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280 APRIL 2018

Guitar Techniques

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Malcolm Young

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102

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



HARRISON MARSH

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



RONAN MCCULLAGH

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



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



IAIN SCOTT

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



JOHN WHEATCROFT

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

WELCOME

MY OLDER SISTER used to go out with a very clued-up and musical drummer when we lived up in north Northumberland in the mid-60s. David was into every kind of music and would bring all these great albums into the house; not just the usual 60s suspects but things like Graham Bond, Zoot Money, Albert King with Booker T, Paul Butterfield Blues Band and, of course, John Mayall.

Mayall's Beano album had come out the previous year and one day David came over with a new Mayall album. I was mega excited since I'd been blown away by Clapton's input into the 1966 release (which David had also introduced us to), and expected to hear more of his incredible wailing. My initial disappointment at there being no Eric quickly turned into a musical love affair with this new guy whose name, I soon discovered, was Peter Green.

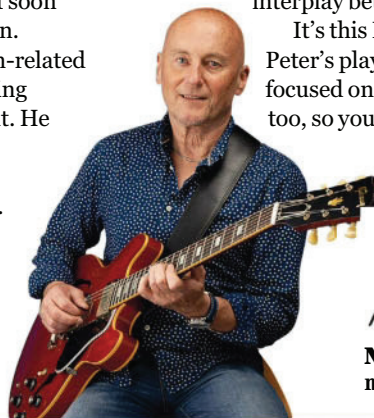
We then got every Green-related recording we could, including compilations, that came out. He too then left Mayall, to be replaced by the third in the infamous trio, Mick Taylor.

But within a year Peter was back on the scene, having pirated Mayall's rhythm section to form his own band, Fleetwood Mac. The first result of

this I heard was the single, Need Your Love So Bad (which Mick Taylor reviewed in one of the music papers saying the strings (ie violins, cellos, etc) were 'a bit slushy').

Anyway, I was hooked. And while mildly let down by the debut album which seemed more about Elmore James and Elvis parodies than the melodic blues I was expecting, the band's singles never let me down. Green's abilities as a songwriter had been hinted at on that Mayall album (A Hard Road) with tracks like The Supernatural and The Same Way, but he hit a new stride in Fleetwood Mac with songs like The Green Manalishi, Oh Well and Man Of The World. I'm sure six-string sparring partner Danny Kirwan spurred Peter on in the playing department, since there was some stunning interplay between them.

It's this Fleetwood Mac era of Peter's playing that Phil Capone has focused on this month. Phil's a big fan too, so you can be sure of a wonderful selection of playing and part arranging to whet your appetite. Have fun!



Neville Marten

Neville Marten, Editor
neville.marten@futurenet.com

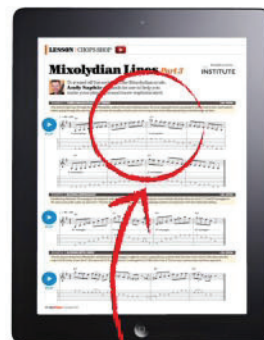
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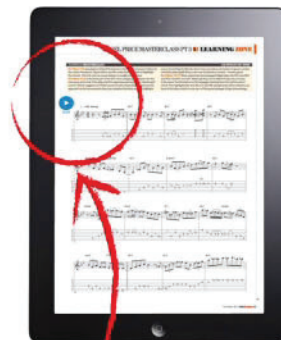
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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



REMI HARRIS

TRIO

SPRING TOUR 2018

UK AND IRELAND

- | | | | |
|--------|---|--------|--|
| 27 Feb | Yardbird Arts Club, Worcestershire | 28 Apr | The Fold, Billericay, Essex |
| 28 Feb | Pershore Jazz Club, Worcestershire | 29 Apr | Pizza Express Jazz Club, London |
| 2 Mar | The Leftbank Village, Hereford | 2 May | Newcastle Arts Centre, Newcastle |
| 3 Mar | Upper Sapey Village Hall, Worcestershire | 3 May | The Old Fire Station, Carlisle |
| 6 Mar | Llangollen Pavilion, Denbighshire | 4 May | Harbour Arts, Irvine, North Ayrshire |
| 7 Mar | Plas Glyn-y-Wedd, Llanbedrog, Gwynedd | 10 May | Caroline Social Club, Shipley, West Yorkshire |
| 9 Mar | Habberley Village Hall, Shropshire | 11 May | Castle Park Arts Centre, Frodsham, Cheshire |
| 15 Mar | CICCIC, Taunton | 12 May | Chilwell Arts Theatre, Beeston, Nottinghamshire |
| 16 Mar | Caffe Vista, Tenby | 16 May | The George Hotel, Lichfield |
| 17 Mar | Theatr Gwaun, Fishguard | 17 May | Ludlow Brewery, Shropshire |
| 18 Mar | Theatr Brycheiniog, Brecon | 18 May | Weobley Village Hall, Herefordshire |
| 22 Mar | The Bristol Fringe, Bristol | 19 May | Ledbury Market Theatre, Herefordshire |
| 23 Mar | Stroud Valleys Artspace, Stroud | 24 May | Komedia, Brighton |
| 24 Mar | The Pound, Corsham, Wiltshire | 25 May | The Spring Arts & Heritage Centre, Havant, Hampshire |
| 5 Apr | Grey Village Hall, Sutton-On-Forest, North Yorkshire | 26 May | Forest Arts Centre, New Milton, Hampshire |
| 6 Apr | Newton Le Willows Village Hall, Bedale, North Yorkshire | 29 May | Balor Arts Centre, Ballybofey, Co. Donegal, Ireland |
| 7 Apr | Kilburn Village Institute, Kilburn, North Yorkshire | 30 May | Linenhall Arts Centre, Castlebar, Co. Mayo, Ireland |
| 11 Apr | Swansea Jazzland, Swansea | 31 May | Wexford Arts Centre, Wexford, Ireland |
| 14 Apr | Centre for Alternative Technology, Pantperthog, Machynlleth | 1 Jun | Courthouse Arts Centre, Tinahely Co. Wicklow, Ireland |
| 18 Apr | Stop Cafe, Shrewsbury | 2 Jun | The Séamus Ennis Arts Centre, Naul Co. Dublin, Ireland |
| 20 Apr | Pizza Express, Birmingham | | |
| 21 Apr | Thornbury Arts Festival, Gloucestershire | | |
| 26 Apr | The Fisher Theatre, Bungay, Suffolk | | |
| 27 Apr | The Quay Theatre, Sudbury, Suffolk | | |

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COVER
STORY

FEATURES

COVER STORY

PETER GREEN
Fleetwood Mac style study 18
He's one of Britain's most revered guitarists. His brief time in Fleetwood Mac left us a wealth of brilliant blues, ballads and rock. Here Phil Capone reveals the secrets to Peter's distinctive style.

SPECIAL FEATURE

DORIAN MODE
The minor miracle 32
Give your minor playing the lift it deserves with a scale that's easy and accessible but adds style and sophistication to your rhythm and solos.

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ALESSANDRO MARCELLO
Adagio from Oboe Concerto 50
Bridget arranges and transcribes a piece that transfers surprisingly well from orchestra and lead oboe to solo nylon-string guitar.

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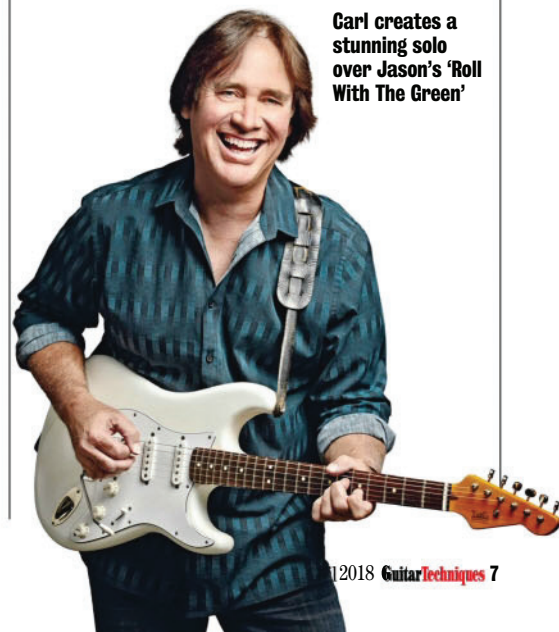
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EXCLUSIVE VIDEO!

CARL VERHEYEN
Blues-fusion masterclass 42
This stunning rock guitarist improvises a solo over another Jason Sidwell composition, then explains his approach in methodical detail.



Carl creates a
stunning solo
over Jason's 'Roll
With The Green'

FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Time training

Regular readers of my column will know how much I waffle on about the importance of rhythm. Some of you might also know that I sell an app called the Time Trainer Metronome and I hope you'll forgive this article if some of it reads a bit like an advertorial. The app came about from wanting these tools myself for my own practice and assuming that others would find them helpful too – and it would seem by its popularity that people do.

The first training mode I'd like to discuss I call Bar Breaks. The general idea is that you play something (most often a rhythm part) along with a metronome and then the click stops for between one and eight bars and you keep playing and hope that when the click starts again that you held your tempo solid and are perfectly in sync. I found it a LOT harder than I thought when I started doing it. Even stopping for a bar can be tricky for most people when they start out – once you get used keeping your tempo, try lasting a few bars. Managing to keep perfect time for eight bars is something I find very difficult; I'm getting better and I know this app is helping and I'm sure many of you will find it an amazing practice tool.

In the app you can set how many bars you have at the start to get in the groove and then how many bars the click will drop out for and how many bars of click you get before it drops out again. I recommend a minimum of 3:1 ratio of solid to silent, particularly when you start out; then, when you get to the bigger breaks, take even longer time to lock into the tempo.

The next training mode to explore is the Random Beat Dropper. I found this most effective for things like scale practice when I found I was almost leaning on the metronome. The RBD does what it says on the tin and randomly removes the click at a percentage set by the user. The effect is that you change your relationship with



Justin says his Time Trainer app might just get you playing in time

the click from something you rely on to a kind of pace runner that you can check in with from time to time but are not dependant upon. To start with you should be dropping just 10-30% so you get used to the beat dropping, but where it gets really fun is making the drop rate over 60%, so less than half the clicks are there and you'll have some bars with no clicks at all. Your challenge is to keep your time solid and make sure that you don't allow

and end tempo and a time for the session and off you go. Do remember not to increase the speed too quickly, and that if you start making mistakes you are going too fast and should stop and re-assess your tempos. Practice makes permanent, so practise perfectly!

The one thing I didn't like about the Speed Upper was for grooves and rhythm elements where practising speeding up doesn't seem a good idea. So we developed

“THE ‘SPEED UPPER’ MODE IS SUPER EFFECTIVE AT SPEED DEVELOPMENT FOR LICKS, SCALES AND SHORT PHRASES”

the missing beats to throw you and that, when there is a click, you are totally locked into it. There is a gradual setting too so you can slowly increase the number of clicks that will drop and help you acclimatise to a more full-on zone.

The Speed Upper training mode is super effective at speed development for licks, scales and any short phrase that you want to push your limit on. Simply set a start

the Step Upper which, as it says, allows you to change tempo after X number of bars or a defined time period. This is awesome for those more complex rhythm passages where you might want to really get locked into a groove at a set tempo before the speed goes up. I know this training mode is super popular with drummers.

The last thing I want to mention about working with the metronome

is making things feel good – something I go on about quite often but I really think is a key element of practice. If you're working on anything other than pure technique development, always remember that it should feel good. When you feel comfortable and relaxed you will play better and people can pick up on that kind of energy and feel good too. I still spend time playing simple grooves with a metronome and making them feel good, and I think that kind of practice is really helpful for most players, no matter the level, because the better you get the more important (and harder) the 'easy' things become.

Please excuse the plug – the Time Trainer Metronome is available for iOS and Android and has rave reviews from all over the globe. I hope you check it out and find it to be a super Time Trainer. Wishing you safe and fun travels on your guitar journey!

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

SESSION *shenanigans*

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

Jason, an occasionally well meaning man, was moved recently to append a list of 'suggested' topics for future articles in a message to your correspondent. I inferred that perhaps he had grown indifferent to my tales from the fretting front line and considered that something helpful, hopeful or hint-ful might be just the ticket to sweep-pick our readers early this year. Perhaps it was his way of gently reminding me that the clue to this publication resides in its title. Or perhaps he had merely developed post Yuletide dyspepsia following the office party.

All of which represents my ingenious ploy to deflect criticism from the wintry word play that follows, yet garner plaudits should it happen to please you frostbitten Fender funksters.

I hereby present my 'Top Five Assets To Getting Hired'. Or 'The Five 'P's', as no one else calls it.

1. Punctuality

I may have mentioned this one or two hundred times before but the black humoured adage 'The Only Excuse Is Death' should be your watchword when it comes to lateness on the date. You can bet your last tortoiseshell pick that the producer, composer, artiste and engineer will be present at the session in good time to berate you for your tardiness. And your colleagues will take the opportunity to castigate you mercilessly for good measure. Aside from the blindingly obvious truism involving money and time, the act of blundering through the studio door 10 minutes after start of play sends a none-too-subtle message. And that message is, 'I clearly don't care quite as much about this job as the guys who are employing me.' You gotta show 'em that you love the date more than life itself. And, if you can't do that, not unlike the occasional mishap on stage or in the boudoir, you better fake it. Only last week I felt compelled to abandon the beguiling warmth of my home at 6.00am during the recent snap of non-global warming that surprised we

soft Southerners. The purpose of my pre-dawn journey was to ensure a prompt arrival for a 10am start in London's inaccessible Islington.

