

MORE MUSIC THAN ANY OTHER GUITAR MAGAZINE

278 FEBRUARY 2018

Guitar Techniques

SPECIAL LESSON!

SPEED UP YOUR LICKS

- ✓ Learn impressive fast Pentatonic runs
- ✓ Cool major and minor ideas to play
- ✓ Build an exciting new lickbag

77

Solos, chords, licks & scales to learn!

2 GREAT LESSONS

Secrets of Slide

Master Derek Trucks & Rory Gallagher styles



ON VIDEO

Andy Timmons

Andy plays and explains a stunning rock solo piece

CLASSICAL

JOHN SOUSA

Liberty Bell March (Monty Python)

THIS MONTH'S

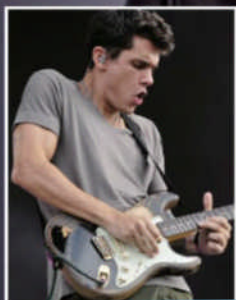
STYLE STUDIES

The Police Andy Summers' unique style
Emmylou Harris Pioneer of country-rock
Jimmy Bruno American jazz guitar giant

THE GENIUS OF...

JOHN MAYER

Learn this awesome guitarist's finest rhythm & lead licks



INTRODUCING THE ROCKER 32

THE COMPACT VALVE COMBO
WITH BOTH MONO AND **STEREO**
EFFECTS RETURNS. UNLOCK
YOUR PEDALBOARD'S TRUE
POTENTIAL.

INTRODUCING THE ROCKER 15

THE SHAPESHIFTER:
SWITCHES BETWEEN
0.5, 1, 7 AND 15 WATTS TO MOVE
EASILY BETWEEN THE **BEDROOM**
AND THE **STAGE**.



ROCKER 32

"LUSH STEREO PERFORMANCE
IN A COMPACT CABINET"

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

ROCKER 15

"A BIG BARK FROM A SMALL BOX
VERSATILE POWER SWITCHING"



"SO DAMN GOOD, I'M TRYING
TO FIGURE A WAY TO KEEP
IT HERE!"

For a thorough review of the Rockers go to Henning's youtube channel [EytschPi42](https://www.youtube.com/channel/UCytschPi42)

"A GREAT BLUES MACHINE &
IT'S A DAMN GOOD METAL MONSTER.
ORANGE, WELL DONE!"



"AWESOME TONE & STEREO
EFFECTS FROM A COMBO?! IT
APPEARS YOU CAN HAVE IT ALL!"

Full Rocker review in [Guitar Interactive](#), Issue 47, pages 112 - 117

"A GREAT SOUNDING AMP THAT
IS APPROPRIATE FOR BOTH THE
STAGE & BEDROOM"



"THE ORANGE ROCKER 32'S NATURAL CHANNEL &
UNCOMPLICATED TWO-CHANNEL DESIGN PROVES THAT
WHEN IT COMES TO AMPS, LESS IS INDEED MORE."

Guitar World Gold Award 2017



An advertisement for Orange Amplification. The image shows a vintage-style room with wood-paneled walls. In the foreground, two electric guitars are leaning against a large, brown, tweed-covered amplifier. The guitar on the left is a Fender Telecaster with a blonde finish and a light blue pickguard. The guitar on the right is a Gibson Les Paul with a sunburst finish. The amplifier has a large speaker grille and a small crest logo. In the background, a drum set is partially visible. The floor is covered with a patterned rug.

ORANGETM
AMPLIFICATION

UNIQUE NATURAL CHANNEL
ONE CONTROL: MASTER VOLUME

COMPACT YET POWERFUL
CUSTOM 10" SPEAKERS - 101dB SENSITIVITY

ALL-VALVE SIGNAL PATH
EL84 OUTPUT SECTION

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



RICHARD BARRETT

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



SHAUN BAXTER

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



JON BISHOP

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



HARRISON MARSH

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



RONAN MCCULLAGH

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



BRIDGET MERMIKIDES

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



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

I SPOKE LAST MONTH about my entire night spent learning McCartney's Blackbird as a teenager. That was in a flat in Witham, Essex where I lived with my mother, sister and two brothers. It was also there that the bulk of my formative lead guitar moments happened.

I vividly recall my attempts at improvising blues. I'd heard Clapton doing speedy trill type things in Cream, but couldn't work out what was going on. Then one day my finger slipped off my Egmond's top string and inadvertently played the note that was held down two frets lower. That mishap-cum-stroke-of-luck taught me pull-offs and hammer-ons.

During the same period I also realised that many of my heroes' licks were based around the same sequence of notes but played in different ways and in different orders. I found on the neck where these notes were and discovered shape 4 of the Minor Pentatonic. I soon realised you could play these notes in other places too. It was a revelation; my 'key' to what was going on in the absence of a guitar teacher, of UK guitar mags, and decades before VHS tapes, DVDs and the internet.

This was also my entry into working things out for myself. That summer I got a job washing up in a hotel in Cornwall. I'd stand at my sink and in my head sing solos that I loved, visualising my newly acquired Framus electric's fretboard, and using my

new 'shapes' to untangle where things were played. When my shift finished I'd go back to my caravan hovel to check whether what I'd worked out using my mental Pentatonic map, was indeed correct. Usually it was.

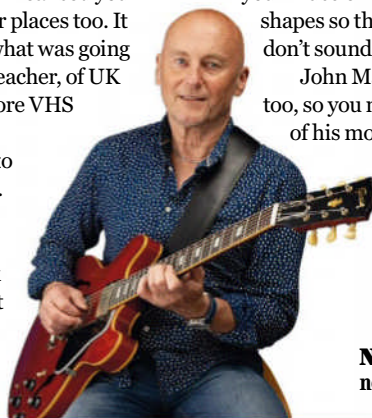
And here we are all these years later running a big feature on Pentatonics. This article from Richard Barrett moves my basic musings on by a million miles, as it's all about taking simple two-notes-per-string lines and speeding them up so they sound way more impressive than me. Players known for doing this include Eric Johnson, Gary Moore, Zakk Wylde and many others in a whole host of styles.

Of course, on the GT audio Richard plays the examples fast to show you how powerful they CAN sound. But they will work great at all speeds, and you'll get up to tempo far quicker by learning them accurately and slowly. This way your muscle memory will reinforce the shapes so that, once up to speed, they don't sound like some jumbled mess.

John Mayer likes his five-note scales too, so you might want to check out some of his more reasonably-paced (but no less fantastic) licks first.

Enjoy the issue, and I'll see you next time.

Neville Marten, Editor
neville.marten@futurenet.com



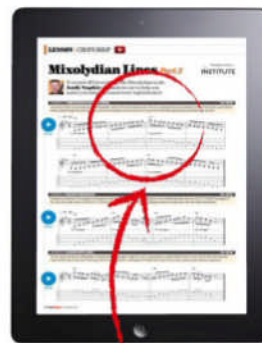
DON'T MISS OUR AMAZING DIGITAL EDITION

Guitar Techniques' iPad* edition is now even better!



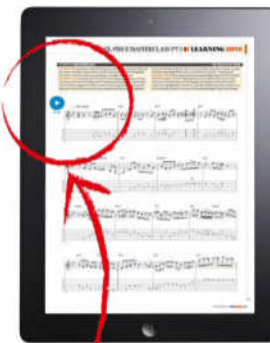
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

GuitarTechniques

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great to play and
exciting to listen to



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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: Give me convenience?

Let me start by saying that I'm generally speaking a pretty old-school kind of guy. Seems to me that back in the day things were better made, built to last, simple and easy to make sense of. I've got a pretty healthy collection of old guitars and amps but I have a confession to make... since I've been at my new studio (three months now) I only turned on a real amp yesterday.

The amp modelling thing never flicked my switch. I got a Line6 POD when they came out and like most others at the time were pretty impressed, but it just didn't have the life (dynamics?) of a real amp. They made some huge steps but were not quite there yet to my ears. In the last decade technology has been moving pretty quickly and while there were some impressive attempts at modelling guitar amps, it wasn't until I got a hold of a Kemper Profiler that I felt the zeros and ones had made it happen at a level where I was considering using one professionally. Please note that it's certainly a matter of taste, the AxeFX and Line 6 Helix are also superb and excel at different things, so this isn't an ad for the Kemper and I have no relationship with the company. I'm talking conceptually, not product endorsement.

The first thing for anyone thinking of moving over to virtual amps is that they don't sound like a 'real amp in the room with you', so don't expect them to. They're usually better because good profiles sound like a great amp, cranked to just the right volume, in a great studio with a great mic in front of it, through a great preamp into a mixing console. I think this is a very important point and without good studio type monitoring you're unlikely to get the full sonic experience. For headphone use it's better than an amp, I think, and having a great studio sound to record with is awesome. I also record the dry guitar signal at the same time as the main amp signal so at any point I can feed it back into the Kemper to change amp or



Even acoustics
sound great
through profilers

to add another amp to the sound. This is not a new idea, it's called re-amping but is a lot less hassle than using 'real' amps.

For me this 'signal chain' is the primary benefit. I have lovely amps, top quality mics, great preamps and mixer, but I can't crank a Marshall stack at 2am when I'm feeling inspired. And I don't dig having to worry about mic placement, running cables, EQ on the preamp,

'slightly dirty clean that broke up more when you played harder' thing which we all love. I've never been lucky enough to play a real Dumble amp, but some of the Dumble profiles (particularly the ones by M Britt) have that wonderful touch sensitivity and break-up that made those amps so desirable. And you can get that tone without mortgaging your home.

I have my monster pedalboard

“GOOD PROFILES SOUND LIKE A GREAT AMP, CRANKED TO JUST THE RIGHT VOLUME, IN A GREAT STUDIO”

keeping an eye on levels into Pro Tools and if I'm upsetting the neighbours or my family. With the Kemper I just plug in and get as good (or better) a sound in a few seconds. And I can switch amps at the turn of a switch and try out lots of things which with real amps is considerably more hassle and cost.

One thing that was missing in many earlier attempts at modelling or profiling, was they never seemed to 'feel' the same; the dynamic range felt more limited and it was nigh on impossible to get that

patched in with my Kemper too: the drive pedals, compressors and wah-wah go into the front and delays in the effects loop. There are really nice effects built into the Kemper but I prefer using pedals, maybe for the tactile experience, or perhaps because I know how to get to sounds I want quickly. They interact in the same ways as real amps too, something else I wasn't expecting but really appreciate. Many of the profiled amps for the Kemper have classic overdrive pedals built into the profile too

(great for when you want a Klon in the front but are not fortunate enough to have one).

I must say that I recently got a Line 6 Helix in the studio and while I still prefer the amp sounds of the Kemper, the effects section of the Helix is wonderful and I love the routing possibilities and ease of use – editing and saving to the computer makes it a lot simpler than writing down one's favourite settings on a bunch of pedals, but not sure if I'm ready to ditch the stomptboxes yet.

Another thing to note with whatever virtual device you use is speaker cabinet emulation. I saw fellow YouTuber Pete Thorn using some IRs (Impulse Responses) which (put very basically) is the EQ between what comes out of your amp and what you'd get into the mixing desk with a certain speaker box and mic. Man, they have that down! I was frankly amazed at the huge difference it made and how accurate the sound is. I've been using the Wall Of Sound III plug-in by Two Notes and it's just superb. I now run my Kemper with the speaker settings off and then run it into ProTools and use this plug-in. It's easy to change cab style, mic and placement and even multiple cabinets. I can't imagine recording and not using this now. Even with a real amp going into a load box (like the Fryette Power Station) I'd be using this for the speaker emulation. It's that good.

Technology has caught up in guitar land, and while for my band project I still prefer the rattles, hum and inconsistency of real amps, pedals, mics and the process; for day-to-day recording, filming and sessions, modern technology is the king of convenience. And it's such a time and hassle saver I use it almost every time. If you've been wary of this new-fangled technology stuff, then go give it a look. I suspect you'll be impressed.

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

NICK DELANEY

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 says, "It's a set-up"

They say that behind every great guitarist there is a woman. And I say that behind that woman is Bill Puplett. Half artisan, half guru but complete genius, this man has been surgically removing the "aargh!" from my acoustics and the "eek!" from my electrics for over a quarter of a century.

And it is to my eternal gratitude that I stumbled upon his unfeasibly remote hideaway in deepest Harrow Weald back in the day, before he came to the attention of the likes of Coldplay, Oasis, Acoustic Alchemy and a veritable gaggle of mega-gigsters. To visit his humidity controlled workshop, (should you succeed in locating it a quarter of a mile down a pot hole strewn dirt track), is to enter a world of meticulous order, military precision and a fanatical attention to detail that would have shamed the space shuttle programme.

Debunking the popular myth of the craftsman's shambolic shed, shelves of logically classified instruments, drawers of spare parts and cupboards full of specialised tools adorn every square centimetre of available wall space, many of the latter designed and made by the man himself. The work benches resemble operating tables with their stringless, anaesthetised private patients undergoing surgical procedures.

Radio Three wafts soothingly from the adjoining office. All is calm. And all is well. Previously, your instrument will have undergone a thorough examination. You will have agreed on the appropriate remedial action for its restoration to full health as you bask in the comforting warmth of The Great Man's vast knowledge and evident expertise.

Allow me to share an insight into the walking repository of whammy bar based wisdom that is William. Some years ago I determined that Bill and I should embark on a rolling programme of maintenance for my not unsizeable personal collection. And

so it was that after several months of releasing instruments into his care, he scrutinised my Gibson L-4 re-issue, impulse purchased in Tin Pan Alley in the manner so typical of sad pickers readily seduced by the sight of a fit body in a showroom window.

"Ah, yes," he murmured. "Nice guitar. I can do things with this. Now, I don't wish you to waste your money but I strongly suggest that

the land an inferior design that knew not the ways of smooth operation, even unto the point of (occasional) failure, disintegration and mighty explosions. And thus did Orville and his tribe revert to the original design and return to the path of righteousness."

Well, blow me down. Bill was entirely correct. The tale of the faulty machinehead was no parable. It had actually happened

“HE SCRUTINISED MY L-4, IMPULSE PURCHASED FROM TIN PAN ALLEY. ‘AH YES, I CAN DO THINGS WITH THIS.’”

you replace the machineheads."

"And why would that be?", I responded with the best simulation of a poker face that I could muster under the circumstances. At which point Bill afforded me the benefit of a short reading taken from The Book Of Anoraks. "And it came to pass that the House of Gibson did change the workings of the holy machinehead in the late second millennium. And there came upon

to me some years earlier, sending the attached string perilously close to my face, whiplash style, as casing, screws and cogs exploded around me. On that very L-4 and on no other instrument that I have ever owned.

Respect, as today's yoof might well intone.

On another memorable visit, my gaze settled upon a pretty parlour guitar, stripped back to the

wood, clearly awaiting full restoration.

"That's a lovely instrument, Bill. It's like the black Gibson you sometimes see in old photographs of Elvis backstage."

"No. It is isn't like that guitar, actually, he replied"

"No?"

"No. It is that guitar."

"Okay. You're saying that's er... Elvis's guitar?"

"Yes I am. A supermodel bought it at auction. The one who's friendly with those two brothers in that band."

"Right. And she plays guitar, does she?"

"Nope. Not at all. But she thought it might be nice to have a guitar lying around the house when they come by."

Who cares about that buzz on the G string? It's worth a visit just for the buzz from the stories...

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



Mitch regales us with more stories from the coal face

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative and exciting moments. We asked some top players for their take on this iconic movement. This month, American blues and rock supremo **Kenny Wayne Shepherd**.

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

KWS: It's an opportunity to express yourself without words and convey an emotion or message to people without opening your mouth.

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

KWS: Given the right song, because there are no words to express the point you are trying to make then it gives the listener the opportunity for contemplation and for them to draw their own conclusion of what you're trying to make them feel.

GT: Is there anything with instrumentals that you aim to embrace or avoid – rhythms, harmony, playing approach, etc?

KWS: The thing I like to embrace most when it comes to instrumental compositions is; it's like telling a story, a beginning, a middle and an end that draw on different feelings and take you on a journey. The thing that I would avoid would be becoming repetitious. A theme is important but becoming repetitious in an instrumental can get to be a bit old after a while.

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

KWS: Not necessarily. There are some improvisational bands that may start with a structure but allow it to morph into something different if they're being spontaneous. I think that can be equally as effective.

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

KWS: It depends on the kind of player you want to be. If you want to be a more melodic player it's important to study vocal techniques and incorporate that into your playing. If your focus is not on being more melodic then it's less so. But a balance is good to have. So maybe exploring at least some of it would be beneficial.

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

KWS: I start with some kind of musical idea, build on that and let that dictate where the song should go and see where it takes me.



Kenny Wayne Shepherd: a modern king of the Strat!

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

KWS: My goal is to stir up emotion. I want to affect people with the notes that I play. Sometimes the goal is to affect them with the least amount of notes possible.

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

KWS: It depends on the artist and what you want to create. For some instrumentals that might be an appropriate approach and for others they may want to do something completely different.

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

KWS: I think the material should dictate the sounds. If you are doing a rock instrumental you would want something a little more aggressive and gritty sounding with a bit of overdrive. But if you are doing a gentle ballad you would want a cleaner sound.

GT: Any favourite keys or tempos?

KWS: I like the key of E because you can explore the entire neck of the guitar in the key of E. But I also like the key of C and B; I like the register and D seems to be the magic key that resonates with everyone.

GT: Do you prefer minor or major keys or find either of them easier to write or play in?

KWS: My inclination is towards a minor key, but I find them equally as satisfying and easy to write.

GT: Do you have any favourite modes to write or play in?

KWS: I know I go in and out of those kinds of things but I can't name them because of the nature of the way I learned to play the guitar.

GT: And what about modulations into new keys?

KWS: It can be predictable, so you have to figure out the right time and the right song to do that. But when done properly it can lift the song and elevate the dynamic.

GT: With an instrumental do you view the backing band differently than on a vocal song?

KWS: No, to me my band is the same. Their importance level is the same and their capabilities should be equally as good whether we're playing an instrumental track or a track with vocals.

GT: What are your views on harmonising melodies? Is it something you've ever done?

KWS: I like harmonising melodies on guitar tracks. For me and my band it's not done very often because I'm the only guitar player. I have had second guitar players here and there over the course of my career, but most of the time I'm the only guitar player. So on an album I've been known to do harmonising guitar parts from time to time but it's not that frequent because I like to create things in the studio that can be recreated on the stage as well. So given the personnel we don't do it a lot. In a vocal sense I think harmonies are fantastic and we do that very often on a lot of my albums.

Kenny Wayne Shepherd's new album, *Lay It On Down* (Provogue/Mascot Label Group) is out now. For more on Kenny Wayne's news, tours and merchandise go to www.kennywayneshepherd.net

LENNART SJÖBERG

“IF YOU WANT TO BE A MORE MELODIC PLAYER IT'S IMPORTANT TO STUDY VOCAL TECHNIQUES”

That Was
The Year...
1992
Berlin, Bosnia
and Brazil

THE HANK & MARVIN SIGNATURE Stratocaster is released by Squier and while not quite the real thing it answers the dream of many a would-be Marvin. The main features are all firmly in place: the Fiesta red finish, maple neck with black dot inlays and the vintage-style headstock shape. Annoyingly the tuners are modern style but the single-ply white scratchplate, pickups and vintage trem are spot on. Perhaps the most pleasing aspect is the neck, as its profile is quite simply exquisite.

PRIME MINISTER JOHN MAJOR

is unexpectedly re-elected in the general election, giving the Conservative party a fourth term in office. Major announces that the economy is recovering and that could mean the end of the recession. Betty Boothroyd becomes the first woman Speaker of the House of Commons; the United Nations Conference on Environment and Development (The Earth Summit) is held in Brazil; and the European Union is founded following the signing of the Maastricht treaty.

MARSHALL FINALLY PULLS THE PLUG

on its 4001 Studio 15 combo. Although it was the first Marshall amp to feature a 6V6 power valve, a 12-inch Celestion Vintage 30 speaker and an all-important headphone jack socket, it was only in production for six years. Simplicity itself, it had a no-nonsense approach of single channel with gain, treble, mid, bass and volume; handy to carry around, it became popular for recording but had reached the end of its shelf life.

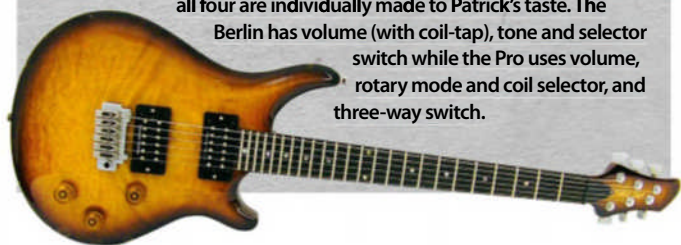
BOSNIA HERZEGOVINA DECLARES INDEPENDENCE, sparking a war between Muslims, Serbs and Croats and prompting the UN to intervene; new pilings for the Kinzie Street Bridge in Chicago rupture an older defunct tunnel that subsequently allows the river to pour into the basements of many office buildings in the Great Chicago Flood. The first nicotine patch is introduced to help people to stop smoking; and DNA fingerprinting is invented.

EURO DISNEY FINALLY OPENS;

Beijing hosts the first McDonalds to open in China; Prince Charles and Princess Diana announce they are separating; the Queen says she will now pay income tax; and a major fire breaks out in the private chapel room of Windsor castle.

DROPPING THE CLIMAXE BRANDING,

Patrick Eggle releases the Berlin and Berlin Pro under his own name. It's a good move, for these two fine guitars are certainly something to be proud of. With maple-topped mahogany bodies and glued-in mahogany necks with two-octave ebony fingerboards both the hardtail Berlin and the Pro with locking Wilkinson Tremolo bridge, really catch the eye. Both guitars feature Seymour Duncan humbuckers but all four are individually made to Patrick's taste. The Berlin has volume (with coil-tap), tone and selector switch while the Pro uses volume, rotary mode and coil selector, and three-way switch.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Chicago Blues

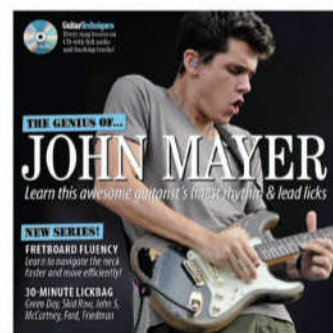
We start with a Chicago style 12-bar blues progression in E, with the 'end-of-the-cycle-turnaround' of E-E7/D-A/C#-Am/C-E/B-B7. For scales, I recommend using both E Minor Pentatonic (E-G-A-B-D) and E Major Pentatonic (E-F#-G#-B-C#) for a great bluesy sound.

2 C-Am Jam

This one goes between the I chord (C) and the VI chord (Am). You could also view this as traversing the key of C and its relative minor key, A minor. You can use the seven notes of the C Major scale (C-D-E-F-G-A-B) throughout (it becomes the A Minor scale), and of course A Minor Pentatonic (A-C-D-E-G) will work beautifully as well.

3 7/8 Groove Jam

For this odd-metre jam in F#, count the subdivisions as 2-3-2 (meaning 1-2-1-2-3-1-2). It's very open, so I suggest playing around with a variety of scales, like F# Dorian (F#-G#-A-B-C#-D#-E), F# Minor scale (F#-G#-A-B-C#-D-E), F# Phrygian (F#-G-A-B-C#-D-E) and even F# Mixolydian (F#-G#-A#-B-C#-D#-E), as well as F# Minor Pentatonic (F#-A-B-C#-E).



