

GT: What kind of action do you have on your guitars?

AV: I'd say on the low side.

GT: What strings do you use?

AV: Ernie Ball .010s. I like them; they hardly ever break.

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

AV: Jimi Hendrix and Clapton in his Mayall and Cream days.

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

AV: A Gibson Les Paul. I even lusted after cheap-ass Japanese copies on

guitar player when I grow up. If I ever do!

GT: Do you have any kind of pre-gig warm-up routine?

AV: Not really: guitar in my lap, noodle a bit, have a laugh with the guys in the dressing room, occasionally a sip of wine before going on stage.

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

AV: Paul Rodgers (Free, Bad Co), John Bonham (Led Zeppelin), Andy Fraser (Free, Bad Co).

“ MY '80 LES PAUL HERITAGE SCREAMS, MOANS AND SINGS WHEN I SQUEEZE HER AND SHE ONLY GETS BETTER WITH AGE ”

display at my little local music shop. They didn't have a real one there!

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

AV: Hmm... that's hard. From an emotional perspective it was the Whitesnake 1990 gig in a sold-out Galgenwaard stadium, Utrecht in the Netherlands on a beautiful summer night. All my family and friends were there and the chemistry with the emotional crowd was heartwarming.

GT: ...and your worst playing nightmare?

AV: Playing a sold-out show in the legendary Madison Square Garden, New York. In the morning of the show day I got knocked out by the rear-view mirror of a truck in the morning, my face destroyed. I looked like Frankenstein's brother. It took 30-plus stitches; I was stoned from the medication, but didn't wanna miss that gig for the world, so I played.

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

AV: Don't follow trends; trust your own instincts; play from the heart.

GT: Do you still practice?

AV: Yes I do. I want to be a good

GT: Present company excepted who's the greatest guitarist that's ever lived?

AV: Django Reinhardt.

GT: A solo by another guitarist that you really wish you'd played?

AV: Brian May's solo in Killer Queen, among various ones by the players mentioned above.

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

AV: Songwise, probably Sailing Ships from Whitesnake's Slip Of The Tongue album; the solo in a track from my upcoming album in If You Can't Handle The Heat.

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

AV: As a down-to-earth guy who never took for granted that he had the fortune of having such a beautiful, unexpected career by just following his passion.

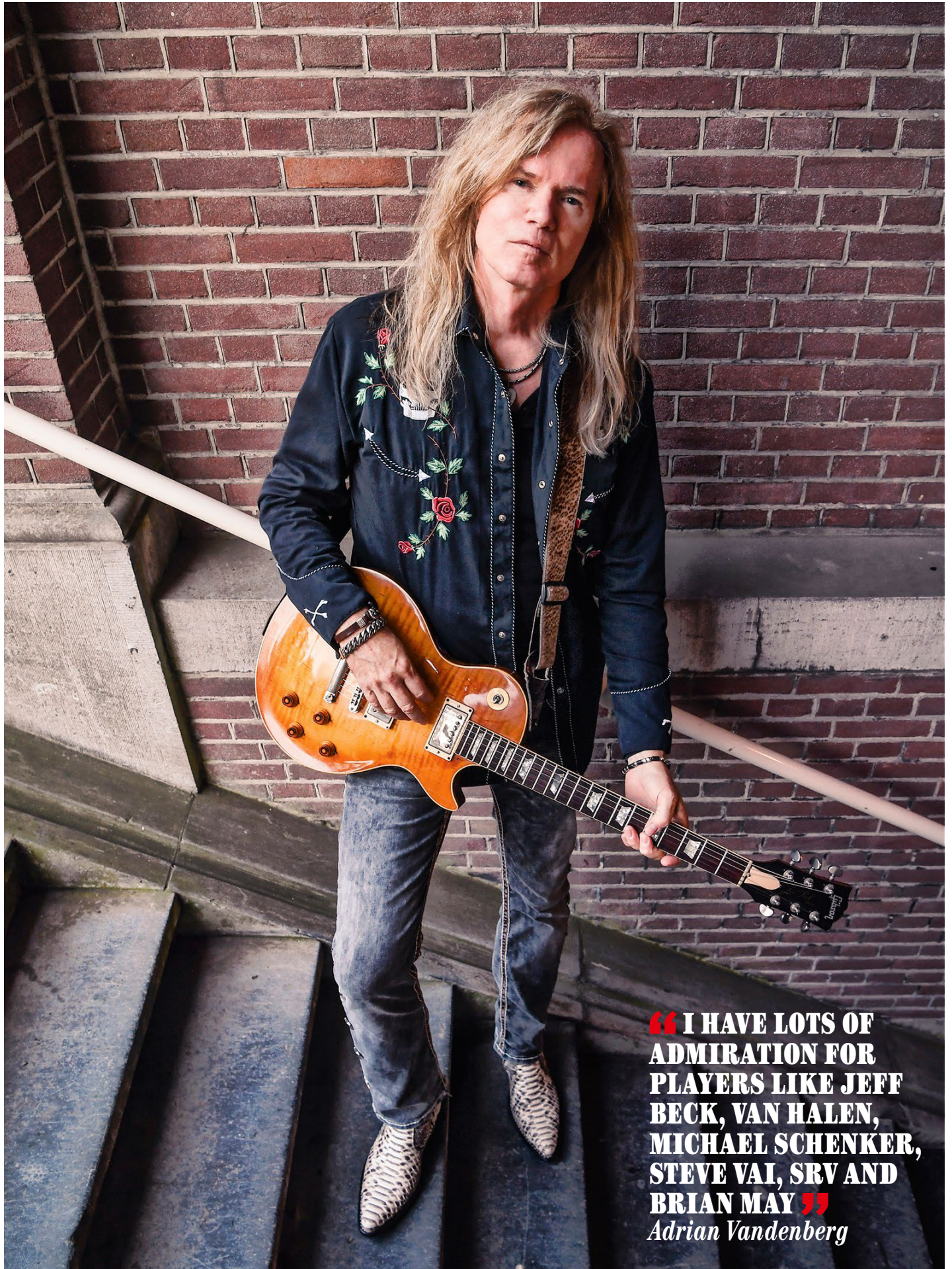
GT: What are you up to at the moment? (Gigs, tours, albums)?

AV: On 3rd November the second MoonKings album gets released. We start touring a week later and I can't wait!

More info, gigs, merchandise, etc go to vandenbergsmoonkings.com



Adrian Vandenberg and his MoonKings



**“ I HAVE LOTS OF
ADMIRATION FOR
PLAYERS LIKE JEFF
BECK, VAN HALEN,
MICHAEL SCHENKER,
STEVE VAI, SRV AND
BRIAN MAY ”**
Adrian Vandenberg

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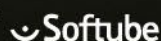


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