Needless to say, I was parked in The Design Centre underground car park with a mere three hours to spare. I then spun out breakfast in the adjacent hotel for as long I dared before pootling along to Angel Studio 1 with a cosy half hour to spare. Professionalism or plain nuts? You will have to watch the new series of Shakespeare And Hathaway before reaching a verdict.

2. Pedals.

It's a matter of personal opinion as to whether you arm yourself with an effects board the size of Sellafield and a power consumption that dims the lights at Abbey Road, or something a tad more minimalist. I tend to err on the side of Option B, not entirely unconnected to the fact that I love my vertebrae as they are.

I do not doubt that some are easily impressed by banks of hardware with pretty flashing lights illuminating the words 'Digital', 'Midi' and 'Fuzz'. It matters not. If you can produce some kind of overdrive, a warm chorus, a soupçon of wah and tremolo and a smidgeon of delay then - job done. Indeed there are some battle-scarred session survivors out there for whom technocynicism is not unknown. I am reminded of a talented arranger ambling over to the second guitarist on the date and being treated to a pre-session demo of his mega set-up. He listened politely and then, with the perfect timing and straight face for which he is renowned, responded with, 'Yes. But does it hum?'

3. Personal Initiative

In reality, it's often easy to figure out the problems and iron out the bumps on a studio date. Don't

bother others with your questions if you can avoid it. Can't hear yourself in the headphone mix? You don't need to hold up the session. Try removing one side of the cans. If not, a quiet word with your engineer at an opportune moment will sort it. Confused about what groove or sound is required? Just go with something that feels right to you and works with the rhythm section. It's the reason you've been booked. You'll soon be put straight if it's not working. I remember legendary composer John 'Kojak' Cacavas being interrupted by the leader of the string section mid-take.

"Excuse me, John?"

"Yes, yes?"

"I think I have a wrong note at bar 32."

"Well, play the right one then!"

4. Positive Musical Attitude

If you wish to spend your life playing only the music of your dreams, either form your own band, eat sparingly, or both. It isn't going to happen on a studio date. Because it's not your project. So get real.

Learn to enjoy the music for what it is and do not disrespect it for what it is not. Play enthusiastically, to the best of your ability, in time, in tune and with a mellifluous sound. There is always something to take pleasure in, not least the talent of your colleagues. It's usually warm, you'll definitely get a coffee in the break and you get paid. Eventually.

5. A Good Sense Of Pummour

Such a wee red light. But the cause of so much stress. The truth is that it's really easy to cause a musician to play badly and an art form in itself to creating the conditions under which we can relax and give of our best. Everyone gets nervous. The trick is to channel those nerves into a positive performance. And I can speak from personal experience when I suggest that if you can make a control room and studio floor smile occasionally, you're half way there. It's supposed to be a joyful experience, by the way.

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

“LEARN TO ENJOY THE MUSIC FOR WHAT IT IS AND DO NOT DISRESPECT IT FOR WHAT IT IS NOT”



"Such a wee red light. But the cause of so much stress."

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: that giant of bluesy jazz-fusion, **Scott Henderson**

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

SH: I need to say first of all that I love singers. I actually like them so much that I want to be one; but I can't sing, so I let the instrument sing for me instead!

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

SH: If you're expressing yourself musically, it doesn't matter whether you're doing it through your voice or an instrument. Your voice is an instrument, it's just built in. But those of us who play physical instruments, we have to learn and internalise them, just like a voice.

GT: Anything you embrace or avoid?

SH: It really depends on how consonant or dissonant you want the song to be. If you want to play a song that's very consonant, you'll be looking to obey all the rules we have in jazz harmony. You probably wouldn't write a C# over a Cmaj7 chord, for example. But we tend not to follow these rules nearly as much as we used to. If the song you're creating is dissonant and you're trying to evoke different feelings from that piece of music, then the rule book should be torn to pieces. The only rule is: if it sounds good, then it's good.

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

SH: It might be relevant for a traditional piece of music. But bands like Weather Report have songs that never repeat a melody; they're almost like an improvisation throughout. I worked with Joe Zawinul and there were times when he would just keep composing and maybe only repeat a small part of what he was playing. But, having said that, Weather Report could follow the traditional formula of intro, verse, chorus, verse, chorus etc and really make it work too. Every tune is different and has its own identity.

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

SH: It's extremely important - vocalists have incredible phrasing. If you listen to some of the best we

have to offer - Sarah Vaughan, Beyoncé - their phrasing is on another level. Anyone playing an instrument can learn a lot from great singers like these. They don't have to think as much before they 'play'; they don't have to consider the next chord. 'Thinking' can be distracting when playing your instrument, because thinking makes you concentrate and too much concentration can distract you from the purpose, which is to tell a story. Music is like a language; if you're too busy thinking about nouns, pronouns, verbs and adjectives, you're unlikely to tell a good story. We learn our instrument's technical aspects, so we can understand them inside out. It's when you know everything about the instrument that you don't overthink what you're doing as you play. Singers help us remember that, because their instrument doesn't require as much technical knowledge as a guitar.

GT: How do you start writing one; any typical approach or inspiration?

SH: I try to avoid that word, 'inspiration', as it's kind of an excuse not to work. You know, "I'm not going to work today, because

I'm not inspired." I look at it like this; I go to work every day. There are days which are good, when I'm inspired and things happen much easier. But then there are days when I'm less inspired and I may have to work a little harder. That's not to say I'm not going to work though - I've come up with some of my best stuff when I'd really rather be watching TV! The thing is, it's not the product that's important, it's the process. A guy once said, "If you're having fun while you're writing music you're probably writing a piece of shit!" Now, I don't know how much fun you're supposed to have, but the important thing you need to stay focused on is the process - whether you're having fun or not. The product is a result of the process. It wouldn't exist without the process, so realise you're doing something constructive and sooner or later you'll come up with something that you like. It's best to try and have a good time while you're doing it though; to me the process is supposed to be fun. From a technical point-of-view, I write a lot of different ways; sometimes I'll start with a groove, other times I'll begin with the bass line or melody. I

like to try and do it differently each time, because if I don't I'm afraid I'll write the same song 100 times; maybe I've already done that!

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

SH: I don't like the word 'performance'. I never want to 'perform'. Instead, I 'participate'. When you perform you split yourself into three people; the person playing the notes, the person that doesn't like the notes and the person that's judging them. The executioner who hates every note they hear. But when I 'participate', I try not to think about who's listening to me and I throw the ego away. I just 'participate' in that act of playing music. This allows me to become centred on the other guys in the band, so I don't focus entirely on me. My music is based on interplay and conversation. If you're centred on how you sound, then you're not being truthful to the music. In my band, we try to tell a story with the song, and our communication is very important to the narrative.

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

SH: That's a very dated concept, though not entirely useless. There's nothing wrong with it, but if every single song you wrote employed that model, then you'll have very predictable music. I've worked for sidemen in the past and it seemed like almost every solo was built to do that - start slow and soft and end fast and big. My band and I really listen to each other. If I come down, they will too. I can be cookin' along in a solo and decide I want to play something softer and they'll go with me; the solo's allowed to breathe dynamically. It doesn't have to be on a path up or down, it can do what it wants. The more fun solos have soft moments in them, but they're not following the rigid concept of moving steadily from soft to loud.

GT: What type of tone do you prefer?

SH: I like the tone to be good, haha!

I mean, most people know me as a »

“ IT'S WHEN YOU KNOW EVERYTHING ABOUT THE INSTRUMENT THAT YOU DON'T OVERTHINK WHAT YOU ARE DOING ”



Scott plays his Suhr Signature Classic guitar



Scott Henderson:
one of jazz-fusion's
most influential and
exciting players

tone nerd, I've spent a lot of hours twirling knobs rather than practising. I suppose every guitar player does though, because it's not easy to get good tone from the guitar alone; there are a million things that can mess it up. The whole package matters; having a good guitar, amp, pedals etc. But ultimately the tone is in your fingers. When we listen to the great guitarists that came before us, we

try to emulate their tone first before looking for our own. I've been inspired by guys like Jeff Beck, Jimi Hendrix, Jimmy Page, Mark Knopfler, Stevie Ray Vaughan, Ritchie Blackmore; they were known for their fantastic tone. Most players who are really good don't just play great notes - they have great tone. If you listen to these guys, you might hear the deficiencies in your own tone and

be inspired to make it better. Eventually you'll end up with a tone that represents your own voice and makes you happy. When people ask me how I get a great tone and find my voice, the answer is pretty simple: you find the tone that suits you the most and enables you to play your own music.

GT: Any favourite keys or tempos?

SH: G and C and really slow, haha! I'm not a huge fan of fast tempos,

even though it wouldn't make sense if I never played any, because music has to have variety. But any time you have a fast tempo, you're less likely to be creative, because you have to use muscle memory just to keep up the tempo. You have to play a lot of things you've played before just because the tempo's so fast. I'm much more creative when the tempo's medium or slow because I don't have to remember things I've played before, I can just feel it. Even though I can play fast and have fast tunes, my favourite type of music isn't so fast, because I always love to be creative; that's my main goal in making music.

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

SH: It's all the same to me; most of my music switches keys pretty often. You might find yourself in major, but it won't last very long and then you take it to minor and you won't hang around there too long either. My music tends to have a lot of chords in it - that's why I don't make much money! Every time you write a chord, it takes away money, but I never seem to learn that and keep writing thousands of them. If I got paid by the chord, I'd be a rich man!

GT: What about modulations into new keys?

SH: Well that's very important. I was listening to a friend's album a couple of months ago and everything about the record was really good; great tones, some nice melodies, really cool layering. But then I started to notice what was missing; there weren't any modulations. You can have a lot of chords in a song, but that doesn't necessarily mean there's any modulations. I'm sure this person thought: 'There's a lot of harmonies in this song' - which there is; there are a lot of chords, but they're in the same key, or they all reflect the same key. You have to include modulations, that's so important; and you find them in the simplest tunes. They go on for a while in one key, using traditional harmony, then they modulate into another key and still use traditional harmony in that key. But the fact that they modulate is what makes them fun to play over.

GT: Do you view the band's role differently than on a vocal song?

SH: Yes, definitely, because usually in a vocal song - at least in reference

to pop vocals - the band's there purely to support the singer. In a band like mine, the bass and drums are there for support, but they're also there to add their own voice to the music. They play a little busier than they would in a vocal, pop tune and I like that. I don't want a rhythm section that's 100% support; they need to be creative to allow the music that I play to work. If they're just playing support roles only, who would I look to for inspiration? These guys excite me and make me want to play new stuff. To play new stuff, you actually need to stop playing for a moment and just listen. I'm in this habit of playing a phrase and putting my hands by my side so I can reflect on that phrase, hear how the guys react to it and I get a minute to think about how I'll play next. Guitar players are notorious for not leaving enough space, and I'm really trying to do this more when I play because I think I play better when I do. I can tell a more interesting story when I leave more space. The space actually becomes more important than the notes.

GT: How conscious are you of its dynamic range when composing a new piece?

SH: Very conscious, because if a song doesn't breathe, then you've got a problem. I used to play with Scott Kinsey, the keyboard player for Tribal Tech, and we were a band that used a lot of electronic loops. Loops are amazing, because they add a lot of texture, but one of the problems is they're always at the same volume level. Playing at the

same volume like that makes it hard to go from the beginning of the song to the end. My favourite kind of music has a lot of dynamism; I think the audience really responds to dynamics. If you ignore them, then you're doing your music a great disservice.

GT: What are your views on harmonising melodies?

SH: We have such a huge palette of chords to choose from - I mean the vocabulary is pretty endless. On a

elimination. He sat down and freestyled for five minutes and there you have it. He was a very gifted composer and I don't feel like I'm 'gifted' as such. I'm just tenacious - I won't stop. I don't give up until I get something done no matter how long it takes. I'm patient with myself and I think that's the key because you'll have good and bad days when you're composing and you have to accept that fact sometimes.

“GUITARISTS ARE NOTORIOUS FOR NOT LEAVING SPACE. I'M TRYING TO DO THIS MORE BECAUSE I PLAY BETTER WHEN I DO”

good day, I'm able to just hear the chords I want under melodies; I just hear it, because I've heard these chords many times. My ears just hear what I want on a good day and I write pretty quickly. But on a bad day, I might have to use the process of elimination a lot more: try a chord, then try another before I finally come to a chord I want. I've even gone from low E all the way to the high E in bass notes. In other words, I've tried an E, E-major, E-minor, then go to F and try the chords that are appropriate in F and see if any of these fit. If I don't like that I head along to G and so on before I finally find something I like, because I just don't hear it. But there's nothing wrong with using the process of elimination; many composers have to do that. Then there are those guys who don't. I mean, Joe Zawinul was known for improvising and almost never having to use the process of

GT: What three guitar instrumentals have inspired you?