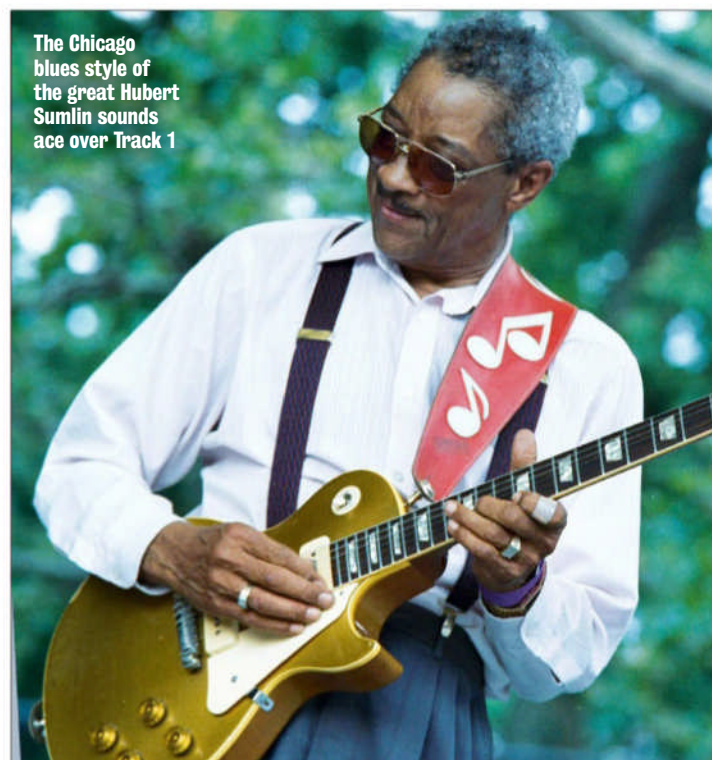
4 I-VI-II-V Jazz Jam

This final jam picks up where our C-Am Jam left off. It doesn't just do the I and VI chords, but also includes the II and V chords. So, I-Vm-IIIm7-V7 in the key of B, means B, Gm-Cm7-F7. B, Major scale (B, C-D-E, F-G-A) fits over all of it and I recommend outlining the various chords' arpeggios too.

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.

The Chicago blues style of the great Hubert Sumlin sounds ace over Track 1



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'

I JUST DON'T GET THE BLUES!

Believe me, I have tried! I have listened to the great legends (BB King) and the young pretenders (Joe Bonamassa), but they all sound the same. But take Dire Straits, The Eagles and Fleetwood Mac (post 1975), play me a snippet of any of their guitar solos and I'll be able to tell you which song it is from. This is because the guitar parts are crafted specifically, with a distinct identity. If I played you a snippet of a BB King solo - honestly would you be able to tell me which song it's from?

On another note, your in-depth style look at a particular artist is a great idea. I just wondered if you have thought about going directly to the source and asking the famous guitarist to provide a tutorial for free? For example Mark Knopfler or Lindsey Buckingham - they are quite wealthy I would imagine and would not be relying on a pay cheque from Guitar Techniques to push them above the poverty line! I would try Don Felder first - he comes across as a very nice guy and keen to pass his knowledge along. Anyway, just a thought!

Ali

We've had a few letters over the years stating this same feeling, Ali. I can



Joe Bonamassa playing Gibson ES-345: a 'real' blues guitar!

completely understand how someone doesn't like one form of music or another. I'm not keen on certain genres myself. But I think a lot of readers would disagree about the difference between one blues number and another - I think I would easily differentiate between Joe and BB, for instance. That said, play me two tracks from a genre that doesn't float my boat - say death metal - and I too would hear it as all sounding the same. The names you mention - Lindsey, Mark and Don - all have a fair dollop of blues in their playing, but then the music they inhabit is not structured around a blues format, which I think is your very valid point. No one is right or wrong on this, and

isn't that the beauty of music; that we can get off on whatever we like? Regarding your 'guest lessons with the stars' point: of course we've tried that and actually succeeded on a number of occasions. But huge names like those you mention are so protected that they are all but impossible to get. We do have a star video pretty much every month, and in some respects these guys - Brett Garsed, Andy Timmons, Tommy Emmanuel, Steve Lukather, Carl Verheyen, Joe Satriani, Steve Stevens, Gary Moore, Mattias IA Eklundh, Dominic Miller, Union Station, Albert Lee and others - have a greater ability to talk about what they do and how. The biggest guitar 'stars' tend to be more intuitive, and less able or willing to talk about the nuts and bolts of their playing. That's not to say we won't keep on trying.

NO ONLINE GT COMMUNITY?

I have been a long-serving reader (35 years I estimate!) of your magazine, reading Guitarist religiously back in the day. I recently got back into studying the instrument on a serious level and so purchased a copy of GT274. I must say the mag is better than ever. The Southern Blues-rock study by Richard Barrett is superb; such detail and thought put into every

line. I particularly love the Little Feat rhythm example; it really has opened my ears and hands to a new level of this style. Shaun Baxter's Creative Rock still astounds regarding what can be achieved on this piece of wood with strings! My only wish is that there was an online or YouTube community to enjoy the process more.

Paul Rhodes.

Thanks for your lovely comments, Paul. Obviously over the years the magazine has transmuted from one thing to another, but we believe it's sitting in a good place at the moment, with some of the best all-round tutors we've ever had. Shaun and Phil are our longest-standing contributors, but the 'newer' guys like Richard (and of course all the others but it was he you mentioned) all offer a superb take on guitar tuition and there's always bags of new stuff to learn. Commercial over!

We did use to have an online community that ran across all our disparate titles, but it was incredibly difficult to manage so it disappeared. There is a very active guitar community at thefretboard.co.uk by guys that set theirs up when ours fizzled out. There's a lot of mag talk plus a healthy gear marketplace, so it might be worth getting involved.

PHIL HILBORNE'S ONE-MINUTE LICK

Chromatic Double-Stop Country Lick

DOUBLE-STOP LICKS involve playing two notes simultaneously. Our lick is built around the CAGED system. The phrase begins with chromatic approaches to the 'A' form E chord and its first inversion, then shifts between the 'G' and 'E' forms. Having a chord shape as a visual reference is helpful in the execution of the lick and in transposing ideas to other keys. Play it using alternate picking where you essentially treat each pair of strings as one large string. Or, you could use the Scotty Anderson method from last month, whereby you play the downstrokes with the pick and underside of your first fingernail and the upstrokes with the pad of the first finger and the pick.



SE[®]



SE SVN



SE Custom 24 Lefty



SE Chris Robertson



SE Custom 24 Zebrawood



SE Custom 24 Spalted



SE Standard Multi Foil

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New for 2018

Our mission with the SE Series has always been to create the best value PRS guitars possible without sacrificing our standards. The new 2018 lineup fully reflects this commitment - from beautiful maple tops to technical Multi-foil finishes, from lefties to the new SVN (7) string with 26.5" scale; all individually set-up to perfection by the PRS Tech team and waiting for you to play at a PRS dealer right now!

Turbocharge your Pentatonics!



Want your Pentatonic scales sounding speedy and impressive? Using all five CAGED shapes **Richard Barrett** shows you how to play faster extended runs across the fretboard!

ABILITY RATING

Advanced 

Info

Key Various **Tempo** Various **CD** TRACKS 4-37

Will improve your...

✓ Legato ✓ Alternate Picking ✓ Fretboard knowledge

Patterns designed to develop fast playing are often arranged in Major or Minor scale patterns. But while useful as exercises, these patterns can seem difficult (not to mention uninteresting) to integrate into your playing as part of a useable musical vocabulary. Unlike the more familiar sound of the Major and Minor Pentatonic scales, which somehow seem a bit more ready to use 'out of the box'.

While there's no substitute for hard work in these matters, there is also no need to make life intentionally difficult – so this feature is designed to methodically put some of those scale type runs and licks under your fingertips in a more user-friendly context, with the added bonus of being based around a scale pattern most of us are comfortable with. Just

to clarify, all the scales and patterns used are shown in full, so there's no need for any prior knowledge of the Major or Minor Pentatonic scales; although most of us will have learned a few patterns and licks derived from these already, even if unaware their 'formal' names.

All the examples are derived exclusively from the five Major and Minor Pentatonic

“ALTHOUGH THERE'S NO REAL SHORTCUT TO DEXTERITY, YOU'LL BE DELIGHTED AT HOW QUICKLY THE FINGERS RESPOND TO PATIENT, REPETITIVE PRACTICE”

shapes – even though it may not look that way at first glance. As you will notice, the Major and Minor shapes cover much of the same ground. In fact, there are actually only five different shapes in total that allow us to 'map' the whole fretboard.

The all-important speed part of the equation is another matter. Tapping and legato licks aside, fast licks are usually generated by playing repeated groups of notes across two or three strings. Heavy emphasis on 'repeated' here, though it's technically not impossible to skip through octaves without repeating a note, it would be highly unusual and surprisingly ineffective: the run would be over before you had a chance to blink!

Some of the examples also integrate two or more positions, either by stretching between

them, or rapidly shifting across the distinct positions, either up or down. In these cases, the best way to acquire the necessary skills is to walk your fingers through it slowly and preferably to a slow click (or drum loop) until it becomes a conditioned reflex and they're almost putting themselves in the right places. A mistake many players make is to expect the fingers to instantly obey just because the brain knows what to do. The fingers can be like an over-helpful friend who doesn't wait for you to finish explaining what you want before getting to work.

So be patient. You may find that playing patterns like these throws up other issues, like pick angle, fretting-hand position, or even forgetting to breathe (much more common than you might think; and, while you're at it, relax those shoulders!). In each case, regard this as a valuable lesson in the process of solving any technique problems that stand in your way. Although there's no short cut to achieving this kind of dexterity, you will be surprised and delighted how quickly the fingers respond to a bit of patient, repetitive practice! 

TECHNIQUE FOCUS

Economy Picking

Occupying the middle ground between legato (hammer-ons, tapping, etc) and alternate picking, this technique allows the articulation of complex phrases without the drawbacks encountered when sticking rigidly to one set of skills. There are many forms economy picking can take, getting close to sweep picking at the most extreme end, but our examples deal mostly with brushing across adjacent strings with a single down or upstroke. Combining this with legato technique to sound passages of notes on the same string is a very effective way to cover lots of ground without the potential overkill of sustained alternate picking. It's also a great way to add in short flurries of notes without feeling that you need to keep 'shifting gears' between slow and fast playing.



Get the Tone

There isn't a definitive tone that must be used for any of the examples or solos, though they do probably suit a medium gain sound best overall. This also helps bring out detail in the legato passages. Beware: overdoing the gain can cause as many problems as it may first seem to solve, so be prepared to trim it back if you encounter excess handling noise, feedback and fizziness. A small tweak can make a world of difference.

Eric Johnson's fast Pentatonic groupings are legendary



Stevie Ray Vaughan was brilliant at speedy blues Pentatonics



TRACK RECORD Though our examples are quite rocky, fast Pentatonics are employed in blues, jazz and other genres. Check out SRV on Scuttle Buttin' to hear the shape 1 minor Pentatonic as not many can make it sound. Zakk Wylde's solo on Ozzy's No More Tears is more economy picked across the positions; and Eric Johnson's intro to Cliffs Of Dover could keep you going for ages without running out of material!

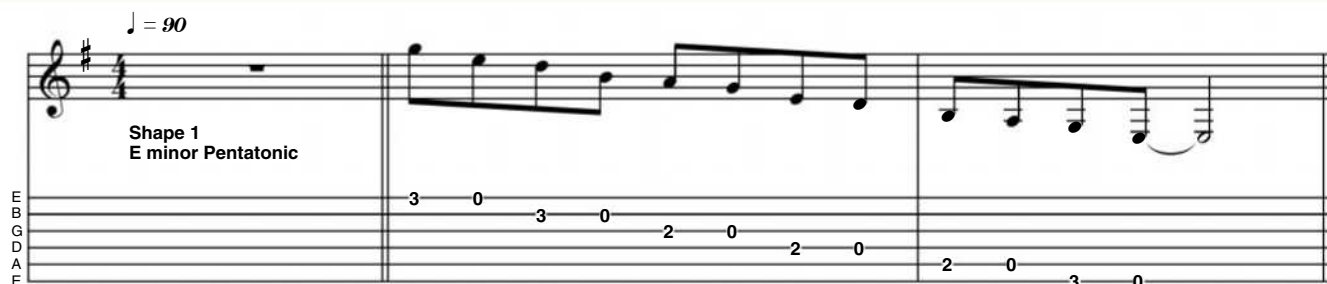
EXAMPLES 1-5

CD TRACKS 4-8

EXAMPLE 1 SHAPE 1 Minor Pentatonic. The title says it all. This is the most popular shape, and one that you've almost certainly used it in riffs and solos, whether you know it or not!

$\text{♩} = 90$

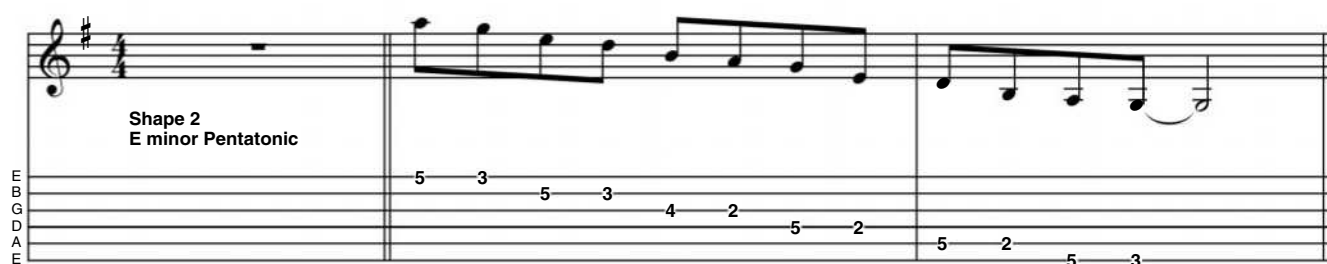
Shape 1
E minor Pentatonic



E
B
G
D
A
E

EXAMPLE 2 SHAPE 2 Minor Pentatonic. Slightly less comfortable and familiar but nonetheless a valuable member of the team, this shape really comes into its own when combined with the neighbouring shapes 1 and 3.

Shape 2
E minor Pentatonic



E
B
G
D
A
E

EXAMPLE 3 SHAPE 3 Minor Pentatonic. The symmetrical lower register of shape 3 makes it great for riffs (and it has been used for many), with the initially tricky higher strings yielding some interesting, yet still familiar combinations if you toy around with it for a while.

Shape 3
E minor Pentatonic



E
B
G
D
A
E

EXAMPLE 4 SHAPE 4 Minor Pentatonic. Adding in a few chromatic linking notes (to make three to four notes per string, instead of only two) makes this shape quite an effective ally if you want to add a jazzy feel to your playing. Still the same five notes, just a different perspective!

Shape 4
E minor Pentatonic



E
B
G
D
A
E

EXAMPLE 5 SHAPE 5 Minor Pentatonic. This completely symmetrical shape completes the picture. It's great for repetitive triplet runs, or combining with the shape 1 that starts the sequence all over again at the 12 fret (in this key of E minor).

Shape 5
E minor Pentatonic



E
B
G
D
A
E

EXAMPLES 6-10

CD TRACKS 9-13

EXAMPLE 6 SHAPE 1 Major Pentatonic. In the key of G major, you may notice this has a remarkable similarity to the E Minor Pentatonic shape 2; and you'd be absolutely right - being the relative major of E minor, G major contains the same notes, intervals and patterns in a slightly different order. To avoid confusion between the two, we've opted to show the Major Pentatonic ascending, with this particular example ending on a repeated root note: G.

Shape 1
G major Pentatonic

EXAMPLE 7 SHAPE 2 Major Pentatonic. It's all about the context. In its twin guise as shape 3 of E Minor Pentatonic, this is a great 'riffing' scale. The same applies in G major, although it takes on a different personality as a 'major' pattern - perhaps a more country feel?

Shape 2
G major Pentatonic

EXAMPLE 8 SHAPE 3 Major Pentatonic. If you took a regular open-position C chord and moved the root note (on the fifth string) up to the 10th fret, you'll notice that all those notes appear in this scale. To mess with you even further, see how well it fits over an E minor chord!

Shape 3
G major Pentatonic

EXAMPLE 9 SHAPE 4 Major Pentatonic. Equally comfortable over its home chord of G major or the relative minor of E, you will find different ideas come to you depending on the underlying chord.

Shape 4
G major Pentatonic

EXAMPLE 10 SHAPE 5 Major Pentatonic. Identical to shape 1 of the E Minor Pentatonic scale, this shape 5 G Major Pentatonic plays out at the 12th fret. Understanding the relationship between relative major and minor chords and scales doubles your vocabulary, without having to learn any new licks!

Shape 5
G major Pentatonic

EXAMPLES 11-13

CD TRACKS 14-16

EXAMPLE 11 LINEAR/HORIZONTAL 1 Using the E Minor Pentatonic, this example demonstrates how you can arrange the five notes across the fretboard over several octaves. We're not into the fast stuff just yet, but this is a major step on the way to achieving that goal.

$\text{♩} = 80$

Linear / Horizontal 1

EXAMPLE 12 LINEAR/HORIZONTAL 2 Though this is alternate picked on the recording, it also sounds great with legato. Travelling from high to low registers, it isn't designed to be played all the way through. It's more about honing the coordination for shorter bursts and getting ideas to work in multiple registers.

Linear / Horizontal 2

EXAMPLE 13 STAGGERED/ALTERNATE PICKED 1 Again, this is alternate picked, but need not be. Working across E minor shape 1 in groups of six, this has a very Eric Johnson feel. We'll combine this with some other positions later, but your aim is to get this sounding nice and even first.

Staggered / Alternate Picked 1

CD TRACKS 17-18

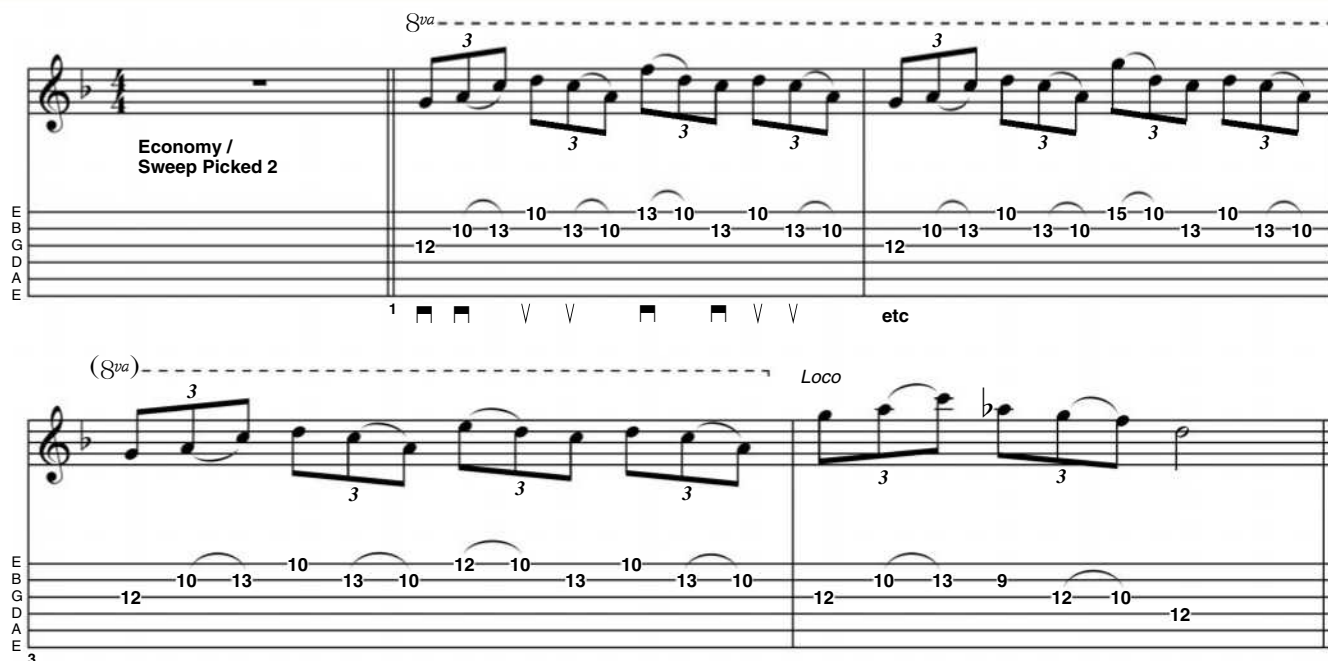
EXAMPLE 15 ECONOMY/SWEEP PICKED 1 This useful technique allows flurries of notes to be played in a relaxed way, without the ‘all guns blazing’ feel of alternate picking. This example takes us across all six strings, but shorter bursts are equally effective.

EXAMPLES 16-18

CD TRACKS 19-21

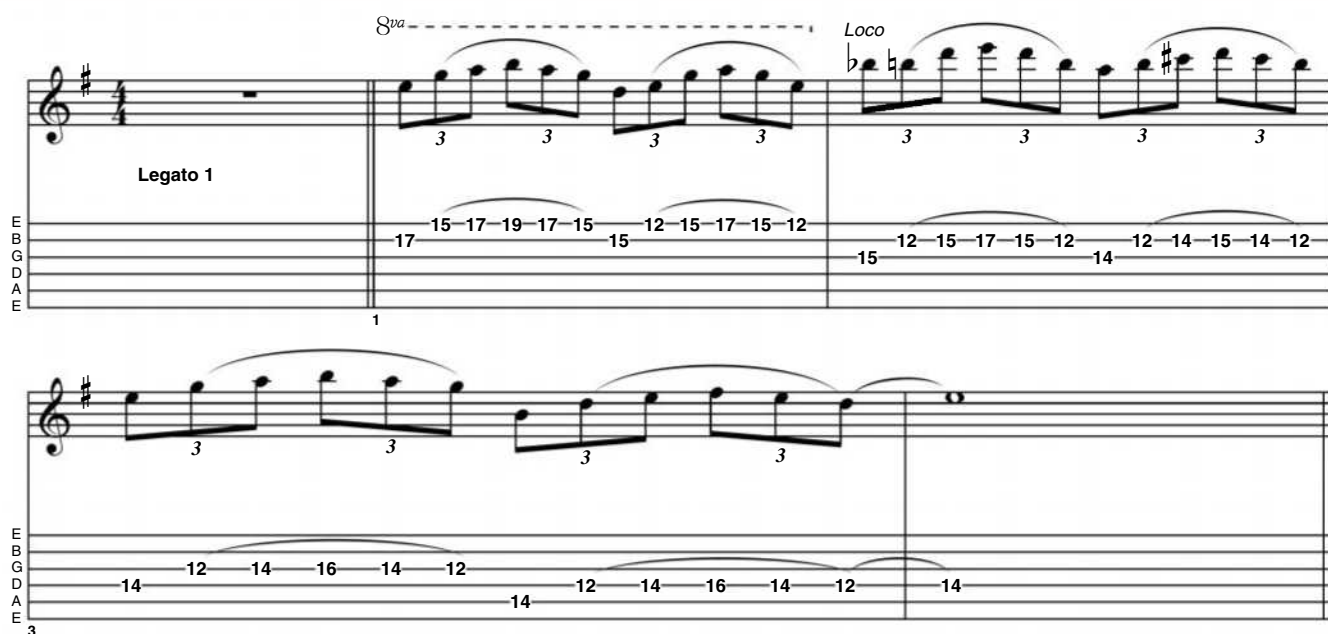
EXAMPLE 16 ECONOMY / SWEEP PICKED 2 Combining this technique with stretches between shapes 1 and 2 can give results like this flashy blues-rock lick. Getting the picking right may take a few tries; it can be counter-intuitive at first, but keep practising slowly and it will come.

Economy / Sweep Picked 2



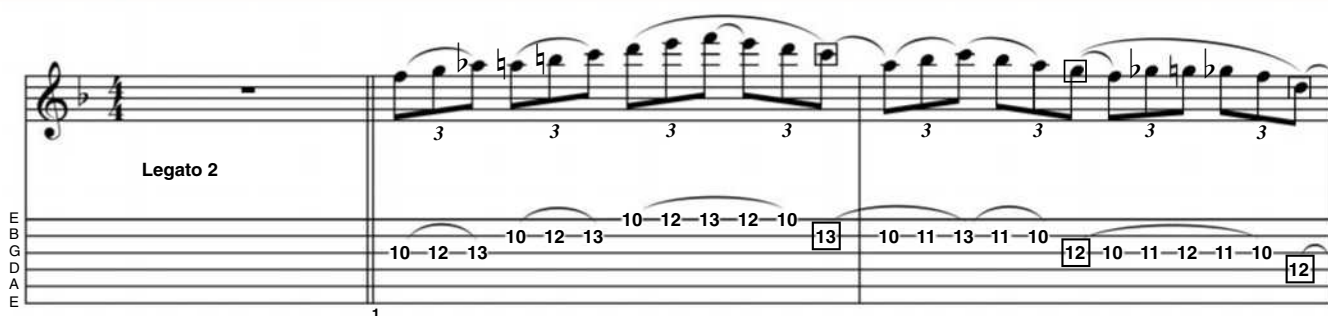
EXAMPLE 17 LEGATO 1 We're combining shapes 1 and 2 again, though this time with a more legato feel. This can almost sound like sweep picking in some contexts, though it is equally effective as a static repeated phrase.

Legato 1



EXAMPLE 18 LEGATO 2 Adding lots of chromatic linking notes and avoiding picking as we change strings on the descent across the strings, this example is particularly smooth sounding. It gives you an idea how some of those Vai/Satriani licks are created!

Legato 2



EXAMPLES 18-20

CD TRACKS 21-23

EXAMPLE 18 ...CONTINUED

EXAMPLE 19 TAPPING 1 A simple, but effective pattern using the E Minor Pentatonic to create a three-notes-per-string pattern. All the taps happen at the 19th fret, but it's worth experimenting with others to create more harmonically complex patterns.

EXAMPLE 20 TAPPING 2 Combining tapping, hammer-ons and legato techniques, this example hints at some of the many possibilities this scale-based approach can offer. It's always worth running licks like this over a slow click to ensure full control of the timing.

EXAMPLES 21-23 - MAJOR LICKS

CD TRACKS 24-26

EXAMPLE 21 LINEAR/HORIZONTAL 1 Taking a three-notes-per-string approach, this example traverses the fretboard pretty much from end to end, staying within the five notes of the Major Pentatonic. We all know it needn't stop there though...

♩ = 80

Linear / Horizontal 1

8va ----- Loco

E
B
G
D
A
E

1 5-7-9 7-9-12 9-11 14 11-14-16 14-17-19 16 19-21-17-19 17 17-19 14-17 14 14

EXAMPLE 22 LINEAR/HORIZONTAL 2 Ramping up the speed, this legato idea moves through rapid position shifts, though it's worth reiterating that this alone isn't our goal. You will probably find short bursts most effective in a musical context. This example merely seeks to demonstrate in several positions.

Linear / Horizontal 2

8va -----

E
B
G
D
A
E

1 19-21-19-17 19-17 17-19-17-14 17-14 14-17-14-12 14-12 12-14-12-9 12-10 9-12-9 12-10 7-9 11

7 10 7 9 5 7 5 7 5 2 5 2 5 2 4 2

3

EXAMPLE 23 STAGGERED/ALTERNATE PICKED 1 If you've ever heard Eric Johnson tearing through the Pentatonic shapes and wondered how he does it, this example should give you some clues. Though it's demonstrated here using alternate picking, it can work with a more legato approach.

Staggered / Alternate Picked 1

8va ----- Loco

E
B
G
D
A
E

1 14-12-10 12-10 10 12-10 12-10 11 12-10 11-9 10-7 9-7 7 9-7 9-7 7 9-7 9

1 ♩ ♩ ♩ ♩ etc

9 7 9 7 7 9 7 10 9 7 10 7 10 7 5 5

3



EXAMPLES 27-30 - MAJOR LICKS

CD TRACK 30-33

EXAMPLE 27 LEGATO 1 Arranged in the higher register to facilitate stretches, this idea covers similar musical ground to major arpeggios, but without the need to sweep pick across the strings. Be sure to realise the potential of small groups of repeated notes as well as this bigger picture.

8va ----- Loco

Legato 1

EXAMPLE 28 LEGATO 2 A lovely way to travel across multiple octaves at speed while staying completely melodic, this example makes cunning use of slides to shift position. It will take a while to get this under the fingers, but it is well worth the effort. Try it over B minor too!

8va ----- Loco

Legato 2

EXAMPLE 29 TAPPING 1 Using stretches and string skipping to articulate a major arpeggio style run, Nuno Bettencourt has used this idea a few times with great results. As ever, play through slowly and carefully, avoiding the temptation to rush before your fingers are completely certain where they should land.

8va ----- Loco

Tapping 1

EXAMPLE 30 TAPPING 2 Taking a slightly simpler approach to a major, arpeggio-based idea, this example crosses the strings until it lands on the root note (D). Ideally, you will find yourself able to change to fit chords without too much trouble once you've familiarised yourself with the pattern.

8va ----- Loco

Tapping 2

EXAMPLE 31 - MAJOR SOLO

CD TRACK 34

EXAMPLE 31 MAJOR SOLO Like the minor solo, this is more about demonstrating licks in a more musical context than anything. It is pretty densely packed with ideas, so is not in any way meant to be an example of how to structure a tasteful, minimalist solo. You'll recognise many of the exercises hidden away here. Enjoy!

♩ = 111

The score is divided into five systems, each with a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and vibrato marks. Chord labels (D, A, C, G, Bb, C, D, A) are placed above the treble staff. Fret numbers are written on the bass staff. The score is marked with system numbers 1, 3, 5, 7, and 9. The final system includes a 'Loco' section and a 'etc' marking.

System 1: Treble staff starts with a D chord. Bass staff shows fret numbers 10-12, 10-12, 12-14, 12-10, 12-10, 12, 7-9, 11-9-7, 11-9-7, 9-7.

System 2: Treble staff starts with a C chord. Bass staff shows fret numbers 8, 8, 8, 10, 8, 12, 8, 10, 12-10, 8, 12-10, 8, 10, 12-10, 8, 9-7, 9-7, 10.

System 3: Treble staff starts with a Bb chord. Bass staff shows fret numbers 10-13-10-8, 11, 10, 12-10, 8, 10, 12, 10, 11, 10-13-12, 13-12-10, 13, 12-14, 15, 15-14-(15).

System 4: Treble staff starts with a D chord. Bass staff shows fret numbers 14-17-(19), 17-14, 17-14, 17-15, 16-14, 17-15, 16-14, 16-14, 17.

System 5: Treble staff starts with a D chord. Bass staff shows fret numbers 17-14, 17-15-17, 14-17-14, 17-15-17, 14-17-14, 17-15-17, 12, 17-12, 15-14-15, 12-17-12, 15-14-15, 12-17-12, 15-14-15, 12.

EXAMPLE 31 - MAJOR SOLO

CD TRACK 34

Example 31 - Major Solo is a guitar solo in E major, consisting of 21 measures. The solo is divided into four systems, each with a key signature change indicated by a dashed line and a new key signature.

System 1 (Measures 11-12): Key signature: E major (one sharp). Chords: C (measure 11), G (measure 12). Fingering: 6, 6, 6, 6, 12, 10. Scale: 15-12, 15-13-15, 12-15-12, 15-13-15, 12-15-12, 15-13-15, 14-12-14, 12-15-12, 14-12-14, 12-15-12, 14-12-14, 12-15-12, 14-12-14.

System 2 (Measures 13-14): Key signature: B $\flat$ major (two flats). Chords: B $\flat$ (measure 13), C (measure 14). Fingering: 6, 6, 6, 6, 10, 12-13-12-10, 13-10, 12-14-12-10, 14-10-12-14-12-10, 12-10, 12-10, 12-10. Scale: 13-10, 13-11-13, 10-13-10, 13-11-13, 10-13-10, 13-11-13, 12-13-12-10, 13-10, 12-14-12-10, 14-10-12-14-12-10, 12-10, 12-10, 12-10.

System 3 (Measures 15-17): Key signature: D major (two sharps). Chords: D (measure 15), 8va (measure 16), C (measure 17). Fingering: 15, 12-14, 12, 12-14-16, 14, 15, 17, 15, 15-14, 15, 14, 17-(19), (17), 15, 15-(17), (15)-13, 15. Scale: 12-14, 12, 12-14-16, 14, 15, 17, 15, 15-14, 15, 14, 17-(19), (17), 15, 15-(17), (15)-13, 15.

System 4 (Measures 18-21): Key signature: G major (one sharp). Chords: G (measure 18), D (measure 19), PM (measure 20), A (measure 21). Fingering: 18, 13-15-13-12, 10-12-10, 8-10-12, 10, 8-10-8, 7-8-7, 9, 7-9, 9, 7-9, 9, 7-9, 9, 7-5-7-9. Scale: 13-15-13-12, 10-12-10, 8-10-12, 10, 8-10-8, 7-8-7, 9, 7-9, 9, 7-9, 9, 7-9, 9, 7-5-7-9.

The solo concludes with a final measure (measure 21) in A major, featuring a 6th fret barre and a 6th fret barre.

EXAMPLE 31 - MAJOR SOLO

CD TRACK 34

Loco

D

PM

24

A

C *8va*

26

Loco **G**

Bb

28

C

D

30

EXAMPLES 32 - MINOR SOLO

CD TRACK 36

EXAMPLE 32 MINOR SOLO This 32-bar solo encompasses many of the example licks (or parts of them) in a more musical context. It's transcribed fully, but the main purpose of this solo is to make the exercises more accessible and perhaps give you some ideas to take away and use.

♩ = 110

Em *C*

Sua

BU BD

17 (19) (17) 15 15 17 15 15 17 15 15 17 19 17 15 17 15

1

■ ▽ ■ ▽ ■ ▽ etc

G *D*

(Sua) *Loco*

6 6 6 6 1/4

15 17 15 12 15 12 14 15 14 12 15 12 13 15 13 12 13 12 14 12 14 12 14 12 14 12 14 12 12 14 12 15 12 12

3

Em *C*

BU BU BD

15 (17) 12 14 1/4 15 12 12 15 14 (16) (14) 12 14 12 14 12

5

G *D*

6 6 6 6

Light PM PM

10 7 8 7 9 7 8 7 9 7 9 7 9 7 10 7 9 7 10 7 10 7 10 9 10 12 9 12 14 12 14

7

■ ▽ ■ ▽ ■ ▽ etc

Em *C*

Sua

BU BU

12 15 12 14 (16) 12 12 15 12 15 (17) 12 15 12 15 12 15 12 14 12 15 12 15 12

9

■ ▽ ■ ▽ ■ ▽ etc

EXAMPLES 32 - MINOR SOLO

CD TRACK 36

Musical score for guitar, showing a melody in G major and a fretboard diagram below it. The melody consists of eighth-note runs. The fretboard diagram shows the fret numbers for each string (E, B, G, D, A, E) across the first two measures.

Melody: G major, eighth-note runs. Chords: G, D, Loco.

Fretboard Diagram (Frets):

String	Measure 1	Measure 2
E	19-15	15-12
B	17-15-17	15-12-15
G	15-17-15	12-14-12
D	17-15-17	15-12
A	14-15-14	14-12
E	15-14-15	15-12

Measures 17-20 of the song. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. Chords are indicated above the staff: Em (measure 17), C (measure 18), Bm (measure 19), and Am (measure 20). A triplet of eighth notes is marked with a '3' in measure 18. A triplet of eighth notes is marked with a '3' in measure 20. The lyrics 'To neck pickup' are written below the staff in measure 18. The lyrics 'BU' and 'BD' are written below the staff in measures 19 and 20, respectively. The fret numbers for the bass lines are indicated below the staff: 12-14 (measure 18), 14-(16) (measure 19), (14)-12-14-16 (measure 20), and 15-17 (measure 20). The page number 17 is written at the bottom left.

EXAMPLES 32 - MINOR SOLO

CD TRACK 36

Example 32 - Minor Solo

Am Loco **Em** **C** *8va*

BU

G **D**

(8va) **Em** **C**

(8va) **G** **D** **Loco**

BU

24 27 29 30 31

E B G D A E

14-12 14-12 14-12-14 12-10 12 10 19

9 11-12/14 12-15 12 15 (17) 12 15-12 15 12-14-15

17-15-14-12-14-15 19-15-14-12-14-15 20-15-14-12-14-15 19-15-14-12-14-15 17-15-14-12 15 17-14-12 15 17-15

19 15 12 19 15 12 19 14 12 19 15 12 19 14 12 19 14 12 19 14 12

19 14 12 19 14 12 19 14 12 19 15 14 19 14 12 19 14 12 19 14 12

19 14 12 19 14 12 19 14 12 19 15 12 19 14 12 19 15 12 19 12-15-17 (19)

19

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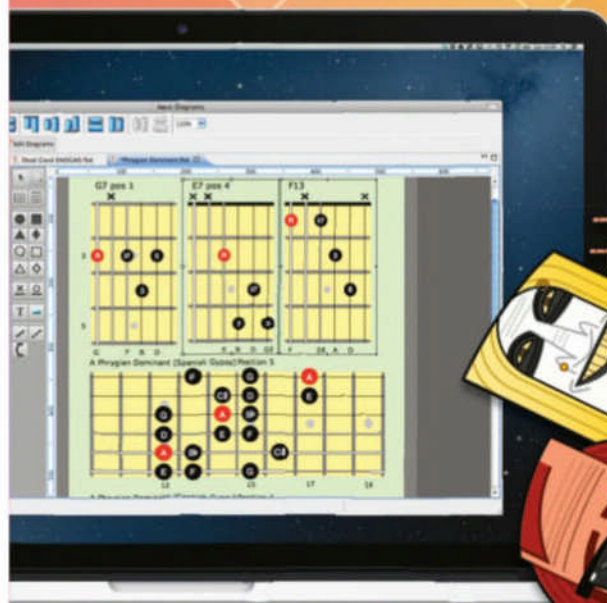


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The guitar styles of John Mayer



Jon Bishop explores the playing of this ever-versatile virtuoso. From subtle acoustic works to screaming, full-blown rock, there is something here for everyone!

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 38-48

Will improve your... Plectrum and fingerstyle techniques
 String bending, vibrato, expression Stylistic awareness

There's no denying the sheer talent of singer, songwriter, guitarist and producer John Mayer. Having sold truckloads of albums across the world in genres spanning pop, blues and rock, he clearly knows how to connect with his legions of fans, many of whom we know read GT. The aim of this lesson, therefore, is to learn and apply some of the concepts used by this exceptionally able musician in a career that, so far, has spanned almost two decades.

Connecticut born, John Clayton Mayer trained for a while at Berklee college of Music in Boston but ducked out early to get on with the business of performing. The strategy obviously worked, and while the intervening years have had their ups and downs (controversy, illness, huge critical acclaim and less well-received product), he's clearly one of the most successful guitarists of all time.

Mayer broke through with his mega-selling first studio album *Room For Squares*

in 2001. Since then he has gone on to sell over 20 million, capitalising on his abilities to sing, compose and play with verve in a variety of styles. His vocabulary is anchored in electric blues with obvious tips of the hat to SRV, Jimi Hendrix, BB King and Eric Clapton. But he's

“MAYER'S VOCABULARY IS ANCHORED IN ELECTRIC BLUES BUT HE IS JUST AS AT HOME ON ACOUSTIC”

just at home on acoustic as he is electric guitar, with a solid foundation in modern acoustic techniques and approaches.

For this feature we are using Mayer's versatility as a vehicle to focus on a variety of core techniques and vocabulary. We have recorded six contrasting pieces, each focusing on a key area. The rhythm work showcases both his strumming and fingerstyle

techniques, a key ingredient of which is the use of Hendrix-inspired chords and riffing. And with the blues such an obvious source of inspiration we have included two blues-orientated solos; one uses a minor tonality and the other concentrates on a major sound. There is also an emotive acoustic ballad with a 6/8 time signature that uses double-stops for the melody and will be great fun to learn.

For the final track we have opted for a classic John Mayer open tuning. For this we simply drop the sixth string down to C; this gives the acoustic guitar a deep resonance and makes any bass notes sound huge. It can also provide the illusion of multiple musicians playing at once. As ever, the GT audio contains the finished examples, plus a backing track for each so you can jam along. To assist you further, the notation includes details of all the pickup selections and tones used for each track. Once you have mastered the technique or approach in question, be sure to apply it to your own playing and compositions.

Many thanks to Line6 for the loan of the Helix pedal board that was used to process the tones used for both the acoustic and electric guitar performances. Have fun! 

TECHNIQUE FOCUS

Fretting bass notes with the thumb

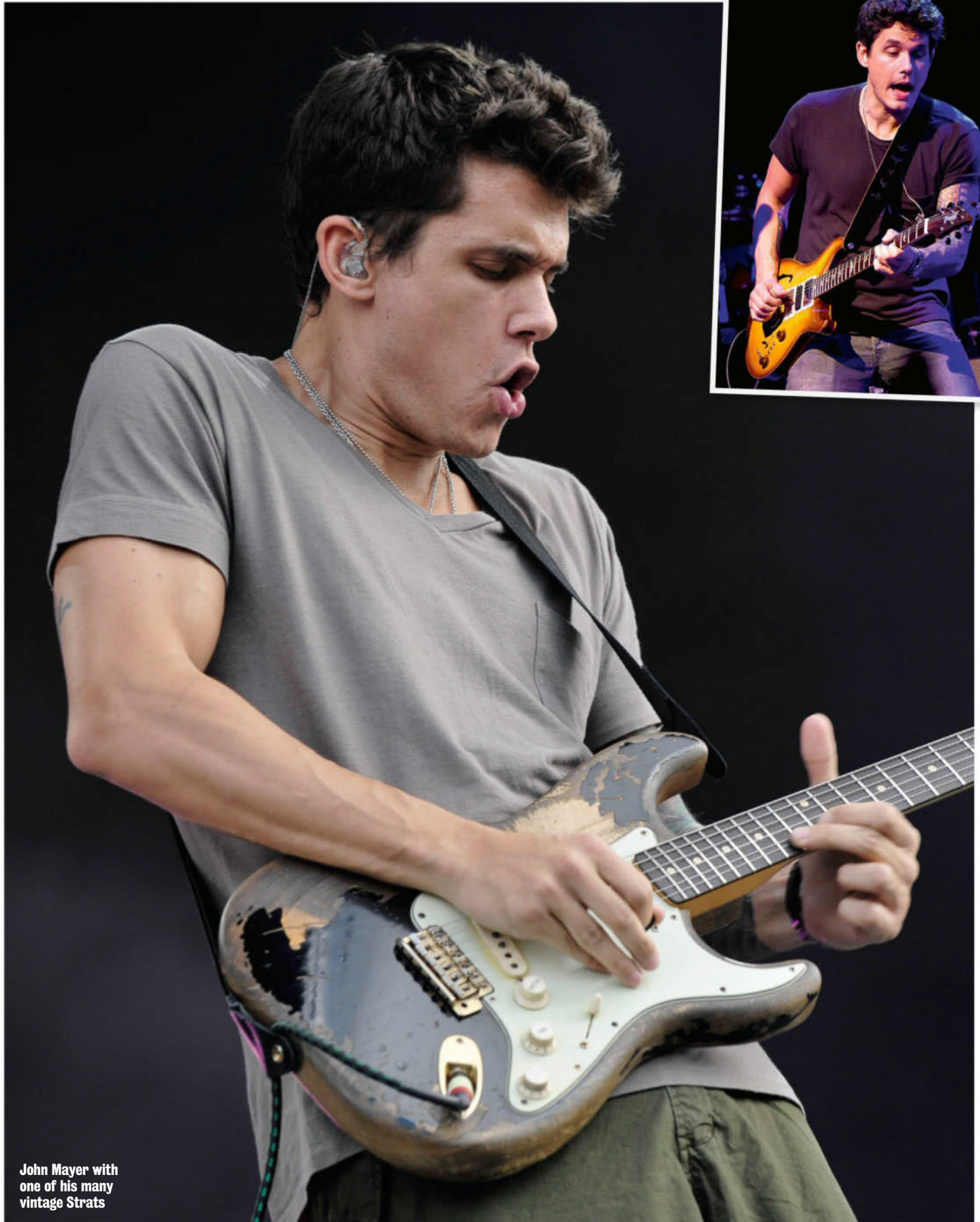
Our John Mayer-inspired performance pieces feature the technique of stopping notes with the fretting-hand thumb. Fretting bass notes with the thumb is a great way to free up fingers of the fretting hand and helps with stretchy chords. Jimi Hendrix was a huge fan of this concept and is no doubt a key inspiration for John Mayer to incorporate thumb-based fretting into his rhythm work. If you are new to this idea it may take a little getting use to. The trick is to get the thumb to come over the topside of the neck and inadvertently fret the sixth string in the process. Everyone's hand size and grip is different (both Hendrix, Mayer and SRV are blessed with big old shovels) so you will need to experiment with the best way to achieve consistent results. If you have a big guitar neck and small hands you may find this technique a bit tricky! Long fingers are definitely an advantage here but there is no reason a smaller hand couldn't find a way to get this technique happening on a smaller neck. You may find tall frets are also an advantage for getting a clean bass note ringing.



Get the Tone

For this month's recording I used a Stonebridge acoustic and a James Tyler Studio Elite electric guitar. Both were processed with the Line6 Helix pedal board. All of the pickup and effects selections are notated at the start of each piece for reference. The jam tracks are fun to play along to, so study the notation and, as always, use your ears.

THE GUITAR STYLES OF { JOHN MAYER



John Mayer with one of his many vintage Strats



TRACK RECORD 2006 album *Continuum* album features some great tracks and is well worth a listen. *Trio* (2005) showcases a stripped-back sound and features the performances of Pino Palladino on bass and Steve Jordan on drums. The live album *Where The Light Is; John Mayer Live In Los Angeles* (2008) is a great collection of performances that showcase a variety of his approaches.

CD TRACK 38

effective and highlights the Hendrix influence. The A Minor Pentatonic riffs are played in unison with the bass. Aim for a tight and driving feel with a light, blues-orientated overdrive.

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THE GUITAR STYLES OF { JOHN MAYER

EXAMPLE 2 MINOR BLUES SOLOING

The blues is a great source of inspiration and vocabulary for Mayer. Here we use blues-type phrases to create a solo over the backing we created in Example 1. The wah-wah pedal is used for extra expression and as a tonal filter to make certain notes really sing. The opening phrases flirt with the 'blue' note

(E_h); Mayer's use of the blue note is reminiscent of the way SRV would include it. There's a variety of ways to phrase this and here we concentrate on using finger slides, which sound very effective. There are plenty of string bends to navigate, so make sure the intonation is solid, as Mayer's always is.

CD TRACK 40

♩ = 108
 Count In

Neck pickup
 with Wah Wah & overdrive

Dm7 C/D Dm7 Am Dm7 C/D Dm7 Am

f

BU 8 (10)

7/8 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Dm7 C/D Dm7 Am

BU BU BU BU RP RP RP BD BU

5 7 7 (8) 7 (8) 7 (8) 7 5 8 (10) (10) (10) (10) (8) 10 (12)

Em7 Dm7 Am

BU

3 6 6 6 6 3

10 8 10 13 (15) 10 10 10 12 10 13 10 12 10 13 13 13 10 12 10 13 13 13 10 12 10 13 13 13 13 13 13 13 15 (17)

Fadd9 Am

BU BU BU BU BU BU BD

15 15 (17) 15 15 15 (17) 15 15 (17) 15 15 15 (17) 15 15 15 (17) 15 15 15 (17) (15) 13

G *Sva* Am Dm7 C/D Dm7 Am

BU BU RP RP RP RP RP RP

15 (17) 15 (17) (17) (17) (17) 15 (17) 15 (17) X/X/X/17-17-19-19 19 (20) 19 (20) 19 (20) (19) 17-20 (22)

CD TRACK 40

15

CD TRACK 42

this tricky if you have shorter digits; however, the results are worth the effort so persevere and you'll be rewarded. Sliding up to chords from a semitone below adds interest and is a popular trick in a variety of styles.

10

THE GUITAR STYLES OF { JOHN MAYER



Mayer is a fine acoustic picker; here playing his signature Martin

REX / SHUTTERSTOCK

EXAMPLE 3 POP ...CONTINUED

CD TRACK 42

The image displays a musical score for two sections: 'A9' and 'OUTRO'. The score is written for guitar and bass.

Section 1: A9

The guitar staff for 'A9' features a melodic line with a key signature of two sharps (F# and C#). The bass staff provides a rhythmic accompaniment with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7. The 'OUTRO' section for guitar has a similar melodic line, and the bass staff continues with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7.

Section 2: D7/A, A9, A9, A9, A9

The guitar staff for this section features a melodic line with a key signature of two sharps (F# and C#). The bass staff provides a rhythmic accompaniment with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7. The 'OUTRO' section for guitar has a similar melodic line, and the bass staff continues with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7.