SH: Oh wow! I can't just think of three because there really are too many. I could try and name 20! We're talking about jazz, rock, fusion, and all the rest - there are at least 10 in each category. I've always been a big fan of Mahavishnu Orchestra. I thought that band was very original, so I listened to them a lot. I also really like the Spectrum album by Billy Cobham - that has a lot of great instrumental pieces for guitar. Some of those have almost become the standard for fusion guitar. Songs like Stratus; nearly every band in the world plays that song. One of the songs that hit me the hardest on Spectrum, was a tune called Quadrant 4. That had an incredible impact on me; it's kind of a rock and roll, boogie shuffle and showcases some of Tommy Bolin's best ever guitar playing.

There are great tunes from Scofield... I'm leaving so many people out!

GT: And of the great musicians you've played with?

SH: I'd admired Joe Zawinul for a long time before I played with him. We played together for around four years and it was really fun; an incredible learning experience. I don't believe my skills were actually up to the level of what was needed at the time. He's gone now but I wish I had a chance to play with him again. It was an incredible period; getting to listen to him play every night was truly amazing.

If Scott's views on playing, writing and performing have whetted your appetite, then check this out. The Musicians Institute launched online courses for the first time in its history in July 2017. MI Online (<https://online.mi.edu>) is open to students around the world and includes exclusive online programmes from jazz, blues, and rock guitar legend, Scott Henderson who shares his unique approach to guitar improvisation. The courses have been given high-profile praise from ex-KISS guitarist, Bruce Kulick, who said: "Scott Henderson is not only a phenomenal guitarist with amazing articulation, he plays his uniquely beautiful styles by blending jazz with a rock tone that he masterfully expresses. With his online course, he actually explains how he does it! So learn with Scott as he shares his wisdom, unlocking the secrets of his skills." 

PHIL HILBORNE'S ONE-MINUTE LICK

Cool Country Lick

THIS COUNTRY STYLED lick is short but sweet, making it great for use either as a song ending or as part of a solo. It's based on a mixture of ideas drawn from A Blues scale (A-C-D-E-E-G-A) and A Major Pentatonic (A-B-C#-E-F#-A). This sort of scale combination is often referred to as a 'hybrid' or 'mixed' scale idea. Fingerstyle imparts a 'snappy-ness' to proceedings,

but it will also work fine using pick or pick and fingers. The held bent triple-stop at the end of the lick is a country cliché where the 2nd (B) is bent up to the 3rd (C#) against a sustained root and 5th (A and E). Apply a smidgeon of vibrato to it - if any at all. For further inspiration listen to players such as Albert Lee, Danny Gatton, Brent Mason and Greg Koch. As always, don't forget to invent similar licks of your own!



Lively ♩ 215 A

f

BU

5 5 4 (6)

1

E B G D A E

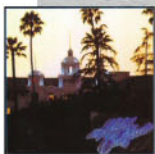
That Was
The Year...
1977

New York City, Hotel
California & Monteleone

AFTER JUST THREE YEARS IN

existence Burns UK calls it a day. Formed in 1974 to continue Jim Burns' legacy of guitar building, sadly only one model has made any impact on the market. Originally to be called the Chonchorde, the renamed Flyte was warmly received. The Burns Mirage followed and this year the LJ24 was introduced and features a pair of Mach Two pickups but it's unable to save the company.

TWO PIVOTAL ALBUMS ARE RELEASED,



The Eagles - Hotel California and Fleetwood Mac - Rumours and they will go on to become two of the greatest selling albums of all time. Lynyrd Skynyrd lose three members of the band in a plane crash and without Cassie Gaines, Steve Gaines and Ronnie Van Zant they disband. Marc Bolan also dies along with veterans Elvis Presley and Bing Crosby.

AS PART OF ITS 100-WATT, MARK II RANGE

Marshall Amplification reveals the 2159 JMP Super Lead, a combo version of the popular 1959 Head. This classic black Levant covered combo has two 12-inch speakers, a twin-channel amp, four inputs and an all-valve chassis with the standard four EL34s in the power stage. The gold front panel offers presence, bass, middle and treble tone and two volume controls. With great tone and impressive sound projection it's yet another fine addition to the company's ever expanding range.

AS THE FIRST APPLE II COMPUTERS

go on sale and the Company commissions a new multi striped logo. Star Wars is showing at cinemas everywhere and although it is the first of many films its full title becomes Star Wars Episode IV: A New Hope. The Silmarillion is published. It's the first collection of JRR Tolkien's mythopoeic works edited by his son Christopher. Stephen King publishes The Shining.



FOLLOWING THREE LIGHTNING STRIKES

a substation, a nuclear power plant, transmission lines and the biggest generator in New York City failed and caused a citywide blackout lasting for 25 hours. Looting and disorder followed in certain neighbourhoods. LaGuardia and Kennedy airports are closed for eight hours and four thousand people are evacuated from the Subway system. After the event additional protocols are initiated to prevent such a complete system failure happening again.

LUTHIER JOHN MONTELEONE INTRODUCES

the Hexaphone flat-top acoustic guitar. With a spruce top, rosewood back and sides, oval soundhole, rosewood neck and bound ebony fingerboard, its design inspiration is the marriage of a Gibson J-200 and a Martin OM-45. The former for its iconic looks and the latter for its clear and balanced sound. The name originates from Monteleone thinking of it more as a six-string speaker cabinet and curiously the prototype features banjo style tuners. All in all it's a striking guitar with fantastic sound and projection.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Straight-ahead rock blues (Am)

We start with an easy and fun rock-style blues in A minor. Use A Minor Pentatonic (A-C-D-E-G) and A Minor Blues scale (A-C-D-D#-E-G) to your heart's content, then add extra colour with some A Natural Minor (A-B-C-D-E-F-G). Basic arpeggios are Am (A-C-E), Dm (D-F-A) and Em (E-G-B).

2 Mixing the modes rockout (G)

This one is an uptempo jam, made for working on mixing various modes into your playing. That said, G Minor Pentatonic (G-B $\flat$ -C-D-F) works throughout. The chord progression is G-B $\flat$ maj7-Cadd9-A $\flat$ maj7. Try G Mixolydian (G-A-B-C-D-E-F) on the G chords, G Dorian (G-A-B $\flat$ -C-D-E-F) on B $\flat$ maj7/Cadd9 and G Phrygian (G-A $\flat$ -B $\flat$ -C-D-E $\flat$ -F) on the A $\flat$ maj7 chords.

3 B Locrian natural 6 jam

Here's a slightly more challenging jam. I recently made a series of jams for all seven Harmonic Minor modes, based on A Harmonic Minor (A-B-C-D-E-F-G $\sharp$). This is the second mode, B Locrian Natural 6 (B-C-D-E-F-G $\sharp$ -A), which has a cool, bluesy, slightly haunting flavour to it. You can construct various Pentatonic scales, like



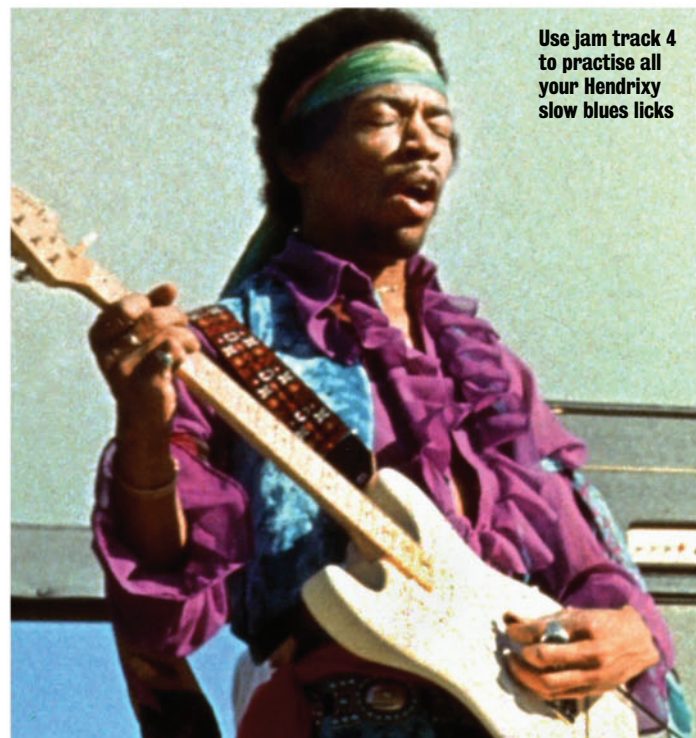
B-D-E-F-A and B-D-F-G $\sharp$ -A from it. Arpeggios are Bm7 $\flat$ 5 (B-D-F-A) and E (E-G $\sharp$ -B).

4 Slow blues (E)

Here's a back-to-basics slow blues in E. Good old E Minor Pentatonic (E-G-A-B-D) works great, as does E Major Pentatonic (E-F $\sharp$ -G $\sharp$ -B-C $\sharp$). The Major Pentatonic fits the I chord (E9) and V chord (B9). You can also mix in some E Mixolydian (E-F $\sharp$ -G $\sharp$ -A-B-C $\sharp$ -D) for a bit of extra spice. 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.

Use jam track 4 to practise all your Hendrix slow blues licks



GT User Guide

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

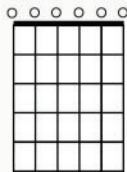


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



NUT & FRETBOARD

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



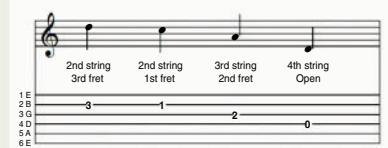
OUR RATING SYSTEM

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

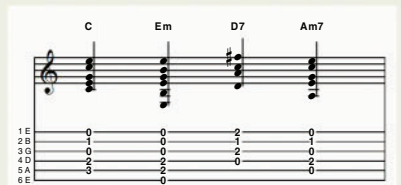


READ MUSIC

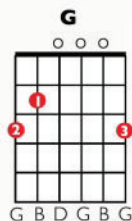
Each transcription is broken down into two parts...



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

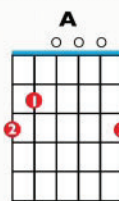


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two staff and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



CHORD EXAMPLE

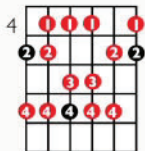
The diagram represents the G chord in the photo. The 'O' symbol is an open string, and a circled number is a fretting finger. Intervals are shown below.



CHORD EXAMPLE (WITH CAPO)

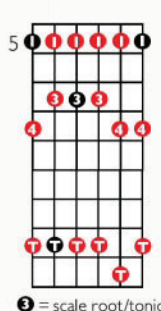
The blue line represents a capo – for this A chord, place it at fret 2. Capos change the fret number ordering – here, the original fret 5 now becomes fret 3, fret 7 now fret 5, etc.

A major scale

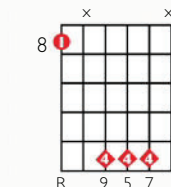


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



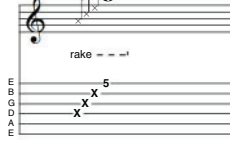
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

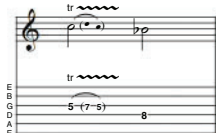
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



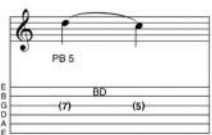
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

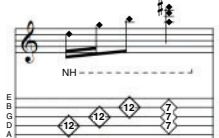
Vibrato



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

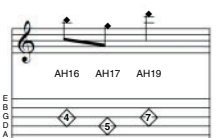
HARMONICS

Natural harmonics



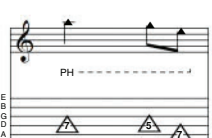
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



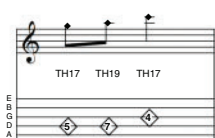
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



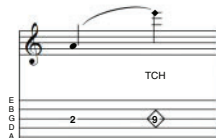
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

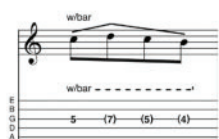
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



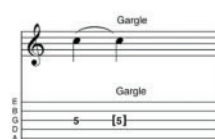
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

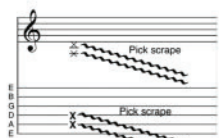
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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

HOW TO...