Section 3: D7/A, Am9

The guitar staff for this section features a melodic line with a key signature of two sharps (F# and C#). The bass staff provides a rhythmic accompaniment with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7. The 'OUTRO' section for guitar has a similar melodic line, and the bass staff continues with a 5-finger pattern: 5, 5, 4, 5, 4, 5, 4, 5, 7, 5, 7.

EXAMPLE 4 MAJOR BLUES SOLOING

CD TRACK 44

Here we are using BB King-style blues phrases in a major tonality over the funky pop backing we used in Example 3. The phrasing here is in bite-sized pieces with gaps in between so the listener gets a chance to digest what has

been presented. Again, string bending and finger slides are to the fore and the finger vibrato adds expression. The use of quarter-tone bends helps any minor 3rd (G) notes to sit in the tonality and adds to that ambiguous blues sound.

EXAMPLE 4 MAJOR BLUES SOLOING

Tempo: ♩ = 104
Count In: 1 2 3 4

Chords: D7, A7, E7

Neck pickup with light overdrive

Phrasing: BU (Bend Up), RP (Rhythm Pattern), BD (Bend Down), 1/4 (Quarter Note), 8va (Octave Up)

Scale: E B G D A E

Measure 1: 11 10 11 12 (13) 12 10 11 10 12 12 12 (13) 12 10 11 10 11

Measure 2: 17 17 17 17 19 (20) 12 (13) 12 10 11 10 11 10 12 (13) 12 10 11 10 12 13 (15) 13 (15)

Measure 3: 13 (15) 13 (15) 13 10 11 10 7 8 10 7 7 8 9 7 9 7 5 7 (8) 5 7 5 8 10 8

Measure 4: 10 (12) (12) (12) (12) (12) 10 (12) (10) 8 10 7 5 5 9 7 5 7

Measure 5: 7 5 5 8 7 8 7 7 5 5 9 7 5 7 7 8 5 7 5 7 5 5

THE GUITAR STYLES OF { JOHN MAYER

EXAMPLE 5 ACOUSTIC STRUMMING

CD TRACK 46

For track five we switch over to the acoustic guitar for an emotional pop-style track in 6/8. The use of double-stops helps to thicken up the lead melodies and the intervals used add an emotional quality. The semitone approach into

the double-stops is also used to great effect. The final chord (Cmajor9) sounds great and is one that Mayer is fond of. John uses his various signature Martins but of course any decent acoustic will do the trick here.

Acoustic Guitar

♩. = 58

Chords: C, G, Gsus4, G, Em, A, D/A, A, Em, D, G, C, Csus4, G, C, D, G/C

Staff 1 (Measures 1-5):

- Measure 1: C (2/4)
- Measure 2: C (9, 8-10)
- Measure 3: G (7/8-7-5, 7-5)
- Measure 4: G (2/4, 3, 3, 4)
- Measure 5: G (4-5, 3, 3, 4)

Staff 2 (Measures 6-10):

- Measure 6: C (8, 7/9, 12-12, 11/12-12-12-11/12)
- Measure 7: C (12-12, 11/12-12-12-11/12)
- Measure 8: G (3, 2/4, 3, 4)
- Measure 9: G (4-5, 3, 3, 4)
- Measure 10: Em (8, 8-8, 7/9, 9-9)

Staff 3 (Measures 11-15):

- Measure 11: A (7/8-8-8-8-7-5, 8/9-9-9-9-7-5)
- Measure 12: A (2, 2, 2)
- Measure 13: D/A (3, 2, 2/4, 4-2-2)
- Measure 14: A (8, 12-12, 10/12-12-12-10/12)
- Measure 15: Em (12-12, 10/12-12-12-10/12)

Staff 4 (Measures 16-20):

- Measure 16: D (10-10-10-10, 9/11-11-9/11-11)
- Measure 17: D (12-12-13-14, 12-12-13-14)
- Measure 18: G (15, 14/16, 7-7, 7-7)
- Measure 19: C (5/7-7-7-7-5-3, 5/7-7-7-7-5-4)
- Measure 20: C (3, 5, 5)

Staff 5 (Measures 21-25):

- Measure 21: Csus4 (6, 3, 6-5-5, 5)
- Measure 22: G (3, 2/4, 7-7, 7-7)
- Measure 23: C (5/7-7-7-8-7-5, 5/7-7-7-9-7-5)
- Measure 24: D (5, 5, 5, 7-7-5-7)
- Measure 25: G/C (7, 8, 7, 10)

CD TRACK 48

plucked with the thumb, and the chords are played by plucking the notes simultaneously with the fingers. We have condensed the chart so be sure to follow the repeats and the first and second time endings.

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Andy Timmons

video masterclass



In a very special video masterclass **Milton Mermikides** analyses a unique guitar solo from this world-renowned rock virtuoso.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: B

Tempo: 115bpm

CD: CD-ROM

Will improve your

- ✓ Double-stops to support melody
- ✓ Pentatonic sophistication
- ✓ Melodies, modes and voice leading

Andy Timmons is an all-round guitarist with an extensive experience of world-touring and chart-topping success (with the hard rock band Danger Danger). He's a peer and regular jam buddy of the likes of Joe Satriani, Eric Johnson, Mike Stern and Steve Vai, a stylistically diverse and literate studio guitarist, leader of a highly-respected and busy instrumental trio and a guitarist's guitarist

with a thoroughly convincing heritage, great earthy tone and chops galore in the service of idiomatic melodic and harmonic interest.

He's also humble and diffident to boot. If you want to get a flavour of the respect held for Andy in the guitar community, watch Steve Vai's concert of *Passion And Warfare* in 2016 in Dallas, when – recognising Andy in the audience – Vai smiles and hands over his guitar mid solo and beams with joy at Andy's impromptu soloing.

So there was no doubt that a video masterclass from Andy would be instructive and enjoyable, and what he produced with Jason Sidwell's backing track shows a guitarist full of melodic ideas, harmonic and modal knowledge, feel, tone, technique and generous instructive commentary.

The backing track, *Jubilant*, has an immediately accessible rock feel but a fair amount of harmonic twists and turns requiring a through musical fretboard understanding. The track itself is centered in B but includes many non-diatonic chords (chords that include notes from outside the key). Let's take the first section:

B-F#m7-Emaj7-Dmaj7-C#m7-F#m7

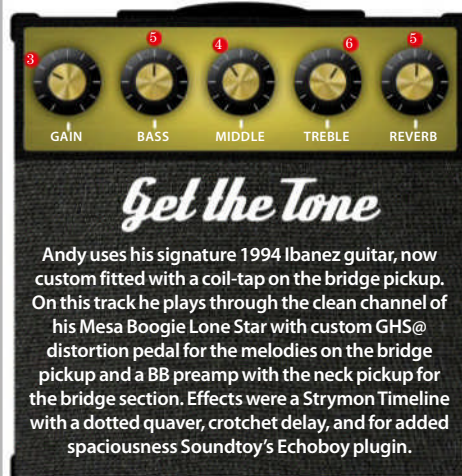
Only the B, Emaj7 and C#m7 are in the key of B, so how do we handle this chord progression? Andy makes two mutually supportive suggestions: 1) Find a key or mode that accommodates as many of the chords as possible, so that you can play through in one key area. For example the first three chords happen to belong to B Mixolydian (B-C#-D#-E-F#-G#-A) – so that one mode can be used through those. Or 2) Treat each chord individually, finding an appropriate scale or mode for each and then changing it for the next chord (as we will see below, this approach can also involve just using a Pentatonic subset (five notes) of the underlying scale or mode (seven notes), which can be guitaristically very useful.

Andy also advocates being aware of common tones between chord changes as well as which notes change. This helps connect melodies and solos horizontally rather than just agreeing with the chord vertically.

Here are some of the key concepts and techniques employed by Andy here:

- **Support melodies** with other notes in the chord: You'll notice that even with this rich distorted sound, Andy's melodies have a harmonic integrity with the use of double-stops (often in 6ths and 3rds), a really useful concept particular when playing in a trio situation (see bars 1-12, 20-21, 57 and 62)
- **Pentatonic superimposition.** Andy manages to keep one foot in the blues-rock vein with the use of Pentatonic scales but creates some harmonic sophistication, by cannily superimposing Pentatonics over »

Andy Timmons:
highly regarded
musician among
his virtuoso peers



TRACK RECORD Take a listen to *That Was Then, This is Now* with its astonishing range of style and *Ear X-Tacy* (1994) with the burning *Carpe Diem*. For a sense of his stylistic diversity, check out Andy's *Bossa* album with Sydnei Carvalho, his trios' take on *The Beatles'* Sgt. Pepper album (2011) and *Theme from A Perfect World* (2016). In a fusion setting, his playing on *Simon Philip's Protocol III* (2015) is great!

chords. Here's the specific technique that he uses: For a major sound (particularly a major 7 chord) use a Major Pentatonic based on the 5th of the scale for Emaj7, Andy uses B Major Pentatonic (for the Dmaj7, A Major Pentatonic, etc.). Rather than outlining the root, 2-3-5-6 of the underlying chord, this approach targets the 2-3-5-6-7 – the replacement of the root with a major 7th creating a more open and magical sound. If, like me, you prefer to think in terms of Minor Pentatonics, then simply play a Minor Pentatonic on the 3rd of the chord (eg for D major 7 play F# Minor Pentatonic). This approach, of course, relies on knowing all positions of your Pentatonic scales and the ability to play along one or two strings in a fluid fashion. This happens throughout the solo but bar 18 (a box position G# Minor Pentatonic over E/G#) is a very clear example of this approach in action.

• **Target 3rds.** In his melodies and soloing Andy loves to outline the 3rd of the underlying chord (eg. bar 24, 41, 42 and 44). This creates a strong and convincing interaction of melody and harmony.

• **Find common** and neighbouring notes on chord changes. Andy is drawn to harmonic changes that use common tones or close voice leading, and underlines them in his soloing and melody writing: note for example bars 25-26, when the G natural (the 5th of the Cmaj7 chord) is dropped down to

“ANDY IS A REGULAR JAM BUDDY OF THE LIKES OF JOE SATRIANI, ERIC JOHNSON, MIKE STERN AND STEVE VAI”

F# (the 5th of the B chord) or bars 14-15 when the G# (3rd of Emaj7) is bent up to an A (the 5th of Dmaj7). For a common tone check out how the F# in the melody in bar 1, is repeated in bar 5, and is now the 9th degree of the chord, creating both continuity and harmonic interest.

• **Pick your major modes** for a major 7 chord (or other chords in the major family, such as major, 6, sus2 etc.) your main choice of modes are Ionian (the Major scale) or Lydian.

Note that the Major Pentatonic and the Minor Pentatonic on the 5th works for both of these; however, Ionian has a rather stable quality (so works well on tonic chords) while Lydian has a kind of floaty magical quality. They differ by the 4th degree (perfect for Major, augmented for Lydian). Andy uses a lot of 4ths (E natural) in the tonic B chord (bars 34-35 has many) creating a quite stable sound, and the Emaj7 in bars 54-55 but for the other major chords in general when a 4th is used it is raised. See for example the G#s on Dmaj7 in bars 15, the D#s on Asus2 bars 19-20, C#s on G6 bar 23 and F#s on Cmaj7 in bars 24-25. This is a useful insight into mode selection.

This performance provides plenty of education in tone, rhythmic, melodic and harmonic ideas and despite the prepared nature of the melodic sections is delivered with a satisfying visceral and spontaneous energy. Even if some of the techniques are beyond you for now there is plenty to learn from this. And do check out more of Andy's amazing playing in his excellent playing site, at andytimmons.com or tuition based site guitarxperience.net 

EXAMPLE CHORD CHART FOR 'JUBILANT'

♩ = 115 Drum Intro CHORUS

2 B F#m7 Emaj7 Dmaj7 C#m7 F#m7

1

B F#m7 Emaj7 Dmaj7 C#m7 F#m7

9

VERSE

E/G# Asus2 E/G# G6 Cmaj7

17

CHORUS

B F#m7 Emaj7 Dmaj7 C#m7 F#m7

26

B F#m7 Emaj7 Dmaj7 C#m7 F#m7

34

BRIDGE

Fmaj7 G Fmaj7/A G/B G/C C

42

CHORUS

B F#m7 Emaj7 Dmaj7 C#m7 F#m7

50

B F#m7 Emaj7 Dmaj7 C#m7 F#m7 B

58



EXAMPLE 'JUBILANT'

CD-ROM TRACK

[Bars 1-12] This opening melody is beautifully played and uses supporting notes to the melody in double-stops. This provides a stronger harmonic anchoring and a lovely bell-like tone with the over-ringing notes.

[Bars 14-16] Note the use of pinch harmonics not just on individual notes but

entire melodic sequences. When combined with bends, slurs and slides this creates a magical engaging quality. It's worth experimenting without a backing track to find the 'nodes' where the harmonic pops out cleanest so that you have them at your disposal in your own playing.

♩ = 115 **2 bar count-in** **CHORUS** **B**

With humbucker bridge pickup & distortion/delay

F#m7 **Emaj7**

Dmaj7 **C#m7** **F#m7** **B**

F#m7 **Emaj7**

Dmaj7 **C#m7** **F#m7**

PH **PH** **PH**

BU **BU** **BD**

EXAMPLE 'JUBILANT'

CD-ROM TRACK

[Bar 18] Using G# Minor Pentatonic over an E major chord is very effective. Try this in all Pentatonic positions over different chords from the Major family.
[Bars 23-24] Note the use of the Lydian mode with the recurring #4 degrees: C# on the G6 and F# on the C maj7 chord.

[Bars 26-33] Andy effortlessly transitions from the melody (now an octave up) into fluent soloing using repeated semiquavers, pinch harmonics and the use on Emaj7 of a six-note Major scale (E-F#-G#-B-C#-D#). Note the sneaky use of the open string in bar 30, which provides both fluency and a nice tonal change.

VERSE

E/G#

A sus2

Neck pickup

BU

BU

17

E/G#

BU

BU

20

G6

Cmaj7

BU

BU

BU

RP

BU

With bridge pickup

BU

BU

23

CHORUS

B

F#m7

BD

Let ring

BU

26

Emaj7

PH

BU

RP

29



EXAMPLE 'JUBILANT'

CD-ROM TRACK

[Bar 34-35] This repeating motif is made up of a small three-note 'cell' of B-D#-E (root-3rd-4th). Creating such small cells can invite these sort of interesting guitaristic approaches and helps avoid 'running scales'.

[Bars 36-37] Notice Andy's effortless switching of positions, which always keeps the sound of the instrument changing and dynamic. He's never lost for something new to do, whether melodically, tonally or technique driven.

Bar 31: Dmaj7

BU

31

Bar 33: C#m7, F#m7, B

BU

33

Bar 35: F#m7

BU

35

Bar 37: Emaj7

BU BD BU BD

37

Bar 39: Dmaj7, C#m7, F#m7

BU BU BU

39



EXAMPLE 'JUBILANT'

CD-ROM TRACK

[Bars 58-59] This B major triad idea in two octaves brings in a jubilant tone. In the video Andy says he is learning how to sweep pick. Try his picking approach or sweep pick it instead. Either way, it's a great arpeggio!

[Bars 60-62] Even a simple A shape Minor Pentatonic is made interesting here with Andy's unpredictable patterning, use of the 9th (G#) and shift to double-stops. Again the use of double-stops (using an open first string – the root of the

underlying chord) adds harmonic support and timbral interest to the playing.

[Bar 65-66] These rapid Pentatonic flurries are actually very sophisticated despite the speed and wild attack. Note how Andy switches from one shape of C# Minor Pentatonic to another in beat 2 so that he can ascend the string. Note also he changes subtly from C# Minor Pentatonic to F# Minor Pentatonic to fit the underlying chords. Andy's attention to detail is very inspiring!

The score is divided into six systems, each with a guitar staff and a fretboard diagram. The fretboard diagrams show the strings (E, B, G, D, A, E) and fret numbers for each string.

- System 1 (Bars 57-58):** Chords C#m7 and F#m7. Fretboard shows notes 7, 9, 10, 12, 14, 11 on the E string and 9, 11, 12, 14, 16 on the B string.
- System 2 (Bars 59-60):** Chords F#m7 and B. Fretboard shows notes 14, 14 (16), 14 (16), 12, 14, 16, 16 on the E string and 14, 16, 14, 16 (17) on the B string. Includes 'BU' (bend up) and 'BD' (bend down) markings.
- System 3 (Bars 61-62):** Chords Ema7 and Dma7. Fretboard shows notes 11, 9, 12, 9, 11, 9, 11 on the E string and 10, 10, 12, 12, 12 on the B string.
- System 4 (Bars 63-64):** Chords C#m7 and F#m7. Fretboard shows notes 6, 8, 4, 4, 6, 4, 6, 4, 6, 9 on the E string and 7, 9, 9 (10), (9), 7, 7, 9, 7, 7, 2, 5 on the B string.
- System 5 (Bars 65-66):** Chords C#m7 and F#m7. Fretboard shows notes 2, 5, 2, 4, 2, 5, 7, 5, 6, 4, 6, 5, 7, 9, 7, 9, 6, 9, 7, 9, 10, 7, 9, 6, 9 on the E string and 8, 8, 9, 9, 7, 7 on the B string.

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John Philip Sousa

The Liberty Bell March



A pivotal figure in the American military march, John Philip Sousa was also responsible for the invention of the sousaphone. **Bridget Mermikides** explores the (in)famous Monty Python theme.

ABILITY RATING

Info

Key A Tempo 100bpm CD TRACKS 49-50

Moderate/Advanced



Will improve your... ✓ Contrapuntal playing

✓ Fretting-hand stamina ✓ Clarity of tone and rhythm

As Johann Strauss II was to the Viennese Waltz, John Philip Sousa (1854-1932), an American Romantic composer, conductor and US serviceman, was to the military march. Serving the US military for extended periods through his lifetime, Sousa made a huge contribution to the repertoire and idiom of military march music

composing not only staple pieces such as The Stars And Stripes Forever (The US National March) and Semper Fidelis (the US Marine official march), but also helped develop the design and invention of the Sousaphone, a tuba type instrument that could project sound upwards and over the band, a standard member of the marching band instrumental family to this day.

Although Sousa's contribution to military music is firmly entrenched in American culture, it is his piece, The Liberty Bell, which is instantly recognisable to a worldwide audience. It has been used in the last seven presidential inaugurations, and countless American state events, but its use by the British TV comedy group Monty Python in Monty Python's Flying Circus is how most people recognise it. Terry Gilliam selected the piece as its unrestrained straight-faced jubilation and arresting impact was a perfect counterpoint to the programme's disarming absurdity. A brilliant choice!

After a four-bar intro, the piece follows an invigorating and energetic structure of A-A (bars 5-20 repeated) B-B (bars 22-37 repeated), C (39-69), D (70-94) C (95-end).



John Philip Sousa,
American composer

“THE LIBERTY BELL HAS BEEN USED IN THE LAST SEVEN PRESEDENTIAL ELECTIONS, COUNTLESS AMERICAN STATE EVENTS, AND MONTY PYTHON!”

The original structure repeats the C-D pair, so feel free to repeat bars 39-94 if you wish, although I feel playing it once is plenty of effort on a solo instrument. Actually the main challenge here is to maintain the rhythm while balancing the melody and accompaniment, as almost the entirety of the piece is in chords so preparing the fretting-hand movement patiently is advised.

The musical captions are there to help you through the trickier sections of this excellent party piece. However, a word of caution: be careful to avoid the enormous falling foot on the last beat, as nobody wants that. ■

NEXT MONTH Bridget looks at Beethoven's delightful *Moonlight Sonata*

TECHNIQUE FOCUS

Sitting comfortably?

Are you comfortable when you practise? Do you pay attention to your posture? Long periods of practise are essential if you want to progress as a guitar player but it is important to be aware of how you feel physically. Are you clenching or tensing your arms, back, shoulders or neck? Take a moment to notice how your body feels and take some deep breaths if you are tense. Try to unclench and relax your neck and shoulders when you play. Releasing tension can help you to focus more effectively and benefit more from your practice.



TRACK RECORD There's actually a surprising amount of march music available for guitar, so if the form floats your boat have a look online. But to get you familiar with some of his other stirring pieces why not check out *Sousa Marches* (1996 Phase 4) by the Grenadier Guards Band. Or, for 'something completely different', try *Monty Python's Flying Circus – 30 Musical Masterpieces* (2014 DeWolfe).

THE LIBERTY BELL MARCH { JOHN PHILIP SOUSA

PLAYING TIPS

CD TRACK 50

[Bar 5] After a four-bar intro the tune begins at bar 5. Notice the fretting-hand fingering in bar 6; the 3rd finger on E and B bass notes then the second finger on the G#, last note of the bar (upbeat). This is to help achieve a smooth fretting-hand transition into bar 7 – it's better to slide with the same finger (G# to A) than string hop. There is a slide in bar 7 to a two-string barre then a jump up to the 6th fret in bar 8 to accommodate the descending bassline.

[Bar 17] Watch out for the fretting-hand stretches in bars 17 and 18 – you'll find it helps to relax and straighten the fourth finger to reach the E# on the second string. Continue to follow the fingering closely as it aims to give you the best and most efficient way of playing the piece. With that in mind, in bar 19 keep your first finger on the D# when switching chords. After the second time bar the melody goes up an octave.

♩. = 120

E

B7/D#

E

F#7/C#

E/G# B/F# F#7 B F#7 B F#7 B B7

2 B B7 E E/B A B7 E E/B

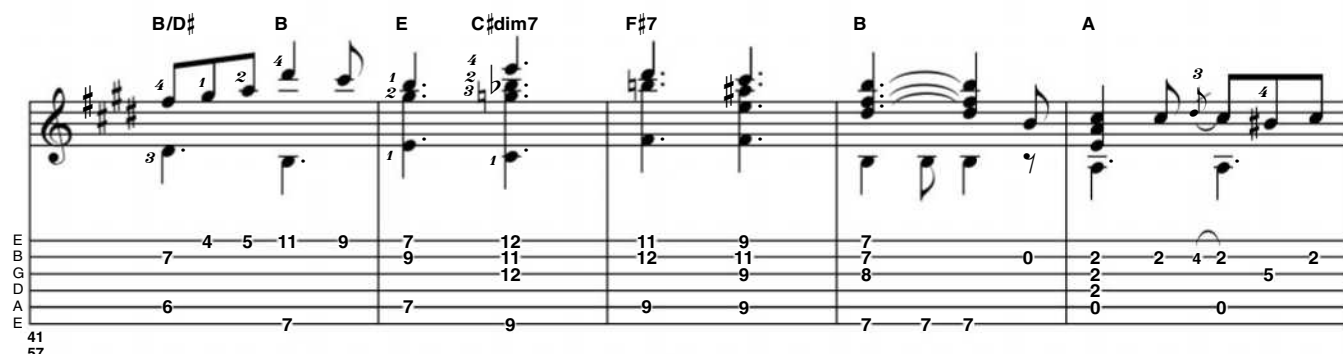
PLAYING TIPS

[Bar 41] In bar 41 you'll notice a fretting-hand jump to the top note of D and bass note of B. In bar 42 keep the second finger on the second string to connect to to C#dim7 chord. Use a barre for the A major chord in bar 45 to accommodate the melody.

[Bar 47] I use an open E (second note of the bar) to aid the position shift.
[Bar 70] A new section begins at bar 70. Play the ascending chords legato (smoothly) and the chords in bar 72 staccato (clipped). Fretting-hand fingering is indicated throughout this section.