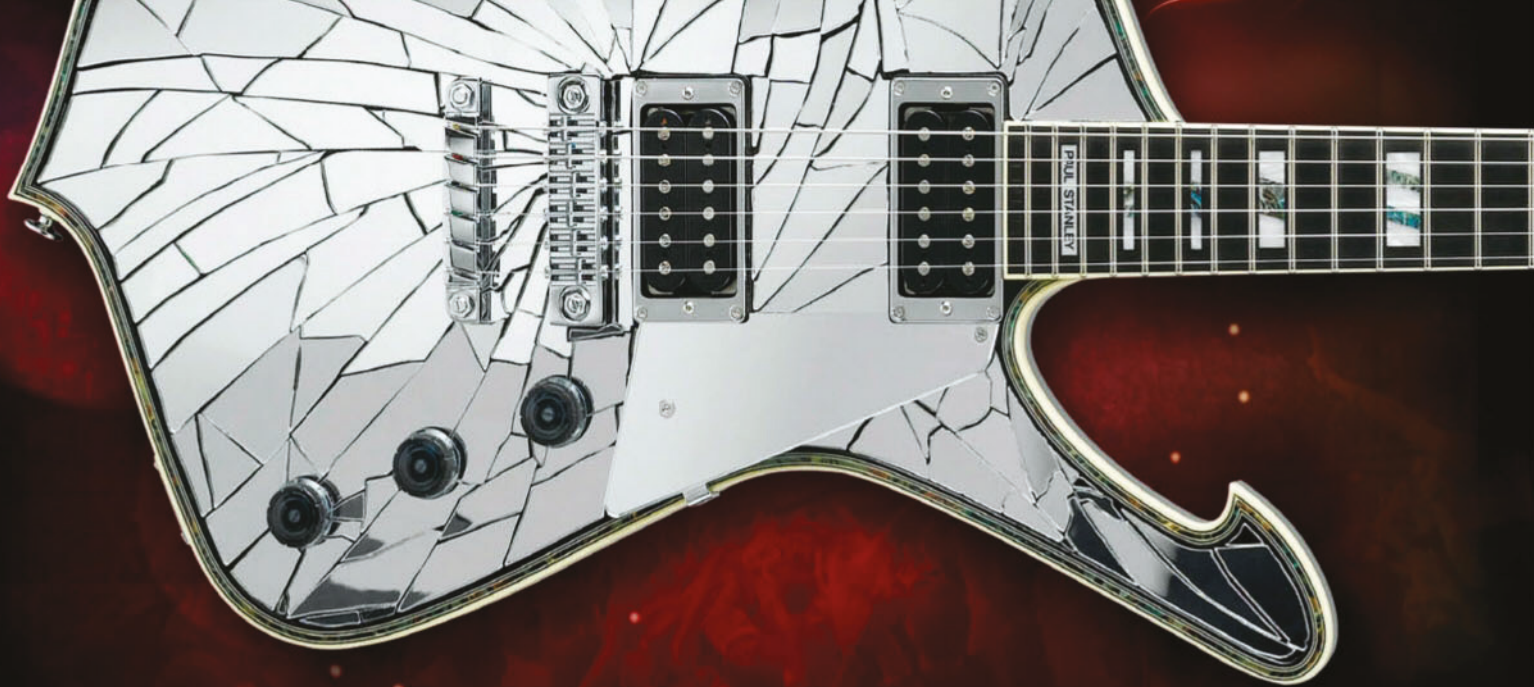
...find all the notes on the fretboard

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

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

Open Strings

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



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Peter Green's Fleetwood Mac



Phil Capone analyses the pioneering work of Peter Green during his influential but all-too-brief stint as Fleetwood Mac's frontman.

ABILITY RATING

Moderate

Info

Key Various Tempo Various CD TRACKS 4-31

Will improve your...

✓ Major key soloing
✓ Minor key soloing ✓ Solo control and phrasing

Peter Green was the guitarist faced with the unenviable task of filling Eric Clapton's shoes when he quit John Mayall's Bluesbreakers to form Cream in 1966 (just in case any readers have recently emerged from a rather long spell in a cave!). Green was a total unknown at the time but, like Clapton, he too would leave after recording just one album, *A Hard Road*, in 1967. Bluesbreakers drummer Mick Fleetwood and bassist John McVie also soon followed, providing the rhythm section for his exciting new project, Fleetwood Mac.

Peter Green's Fleetwood Mac (as this era of the band is generally referred to) reigned from 1967 to 1970 and recorded three studio albums. In addition to Green, Fleetwood and McVie, the core band members also included Jeremy Spencer (vocals, slide guitar, piano), and later Danny Kirwan (vocals, guitar).

TECHNIQUE FOCUS

The 'blues box' Pentatonic

This is basically the BB King 'blues box' expanded over a full two octaves in shapes five and three. The BB blues box is a five-note scale, similar to the Major Pentatonic but with the major 3rd interval omitted and replaced with the perfect 4th (from the Minor Pentatonic). The minor or major 3rd can then be added as required, either by fretting (as illustrated in major examples 1 and 2) or by bending the second interval of the scale up a half or whole tone respectively. Learning this blues box will give you a greater understanding of the blues's major/minor ambiguity and, ultimately, true control of your note choices when improvising.

Fleetwood Mac provided a vehicle for Green's virtuoso soloing, distinctive vocals, and songwriting style; this early incarnation of the band was a long way from the AOR multi-platinum selling group they would later become. Green quit in 1970 due to mental

“GREEN'S SOLOS OFTEN USED NOTES FROM THE BLUES SCALE, THE NATURAL MINOR, THE BB KING 'BLUES BOX' AND THE MIXOLYDIAN MODE”

health issues triggered by an LSD experience while on tour in Europe.

Freddie King and BB King heavily influenced Green's style; both players were proficient Major key improvisers and this obviously inspired him to experiment with notes from outside the basic Minor Pentatonic. His solos frequently included notes from the Blues scale, Natural Minor (Aeolian), BB King 'blues box' (more on this later), and the Mixolydian mode. BB King praised Green when asked what he thought of the 60s British blues boom players, "He has the sweetest tone I've ever heard, he was the only one who gave me the cold sweats". Green's precocious talent certainly seemed at odds with his background and young age (Fleetwood Mac was formed when he was just 21); however, proposing that he might have traded his soul at the junction of the A406 and A40 doesn't evoke the same folklore 'cred' as

Robert Johnson's alleged deal. Green was arguably the finest (certainly the most authentic) of the British blues boom players, which probably makes him the greatest blues guitarist ever to be born outside of the USA.

Green's trademark guitar certainly deserves a mention here: a 1959 Gibson Les Paul Standard sunburst. The neck pickup was modified (accidentally or otherwise) to achieve those iconic out-of-phase tones in the 'both pickups on' setting. The late Gary Moore (a lifelong fan of Peter's) acquired the guitar from Green when he quit Fleetwood Mac and used it extensively throughout his own career. Moore sold the guitar in 2006 and it remained in the hands of private investors until Kirk Hammett purchased the guitar in 2014 (allegedly paying around \$2 million for it).

The following examples are designed to revive your playing with new and exciting sounds that the Minor Pentatonic alone can't provide. It should also engender deeper appreciation for one of our greatest players, and inspire you to develop your musicality, as well as a deeper feeling for the blues. **T**



Get the Tone

The three exercises that open each section should be practiced with a clean tone, as a less forgiving one will make it easier to identify any technical weaknesses. Peter favoured the neck and middle (out-of-phase) position when soloing, so those are predominantly the sounds featured here (although neck and/or both pickups is also fine). Whether you're using amp overdrive, a pedal, or modelling software, it's important to keep your drive settings low. Green used distortion but it was achieved by playing an amp loud, not with preamp distortion; this will stifle picking subtleties and your guitars' character and timbre.

Peter Green with the Les Paul that would become Gary Moore's then Kirk Hammett's



TRACK RECORD Fleetwood Mac recorded three albums with Peter Green. The eponymous debut (1968) featured Shake Your Money Maker and I Loved Another Woman; the follow-up Mr Wonderful (1968) included Dust My Broom, Lazy Poker Blues and Love That Burns; while Then Play On (2013 Deluxe Edition) boasted Rattle Snake Shake, Oh Well (Parts 1 & 2), and The Green Manalishi (With The Two-Pronged Crown).

MAJOR KEY EXAMPLES

EXAMPLE 1 ADDING MAJOR AND MINOR 3RDS TO EXTENDED BB KING BLUES BOX: SHAPE 5

CD TRACK 4

Don't fall into the trap of visualising this pattern as shape 4 B Minor Pentatonic (which it is identical to), as this will defeat the object of this exercise. After descending to B on the fifth string, both the minor and major 3rds are added

on the final ascent, which makes the pattern a lot more challenging. Keep your fretting hand fingers in second position throughout.

♩ = 65 N.C.

EXAMPLE 2 ADDING MAJOR AND MINOR 3RDS TO EXTENDED BB KING BLUES BOX: SHAPE THREE (2)

CD TRACK 6

As in the previous example, this pattern ascends and descends back to the root before making its final ascent with added minor and major 3rd intervals. All of the notes in this exercise are played in ninth fretting hand position with the

exception of the high C (with blues curl) on the first string in the second bar; this should be played with an 'out of position,' first-finger stretch.

♩ = 65 N.C.

EXAMPLE 3 COMBINING MIXOLYDIAN SHAPES 1 & 4

CD TRACK 8

In this example the Mixolydian mode has been transposed in bar 3 so that the notes correspond to chord IV (D7) of a major blues. Practicing scales and modes in this way will enable you to play over chord changes effortlessly

without requiring a shift in fretting-hand position. You will find this exercise is most beneficial when you visualise the corresponding chord shapes over each mode (eg A7 shape 1 and D7 shape 4).

♩ = 65

A7

R 2 3 4 5 6 b7
A Mixolydian (A7) shape 1

D7

5 6 b7 R 2 3 4
D Mixolydian (D7) shape 4

A7

EXAMPLE 4 DIATONIC CHORDS OVER TONIC PEDAL

CD TRACK 10

While metaphorically doffing its hat to one of Peter's most famous instrumentals, this example also illustrates the effectiveness of shifting diatonic chords against a tonic pedal bass note. Notice how the G#m chord in

the second bar effectively creates a major 7 chord when played over the pedal note. This approach is most effective when the chord voicings are played on the higher strings.

♩ = 70 shuffle

F#m E A G#m (Emaj7) C#m B A G#m

E 2 0 5 4 9 7 5 4
B 2 0 5 4 9 7 5 4
G 2 1 6 4 9 8 6 4
D 4 2 7 6 11 9 7 6
A 2/4 1, 5

F#m E E

E 2 0 0 0
B 2 0 0 0
G 2 1 0 0
D 4 2 0 0
A 2/4 4, 8 9 0

EXAMPLE 5 ADDING MAJOR 3RD AND MINOR 7TH BENDS TO THE BB KING PENTATONIC BOX

CD TRACK 12

To add a major 3rd without fretting an extra note you can simply bend the second interval of the scale (here B) up a tone. The minor 7th requires a bit more strength as illustrated in bar 3, where the E on the 12th fret of the first

string is bent up a tone and a half (3rd) to achieve the note. Use three fingers for bending, fretting the note with your third then adding your first and second fingers behind for greater strength.

♩ = 155

A7

BU BD BU

E 9 11 12 (14) (12) (14) 10 12 11 10 9 11 10
B 12 (14) (12) (14) 10 12 11 10 9 11 10
G 12 (14) (12) (14) 10 12 11 10 9 11 10
D 12 (14) (12) (14) 10 12 11 10 9 11 10
A 12 (14) (12) (14) 10 12 11 10 9 11 10
E 12 (14) (12) (14) 10 12 11 10 9 11 10

8va

BU BD BU

E 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14
B 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14
G 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14
D 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14
A 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14
E 12 (15) (12) 10 12 (14) 12 10 12 13 14 10 14 14

EXAMPLE 6 ADDING MINOR 3RD AND MAJOR 6TH BENDS TO THE EXTENDED BB KING PENTATONIC

CD TRACK 14

The minor 3rd interval can easily be added to the blues box pattern by bending the second interval of the scale up a semitone. However the first bend you will encounter here is a tone bend on the second string, bar 1. This is used

to bend the fifth (E) up a tone to create the major 6th (F#). You'll find it best to use your third finger for both bends in the first bar, just ensure you move swiftly and accurately when shifting string and position simultaneously.

$\text{♩} = 155$

1, 6

4, 9

EXAMPLE 7 BB KING PENTATONIC WITH BENDS OUTLINING MAJOR CHANGES

CD TRACK 16

This example is based on bars 9-12 of a major 12-bar blues and illustrates how the blues box (with bends) can be used to play over these chord changes with total accuracy. You may wonder why there is a tone bend creating a C# over the D9 chord at the end of bar 2. This shouldn't be

analysed as a D9 note but instead an anticipation of the A7 chord that follows. Anticipation notes are extremely effective but require you to think of the next chord rather than the chord you're playing over – give it a try.

$\text{♩} = 50$

1, 6

2, 7

EXAMPLE 7 BB KING PENTATONIC WITH BENDS OUTLINING MAJOR CHANGES ...CONTINUED

CD TRACK 16

MINOR KEY EXAMPLES

EXAMPLE 1 E MINOR PENTATONIC WITH ADDED 9TH, SHAPE 1

CD TRACK 18

Peter Green frequently added the 9th (the second interval of the Natural Minor scale) to his riffs and solos in minor keys. The 9th not only adds colour to minor blues licks, it can also be used as a chord tone (eg the 5th when soloing over

the V chord - here Bm or B7). Make sure you start experimenting with this interval and integrating this note into your playing as soon as you can; don't just let it exist in a scale pattern!

EXAMPLE 2 E MINOR PENTATONIC WITH ADDED 9TH, SHAPE 4

CD TRACK 18

When you're no longer playing scales in root position (any shape other than 1), always try to visualise the corresponding chord shape around the notes as you practice. In this instance the corresponding shape would be a

shape 4 Em. This will help you to identify not just the root notes, but all the other chord tones when improvising.