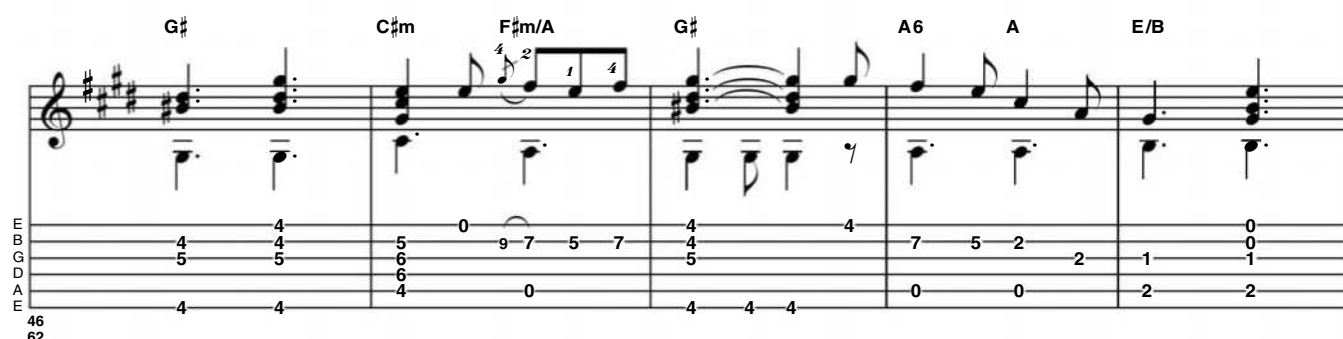
CD TRACK 50

Chords: B/D#, B, E, C#dim7, F#7, B, A



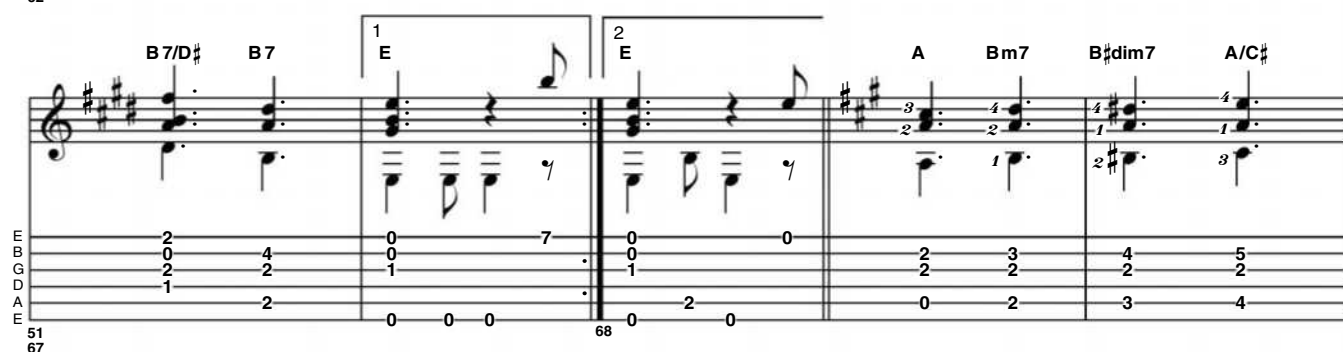
41 57

Chords: G#, C#m, F#m/A, G#, A6, A, E/B



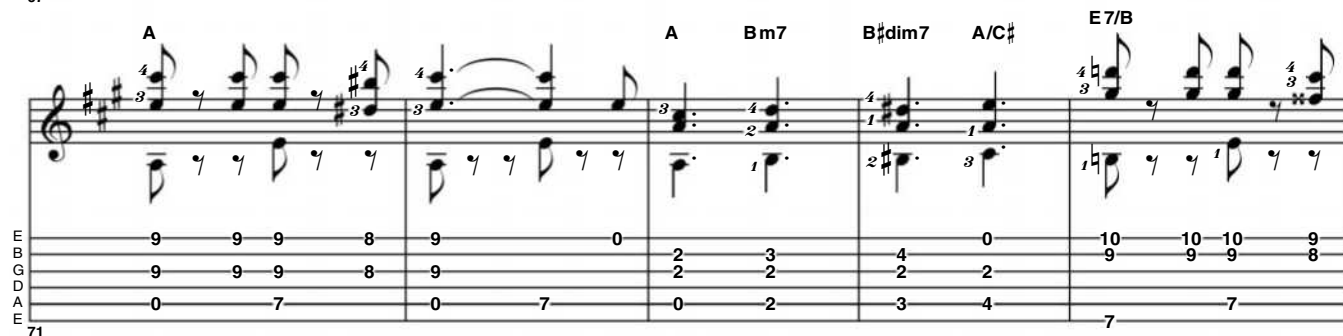
46 62

Chords: B7/D#, B7, E, A, Bm7, B#dim7, A/C#



51 67 68

Chords: A, A, Bm7, B#dim7, A/C#, E7/B



71

Chords: E7/B, E7, Edim7, E7, A, Adim7, A



76

THE LIBERTY BELL MARCH { JOHN PHILIP SOUSA

PLAYING TIPS

The main challenge to performing this piece is to play it fast enough to sound effective and to give it the appropriate character. Once the notes are under your fingers try playing with a light fretting hand – release the pressure as much as possible between chord shapes so it has a bouncy quality. This can

help both with speed and both fretting-hand and arm fatigue.

[Bar 101] Another new section begins at bar 101 with a two-bar repeated phrase with descending slurs. Be sure to hold the octave E# bass notes for the whole of bar 102 (also bars 104 and 106) in order to maintain propulsion.

CD TRACK 50

Chords: E/B, B7, E7, A, Bm7

81

Chords: B#dim7, A/C#, A, A, Bm7, B#dim7, A/C#

86

Chords: E7/B, E7, E7/B, E7, Edim7, E7, A, Adim7

91

Chords: A, D, Bm, A/E, A

96

Chords: C#/E#, F#m, C#/E#, F#m, C#/E#

101

PLAYING TIPS

That same repeated two-bar phrase occurs again a third higher at bar 109. Again it's important to hold the bass octave G# for the whole bar. At bar 118 keep your third and second fingers of the fretting hand in contact with the

strings and simply shift them down and up for the changes between the F and E chords. At bar 122-129 make sure the upper notes sustain for the whole bar over the moving bassline.

CD TRACK 50



Measures 106-110: Chords F#m, D, C#, E/G#, A. Bass line includes triplets and sustained notes.

Measures 111-115: Chords E/G#, A, E/G#, A, B7/F#, E. Bass line continues with complex fingering.

Measures 116-120: Chords F, F7, E, F, F7, E. Bass line features a repeating eighth-note pattern.

Measures 121-125: Chords F7, E, Bdim, E, A, Bm7. Bass line includes a triplet and sustained notes.

Measures 126-129: Chords Bdim7, A/C#, A, A, Bm7, Bdim7, A/C#, E7/B, E7. Bass line concludes with a descending eighth-note scale.

THE LIBERTY BELL MARCH { JOHN PHILIP SOUSA

PLAYING TIPS

CD TRACK 50

On this page we have an exact repeat of the third section. Again, try to make a good distinction between the legato chords and the bouncy, more detached

ones. I hope you have fun learning this piece. Go slow at first and build up speed bit by bit when the notes are more familiar and under your hands.

Chords: E7/B, E7, E dim7, E7, A, A dim7, A

132

Chords: E/B, B7, E7, A, Bm7

137

Chords: B#dim7, A/C#, A, A, Bm7, B#dim7, A/C#

142

Chords: E7/B, E7, E7, E dim7, E7, A, A dim7

147

Chords: A, D, Bm, E, E7, A

152

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LEARNING ZONE

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Talking with a guitar friend recently, we shared stories about one of our favourite guitarists, Steve Morse.

Steve's found fame in his later career through his tenure with rock legends Deep Purple but both of us love his playing in The Dregs and in his own trio. If you could amalgamate the core essentials of a rounded and a musically diverse guitarist into one person, Steve would be one of those beacons of excellence. He has it all; chops, theory, taste, broad stylistic leanings and is hugely adaptable. On top of all this, he's a great guy and always helpful when people like my friend or I get to shoot the breeze with him.

Steve isn't anywhere in this issue (sadly) but I bring him up as an aspiration for all of us who care about how we develop as musicians, and which key areas will make us relevant in the broadest of scenarios.

The first time I spoke to Steve was back in 1999 and it was a phone chat allocated for 30 minutes. We ended up in deep conversation for well over an hour and half! One of the things he said has stuck with me

ever since and it was something along the lines of this: 'How can you expect to be a good chef if you don't care how you toss a burger on the grill?' Basically, he was saying take care of the detail in your chosen pursuit, prepare well and you'll reap the rewards.

To us as guitarists, Steve's observation means numerous things; know your instrument, practise with intelligence, know theory, be able to read music notation, have solid improvisational vocabulary, have a good time, know a stack of chords (just like George from Sultans Of Swing!), have an excellent fundamental technique, cultivate aural skills (can you hear the difference between m7,5 and dim7 chords?) and nurture a musical imagination so you have personality.

It can seem a tall order but none of us is in music for the short haul, so treat your time wisely and be like Steve: care about the detail. Enjoy the issue!

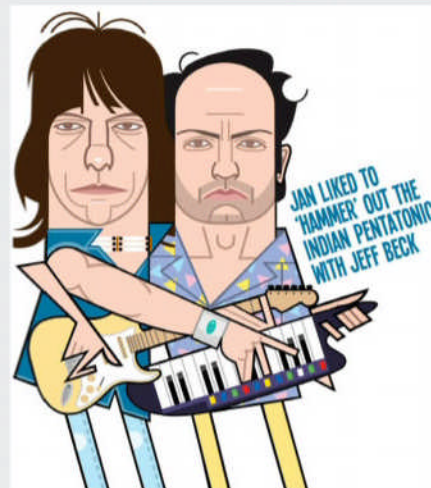


Jason

IN LESSONS GT#278



BLUES 60
Pick up your slide as Ronan McCullagh explores the soulful blues of perhaps the most musical slide player of all: the marvellous Derek Trucks.



CREATIVE ROCK 78
Learn how to take the exotic and evocative Indian Pentatonic scale along the length of the neck. Shaun Baxter is your mystical guide...

bimm *brighton***CD TRACK 51**

♩ = 150

N.C.

mf

E
B
G
D
A
E

1 2 0 2 0 4 0 4 0 6 0 6 0 4 0 4 0 etc

CD TRACK 52

♩ = 120

C5 B $\flat$ 5 G5 F B $\flat$ 5 G5 C5 B $\flat$ 5

mf

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

1

CD TRACK 53[illegible]

INTERMEDIATE LICKS EXAMPLE 4 **ROBBEN FORD**

CD TRACK 54

This is a lightly-grooved blues lick, played with a swing feel and a typical Ford modal line at the end. Slide into the final triad with a focus on holding the #11 note for a jazzy, Lydian touch. The key here is to lay back on the beat, as it will improve the feel no end. Think overdrive and bridge pickup is ideal.

$\text{♩} = 120$ $\text{♩} = \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

ADVANCED LICKS EXAMPLE 5 **MARTY FRIEDMAN**

CD TRACK 55

This is an interesting lick based on a five-note Japanese Pentatonic scale (R-3-#4-5-7: B-D-E-F-A) using steady alternate picking to recreate the vibe of Friedman's time in Megadeth. Practise the trill at the top separately and combine the two techniques to complete the phrase.

$\text{♩} = 200$ N.C.

ADVANCED LICKS EXAMPLE 6 **JOHN 5**

CD TRACK 56

Given John 5's roots in country and bluegrass, this lick is based around a G Phrygian Dominant (G-A-B-C-D-E-F) idea that fits nicely with the country Major Pentatonic sound. Hybrid picking and lots of confidence in timing is needed to make this lick sound authentic.

N.C. $\text{♩} = 150$

Derek Trucks

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Pick up your slide as **Ronan McCullagh** explores the soulful blues of perhaps the most musical slide player of all: Derek Trucks.



Derek Trucks:
one of the most
outstanding of
all slide players

You can hear Trucks' mix of authentic blues and rock being put through the concepts of Indian classical music, especially in his sitar-like inflections and vibrato.

Trucks uses a glass slide on his third finger and prefers fingerstyle over a pick for the thicker sound and extra dexterity that the technique allows. Playing slide requires a lot of muting from both hands but mainly the picking hand as the slide can cause a lot of buzz as it comes off the note (Trucks rests a damping finger or thumb on unused strings). Watch some live footage of his playing to get this technique together. A good close-up of his picking hand will show how he swaps between fingers and also uses a striking swing motion with his first finger for double-stops or a heavier attack.

“TRUCKS USES A GLASS SLIDE AND PREFERS FINGERSTYLE OVER A PICK FOR THE THICKER SOUND AND EXTRA DEXTERITY IT ALLOWS”

This lesson requires that you tune to open E (E-B-E-G#-B-E). It's possible to play a lot of the slide vocab in standard tuning, but in many cases it doesn't sound right as pitches can't ring into each other in the right way.

Another spectacular trait of Trucks' playing is his conviction and delivery. That level of intention behind what he is playing results in a huge tone, but when you watch him perform he is relaxed and composed. So when working on this month's material, keep checking in with yourself to see if you're carrying any unwanted tension as this might affect your performance. **1**

NEXT MONTH Ronan investigates the huge sound of blues's latest superstar **Joe Bonamassa**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 57-61

Will improve your

✓ Slide technique

✓ Open E playing

✓ Intonation and damping

Derek Trucks is one of a kind when it comes to putting glass to steel. No guitarist can help but be in awe of him, no matter what style they like or play.

A nine-year-old Trucks bought his first guitar at a yard sale for \$5 and landed a paid gig by the time he was 11. Turning to the slide as his small hands struggled to fret much of the music, Trucks would find a lifelong

connection with the slide guitar sounds of Elmore James and Duane Allman. Equipped with these influences Trucks began clocking up the stage hours with his own group, The Derek Trucks Band. His presence didn't go unnoticed as he frequently found himself on stage with the likes of Buddy Guy, Bob Dylan and The Allman Brothers. After guesting with the Allmans many times in his teens, in 1999 Trucks officially joined the band and was with them right up until their final show in 2014. Also during that time a project with his wife, Susan Tedeschi, began to take priority over The Derek Trucks Band, leading to its demise. Since 2010 the Tedeschi Trucks Band has released four albums, all displaying Trucks' soulful, technically adapt and original sound.



For slide Trucks only tours with Gibson SGs, while amp-wise Fender Super Reverbs have given way to Alessandro. Trucks likes to 'ride' the guitar's volume control so when playing the examples experiment with what volume you send to the amp. If you set your base level on 10 with a nice overdrive, you can clean it up using the volume control. This approach adds depth and dynamics to your sound and is right at your fingertips, so get stuck in!



TRACK RECORD Trucks is never short of amazing, so literally anything he's on is more than worth a listen. There's also a wealth of great performances available online; some of the best from Eric Clapton's Crossroads festival so do check these out. Anything by the Derek Trucks band or post-1999 Allman Brothers is wonderful, as are releases from the Tedeschi-Trucks Band featuring wife Susan's incredible vocals.

EXAMPLE 1 DEREK TRUCKS

CD TRACK 58

[Bars 1-4] The first few bars use C Minor Pentatonic (C-E_b-F-G-B_b) with an added 9th (D) appearing before the slides into the minor 3rd (E_b). You will have to employ those muting skills straight off the bat in bar 1, beat 1, as there's a 16th-note rest between the B_b and C. In bar 4 you'll also find an example of how Trucks will repeat a note with a slide into each one.

[Bars 5-7] Here's an example of how Trucks will repeat a phrase twice, developing the dynamic before he introduces a thicker, textured double-stop. You can try that first-finger strike on the double-stop in bar 7. Focusing on vibrato there are three main notes when we use this technique so try a few

things here. Maybe aim to get the vibrato speeds equal across the three points, or increase it in speed each time you use it.

[Bar 9] Trucks is a very melodic player, often confining lines to one string and that's what we have here. As you slide into the notes keep your tuning in mind and note the lack of vibrato here; this will expose errors in pitch even more.

[Bar 13-15] Here we have some standard blues vocabulary, which shouldn't cause too much trouble but you might want to focus on getting familiar with the high F in bar 15. As you move further up the neck it becomes considerably more difficult to intonate.

EXAMPLE 1 DEREK TRUCKS

Tempo: ♩ = 120

Chords: C7, C6, Cadd^b6, C

(Open E tuning with Slide)

Staff 1 (Bars 1-4):

- Bar 1: (Open E tuning with Slide)
- Bar 2: C7 (8/11, 13-13)
- Bar 3: C6 (6/7, 8)
- Bar 4: Cadd^b6 (7/9, 7/9, 7/9, 6-7, 8)

Staff 2 (Bars 5-8):

- Bar 5: C7 (8, 6, 7, 5/6, 4, 4)
- Bar 6: C6 (8, 6, 7, 5/6, 4, 4)
- Bar 7: Cadd^b6 (11, 11, 6, 4, 4)
- Bar 8: C (4)

Staff 3 (Bars 9-12):

- Bar 9: C7 (11, 13, 10)
- Bar 10: C6 (11, 13, 9)
- Bar 11: Cadd^b6 (11, 9)
- Bar 12: C (8, 6, 3/5, 3/5, 4)

Staff 4 (Bars 13-15):

- Bar 13: C7 (8, 7, 7/8, 8)
- Bar 14: C6 (8, 8, 8, 11, 13)
- Bar 15: Cadd^b6 (18, 16, 16)
- Bar 16: C (16)

EXAMPLE 2 DEREK TRUCKS

CD TRACK 60

This example demonstrates the more traditional side of Derek Trucks. It's back to that mix of Minor and Major Pentatonic again. (D Minor Pentatonic: D-F-G-A-C-D and Major Pentatonic D-E-F#-A-B). Trucks will often lean heavily on chord tones and if you look across the example you will see longer held notes tend to be the 3rd or 7th of the chords as these will help with outlining the harmony.

Bars 6 and 10 offer examples of this. The piece has been written to include lots of held notes to give you an opportunity to work on sustain. Aim to get on the note as cleanly as possible and from there work out the pressure that you can apply in order to give you the most sustain. Remember to stay relaxed and keep those ears open to help with intonation.

Example 2: Derek Trucks

Tempo: $\text{♩} = 74$

Chords: A7, G7, D7

Staff 1 (Measures 1-3):

- Measure 1: A7 (10-10)
- Measure 2: A7 (10-13-11-13-11-9-11-8-9)
- Measure 3: G7 (10-10-8-10)

Staff 2 (Measures 4-6):

- Measure 4: D7 (10-9-10-10)
- Measure 5: G7 (10-15)
- Measure 6: D7 (5-8-8-10-8-6)

Staff 3 (Measures 7-9):

- Measure 7: G7 (8-8-10-8-10)
- Measure 8: D7 (10-8-10-8-10-8-10-8-10-9-10)
- Measure 9: G7 (10-9-10-8-10-12-10-8-8-6)

EXAMPLE 2 DEREK TRUCKS ...CONTINUED

CD TRACK 60

12

D7

A7

E B G# E B E

6 10-13 12 14 12 8/10 8/10 10 8 8/10 10 10 13

15

G7 D7 G7 D7 A7

E B G# E B E

15 13-10 8 10 8 8/9 10 9/10 10 8/9 10 3/4/5

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The Police

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Martin Cooper checks out the classy sound of a post-punk trio who brought new wave to the mainstream with their super-fine musicianship.



The classic Police line-up before the band imploded

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Bm

Tempo: 150bpm

CD: TRACKS 62-64

Will improve your...

- ✓ Use of add9 chords
- ✓ Rhythm and timing
- ✓ Part writing

While Sting has always been the most well-known member of The Police, and the one who has had the most commercial success outside of the band, the combination of the trio that also featured Stewart Copeland on drums and guitarist Andy Summers is one of the most unique sounding acts that the British rock world has ever known. They were hailed as one of the first new wave bands when they formed in 1977, but also drew strongly from reggae and rock influences during their relatively short career.

Copeland and Sting had met in 1976 when their paths crossed while the former was part of a progressive band called Curved Air, and Sting had been playing with jazz-rock fusion

band Last Exit. The two of them formed a new band with Henry Padovani on guitar, but when Sting saw Andy Summers play with Strontium 90, he asked Summers to step in and the classic Police line-up was formed.

The band's manager and Copeland's brother Miles was originally sceptical as to whether Summers could add to the punkish sound of The Police, but when he heard an early demo of Roxanne he immediately set to work getting the band a deal with A&M Records. While early songs failed to crack into the Top 40 in the UK, there were some future classics among them, including Can't Stand Losing You and So Lonely.

The re-released Roxanne gained some success and by the time the band's second album, Reggatta De Blanc was released it hit the top of the album chart and was the first of five Number 1 albums in a row. The Police were at the peak of their powers during the early 1980s as the arena rock era was taking shape, and before their explosive creative personalities led to the eventual break-up in 1986, they enjoyed huge success around the

globe. At one point they were hailed as the biggest band in the world by several rock critics, but the Synchronicity album that proved to be their last studio effort was recorded with all three band members in different rooms throughout the process. Sting, of course, went on to have a monumental solo career, and The Police reformed for a highly lucrative tour in 2007, before finally calling it a day.

Andy Summers is an accomplished jazz musician, but in The Police his playing was understated and always served the song perfectly. His rhythm parts have become some of the most instantly recognisable in terms of melody, harmony and tone, with several being sampled by top hip-hop acts to create hits all over again.

The track this month is in the key of B

“SYNCHRONICITY, WHICH PROVED TO BE THE POLICE'S LAST STUDIO ALBUM, WAS RECORDED WITH ALL THREE MEMBERS IN DIFFERENT ROOMS”

minor and uses typical Summers-style sus2 chords, where the 3rd interval is replaced by the 2nd (suspended 2nd). The chords in the GT track typically feature just root, 5th and 9th, but the major or minor tonality is implied by the chord progression. Andy Summers' soloing style is also understated and often mixed fairly quietly in the track, rarely drawing attention to itself but always supporting the song. The featured solo this month uses B Minor Pentatonic scale (B-D-E-F#-A), is relatively simple to play but does the job perfectly. 

NEXT MONTH Martin checks out the rocky side of the one and only *Jimi Hendrix*



TRACK RECORD Reggatta De Blanc from 1979 features classics Walking On The Moon and Message In A Bottle; Zenyatta Mondatta contains Don't Stand So Close To Me and Do-Do-Do Da-Da-Da-Da; and the final studio album Synchronicity includes Every Breath You Take and Wrapped Around Your Finger. Best-of albums include Greatest Hits and there's a live recording of the reunion tour called Certifiable.

EXAMPLE RHYTHM

CD TRACK 63

It's all about accuracy this month so make sure the sus2 chords are played cleanly and evenly throughout. Summers was a master at this during his time in The Police. Also pay careful attention when moving from one chord

to another, to make the changes as even as possible (you might find playing the chords as individual notes better than placing whole shapes down). Slight palm muting will help highlight each individual note, too.

♩ = 150

Bsus2 Asus2 Gsus2 E sus2 Bsus2 Asus2 Gsus2 E madd9

D/G D/E Em7 Em7add11

Bsus2 Asus2 Gsus2 E sus2 2 Bm G

Bm G Bm G Bm G Play 4X Bm

EXAMPLE LEAD

CD TRACK 63

The solo has some easy-to-play lines, but again it needs lightness to the touch, accurate articulation and just the right amount of attack (not too hard or soft).

♩ = 150

22

Bm G

BU BU

PB₉ BD PB₉ BD PB₉ BD

10- (12) 10- (12) (11) (9) 7 (11) (9) 7 (11) (9) 7

23

Bm G Bm G

BU BU NH

9- (11) 9- (11) 12 12 12 7 10- (12) 10- (12) 3 3

12- (14) 12 10- 12- (14) 12 10

25

Bm G Bm

12 10 12 8 BU

9 7 9 9- (11) 9 7

29

G Bm G Bm

BU BU

9- (11) 9 7 9- (11) 9 7 9 7 9 9 7 9- (11)

32

G Bm G Bm

BU

9- (11) 9 7 9 7 9 7 9 7 9 7 9

36

TIME TO STEP OFF THAT TREADMILL

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



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause, visit:

pauseyourday.co.uk

Jimmy Bruno



This month **John Wheatcroft** takes a look at a player whose been called the Paganini of jazz guitar, Philadelphia-born virtuoso Jimmy Bruno.



Jimmy Bruno is a master craftsman of jazz guitar

ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 65-71

Will improve your...

- ✓ Delivery and accuracy
- ✓ Stylistic authenticity
- ✓ Motivic development

Born in 1953 into a musical family, Bruno picked up the guitar aged seven and got very good, very quickly. At 19 he landed a gig with drum giant Buddy Rich. It was the start of a glittering career including stints with Lena Horne and Frank Sinatra. He then moved to LA and worked as a session musician alongside Wrecking Crew legend, Tommy Tedesco.