EXAMPLE 3 COMBINING SHAPES 1 & 4

CD TRACK 18

In this example the first shape in example 1 has been shifted to the 12th fret to create a moveable pattern. What happens next is very cool: by transposing shape 4 (Ex2) to Am we have created a Minor Pentatonic (with added 9th) that

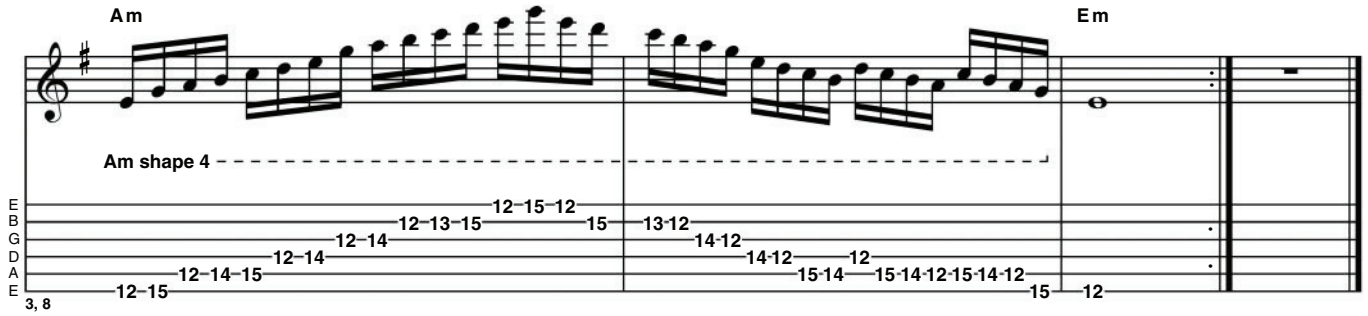
can be used over the IV chord (here Am) in a minor blues. Peter Green used this technique extensively to create harmonically accurate solos without needing to shift his neck position.

EXAMPLE 3 COMBINING SHAPES 1 & 4 ...CONTINUED

CD TRACK 18

Am Em

Am shape 4



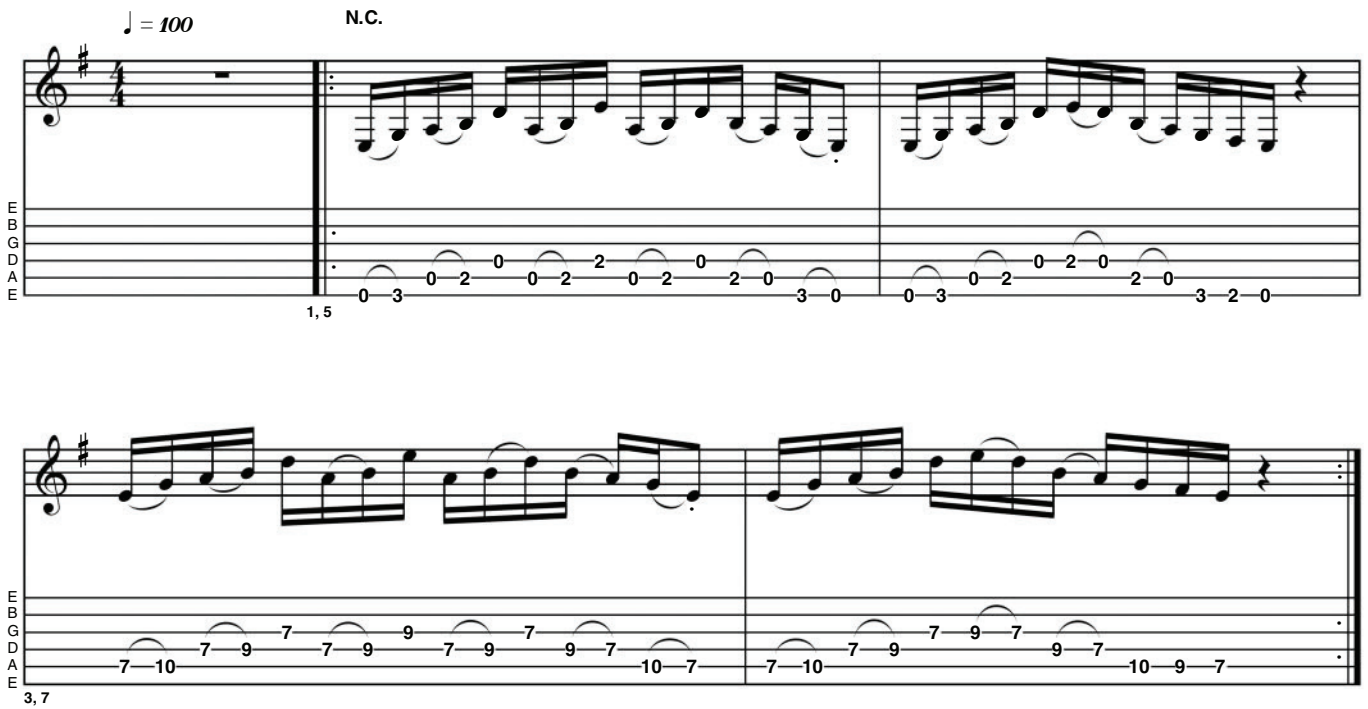
EXAMPLE 4 MINOR PENTATONIC RIFF WITH ADDED 9TH

CD TRACK 20

This example illustrates how a fairly straightforward Pentatonic riff can be transformed by adding just one extra note to the phrase. The riff concludes by effectively descending through the Natural Minor from the 5th of the scale;

heightening the cadence and providing a more satisfactory conclusion. In bar 3 the riff is transposed an octave higher and played at the 7th fret. Be sure to use 'finger rolling' when jumping strings on this fret with your first finger.

♩ = 100 N.C.



EXAMPLE 5 MINOR KEY TURNAROUND

CD TRACK 22

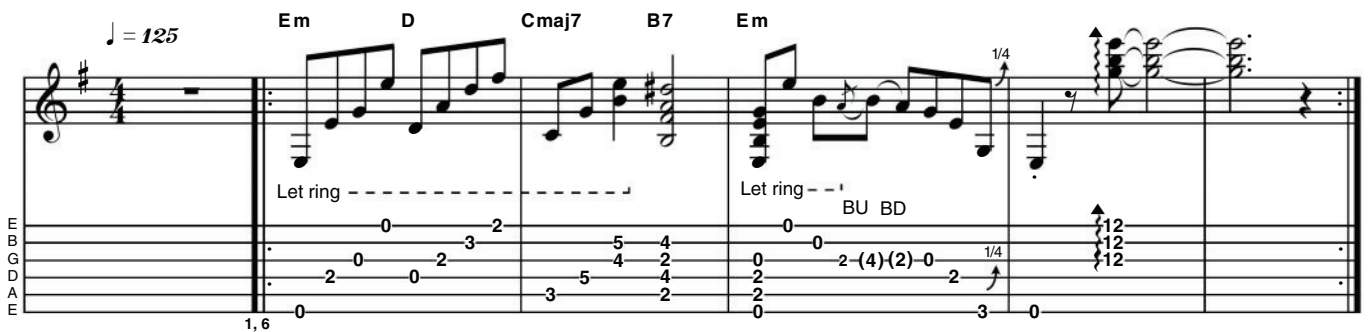
A classic 60s style minor turnaround with a Pentatonic lick concluding the sequence. The high Em triad on the 12th fret is given extra 'presence' by adding reverb to the mix in true Fleetwood Mac style. You can replicate this

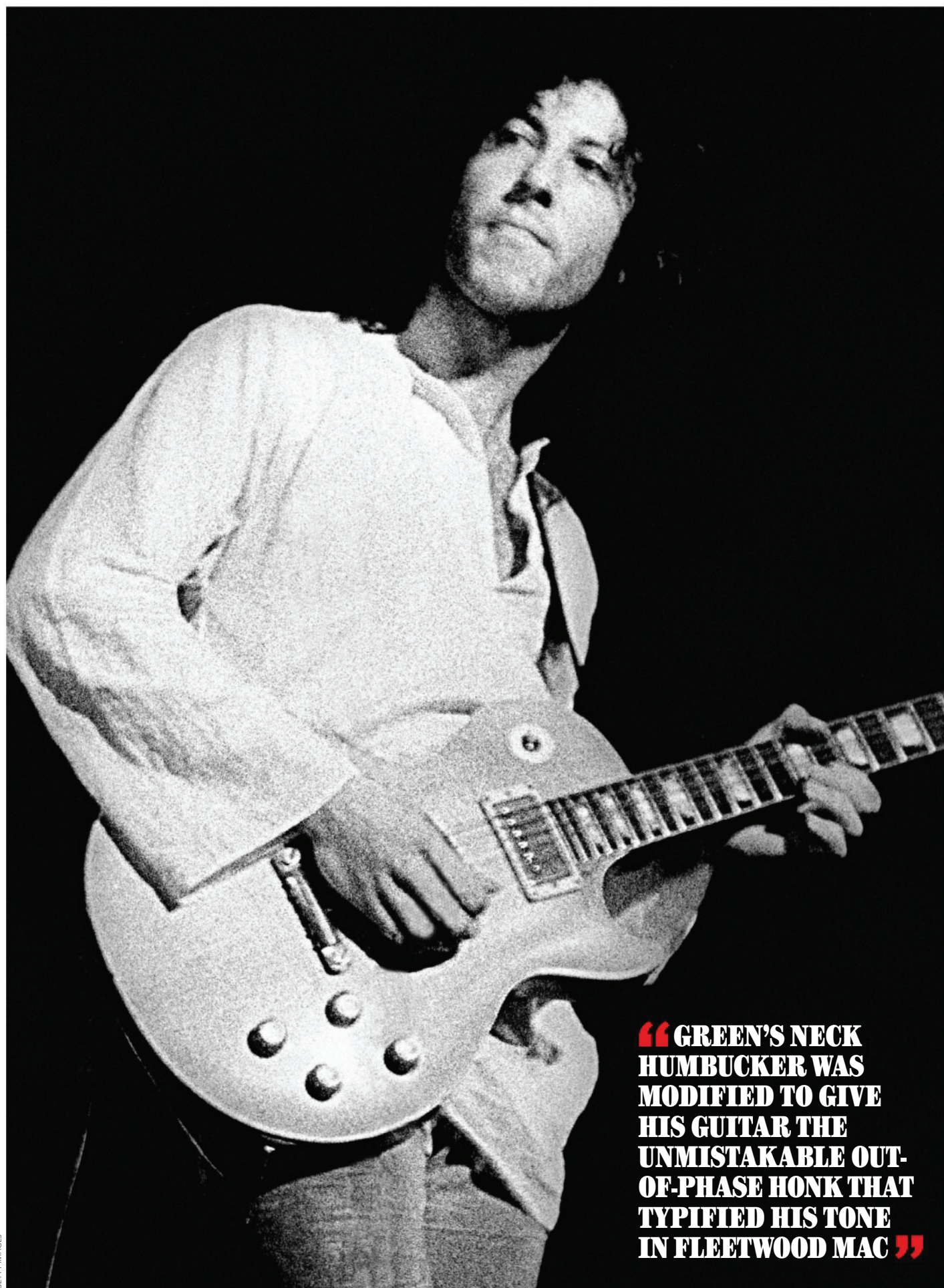
cool effect with a reverb pedal or delay pedal (setting delay time short and the repeats high).

♩ = 125 Em D Cmaj7 B7 Em

Let ring

Let ring - - ' BU BD





“GREEN’S NECK HUMBucker WAS MODIFIED TO GIVE HIS GUITAR THE UNMISTAKABLE OUT-OF-PHASE HONK THAT TYPIFIED HIS TONE IN FLEETWOOD MAC”

EXAMPLE 6 MINOR 9 PENTATONIC ON CHORDS IV AND V

CD TRACK 24

This example illustrates a practical application of the shapes you studied in example 3. By switching to the tonic 'Minor 9' Pentatonic over the IV chord (Am), the solo sounds more musical because it is accurately reflecting the

shifting harmony. This technique was widely used by Peter Green in minor key scenarios. Notice also how the 9th of the E Minor scale (F#) can be used as a chord tone over the V chord (Bm) in the second bar.

♩ = 125

Em Bm Am B7 Em

Em9 pentatonic BU Am9 pentatonic Em9 pentatonic

12-14-14(16) 14-12 11-11 12 15-13-12 12-13 14-12 14-12-11 14-12 14

1, 6

EXAMPLE 7 BLUES SCALE OUTLINING MINOR CHANGES

CD TRACK 26

In this example the Minor Blues scale has been used exclusively over bars 9-12 in a minor blues sequence, illustrating that Peter Green was also a master at keeping his blues playing simple and soulful when needed. This

entire example is played using only shape 1 of the E Minor Blues scale (you'll maximise your learning potential here if you analyse the note choices, particularly when sustained, against each chord in the progression).

♩ = 50

Bm

BU

14-(16) 12-12 15-12 15-14 12 14 12-12-14

1, 6

Am Em Am

BU BU BD rake 3 3 1/4 1/4

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

2, 7

Em B7#9 Em

BU 1/4 1/4 1/4

14-(16) 12-14-12 14 14 14-12-14-12 14

4, 9

EXAMPLE MAJOR KEY MINI TUNE

CD TRACK 28

This is a classic Peter Green style, major key blues, illustrating the preceding major key concepts. The tune should be played using shape 1 of the Mixolydian mode with added C (with blues curl) from the Minor Pentatonic. The solo can be played entirely in shape 3 of the blues box (see Ex2) located on

the ninth fret. The most important thing to remember here is to ensure your bends are accurate; you can warm up by quickly and accurately bending the 12th fret of the second string up to the minor and major 3rd, then make sure you can hold the note with or without vibrato.

♩ = 125 shuffle

A7

D7

E7

D7

A7

SOLO

A7

BU

1

5

9

13

EXAMPLE MAJOR KEY MINI TUNE ...CONTINUED

CD TRACK 28

16

19

22

EXAMPLE MINOR KEY MINI TUNE

CD TRACK 30

This example shouldn't present any problems from a technique perspective, but it does need to be played with plenty of feel. It illustrates the high level of control Peter Green used in his playing, enabling him to wring every last drop of emotion from every statement. Picking attack, vibrato (not always

used), phrasing, and the ability to accurately reflect the chord changes are all essential elements of his style. Keep referring back to the full mix as you work, as you will find this invaluable for ensuring that every nuance is replicated correctly.

1

EXAMPLE MINOR KEY MINI TUNE ...CONTINUED

CD TRACK 30

Am *8va* Em

BU BU BU

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

4

Cmaj7 Bm7 Em N.C. SOLO *8va*

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

8

Em *8va*

(add vibrato gradually)

BU BD BU BU BU BU

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

13

Am *8va* Em

(add vibrato gradually)

BU BU BU BD

14 14-(16) 15 14-(16)-12 15-(17) (15)-12 14 13 12-15-12 13-12 14-12 14-12

16

Cmaj7 Bm Em

Let ring RP RP BD

BU RP BD

14-(16) 15 (16) 15 (16) (16)-(14)-12 16 14-12 14 12-14-12 14-13-12 15-12-10 12

20

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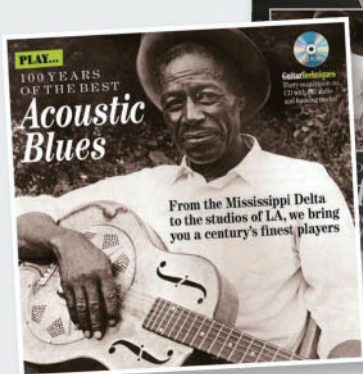
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Dorian Mode

The minor miracle!



If your playing is stuck in a Pentatonic rut then this all-new feature should provide a refreshing change. **Jon Bishop** looks at the wonderfully melodic world of Dorian mode.

ABILITY RATING

Easy to Moderate ★★☆☆☆

Info

Key Various Tempo Various CD TRACKS 32-39

Will improve your... ✓ Minor soloing in many styles

✓ Modal knowledge and uses

✓ Superimposing diatonic arpeggios

Welcome to this exhaustive feature on one of the most melodic but also one of the most accessible modes: the Dorian. The aim of the lesson is to apply Dorian to various stylistic settings. Both rhythm and lead guitar ideas are notated and, once you've gone through these, your Dorian mode trick-bag should be fully topped up.

The Dorian is one of the minor modes of the Major scale and is expressed like this: R-2-♭3-4-5-6-♭7. You'll notice that five of its seven notes comprise a Minor Pentatonic scale, with the other two being the 2nd (9th) and major 6th (unlike the Natural Minor which contains a ♭6). A quick glance will tell you it should work great over minor 7 chords, so all things minor 7 are covered within our examples. You'll also find several stylistically contrasting pieces for you to learn, and over which to explore the Dorian. But let's review what the Dorian mode is and how it functions, and for this we need to look at its 'parent' scale the Major (or Ionian mode).

If we harmonise the C Major scale in

stacked 3rds we get the following chords: Cmaj7 (I)-Dm7 (I Im)-Em7 (I I Im)-Fmaj7 (IV)-G7 (V)-Am7 (Vim)-Bm7♭5 (VI Im♭5).

As you can see, the second chord is Dm7 and the scale (mode) that fits with this is D Dorian mode (a C Major scale starting on D). If this all sounds complicated, all you need to remember is that Dorian mode is the Natural

“THE DORIAN MODE HAS A COOL JAZZ AND BLUES SOUND.”

Minor scale with a major 6th degree. But you could also view it as a 'minorised' Mixolydian mode, since the single difference between them is major 3rd for Mixolydian and minor 3rd for Dorian. Check them out...

Natural Minor: R-2-♭3-4-5-♭6-♭7.

Mixolydian: R-2-3-4-5-6-♭7

Dorian: R-2-♭3-4-5-6-♭7

To keep things straightforward all our examples are in the guitar friendly key of Dm.

The Dorian mode has a great melodic sound, is useful for all types of music styles but you may notice its flavour pervading jazz, blues and the instantly recognisable sound of Carlos Santana. The key feature is that when Dorian mode is played over a minor 7 chord, all the notes sound good. This means that, when improvising, any of the notes can be accented or played at length without any risk of them sounding 'bad' or obviously 'inferior'.

Another popular strategy if you don't want to 'think' modally, is to use the Minor Pentatonic scale as home base (remember the Dorian contains one), and add the 9th/2nd and 6th 'flavour' tones when required. Check out our fretboard diagram and you will see where these two target tones line up against shape 1 Minor Pentatonic.

If you are new to Dorian, this approach of adding the 9th and 6th to the Minor Pentatonic will allow you to come up with your own ideas with relative ease (see below). And, although not tabbed here, also adding the ♭5 and major 3rd can provide an all-encompassing 'uber' blues scale that provides almost endless soloing possibilities.

Many thanks to Universal Audio for the loan of the Apollo interface for the recording. Have fun and see you next time. **II**

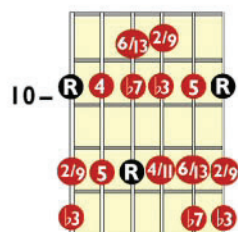
TECHNIQUE FOCUS

Using Diatonic Arpeggios

When soloing we can use diatonic arpeggios (sequential chord tones from the scale) to outline the sound of the Dorian mode extremely effectively. This can sound far more sophisticated than just using a straightforward scale orientated approach. Any of the following arpeggios will isolate a different group of intervals and therefore provide a different sonic palette to work from: I = Cmaj7 - IIm = Dm7 - IIIm = Em7 - IV = Fmaj7 - V = G7 - VIIm = Am7 and VIIIm♭5 = Bm7♭5. Have a play through them with a Dm7 chord as a backing to provide context, or record a nice minor walking bassline (better still, get a mate to play along). Make a note of the ones you like the sound of and include them in your future improvising. Listen to our demonstration solos and you will hear various arpeggios being used; learning these will also help you to develop this concept.

THE DORIAN MODE

The Dorian Mode



The D Minor Pentatonic with added Dorian Flavour Tones

Get the Tone

All of the pickup and effects used are notated at the start of each piece for reference. These are of course subjective, but the tones used are appropriate to the musical style of each example, since it's important and inspirational to have a sound that reflects the artist or the genre involved. With that in mind, use whatever guitar you have that suits, and use your ears!

Steve Vai's track *Blue Powder* is a fine example of Dorian in rock



George Benson did a brilliant version of Miles's Dorian classic, *So What*



TRACK RECORD All the artists featured in our examples offer great listening. But also check out *Break On Through* or *Riders On The Storm* by The Doors for some stella Dorian piano soloing. *Blue Powder* by Steve Vai has some great Dorian moments; *Oye Como Va* by Santana is a legendary Dorian track, as are *So What* by Miles Davis, *Eleanor Rigby* by The Beatles and *Boulevard Of Broken Dreams* by Green Day.

CD TRACK 32

Dm7

♩ = 110 COUNT IN

f Neck Pickup

Drum Break

3, 5

CD TRACK 32

8. 10

Dm9

f Neck Pickup

Drum Break

E
B
G
D
A
E

12 15 12 10 17 16 15 17
10 13 10 10 15 14 13 15
10 14 10 10 14 13 12 14
10 10 10 10

CD TRACK 32

13, 15

CD TRACK 32[illegible]

RHYTHM IDEAS EXAMPLE 5 DAVID GILMOUR STYLE

CD TRACK 32

Here we have a spaced out arpeggio sequence that outlines the Dorian sound perfectly. Alternate picking will insure a good feel so check out the picking directions.

23, 25

LEAD IDEAS EXAMPLE 1 DAVID WILLIAMS STYLE

CD TRACK 34

Here's a funky part using double-stops in the style of Michael Jackson and Madonna's favourite guitarist. The phaser gives things a stylistically appropriate edge.

3, 5

LEAD IDEAS EXAMPLE 2 GEORGE BENSON STYLE

CD TRACK 34

This example uses double-stops to outline all the Dorian mode 'flavour' tones, but here within a jazzier setting. Using hybrid picking (pick and fingers) will allow you to play the Benson-style sliding 6th intervals effectively in the second bar.

8, 10

LEAD IDEAS EXAMPLE 3 JOE PASS STYLE

CD TRACK 34

More jazzy ideas here. Using arpeggios from the C harmonised Major scale is a great way to nail the sound of a mode and add interest to the line. Here the Bm7,5 arpeggio (bar 1) is followed by a C major arpeggio (bar 5, beat 4), as a great way of releasing the tension at the end with a D Blues scale run.

13, 15

CD TRACK 34

Bridge & Neck Pickup

Drum Break

18. 20

CD TRACK 34

Dm11

Neck Pickup With Delay

With bar -

BU BU BU BU

13 (15) 10 12 12 (13) 10 (12) (13) 10 12 (14) 10 13 10 12 (14) 12 10

E
B
G
D
A
E

23. 27

CD TRACK 36

VERSE

Dm7

G9

G13

G9

♩ = 110

COUNT IN

2

Neck Pickup

2

f

10 10 10 10 10 10 12 10 10

10 10 10 10 10 10 10 10 10

X X 10 12 9 9 X X 9 9

5 etc

EXAMPLE JAM TRACK ONE - FUNKY ROCK ...CONTINUED

CD TRACK 36

Gm7 **Gm13**

E 10 10 10 10 13 13 13 13 13 13 12 12 12

B 11 11 11 11 11 11 11 11 11 11 11 11 11

G 10 10 10 10 10 10 10 10 10 10 10 10 10

D 12 X 12 X 10 12 10 10 10 10 10 10 10

A 10 10 10 10 10 10 10 10 10 10 10 10 10

E 7 7 7 7 7 7 7 7 7 7 7 7 7

Dm7 **G9** **G13** **G9**

E 10 10 10 10 10 10 12 10 10

B 10 10 10 10 10 10 10 10 10

G 10 10 10 10 10 10 10 10 10

D 10 X 10 X 10 12 10 10 10

A 9 9 9 9 9 9 9 9 9

E 9 9 9 9 9 9 9 9 9

Bbmaj7 **Amaj7** **Bbmaj7** **A7#9** **A7b9**

E 10 10 9 10 10 13 13 13 13 13 13 11 11 11

B 10 10 9 10 10 12 12 12 12 12 12 12 12 12

G 10 10 9 10 10 11 11 11 11 11 11 11 11 11

D 12 X 12 X 11 12 12 12 12 12 12 12 12 12 12

A 10 10 10 10 10 10 10 10 10 10 10 10 10 10

E 11 11 11 11 11 11 11 11 11 11 11 11 11 11

Dm7 **G9** **G13**

E 10 10 10 10 10 10 12 10 10

B 10 10 10 10 10 10 10 10 10

G 10 10 10 10 10 10 10 10 10

D 10 X 10 X 10 12 10 10 10

A 9 9 9 9 9 9 9 9 9

E 9 9 9 9 9 9 9 9 9

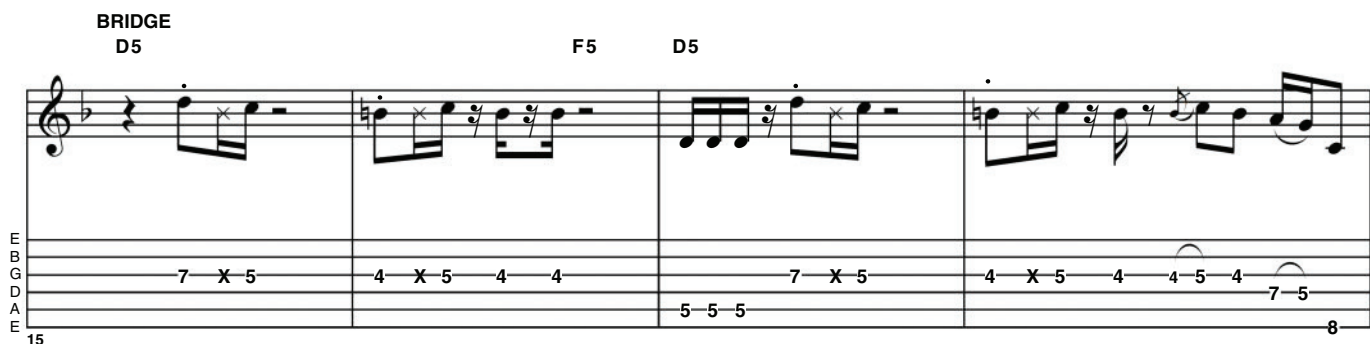
EXAMPLE JAM TRACK ONE - FUNKY ROCK ...CONTINUED

CD TRACK 36

BRIDGE [Bars 15-18] A David Williams (Michael Jackson et al) style popping part makes a good bridge that leads us into the solo. Experiment with a

strumming style here, concentrating on good fretting-hand muting as this will nail the rhythmic feel.