Dissatisfied with the direction that life as a session musician was taking him, he moved back to Philadelphia to concentrate on pursuing a career in jazz. This focus paid off when he was signed to Concord Records as a bandleader with a multi-album deal in 1992, leading to an impressive portfolio of releases and earning Jimmy a reputation as a virtuoso guitarist, musician and composer.

Jimmy is also a respected educator, performing masterclasses and clinics all over the world, releasing a number of popular instructional videos and tuition material and in 2011 he opened his independent online guitar school, the Jimmy Bruno Guitar Workshop, with a 'no-nonsense' direct and super-effective approach to teaching jazz

guitar technique, vocabulary and approaches.

Jimmy's playing has technique and beauty in equal measure. At times fiery and articulate and at other times delicate, beautiful and expressive. He's also a superb chord-melody player and accompanist. Throughout his career he has switched between six and seven-string archtop guitars. Alongside other fantastic seven-string players, such as Bucky Pizzarelli (GT245), Howard Alden and George Van Eps, Jimmy is an expert on this instrument. However, in more recent years Bruno has focused more on his conventional six-string playing. He's incredible on both.

There are seven examples indicative of what Jimmy might play in an improvised situation against conventional jazz progressions. It's a great idea to learn these

“I LEARNED HOW TO PLAY AND GOT A LOT OF TECHNIQUE FROM STUDYING VIOLIN BOOKS. I USED TO PRACTISE ABOUT EIGHT HOURS A DAY” Jimmy Bruno

ideas as written, then in time take small pieces of each example and add these fragments into your personal vocabulary. Take each theme in turn, expand it and compose a similar idea of your own invention.

Unfortunately, Jimmy has recently been seriously ill, suffering from a subarachnoid haemorrhage, a type of stroke caused by a fall at his home. Fortunately, at time of print, things seem to be improving. All of us here at GT send him and his family our best wishes and I'm sure that you'll share our hope that he makes a speedy and complete recovery. 

NEXT MONTH John takes a peak into the jazz guitar style of the great **Mundell Lowe**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Jimmy is equally fluent on six and seven-string guitars, favouring Sadowsky and Benedetto with medium gauge strings and extra-heavy picks. We're after a balanced, warm, clean tone so select your guitar's neck pickup and pick a little closer to the neck to accentuate the bass and ensure your articulation is as clean, clear and precise as possible. I used my Benedetto Bravo through a clean amp setting in Guitar Rig with a little reverb.



TRACK RECORD The Jimmy Bruno Trio: Live At Birdland Vol.1 (Concord 1997) is a staggering recording and would serve as a great introduction to his talents. For further listening, try the appropriately-titled pair of releases, *Burnin'* (Concord 1994) and *Sleight Of Hand* (Concord 1992). For an insightful lesson from the man himself, check out the instructional DVD, *No Nonsense Jazz Guitar* (Hotlicks 2005).

EXAMPLE 1 MOTIFIC STATEMENTS WITH CHROMATIC DECORATION

CD TRACK 65

Jimmy's playing is more of a collection of thematically-developed melodic statements than merely a collection of licks in the right key. Here we see how he might decorate a sequence in the key of E_b with a combination of chord

tones connected with chromatic embellishments. Your job here is to rationalise the relationship between arpeggio tones, connecting scale notes and the chromatic 'glue' that binds them all together.

Swing ♩ = 120

E_bmaj7 Gm7 C7 Fm7 B_b7

E_bmaj7 Gm7 C7 Fm7 B_b7#4

Let ring - - -

6

EXAMPLE 2 BLUESY LINES WITH TWO-BAR PICKUP

CD TRACK 66

This connection between each line and its associated underlying chord is clear in this blues example in the key of A minor. You'll notice an abundance of minor II-V-I action here, specifically Bm7,5 through E7,9 on the way to the tonic

chord of Am7. From a melodic perspective, we're mainly drawing from the relevant arpeggios with chromatic decoration, neatly joined up in parts with the ever-stylistically appropriate 'blues' scale (A-C-D-E_b-E-G).

Swing ♩ = 160

Am7 E7_b9 Am7

Bm7_b5 E7_b9 Am7 A7 Dm7

5

CD TRACK 66

EBGDAE

CD TRACK 67

perspective, just well-selected lines derived from a combination of major (R-2-3-5-6) and minor (R-1,3-4-5-b,7) Pentatonic scales mixed in with some choice arpeggios and delivered with a solid swing feel throughout.

EBGDAE

EBGDAE

EBGDAE

EXAMPLE 3 MID TEMPO BLUES ...CONTINUED

CD TRACK 67

Chord progression: F7#5#9, Bb7, G7b9#5, C9, F13

12

EXAMPLE 4 BEBOP SWEEPS

CD TRACK 68

Here we see how Jimmy would sail through a progression based around four II-V-I sequences rapidly shifting and toggling back and forth between the keys of B $\flat$, F $\sharp$, D and F major respectively. The two principle points of interest here

are the motivic developments in the opening bars through the changes and the rhythmically varied sweeping line in bar 5. Note how although the keys change quite rapidly, Jimmy links them together almost seamlessly.

Swing $\text{♩} = 280$

Chord progression: Cm7, F7, Bbmaj7, Gbm7, Cbm7, Fbmaj7, Em7, A7, Dmaj7, Gbm7, Cbm7, Fbmaj7, Cbm7, Fbmaj7

1

5

8

EXAMPLE 5 OUTSIDE UP-TEMPO BLUES

CD TRACK 69

Jimmy's playing can be quite angular and modern at times, as this up-tempo 12-bar blues chorus in E_b demonstrates. There are motivic themes being set up and then developed all over the place here. Check out the descending tone

gap idea as E_b shifts to A_b, or the ascending triads in the closing bars. Rhythmic confidence and a sense of intent all play their part in making ideas such as these so convincing.

Swing ♩ = 190

B $\flat$ 7 $\sharp$ 5 E $\flat$ 7 $\sharp$ 9

E $\flat$ 7 $\flat$ 9 A $\flat$ 7 E $\flat$ 7 C7

Fm7 B $\flat$ 7 Emaj7 B $\flat$ 7 E $\flat$ maj7 $\flat$ 9 $\sharp$ 45

EXAMPLE 6 MOTIFS THROUGH CHANGES

CD TRACK 70

There's a quite a bit of embellished arpeggio activity in this snappy example, although things do get more chromatically intriguing over the A_bmaj7 in bar 5. In bar 7 Bruno chooses G7, rather than the usual Gmaj7 that you might expect

to find in this sequence. This is a valid option, particularly when you consider the freedom you have when performing in a trio situation with just bass and drums for accompaniment.

Swing ♩ = 200

Cm7 Fm7 B $\flat$ 7 B $\flat$ 7alt E $\flat$ maj7 E $\flat$ 7

EXAMPLE 6 MOTIFS THROUGH CHANGES ...CONTINUED

CD TRACK 70

Chord progression: Eb7b9, Am7, D7b9, G7, Ebmaj7b9#5

6

EXAMPLE 7 SWINGING TRIPLET LINES WITH ONE-BAR PICKUP

CD TRACK 71

We round things off with some rhythmically varied bebop phrasing that blends swinging eighth notes with some technically challenging eighth-note descending triplet ideas. We outline the changes in this functioning sequence in C mainly by connecting the crucial 3rds and 7ths of each chord. There is

a beautiful III-VI-II-V line in the final two bars (Em7-A7-Dm7-G7) that you should definitely get under your fingers and into your ears that starts with a descending Em7 over the associated Em7 chord and then moves down by a semitone to create E_bm7 against A7 to create A13_{9,5}. Lovely!

Swing ♩ = 140

Chord progression: G11, Cmaj7, G11

1

Chord progression: Cmaj7, F9, Em7, A7, Dm7

5

Chord progression: G7, Em7, A7, Dm7, G7

Implied Ebm7

8



Emmylou Harris



Along with Gram Parsons this country star helped define a genre. Her picking certainly gets the thumbs up from **Stuart Ryan**.



Emmylou Harris
with her favourite
Gibson SJ-200

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: A

Tempo: 79bpm

CD: TRACK 72

Will improve your...

- ✓ Country accompaniment
- ✓ Use of sus chords
- ✓ Simple double-stops

This month's subject, Emmylou Harris, is a veritable superstar of the country world – a 13-time Grammy winner who has collaborated with many of the music world's biggest names, from Bob Dylan to Dolly Parton, Mark Knopfler and many others. Of particular interest to guitar players is the fact that for many years her backing

group, The Hot Band, contained none other than James Burton and Albert Lee on guitar.

Harris was born in Birmingham, Alabama on April 2nd, 1947. After dropping out of college in the mid 60s she moved to New York where she soon became ensconced in the Greenwich Village folk scene. Being influenced by Pete Seeger, Bob Dylan and Joan Baez meant that she was a perfect fit and soon came to the attention of the key players in the scene. Her first big break came when she was chosen to record with Gram Parsons on his first solo album 'GP' and tour with him in 1973. She followed this up by working on his next solo record, 1974's *Grievous Angel* though his death soon after meant that she

was soon working as a solo artist and her debut album *Pieces Of The Sky* was released in 1975. Harris is a songwriter first and foremost and therefore the guitar is very much an accompaniment tool – however she uses a variety of techniques from simple strumming to fingerpicking and a combined pick and fingers technique where she will play a bass note with the pick and follow it with a downward strum from the picking hand fingers. However, while lead is not her forte she has always surrounded herself with the best electric players in the business, including the aforementioned Albert Lee and James Burton who appeared on her debut album.

Emmylou will often add texture to her rhythm parts by using sus4 and sus2 chords, a

“WHILE LEAD IS NOT HER FORTÉ SHE HAS ALWAYS SURROUNDED HERSELF WITH THE BEST ELECTRIC PLAYERS IN THE BUSINESS”

very common technique for country acoustic rhythm players and you'll easily find most of these chords in the open position, as with this month's study, or using a capo to retain open shapes in different keys. Combine this with dominant 7th chord voicings on the V chord and you're on your way to having that classic country ballad sound in place.

Emmylou Harris is a fascinating artist to study as so much of her catalogue features cover versions of everyone from Neil Young and Bob Dylan, to collaborations with modern stars like Ryan Adams. Throughout it all her simple guitar style always retains its own personality and finds its place in the track. **1**

NEXT MONTH Stuart delivers a lesson on the playing style of the marvellous **Nick Drake**

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Although any larger bodied acoustic is perfect for this style you could go all the way and get the Gibson Emmylou Harris L-200, a scaled-down version of the J-200. Harris did play the big jumbo for years but ultimately found the body size too daunting, hence the smaller signature model. I recorded this with a Gibson J-35 Collector's Edition with Brauner and Telefunken mics.



TRACK RECORD Emmylou Harris has recorded in the country and bluegrass genres as well as even veering towards alternative country rock at various points in her career. Try her major label debut, 1975's *Pieces Of The Sky*, her work on the *O Brother Where Art Thou* soundtrack, her wonderful collaboration with Dolly Parton and Linda Ronstadt on *Trio*, or for a more modern sound 1995's *Wrecking Ball*.

CD TRACK 72

[Bar 10] Again a basic move but a classic in acoustic country guitar the V chord (E) is converted into an E7 in the open position.



EXAMPLE EMMYLOU HARRIS STYLE

CD TRACK 72

[Bar 17] Sometimes, simple double-stops are a great device for breaking up a chord progression and providing some movement instead of simply picking another chord – this is the case here.

[Bar 21] I've said it before and I'll say it again – this D/F# chord shape is an

absolute classic and belongs in any guitar player's arsenal. Try it as a 7th, too.

[Bar 27] Here the double-stop idea is extended up the fretboard. It's a good idea to work on fretboard knowledge and double-stops in all keys so you can create these sort of parts at will.

System 1 (Bars 16-18): Chords: Asus2, E, A, E7/B. Treble staff shows eighth-note patterns. Guitar staff shows double-stop patterns on strings 2-3 and 4-5.

System 2 (Bars 19-21): Chords: E, A, E7/B, A, D/F#. Treble staff shows eighth-note patterns. Guitar staff shows double-stop patterns on strings 2-3 and 4-5.

System 3 (Bars 22-24): Chords: Dadd9, D/F#, Dadd9/F#, Dadd9. Treble staff shows eighth-note patterns. Guitar staff shows double-stop patterns on strings 2-3 and 4-5.

System 4 (Bars 25-28): Chords: E, A, E7, E9, D/E, E. Treble staff shows eighth-note patterns. Guitar staff shows double-stop patterns on strings 2-3 and 4-5.

System 5 (Bars 29-31): Chords: A, E7/A, E/A, A, E7/A. Treble staff shows eighth-note patterns. Guitar staff shows double-stop patterns on strings 2-3 and 4-5.

EXAMPLE EMMYLOU HARRIS STYLE

CD TRACK 72

[Bar 29] The double-stops continue and are now employed here on the A chord to keep that harmonic movement in place.

[Bar 38] Sometimes you can add texture to chords by simply adding an open

string. Such is the case here where, instead of the perhaps more predictable D/F# as already seen, we have a Dadd9/F# by virtue of the open first string being added to the equation.

Chords: E/A, A, E/A, A

E B G D A E

32

Chords: E7/B, E7, E/A, A, D/F#

E B G D A E

35

Chords: Dadd9/F#, E7sus4, E7

E B G D A E

38

Chords: A, G6

E B G D A E

41

Chords: Esus4, Asus2

E B G D A E

44

Indian Pentatonic

Lateral lines *Pt 2*



Learn how to take the exotic and evocative Pentatonic scale along the length of the neck. **Shaun Baxter** is your mystical guide...

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 120bpm

CD: TRACKS 73-74

Will improve your...

- ✓ Pentatonic scale knowledge
- ✓ Creation of exotic sounding lines
- ✓ Lateral shifting of scales

Last month we learned how the Indian Pentatonic is formed by raising the 3rd of a Minor Pentatonic in order to create an ear-catching and adaptable sound from within the Mixolydian scale. This means it can be used over static dominant 7th chords.

A Mixolydian

A B C D E F# G

1 2 ♭3 4 5 6 ♭7

A Indian Pentatonic

A C D E G

1 ♭3 4 5 ♭7

As you can see, this scale can also be seen as Mixolydian with the 2nd and 6th missing.

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 each time.

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 similar to the two-notes-per-string versions 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 during this lesson.

In the lesson title, the term 'lateral', refers to the principle of moving along the

length of the guitar neck, rather than just staying in one position. This will require you to visualise the various CAGED shapes as you pass through them. If you don't view what you play in a visual context like this, you'll get lost.

To break out of box-like position, it is useful to start experimenting with different ways of configuring the notes of 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

... and so on. 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
- Fourth and third
- Second and first

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). Significantly, it will force you to pass through at least three CAGED shapes or positions as you shift up and down from one octave to the next.

“FUNDAMENTALLY, WE HAVE SIMPLY TAKEN THE MINOR PENTATONIC SHAPES AND RAISED THE 3RD BY A SEMITONE”

Lateral movement, in its purest form, can be practised by taking what you have just played and simply shifting your hand up or down the guitar neck to play an equivalent idea either higher or lower in the scale. This is a great way of:

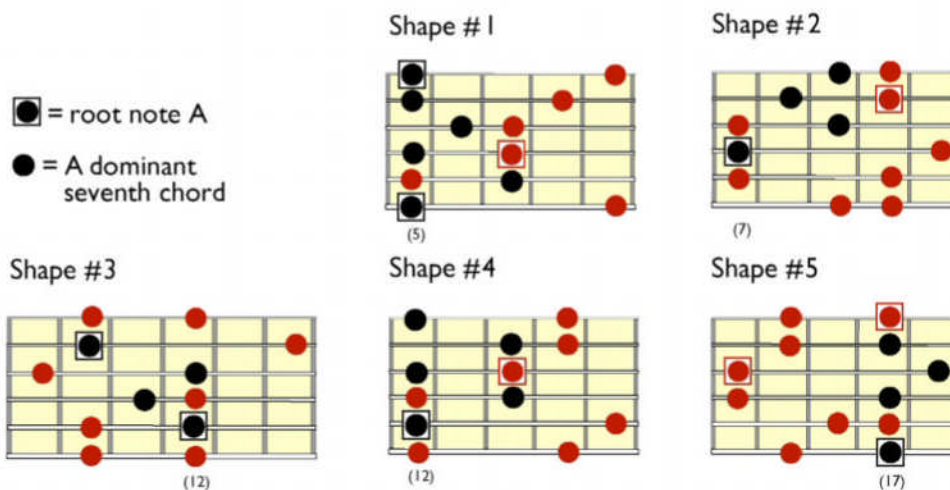
- Learning the scale
- Getting more mileage out an idea (allowing you to play longer passages)
- Producing thematic development

Basically, it's an approach that allows you to take each musical idea 'for a walk' without just abandoning it or treating it like an individual cell of information, and is a principle that will be illustrated in many of this lesson's musical examples. Happy fretwalking! 



TRACK RECORD Jeff Beck is well-known for the records that he made with Mahavishnu keyboard player Jan Hammer. *Wired* (1976) and *There And Back* (1980) show how a keyboard player who tried to sound like a guitar player, and a guitarist who tried to sound like a keyboard player could blend to great effect. The Indian Pentatonic was also being explored by Mahavishnu guitarist John McLaughlin.

DIAGRAM 1 INDIAN PENTATONIC SCALE IN A



EXAMPLES INDIAN PENTATONIC SCALE LATERAL LINES

CD TRACK 74

EXAMPLE 1 This is the first of four examples that draw upon the three-octave symmetrical approach mentioned earlier, whereby the same thing is played on three different string pairs. This opening line descends from the top of shape #1, down through the middle of shape #5, and ends up in the bottom of shape #4 before reversing and scrolling up through the same shapes again. Notice how each motif in the first bar is seven notes long and, therefore, becomes rhythmically displaced as it is repeated to a 16th-note count.

EXAMPLE 2 Another three-octave symmetrical example, this time using a combination of techniques: fretting-hand legato, fretting-hand and picking-hand tapping; a type of movement that is typical of players like Steve Vai. The merits of adding the picking-hand taps is, apart from extending the range of notes available on each string, it allows the fretting hand to leave the fretboard so that we can come down onto the next string from height, using the first finger, helping to give strength to that note.

Ex 1

♩ = 120

Sva (7) *Loco* (7)

BU BD BU BD BU BD

21-(22)-(21)-17 20 17 18-14 18-(19)-(18)-14 17-14 16-12 16-(17)-(16)

Ex 2

5 6 5 7

9-10-12 10-12 16-17 16-12 10-12 16-12 12-14 12-14 18-19 18-14 12-14 14-12

EXAMPLES INDIAN PENTATONIC SCALE LATERAL LINES

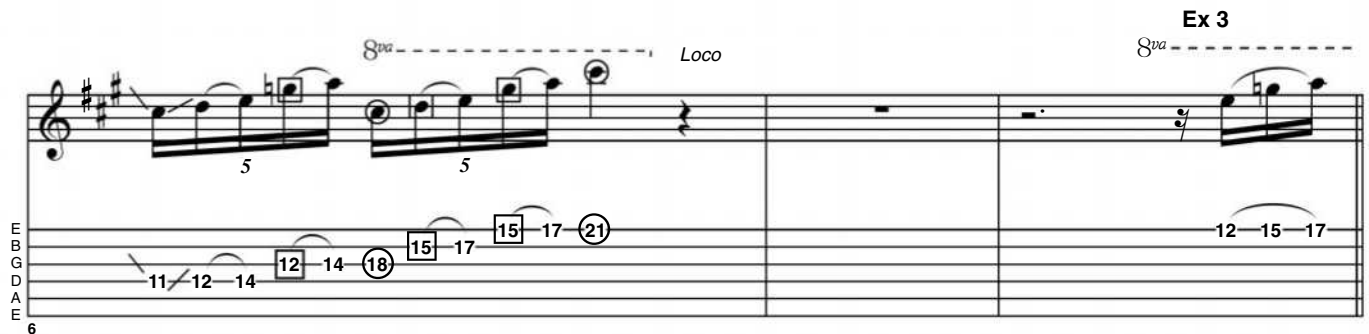
CD TRACK 74

EXAMPLE 3 In this line, we have a straightforward descent using a three-octave symmetrical approach with string skips. Here, all five notes of the Indian Pentatonic scale are compressed onto one string in each beat. Technically, this is easier than the previous example because the picking-hand tap is strong; however, you will be covering a lot of ground in a short space of time, so visualising the notes at speed is going to be the challenging part here.

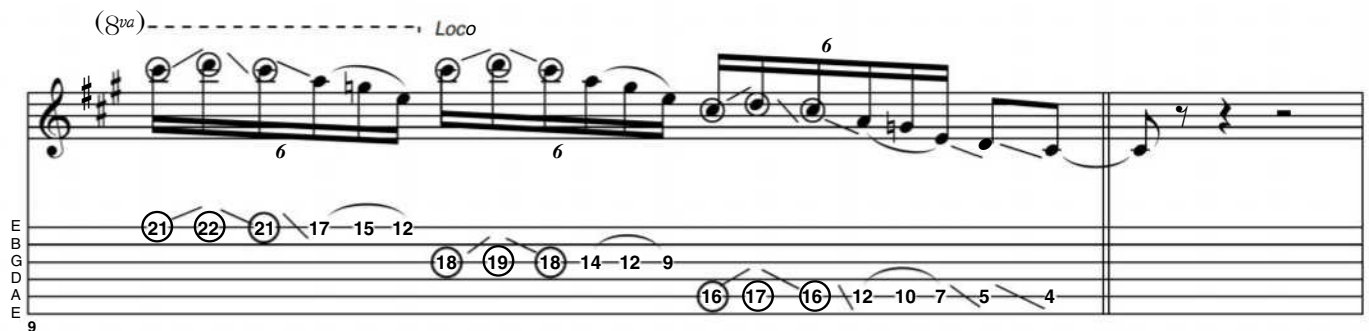
EXAMPLE 4 Although, conceptually, the notes may have been taken from a three-octave symmetrical scheme, it's not important to complete all three octaves each time you play an idea. Here, we only span two octaves by starting on the middle string-pair and moving up to the same shape on the top string pair. The off-beat accents at the start of each bar provide the syncopation.

EXAMPLE 5 This line features 4th-style adjacent intervals on the middle string-pair. It starts in CAGED shape #5 and shifts right up through the positions to end in CAGED shape #1 more than an octave higher. After the initial two notes, rhythmic interest is maintained throughout by forming a three-note motif out of each stacked interval. When played to a 16th-note count (four notes per beat), each motif becomes rhythmically displaced whereby the note corresponding to the underlying pulse changes each time. For example, beat two starts with the end note of a three-note motif; beat three starts with the first note of a three-note motif; and beat four starts with the middle note of the underlying motif. Rhythmic displacement is a great way to add listener interest without changing a single note that you play!