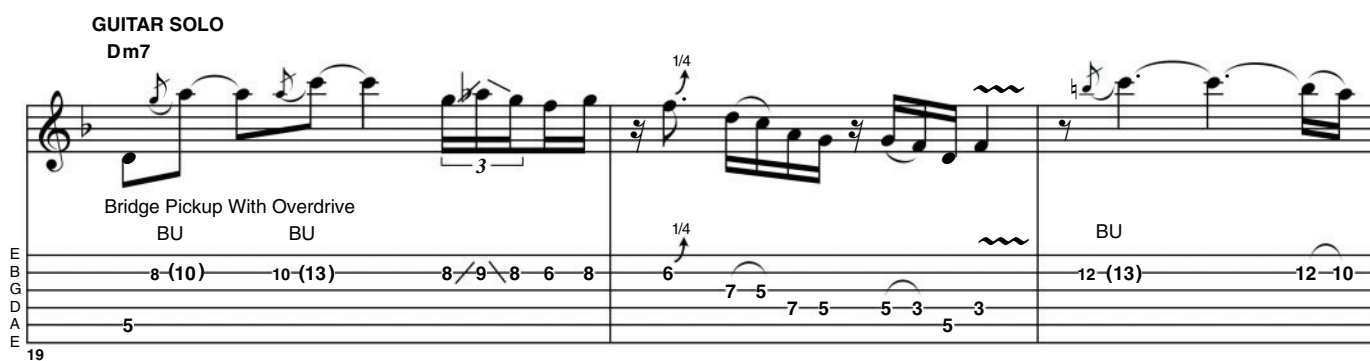
BRIDGE
D5 F5 D5



E
B
G
D
A
E

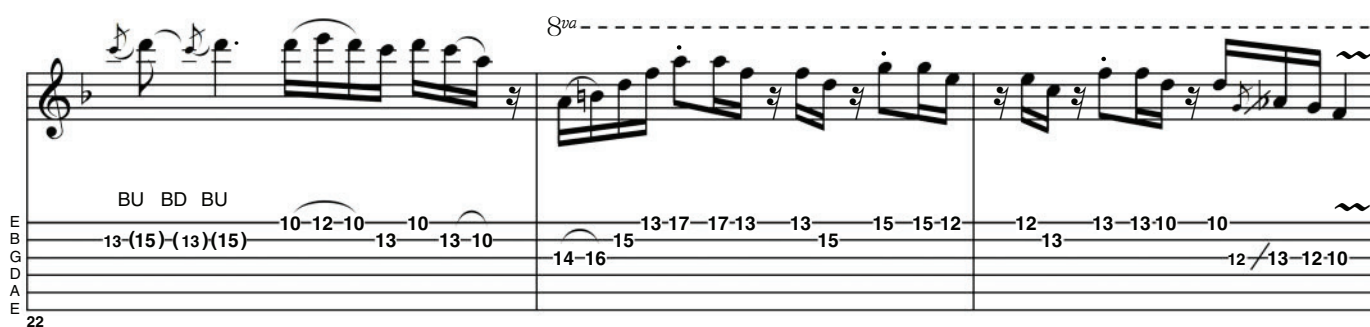
15 8

GUITAR SOLO
Dm7



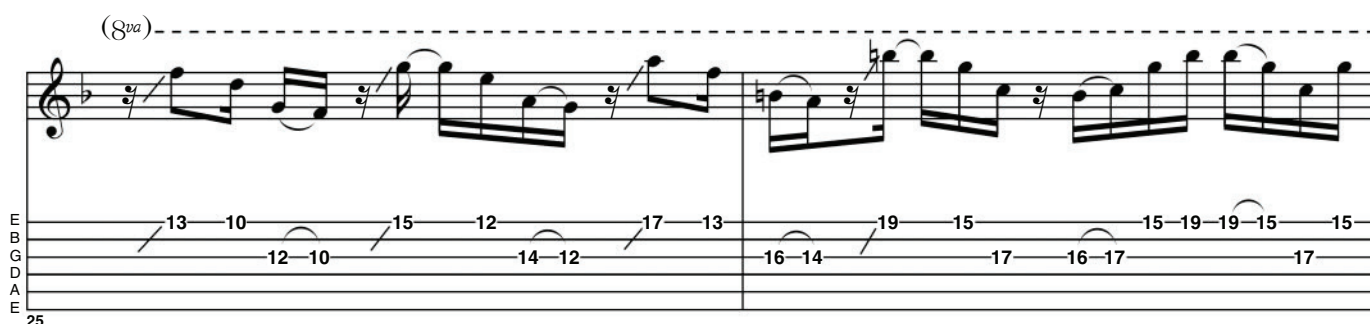
E
B
G
D
A
E

19



E
B
G
D
A
E

22



E
B
G
D
A
E

25

EXAMPLE JAM TRACK ONE - FUNKY ROCK ...CONTINUED

CD TRACK 36

SOLO [Bars 19 to end] Our solo has a rock edge and is in the style of Steve Lukather etc. In bar 21 the maj 6th (B) bends up to the $\flat 7$, and in bar 23 we find a Bm7,5 arpeggio. Bars 25 to 28 feature ascending string-skipped arpeggios

for Gm7, Am7, Bm7,5 and Cmaj7 to break up the scale approach and add interest. There is a fast descending, single-string run to negotiate in bar 30, and finally some chromaticism makes an easy-to-play but cool legato run in bar 34.

(8va)-----

E B G D A E

27

(8va)-----

E B G D A E

29

BU BU BU

20-(22) 20-(22) 20-(22) 17-19

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

etc

E B G D A E

31

BU BU

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

12-12-10 10-12-11(12)

12-11(12) 12-11(12) 10-12-11(12)

E B G D A E

34



EXAMPLE JAM TRACK TWO - BLUES JAZZ

CD TRACK 38

CHORUS 1 [Bars 1-17] Our second jam track has an upbeat tempo so we can use a more stripped back approach to the chords. To get that modern jazz style sound the chords are harmonised in 4ths where possible. This provides a dense harmony with the 9th, 11th and 13th intervals present, thus outlining

the Dorian sound. The part sounds effective but is relatively easy to play due to the fingerings used. Here a plectrum strumming technique was employed, but fingerstyle would be just as effective so feel free to experiment. A two-bar drum break takes us into the solo.

CHORUS 1 - CHORDS

♩ = 180 Swing

COUNT IN 2

Clean Neck Pickup
Tone on 4

mf

Bar 1: Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 2: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm11 (E: 8, B: 7, G: 5, D: 5)

Bar 3: Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 4: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 5: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 6: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm9 (E: 15, B: 13, G: 14, D: 10)

Bar 7: Dm7 (E: 13, B: 10, G: 10, D: 10) - Dm13 (E: 13, B: 12, G: 10, D: 10)

Bar 8: Dm11 (E: 15, B: 13, G: 14, D: 10) - Dm9 (E: 13, B: 10, G: 10, D: 10)

Bar 9: Dm11 (E: 15, B: 13, G: 14, D: 10) - Dm9 (E: 13, B: 10, G: 10, D: 10)

Bar 10: Dm13 (E: 13, B: 10, G: 10, D: 10) - Dm11 (E: 8, B: 8, G: 7, D: 7)

Bar 11: Dm9 (E: 8, B: 8, G: 7, D: 7) - Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 12: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 13: Dm11 (E: 8, B: 7, G: 5, D: 5) - Dm9 (E: 15, B: 13, G: 14, D: 10)

Bar 14: Dm13 (E: 13, B: 10, G: 10, D: 10) - Dm9 (E: 13, B: 10, G: 10, D: 10)

Bar 15: Dm11 (E: 8, B: 8, G: 7, D: 7) - Dm13 (E: 7, B: 6, G: 5, D: 5)

Bar 16: Dm13 (E: 7, B: 6, G: 5, D: 5) - Dm9 (E: 15, B: 13, G: 14, D: 10)

Bar 17: Dm9 (E: 15, B: 13, G: 14, D: 10)

EXAMPLE JAM TRACK TWO - BLUES JAZZ ...CONTINUED

CD TRACK 38

CHORUS 2 – SOLO [Bar 21 to end] The solo is constructed using small phrases punctuated with accompaniment. When the tempo is fast, deliberately using spaces can be most effective. We set out with a blues orientated D Minor Pentatonic phrase, while bar 25's idea uses the Cmaj7 arpeggio to group the

major 6th, m7th, 9th and 11th together. Bar 27 features the Bm7,5 arpeggio again. Some tension and chromatic notes are introduced in bar 33 and 34 by superimposing a G7,9 chord. This move is a popular trick when improvising for extended periods over a static m7th chord.

CHORUS 2 - GUITAR SOLO

Drum Break

Dm7

Dm11

f

2

3

10-13 10-13 10 13-10 12-10 5 6 5 5 9 10-9 12-9

19

Dm13

Dm11

Dm13

3

7 8 7 7 9 10 9-12 12-13 12-15-15 12 5 6 5 17 13 15 14-10 9 12 11 12 7 8 7 7

24

V V V

Dm11

Dm13

3

3 5 5 3 4 5 5 4 5 4 5 6 5 5 6 8 5 7 5 7 8 5 6 7 6 7 5 7

29

V V V

4 7 6 4 3 6 3 4 5 7 8 10 10 12 13 15 15 17

34

Carl Verheyen

Video masterclass *pt 1*



The LA session guitar virtuoso plays rock blues lead over Jason Sidwell's upbeat track Roll With The Green. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: Amaj, Dm

Tempo: 102 bpm

CD: TRACKS CD-ROM

Will improve your

- ✓ Use of the guitar's controls
- ✓ Intervallic rock & blues vocabulary
- ✓ Triads & string-skipped arpeggios

This month we set sail with the first in a two-part feature with rock-blues soloing master Carl Verheyen. There are plenty of ear-grabbing interval leaps and instrumental rock vocabulary to learn so let's get cracking.

Carl Verheyen treats us to a cool lesson in soloing



As Carl reflects, this month's track is basically in the key of A. If you use the A Major scale (A-B-C#-D-E-F#-G#) over the chords A, Bm, D and E their modal flavours will automatically be produced. The song has a 12/8 time signature so the pulse is counted 1 and a, 2 and a, 3 and a, 4 and a.

Carl uses some special effects such as the artificial sweep harmonic. This technique uses a combination of strumming with the pick and sweeping the first finger of the

“CARL TRIES TO STEER CLEAR OF OBVIOUS SCALE RUNS WHERE ALL THE NOTES FOLLOW EACH OTHER IN SEQUENCE”

picking hand across the strings' node point to release the harmonic.

Carl demonstrates this technique in the tutorial part of the accompanying video. For non-diatonic major chords Carl uses the classic trick of playing G Lydian mode. This works as the Lydian mode gets rid of the harsh dissonance (the perfect 4th 'avoid' note) found in the Major scale and replaces it with a raised 4th (#4 or #11).

One of Carl's trademark concepts is his use of intervallic lines and phrases. In the video he explains how he tries to steer clear of obvious sounding scale runs where all the notes follow each other in sequence. The intervallic approach breaks up the lines and provides an interesting ear-grabbing quality. The track switches to a D minor tonality in the chorus sections.

Here the D Dorian mode (second mode of C Major: D-E-F-G-A-B-C) is the scale of choice (see feature on p30).

Carl explains that all of his vibrato-equipped guitars are set up in a specific way. When the bar is pulled up as far as possible the first string raises by a semitone, the second string raises by a tone and the third string goes up a tone and a half. This makes

the various whammy bar infused lines easier to play due to the guaranteed intonation.

For the bridge section Carl switches to a chord based idea to break up the soloing. Here uses open-voiced triads where the 3rd of the chord is placed up the octave (Eric Johnson also favours this approach). It certainly creates a spacious sound and is a very effective way to add sophistication to these basic ingredients.

Learning this solo note for note will certainly be a challenge, but well worth it. Once you have some of the key concepts under the fingers why not try creating your own path through Jason's track, which is available on the GT audio. **1**

TOP THREE LICKS

LIK 1 (see CV Lick 2 wide interval lick)

Carl demonstrates this one in his video tutorial and it certainly is a finger twister. This one may take a bit of practice to get under the fingers, but these wide intervals outline a B Dorian sound very nicely.

LIK 2 (see CV Lick 1 harmonic lick demonstration)

Carl is keen to use artificial harmonics to make lines sound more interesting. For this one, play the intervallic lick as notated and then finish with the artificial harmonic. Play the harmonic by fretting the E note and then pointing the first finger at the 21st fret (12 frets above). If you lightly touch the string here and then pluck it, the harmonic will sound.

LIK 3 String skipping 7th chord arpeggios (Bar 36)

Here Carl superimposes a Gm7 string-skipped arpeggio. This works as Gm7 is the second chord of the harmonised A Major scale. The intervallic leaps in the string skipping makes the phrase really interesting to listen to.

NEXT MONTH Jon guides you through our second brilliant masterclass from **Carl Verheyen**.



Get the Tone

Carl plugged his 1965 Strat into a Suhr amp and dialled up a touch-sensitive clean tone. The distortion pedal is by Italian company VDL and he uses the Seymour Duncan Vapour Trail delay. Carl changes pickup to suit the line he is playing and these changes have been notated. Any electric guitar will work well (preferably with a whammy bar); dial up a tone with plenty of sustain, then experiment with the controls for the desired sound. Add reverb and delay to taste.