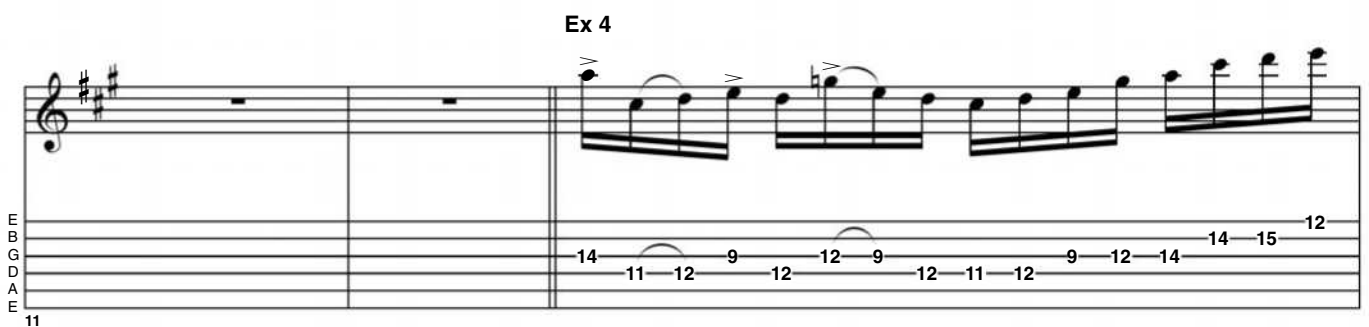
Ex 3



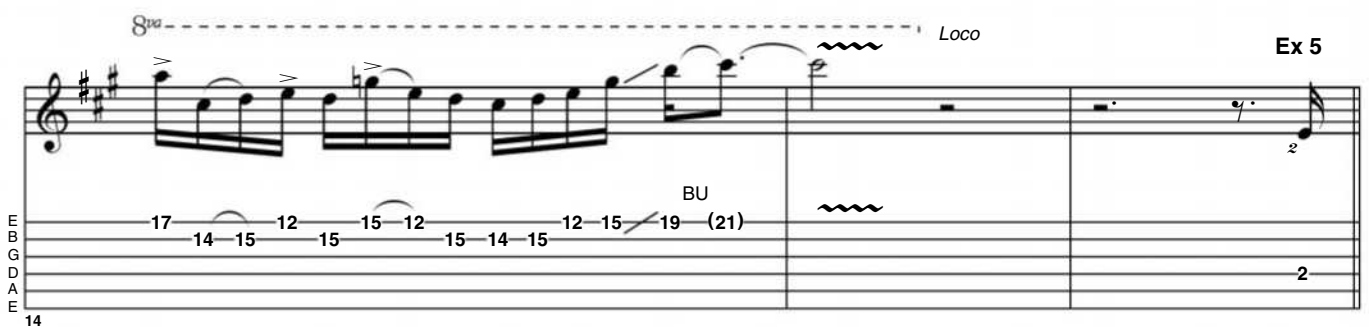
Ex 4



Ex 5



Ex 5



EXAMPLES INDIAN PENTATONIC SCALE LATERAL LINES

CD TRACK 74

EXAMPLE 6 This example illustrates how an initial idea can be duplicated in different areas of the neck simply by shifting the hand (in this case, up the neck) and playing an equivalent idea within the scale. Note that this involves adapting the intervals of that idea, so that you stay within the key. Here, a six-note motif on the middle two strings (string-pair) is taken up the neck and is adapted as we go. Rhythmically, this produces a '6 against 4' feel.

EXAMPLE 7 This example comprises four-note motifs on the top two strings. Because the first note is an eighth-note long, each motif lasts for five 16th-notes, which produces rhythmic displacement as the first note appears on a different 16th-note within the pulse. This helps to sustain interest because it allows us to repeat the same thing without sounding repetitive. This line finishes with a pretty straightforward descent of CAGED shape #1.

17

19

22

25

EXAMPLES INDIAN PENTATONIC SCALE LATERAL LINES

CD TRACK 74

EXAMPLE 8 Here, we have stacked intervals across three strings played to a straight triplet count. From bar 29, we alternate between descending one shape and then ascending the next. Notice how the sequence sticks slavishly and logically to the Indian Pentatonic scale.

EXAMPLE 9 This example starts with a suspended 4th motif featuring string-skips spanning the top four strings and CAGED shapes #4 to #5 of the A Indian Pentatonic scale. It is followed by a descending equivalent a 4th (five frets) higher before finishing with a two-notes-per-string idea in CAGED shape #1.

EXAMPLE 10 As you can see, range permitting, pretty much any motif can be shifted laterally up or down through the scale in a systematic way. Here, we start with a sweep-picked motif spanning shape #3 to shape #4 also comprising a combination of fretting-hand legato and picking-hand tapping over five strings. We then slide up the neck on the fifth string to play an equivalent motif in another inversion of the scale, before finishing on a conclusive-sounding root note. Note that the upstrokes shown in this example within the transcription can also be replaced by fretting-hand taps.

Ex 8

Ex 9

Ex 10

EXAMPLES INDIAN PENTATONIC SCALE LATERAL LINES

CD TRACK 74

EXAMPLE 11 And here we continue with another motif spanning five strings. This one features string-skips, is in CAGED shape #1 and 12 notes long. In bar 42, we then play an equivalent in CAGED shape #2, and then again in CAGED shape #3 in the following bar. The line then finishes off with an abridged version in CAGED shape #4 before, again, finishing on a high root-note.

EXAMPLE 12 We finish with an extended version of the approach used in Example 11. Here, we're still spanning five strings and using string skips; however, this time, we're using a combination of fretting- and picking-hand tapping to play three notes on each string, instead of two. Once you've learned these ideas, try to incorporate them into other scales that you know and play.

8va ----- Loco

Ex 11

38

42

Ex 12

44

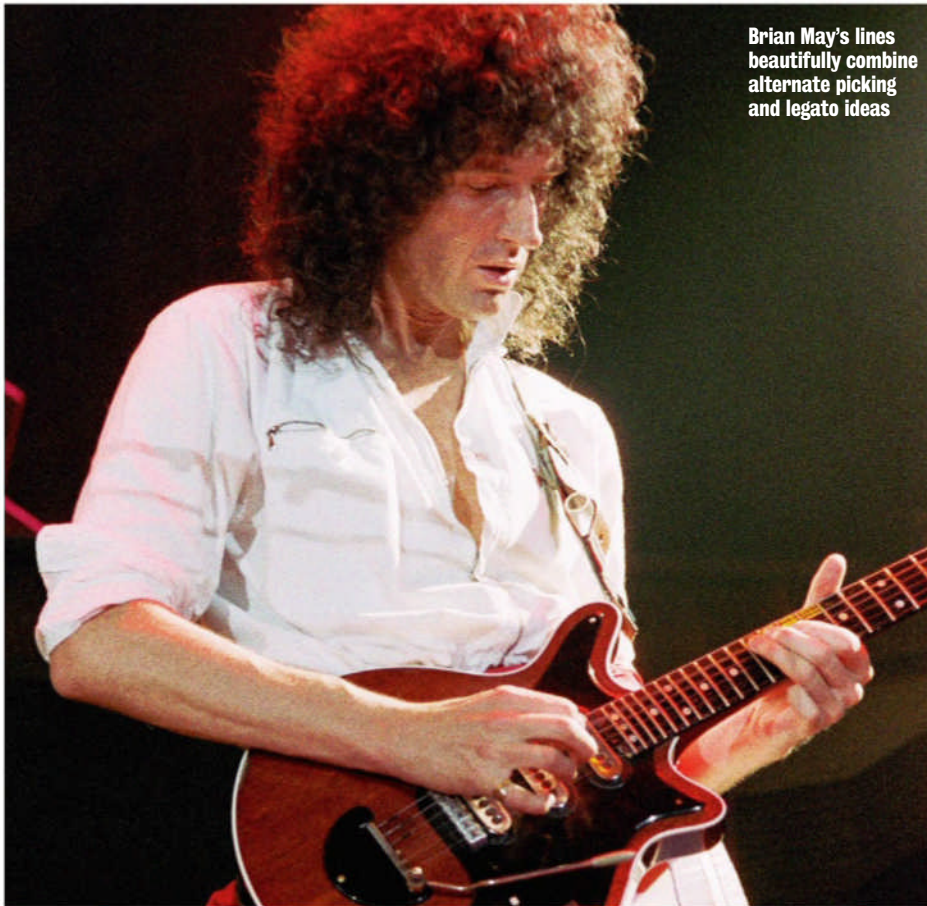
46



Fretboard fluency Pt 2



Martin Goulding picks up the baton from last issue, introducing a legato approach using hammer-ons and pull-offs to create some silky-smooth licks.



Brian May's lines beautifully combine alternate picking and legato ideas

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G
Tempo: 130bpm
CD: TRACKS 75-79

Will improve your

- ✓ Legato, sweeping, alternate picking
- ✓ Strength, stamina, timing, accuracy
- ✓ Muting, barring, rolling techniques

Following on from our last lesson where we worked through a 'master exercise' based around the G Major scale and maj7 arpeggio in positions 1 and 4, with the scale also played in 3rds and 4ths, this month we'll revisit the idea using 5ths and 6ths. As a further contrast (that lesson used alternate picking), this month we'll practise using a legato approach with the arpeggios played using sweeping, hammer-ons and pull-offs. All intervallic patterns will be

alternate picked, starting on a downstroke.

Playing the scale using 5ths and 6ths may be challenging, so break examples down four notes at a time and work on memorising each 'fragment' before moving on. Pay attention to suggested 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 as soon as you feel the onset of any tension or fatigue.

In part three we'll continue developing our recognition of the chord tones (root, 3rd, 5th and 7th). And whereas last month's lesson used upper and lower neighbour tones to surround or 'enclose' the chord tones, this month we'll use intervals played a semitone either side of the target notes. This will help us develop our recognition of the chord tones, as we'll need to visualise them before we apply

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the chromatic enclosures. This will help provide us with a visual map of the key intervals from which we can start and resolve our melodies when improvising, as well as forming a new vocabulary of lines.

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 unusual if you are from a blues-based background, where you may be more

“PLAYING IN 5THS CAN BE CHALLENGING, SO BREAK EXAMPLES DOWN FOUR NOTES AT A TIME, MEMORISING THEM BEFORE MOVING ON”

accustomed to playing 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 lower string above with its tip, as well as resting flat over the higher treble strings underneath. Together with the picking hand palm muting any unattended lower bass strings, the notes played should sound clear and even in velocity. So let's get going! **■**

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

Get the Tone

Go for a mildly overdriven tone as it's the best way to hone your muting techniques (unplayed string noise can result in dissonant overtones, especially as you ascend to the treble strings). Plus this tone is commonly used in many popular contemporary styles; it can also lend a fusion-like sound when using the more jazz-based concepts we'll be covering, with the ideas easily integrated into your existing blues and rock vocabulary.



TRACK RECORD Fifths form the basis for sci-fi themes such as Star Wars (1977) and Superman (1978) by John Williams, or the vocal melody for The Beatles' Blackbird, to their common application as powerchords in heavy rock, including Black Sabbath's Iron Man (1970), and Queen's Now I'm Here. Sixths are a cornerstone of blues and soul styles, with Stax session guitarist Steve Cropper using them to great effect in Soul Man by Sam and Dave (1967), and Sitting On The Dock Of The Bay, which he co-wrote with Otis Redding in 1968.

EXAMPLE 1A MASTER EXERCISE

CD TRACK 75

In Example 1a, we'll work through the 'master' exercise, which we established last month, with the G Major scale (R-2-3-4-5-6-7) and maj7th arpeggio (R-3-5-7) arranged as eighth notes in CAGED shape 1 (E). While the last lesson used alternate picking for bars 2-7, here we'll execute it using legato, with a pick stroke used for the first note on each string, and with all subsequent notes played using hammer-ons (ascending) and pull-offs (descending). Pick lightly and hammer down hard at first to develop strength and accuracy. The fretting-hand first finger should be positioned with its tip set to mute the adjacent string below, as well as all higher treble strings

underneath. For the arpeggios in bars 6-7, we'll use sweep picking with hammer-ons and pull-offs. When executing the sweeps push (or pull) the pick through the strings (imagine dragging a stick through park railings). In bars 8-14, we'll ascend and descend the scale in 5ths, using alternate picking starting with a downstroke. This will involve barring and rolling as a single digit executes adjacent notes across two strings. Position the digit with its tip set to mute the lower string, before tilting forwards from the wrist and rolling onto the lower adjacent note. Go bar by bar until memorised, and shake out the hands and arms if you feel any tension or fatigue.

♩ = 120 **Gmaj7**

etc

EXAMPLE 1B G MAJOR SCALE IN 6THS

CD TRACK 76

Example 1b ascends and descends our shape 1 G Major scale in 6ths. Keep the thumb in the middle of the back of the neck and concentrate on note separation by releasing each digit as the next note is played. Positioning the hand so the first

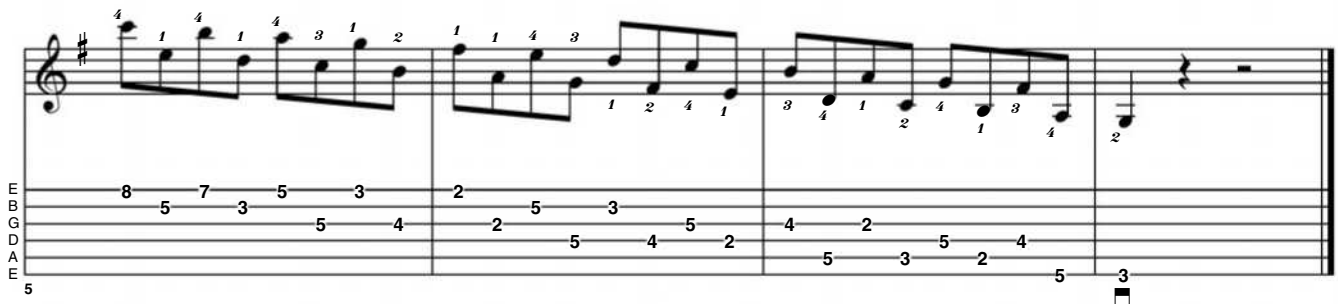
finger tip mutes the lower adjacent string and its flesh damps all higher strings underneath, will also help eliminate any dissonance. Once memorised, try playing through the first example again, this time replacing the 5ths with 6ths.

♩ = 120 **Gmaj7**

etc

EXAMPLE 1B G MAJOR SCALE IN 6THS...CONTINUED

CD TRACK 76



EXAMPLE 2A & B G MAJOR SCALE USING 'A' SHAPE CAGED

CD TRACK 77-78

In Examples 2a and 2b, we'll apply the same approach to the G Major scale and Major 7 arpeggio, but this time in shape 4 (the 'A' shape relative to the CAGED system). Again, use the legato approach with the arpeggio played using sweeping combined with hammer-ons when ascending and pull-offs when descending.

Listen out for any dissonance when pulling off, which may indicate that the first finger is inadvertently barring two strings. Careful hand positioning will help mute the adjacent string below, and all higher strings underneath the string being played. All intervallic patterns use alternate picking starting with a downstroke.



EXAMPLE 2 A&B G MAJOR SCALE USING 'A' SHAPE CAGED ...CONTINUED

CD TRACK 77-78

$\text{♩} = 120$ **Gmaj7**

E
B
G
D
A
E

12 11 12 10 9 10 12 9 11 9 12 10 12 9 13 10 12 14 13 10 12

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

5

etc

EXAMPLE 3 ENCLOSING CHORD TONES

CD TRACK 79

Our final example uses eighth-note lead-ins, which 'enclose' the target chord tones or notes of the Gmaj7 arpeggio – G (root)-B (3rd)-D (5th)-F# (7th). Each lead-in phrase consists of a note played a semitone higher than the target chord tone, followed by a note a semitone lower (than the chord tone). In some cases, the 'chromatic' note may be diatonic (naturally occurring within the scale), such as the maj7 degree in bar 1. In other cases, it may be an interval found outside of the scale such as the $\flat 2$ nd. These often more dissonant intervals are usually phrased in

anticipation to the main downbeats. This helps to heighten tension before resolving to the target chord tone on beat 1 of each bar. The picking-hand technique consists of a downstroke followed by an upstroke before a hammer-on to the target chord tone. Try accenting the upstrokes slightly, which will give you a jazzy upbeat feel. Once memorised, play over the supplied backing track before improvising around the framework, experimenting with melodies and phrases that always start and end on the stronger chord tones.

$\text{♩} = 130$

E
B
G
D
A
E

4 2 3 3 1 2 6 4 5 5 3 4 6 4 5 5 3

1

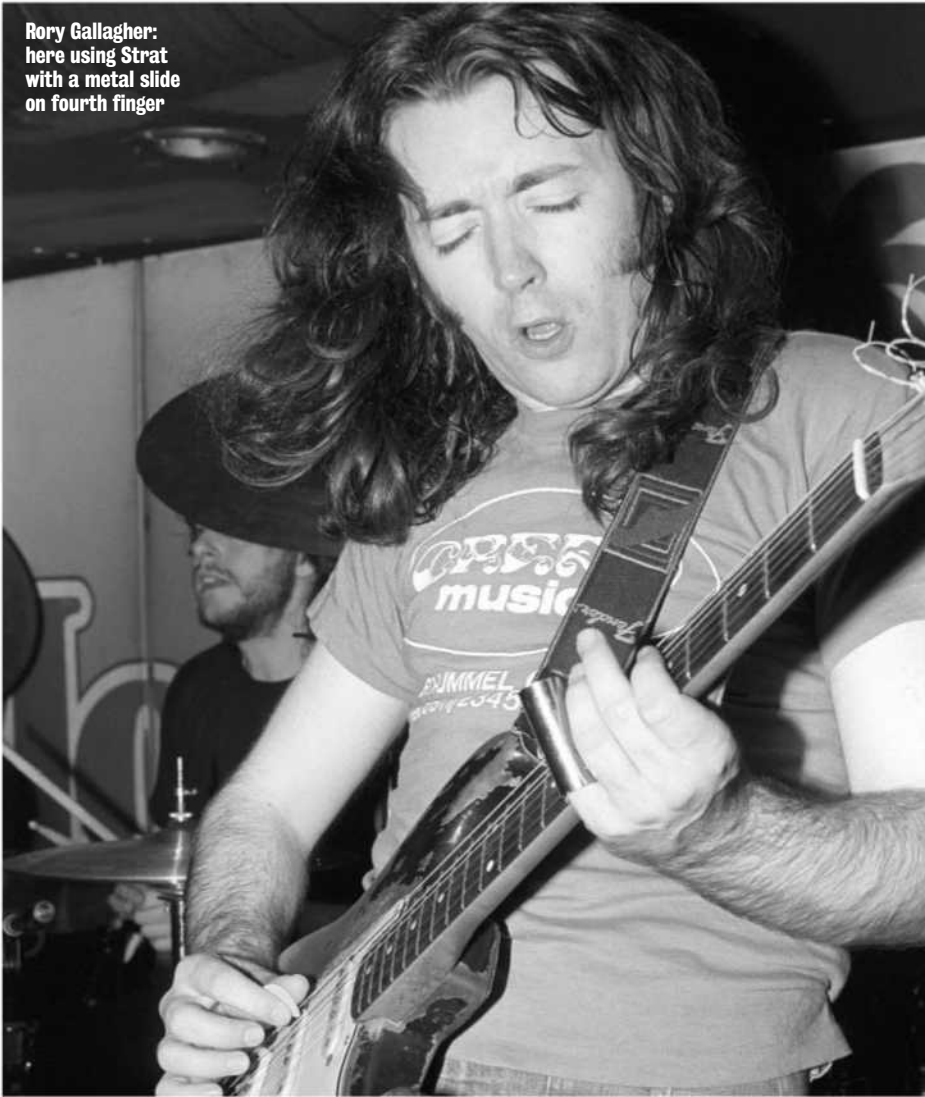
4 2 3 3 1 2 4 2 3 3 1 2 4 2 3 3 1 2 4 2 3 5 3

7

4 6 4 5 5 3 4 6 4 5 3 1 2 4 2 3

13

Rory Gallagher:
here using Strat
with a metal slide
on fourth finger



Brought to you by...

RGT@LCM

However, for his electric slide he favoured a pick-and-fingers approach, regularly using open A, G, D and E tunings and applying a capo for different keys. The examples here all use open A tuning with a capo at the 2nd fret.

There are some interesting chord voicings on offer here. Gallagher would intersperse call-and-response slide melodies with his vocals, often playing chords with first and second fingers then using the slide on his fourth for solos. Unusually for a slide player, he commonly used a plectrum and fingers approach, which needs careful muting with the picking hand, so avoid using too much gain as notes tend to blur into each other. His

“GALLAGHER WOULD MAKE USE OF THE WHOLE NECK, WITH IMPRESSIVE SPEED AND A WIDE RANGE OF DYNAMICS AND VIBRATO”

fiery spirit lost none of its strength when in open tuning with a slide and he had a natural feel for a wide range of blues styles.

Gallagher would make full use of the whole neck of the guitar, often with impressive speed and a wide range of dynamics and signature vibrato. Start slowly with some of the phrases here to ensure the fundamentals of the notes don't get lost in vibrato and unwanted string noise. To anyone interested in slide guitar, Rory Gallagher's playing is every bit as inspiring as any of his work and getting to grips with his style is great fun. 

Rory Gallagher



Moving to a new series of artist playing profiles **Harrison Marsh** looks at the slide work of this much-missed, Irish-born blues rock legend.

ABILITY RATING

★★★★★ Moderate to advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 80-83

Will improve your

- ✓ Blues phrasing
- ✓ Slide vibrato
- ✓ String skipping

Rory Gallagher has been hailed as an influence by many including Brian May and Johnny Marr. Famous for his heavily-worn Strat and aggressive blues sound, songs like *Bullfrog Blues* display his ability to play fast and rhythmically, mixing slide and fretted notes to great effect.

Gallagher was heavily influenced by Delta and Chicago blues players, including Muddy Waters and Big Bill Broonzy, which is undoubtedly how he first came to slide guitar. He also played and recorded versions of songs by blues artists including Son House's *Empire State Express*. Despite a career cut tragically short at the age of 47, the Irish-born blues man was famed for his dynamic live playing from early days with Taste, right through his solo career. His playing is instantly recognisable, being equally at home on electric, acoustic or resonator instruments, specifically his 1932 National Triolian.

Gallagher was a skilled fingerstyle player.



Get the Tone

Gallagher used glass or steel slides on his third or fourth fingers so choose which feels most comfortable. Rory used a pick for much of his slide playing despite being a gifted fingerstylist. All examples are recorded using a Fender Telecaster and a glass slide on the third finger. Go for a dark and gutsy bridge single-coil sound: knock the guitar's tone back to about 6 to thicken it up, adding drive and reverb/delay to taste.



TRACK RECORD *Too Much Alcohol* (1974) demonstrates the acoustic side of Rory's slide playing at its best, while *I Could Have Had Religion* ('72), *Sinner Boy* ('71) and *Bullfrog Blues* ('72) show the different sides to his fiery electric playing. It's well worth checking out live versions such as *Live In Europe* ('72) or *The Irish Tour '74* to hear what a stunning and engaging on-stage performer he was.

EXAMPLE 1 BLUESY IDEA USING OCTAVES

TRACK 80

This example demonstrates Gallagher's use of a wide vibrato in an intro-like phrase. Build this up slowly so that you never lose the fundamental pitch, especially when sliding into a note. Tab shows fret numbers in relation to 2nd fret capo = open string (12th fret in tab = literal 14th fret).

♩ = 118

Open A Tuning
2nd Fret Capo

mf

B7

EXAMPLE 2 SLIDE NOTES AND OPEN-STRING IDEAS

TRACK 81

This example requires a quick jump between the higher frets and the phrase in bar 5 and is worth learning in two halves, making sure each half is practised slowly for accuracy. Ensure the first finger of the fretting hand mutes the strings effectively to avoid string noise when sliding into a note after an open string.

♩ = 104

Open A Tuning
2nd Fret Capo

B7

EXAMPLE 2 SLIDE NOTES OPEN-STRING IDEAS ...CONTINUED

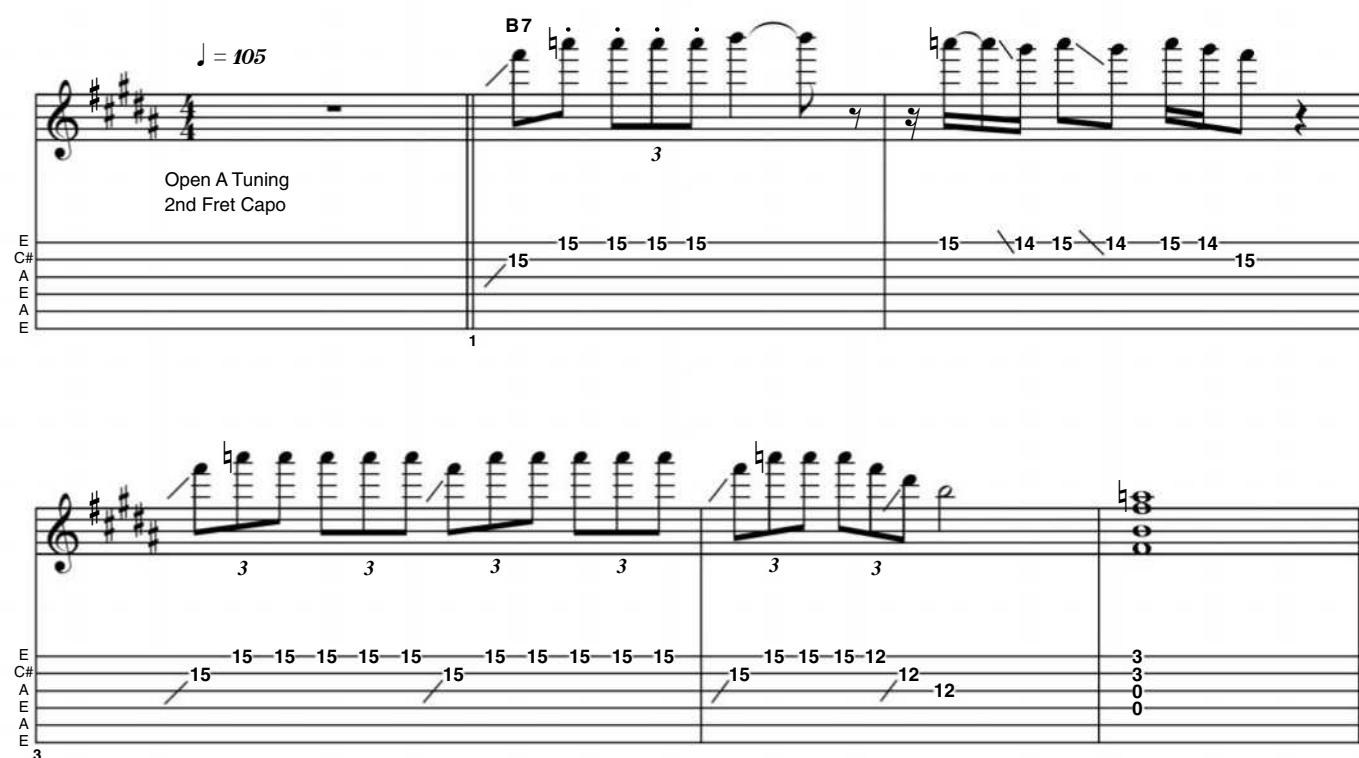
TRACK 81



EXAMPLE 3 PICK RAKES AND SLIDE

TRACK 82

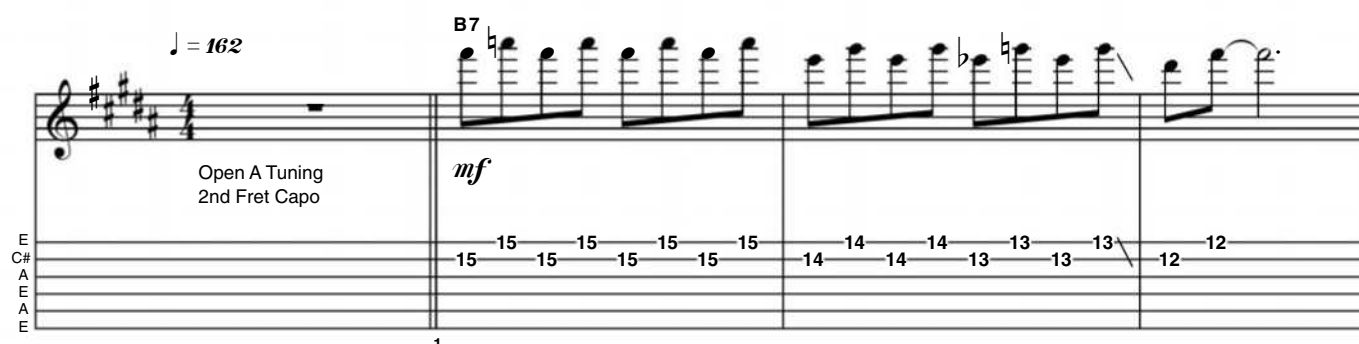
This exercise gets six notes out of one plectrum stroke in bar 2 so be careful to ensure good intonation here. Moving quickly between strings cleanly can take some practice, especially to those who are used to a fingerstyle approach to slide playing (you can of course execute this with the pick when playing hybrid).



EXAMPLE 4 RORY-STYLE JAM TRACK

TRACK 83

This chromatic run down in bar 1 benefits from practice with a metronome to ensure rhythmic accuracy; to start, practise without sliding into the first note. Just as with the earlier exercise, take this example in two halves and then focus on moving smoothly between the 15th fret and the open-string sections.



EXAMPLE 4 RORY-STYLE JAM TRACK ...CONTINUED

TRACK 83

D7

E
C#
A
E
E

4

B7 **E7**

E
C#
A
E
E

7

D7 **B7** **E7**

E
C#
A
E
E

10

D7 **B7**

E
C#
A
E
E

14

In The Woodshed



Combining vibrato with different string bends can be tricky, so in this extensive fretting-hand workout **Charlie Griffiths** shows you how.



Support your bends with other fingers

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 84-88

Will improve your...

- ✓ Finger and arm strength
- ✓ Bending accuracy
- ✓ Vibrato tone

In this lesson we will look at adding vibrato to bends using a variety of pitches, from semitones, to tones and minor 3rds. There are many factors to consider here, from pitching accuracy to finger strength and also the speed and width of the vibrato.

Whenever you are bending or adding vibrato, finger strength is a big contributing factor to pitching accuracy; especially when performing large bends such as minor 3rds. The main thing to remember is that the fingers themselves do not push the strings, but the forearm and wrist muscles do. Use your fingers to lock on to the string, and rest the side of your first finger knuckle on the underside of the neck; this will act as the pivot point around which your hand moves. Twist your wrist as if you are turning a door knob and this will lever the string up by using the power of your forearm muscles and take the

strain away from your much weaker fingers.

Examples 1 and 2 are designed to develop your string bending using various fingers. Example 1 focuses on bending semitones, tones and minor 3rds with your third and fourth fingers, while Example 2 puts the spotlight on your first finger. Remember to keep your fingers locked in position to keep a strong grip on the string and use your wrist and forearm to lever the string up.

Once you have trained your fingers and your ears to bend the strings accurately it is time to move on to Example 3, which puts semitone and tone bends into the context of a lick. When adding vibrato to a bend the best

“REMEMBER THAT THE FINGERS THEMSELVES DO NOT PUSH THE STRINGS, BUT THE FOREARM AND WRIST MUSCLES DO”

approach is to dip the string under the pitch slightly, then back up to it (it doesn't want to go right back down as this sounds unnatural).

Example 4 will further test your pitching as it requires you to hit minor 3rds, tones and semitones precisely in order to play a melody. Keep an eye on how far you need to bend the string to reach each pitch. Get a feel for how each bend feels in order to ingrain it. This will be particularly useful when playing the pre-bends in Example 5. With pre-bend, you need to be sure that the string is in the correct position before you pick it. This is a fantastic way of testing your sense of how far to move the string for a particular pitch bend.

Practise each example slowly and accurately before playing along with the backing tracks. 

NEXT MONTH Charlie looks at incorporating *fretting-hand hammer-ons* into your licks

EXAMPLE 1

CD TRACK 84

Play the notes on the second string and memorise the sound of the pitch. Then use your third or fourth fingers to bend the 7th fret up to match it. Bend a semitone (one fret), then a tone (two), then a minor 3rd (three). Relax each vibrato oscillation slightly lower in pitch, but not all the way back to resting position.

$\text{♩} = 100$

BU BU BU BU

4 5 6 5

7-(8) 7-(9) 7-(10) 7-(9)

EXAMPLE 2

CD TRACK 85

This example uses the same notes as Example 1, but this time fret the guide notes with your fourth finger and perform the bends with your first finger. Once you have bent the notes to pitch, add vibrato by dipping slightly under the note, then bending back up to it. This should become automatic and not 'deliberate'.

$\text{♩} = 100$

BU BU BU BU

8 7-(8) 9 7-(9) 10 7-(10) 9 7-(9)

EXAMPLE 3

CD TRACK 86

This example puts the bends into the context of a blues-rock lick. The first bar ends with a tone bend and the second bar ends with a semitone bend. Hold the bend for a moment before you add the vibrato. Aim to make the vibrato match the size of the bend (try subtle and not-so-subtle).

$\text{♩} = 100$

BU BU BU BU

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

Play 4 times

EXAMPLE 4

CD TRACK 87

This lick is inspired by David Gilmour and uses melodic bending. Start by playing the 10th fret, then bend up a minor 3rd (13th fret), then down a semitone (12th fret), then once again up and down a semitone. In the second bar, bend up a minor 3rd (12th to 15th fret), then down and up a tone (13th to 15th fret). Lovely!

$\text{♩} = 80$

Am *Sva* Dm

BU BD BU BD BU BD BU BD

10-(13)-(12)-(13)-(12) 12-(15)-(13)-(15)-(13)

Play 4 times

EXAMPLE 5

CD TRACK 88

This Brian May-influenced lick uses pre-bends with vibrato. Play the first six notes of each position as regular fretted notes, then bend the final note up before picking it. Add the vibrato by dipping under the pitch, then back up to it. This approach to bending is very expressive, just like Brian May or Marty Friedman.

$\text{♩} = 180$

Sva

PB PB PB PB

10-12-13 10-12-13-(15) 12-13-15 12-13-15-(17) 15-17-18 15-17-19-(20)

Play 4 times

NEW ALBUMS

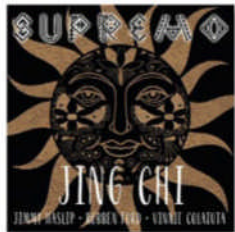
A selection of new and reissued guitar releases, including *Album Of The Month*

JING CHI (Robben Ford, Jimmy Haslip, Vinnie Colaiuta)

SUPREMO

Inakustik ★★★★★

When a trio with the combined musical might of Ford, Haslip and Colaiuta get together you expect great compositions, a ton of musical sophistication, fabulous solos and untouchable interaction. With Jing Chi ('three energies' in Chinese herbalism) you get it in spades. Of course, Ford and bassist Haslip have worked together for years in The Yelowjackets and Colaiuta is everyone's favourite drummer, so they sound comfortable as peas in a pod. Opener The Majestic is a hard-edged funky rocker led by Ford, his spiky bridge pickup dishing out great rhythm and fiery solos, with fabulous support from Vinnie and Jimmy and additional horns from Jeff Coffin (tenor), and Mike Haynes (trumpets). Better Times has an almost 'What's Going On' vibe, Ford again taking centre stage but this time in jazzier vein with neck pickup fills and solos. Haslip's five-string bass drives the fusionesque Showtime wonderfully, with funky rhythm and 'octaver' solos from Robben. Secrets has a Stax-like quality, and Ford's 'Lesliefied' arpeggios sound rich and full. There's echoes of Steely Dan on On Green Pepper Street, while slowy Casablanca's jazzy chording gives way to Robben's never less than gorgeous guitar. Country superstar Vince Gill takes a great Tele solo on the angular fusion-blues, Vegas, while slow groover At The Apollo brims with Robben's wiry, Dumble-driven licks. At 7:36 minutes, closer Jing Xi gives everyone a chance to shine, Robben even releasing some of his Talk To Your Daughter fire. Given how heavily the arrangements rely on the horns, Supremo sounds more quintet than trio, but if you like great music that skirts jazz, funk, blues and soul, then you'll love this.



JOE SATRIANI

WHAT HAPPENS NEXT

Legacy/Sony ★★★★★

A new Satriani album is always eventful as this revered rock instrumentalist always seems to have new ideas on offer. The title suggests a sort of crossroads for the Ibanez shred-lord; so does he go technique, tonal and experimental like his first two albums; classic rock like The Extremist (a fave for many fans), or electro vided like Crystal Planet etc? In truth, What

Happens Next leans more towards the latter two, not least because Glenn Hughes (bass) and Chad Smith (drums) are involved. So, there's Enigmatic scale and odd time signatures in favour of straight ahead rockers that should go well with audiences on his upcoming G3 tour. Opening track, Energy takes no prisoners with the punchy groove and infectious riffing - a sore neck is guaranteed before it's over! Catbot and Thunder High On The Mountain are quite different but continue in the strong groove vein. It's not all power and punch though; Satch is well known for emotive ballads, and Cherry Blossoms features his splendid touch and tone. The final track, Forever And Ever, leaves no one in doubt that the man in shades knows how to craft infectious instrumentals!

ROCK CANDY FUNK PARTY

THE GROOVE CUBED

Mascot ★★★★★

The second album from the groove based band with Joe Bonamassa and Ron De Jesus on guitars, offers 14 tracks varying in length from two to five minutes. So there's plenty of variety here. The band veers from early 70s jazz-rock (think Herbie Hancock or Return To Forever), 80s synth pop, through to swampy New Orleans and The Meters-style grooves. With Bonamassa on board, there are of course some great solos (In The Groove is particularly worthy of note) and lashings of guitar tones that range from clean single-coils and phaser effected 'buckers through to rich LP rock wailing. It's a colourful ride, brimming with syncopated rhythms and harmonies aplenty, but it's the tongue-in-cheek song titles that sell it; who could turn down an album with a track called Two Guys And Stanley Kubrick Walk Into A Jazz Club? Groove-a-licious!



PAT MARTINO

FORMIDABLE

High Note ★★★★★

It's been 11 years since legendary jazzier Pat Martino has been a band leader, so it's a welcome return with this guitar, organ, drums and horns release. If you liked the 60s blues jazz of artists like Grant Green, Wes Montgomery and Kenny Burrell this will be right up your street. Impeccably recorded and played, the core trio of Pat, Pat Biacchi (organ) and Carmen Intorre Jr (drums) has an outstanding sense of swing and syncopation. Their resultant sound is rich and warm while remaining highly articulate. As for Pat's playing, his lines and execution are of a man of both deep wisdom and youthful vitality. He has speed for sure (his lines on a revisit to his El Hombre are fantastic) but it's easy to overlook his mastery of theme, repetition,



variation and high lyricism. A wonderful aspect of this album is its breadth; there's swing, shuffle, samba and other infectious styles crammed with great melodies and stunning solos. If late-night smoky music is your thing, then Mingus's Duke Ellington's Sound Of Love is hard to beat. Tasty stuff indeed!

QUATRO, SCOTT & POWELL (QSP)

QUATRO, SCOTT & POWELL

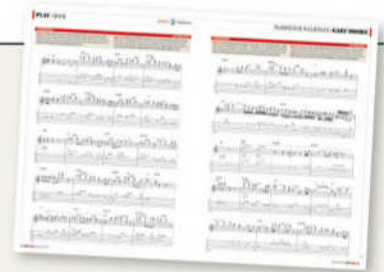
Warner Music Russia ★★★★★

Originally released in Australia and Asia, QSP finally makes it to the UK with added tracks including a great string arrangement on Pain, one of several originals included on this album. Sharing the era of glam rock and with a sackful of chart-toppers between them, the merging of Suzi Quatro on vocals and bass guitar, The Sweet's Andy Scott on vocals and guitar, and Don Powell of Slade on drums, is actually a bit of a no-brainer as each positively shines in their own right. This is a forceful album that began with a series of great covers of some truly classic songs, yet the enthusiasm and respect for each other's abilities soon produced some equally strong original numbers. Unsurprisingly, Suzi takes on the majority of the lead vocals in her inimitable ballsy style, and excels on her own Broken Pieces Suite; however Andy gets a look in too on his self-penned Mend A Broken Heart (with some deliciously retro guitar work), and a stonking version of Marsha Hunt's brilliant, I Walk On Gilded Splinters. Although you might imagine something commercially pop-orientated from such a trio, in reality this pretty hardcore rock, and a very fine album to boot.



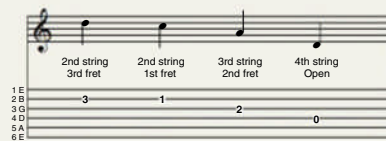
GT User Guide

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



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.

TAB 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.

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

PICKING

Up and down picking



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

Tremolo picking



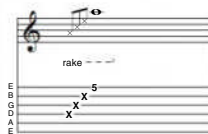
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

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.

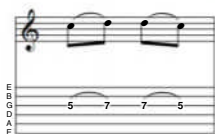
Appegiate chord



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

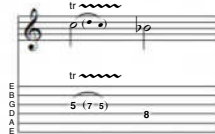
FRETTING HAND

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.

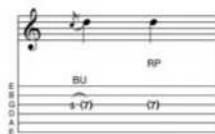
BENDING AND VIBRATO

Bend up/down



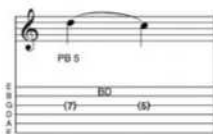
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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 blues curl.

CAPO

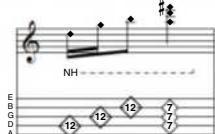
Capo Notation



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

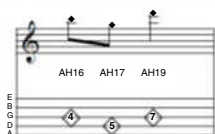
HARMONICS

Natural harmonics



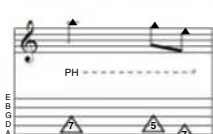
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



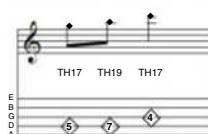
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

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.

R/H TAPPING

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'.

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 track-by-track chat with virtuoso instrumentalist **Joe Satriani** about his new album, *What Happens Next*.



1 Energy

GT: Clocking in at around 180bpm this uptempo riff is in your 'uber surf' terrain with a melody that's catchy and laid back feel; do you find you can have more to explore when the rhythm guitars are riffing fast? This is in E₁ tuning. What encouraged that and do you feel a noticeable sonic difference?

JS: All tracks use E flat tuning. I started tuning down when I joined Chickenfoot and decided to stay there. I now use .010s on all my guitars as they sound very expressive with the E flat tuning. Fast tempos and riffing offer some interesting opportunities for lead guitars to either 'join' the stampede or lay back and provide a different point of view.

2 Catbot

GT: This is a great riff stomper. Is that a bass or synthesiser playing the riff? The lead guitar sounds like a Fuzz-Face pedal and an Octaver; what did you use?

JS: I played the riff first on a synth then doubled it on guitar. The melody utilises a plug-in called Recti-fi. I played my JS through a wah-wah then into a SansAmp plug-in followed by the Recti-fi.

3 Thunder High On The Mountain

GT: There's a sense of modern dance music to this. Do you listen to much electronic music? How are you playing the opening pedal-tone melody, tapping or pull-offs and hammer-ons? When the riff kicks in, it's huge – how many guitar tracks were recorded?

JS: Not much, but I seem to find the good stuff. The main riff is almost entirely first-string hammer-ons and pull-offs. The chorus riff is three

guitars going through a Sola Sound Tone Bender MKII Pro. Awesome!

4 Cherry Blossoms

GT: There's a rich tribal drum loop over which the guitar plays the melody. Is it neck pickup turned down? Pizzicato strings and guitar double up on a pattern that spans a couple of octaves. How did you come up with this?

JS: Yes, I played the melody with my JS MCP with its volume control set at about 5. The chorus arpeggios just came to me in a flash. I thought they sounded like cherry blossom petals falling in the wind.

5 Righteous

GT: A very vocal sounding, effect-enhanced melody. There's a great pop music vibe to this, funky and nice chord changes. When you create melodies do you use guitar or prefer trying them out on a keyboard?

JS: The melody is played through a Voodoo Vibe, no wah-wah. I prefer to sing the melodies over and over until I feel they are worthy of being played. It's a great way to trim the note count down to its essential form.

6 Smooth Soul

GT: Your laidback sense of rhythm and syncopation is again to the fore here. When recording a piece like this, do you get the melodic feel on the first take or do you need to shape it over a few takes? How do you like to set your EQ as your tone is never piercing and has some low-end weight to it?

JS: I go over songs like this with special care taken for each phrase. Sometimes you get lucky and the first take or two is the one. I think we paired a (Mezzabarba) Mzero pedal with a KSR amp to get the right tone.

7 Headrush

GT: This feels like a nod back to *Surfing With The Alien*. How do you balance new music with popular recordings you did many years ago? Do you feel a need to make links backwards?

JS: I never think about it that way. I write how I feel then pick the songs that feel right for the band and the album. But, I do love boogies!

8 Looper

GT: The funky swing feel (as on *Why from The Extremist*) is present here. What funk music do you like? Did you create the melodic material first or was the groove the foundation to it all?

JS: The loop and groove came first on this song. I just leaned on my roots listening James Brown, The Meters, Sly And The Family Stone, etc. Sixties and 70s funk and soul is a big part of my musical foundation.

9 What Happens Next

GT: This is in B₁. When sequencing the tracks, how conscious are you of different keys? Why did you choose this track to be the album's title?

JS: In E flat tuning it plays more like C# Dorian and B Mixolydian. I consider everything when writing a song: keys, key signatures, tempos, and modulations. They are all extremely important. The title refers to asking myself about what artistic direction to go in next, and soul searching about life in general.

10 Super Funky Badass

GT: Not only is it the longest track on the album but also one of GT's favourites due to the groove, the melodies and the energy. When dealing with grooves with drummer Chad Smith how much room does he have? Did he know what you wanted or is there some discussion to be had?

JS: This song came to me all at once with my guitar in hand. It's a real celebration of the electric guitar for me. I love trying to wrestle a distorted guitar into submission and make it groove and wail. When you're doing it right you feel like a Super Funky Badass, Ha! Chad is such a great musician that you can trust him with your material. He always swings, grooves, stomps, wows and shines all at once.

11 Invisible

GT: For the tremolo picking sections did you layer many guitars? The breakdown at 1:26 featuring Glenn Hughes' bass and you joining in is tight and huge. The bass is quite distorted – do you like the bass to carry both low-end weight and enough treble to sit in with your guitars?

JS: Just one melody guitar with two rhythms I think. Lots of quick vibrato bar work combined with finger vibrato for some unique melodic wiggles. Glenn makes such a huge sound with so much personality. He's a great soloist as well. I like it when he's given lots of room to fill up the sonic spectrum.

12 Forever And Ever

GT: There's a mix of single-coil and humbucker tones on here; how do you decide what pickup and position you'll use for a part? Is a lead melody always bridge humbucker? Around 1:33 there's a syncopated dance/Ibiza rhythm played; what inspired this?

JS: The single-coil sounding stuff is actually my JS ART's Sustainiac neck position pickup when it's turned off. It has a wonderful tone that sits between a PAF and a sweet single-coil neck pickup. This song has quite a few sexy/romantic/exotic influences at play, and all combined with a very melodic blues element. I find that different compositional arcs allow you to present emotions and stories in unique ways. Some songs are best 'through-composed', whereas others benefit from a more 'sectional' approach. Once again it's a song-by-song decision you make.

Joe Satriani's new album, What Happens Next is released by Legacy Recordings/Sony Music on 12th January 2018. The G3 UK Tour featuring Joe Satriani, John Petrucci and Uli Roth starts April 24th 2018 at Southend Cliffs Pavilion. Tickets: www.satriani.com/road

**“THE ALBUM TITLE
REFERS TO ASKING
MYSELF ABOUT WHAT
ARTISTIC DIRECTION
TO GO IN NEXT, AND
SOUL SEARCHING
ABOUT LIFE IN
GENERAL”**

Joe Satriani



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Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

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Email: guitar.techniques@futurenet.com

EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: David Dias, david.dias@futurenet.com

Production Editor: Katie Nicholls, katie.nicholls@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

Animated tab and audio syncing: Cliff Douse

CONTRIBUTORS

Richard Barrett, Shaun Baxter, Jon Bishop, Martin Cooper, Mitch Dalton, Charlie Griffiths, Pat Heath, Phil Hilborne, Martin Holmes, David Lyttleton, Harrison Marsh, Ronan McCulloch, Bridget Mermikides, Milton Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Justin Sandercoe, Iain Scott, John Wheatcroft

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

MARKETING

Campaign Manager: Will Hardy,
william.hardy@futurenet.com

CIRCULATION

Trade Marketing Manager: Michelle Brock (0207 429 3683)

PRODUCTION & DISTRIBUTION

Production Controller: nola.cokely@futurenet.com

Production Manager: mark.constance@futurenet.com

LICENSING

International Licensing Director: Matt Ellis,
matt.ellis@futurenet.com

MANAGEMENT

Creative Director, Magazines: Aaron Asadi

Group Editor-In-Chief: Daniel Griffiths

Group Art Director: Graham Dalzell

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Chief executive Zillah Byng-Thorne
Non-executive chairman Peter Allen
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)207 042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

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