TRACK RECORD Carl has released a plethora of studio albums and is well known for his work with Supertramp. He's also a prolific session guitarist and has performed on many top 40 sessions and film soundtracks. His most recent album is *The Grand Design* and is available from carlverheyen.com. Here he also has a great resource, The CV Academy that has many of his licks and ideas demonstrated for reference.

EXAMPLE ROLL WITH THE GREEN CHORD CHART

CD-ROM TRACK

$\text{♩} = 112$ Drum Fill

1 **2** **27** *f*

A **Bm7** **E5** **D5**

A **G** **A** **Bm7** **Gsus2**

6 **31**

A **Bm7** **E5** **D5**

10 **35**

A **G** **A** **Bm7** **Gsus2**

14 **39**

CHORUS
Dm6/9 Dm Riff . . .

18 **43**

22 **47** **26** **E5**

2 **E5** **MIDDLE** **Asus4/G** **A/G** **F#m11**

51

A/E **E** **C/G** **G** **BREAKDOWN** **A**

55

Bm7 **Gmaj7** **A**

59

Bm7 **Gmaj7** **A**

63

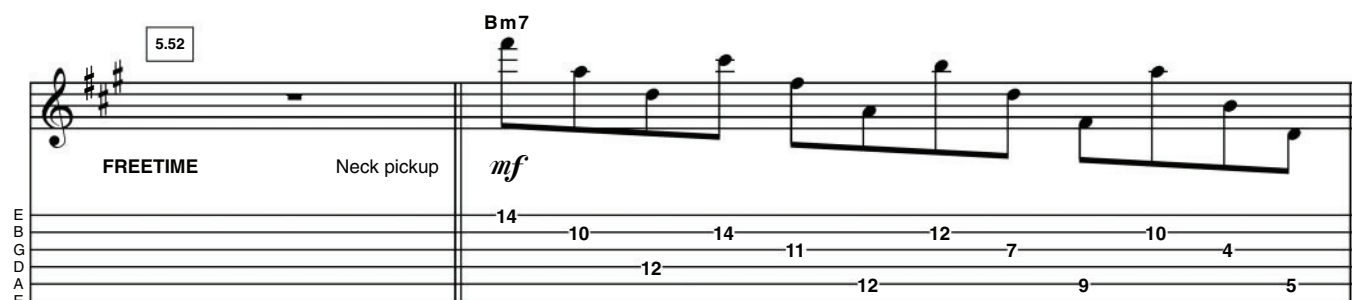
G6 **Fmaj7#11** **Asus2**

67

EXAMPLE 1 WIDE INTERVAL LICK

5.52

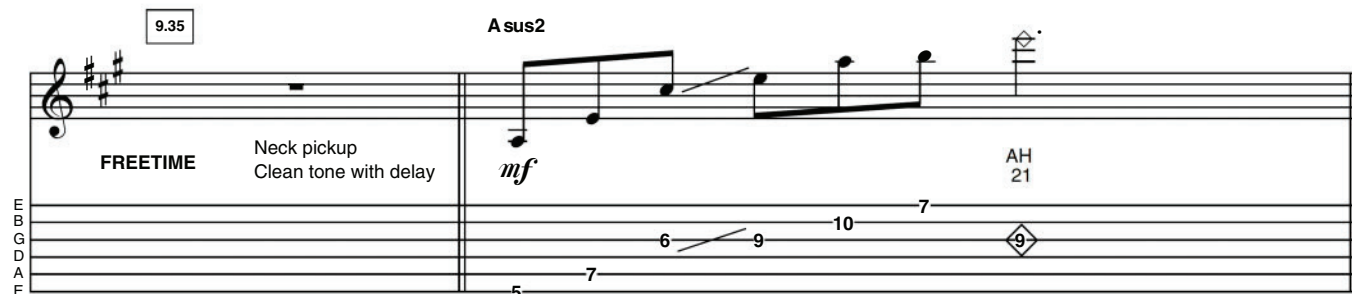
FREETIME Neck pickup *mf* **Bm7**



EXAMPLE 2 HARMONIC LICK

9.35

FREETIME Neck pickup Clean tone with delay *mf* **A sus2** AH 21



EXAMPLE ROLL WITH THE GREEN - CARL'S SOLO

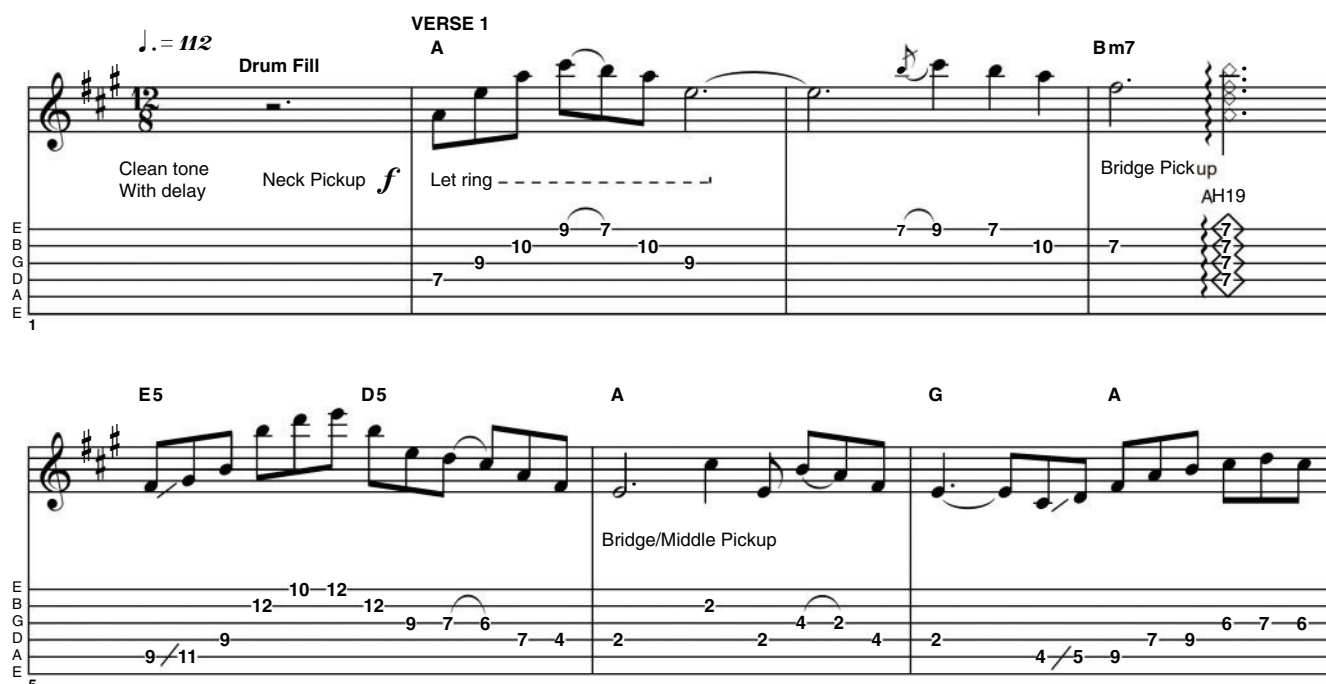
CD-ROM TRACK

[Bars 1-17] VERSE The track starts with a one-bar drum fill. As Carl explains, in bar two he plays an A major chord in the reverse, James Taylor style fingering method so the pull-off is easier to execute. Bar 4 features the sweep harmonic

that he also demonstrates in the tutorial part of the video. The main palette of notes is the A Major scale (A-B-C#-D-E-F#-G#) and, when the harmony moves to G Major, Carl exploits G Lydian (G-A-B-C#-D-E-F#).

$\text{♩} = 112$ **VERSE 1** **A** **Bm7**

Clean tone With delay Neck Pickup *f* Let ring Bridge Pickup AH19

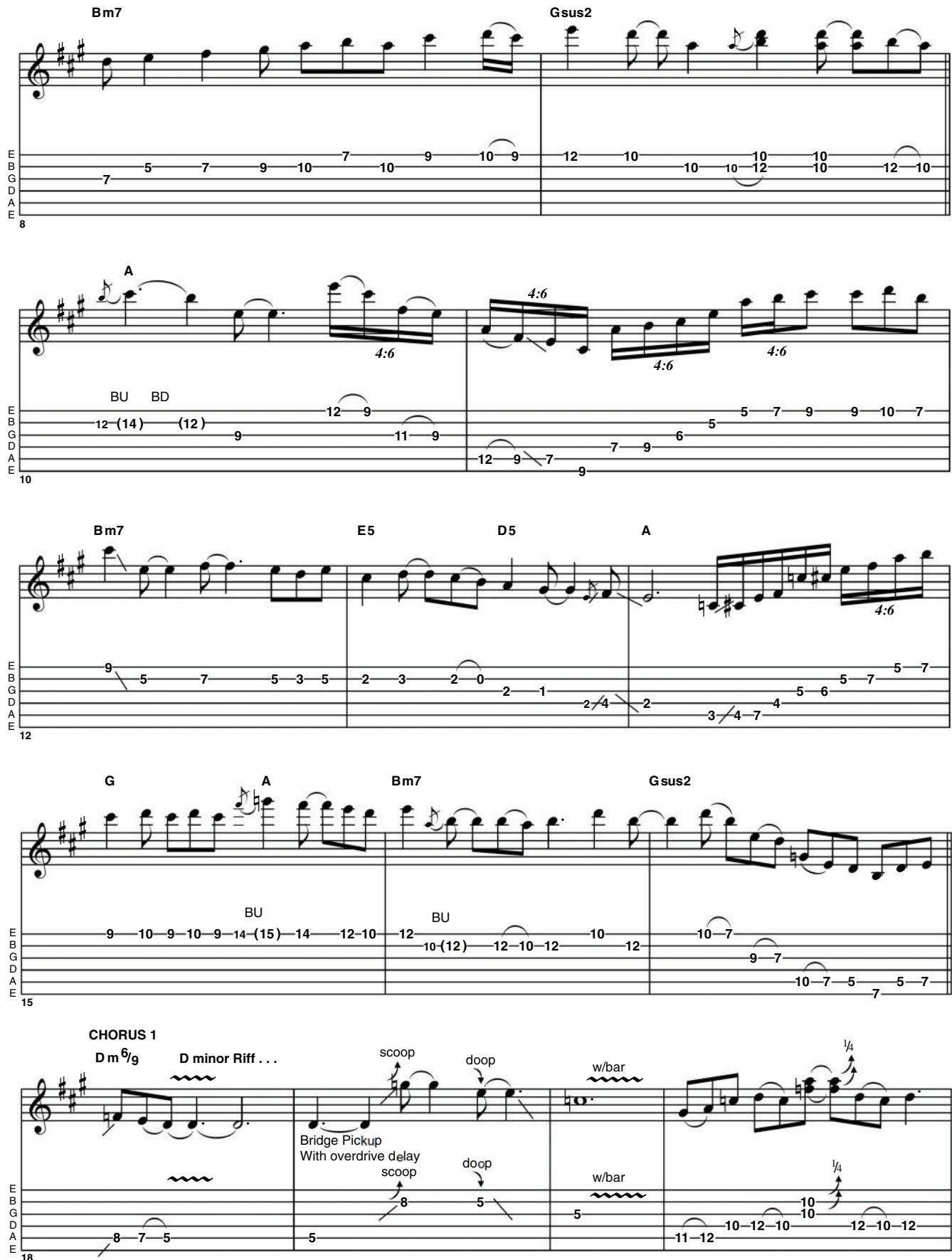


EXAMPLE ROLL WITH THE GREEN

CD-ROM TRACK

[Bars 18-26] **CHORUS** The harmony moves to D minor and the scale of choice here is D Dorian. As Carl explains he uses a variety of whammy bar licks over this section with the overdrive pedal engaged. As mentioned in the main

text, he sets his Strats so that pulling up on the arm raises the top string by a semitone, the second by a tone and the third by a tone and a half to allow for 'musically accurate' whammy bends.



Bar 8: Bm7, Gsus2

Bar 9: A, 4:6, BU, BD

Bar 10: 4:6, 4:6, 4:6

Bar 11: Bm7, E5, D5, A

Bar 12: 4:6

Bar 13: G, A, Bm7, Gsus2

Bar 14: BU, BU

Bar 15: 10-7, 9-7, 10-7-5, 7-5-7

Bar 16: CHORUS 1, Dm 6/9, D minor Riff...

Bar 17: Bridge Pickup With overdrive delay, scoop, doop, w/bar

Bar 18: 8-7-5, 5, 5, w/bar, 11-12, 10-12-10, 10-12, 12-10-12

EXAMPLE ROLL WITH THE GREEN

CD-ROM TRACK

[Bars 27-42] **VERSE 2** Carl includes lots of string skipping in this section. The use of 7th chord arpeggios fingered with string skipping is a CV trademark and

is very ear-grabbing. Bar 37 features a rare departure into a scale run which serves to provide some variety in the phrasing.

VERSE 2

E5 **A**

Bm7 **E5** **D5** **A**

G **A** **Bm7** **Gsus2**

A

EXAMPLE ROLL WITH THE GREEN

CD-ROM TRACK

[Bars 43-52] **CHORUS 2** In this section the pre-arranged lick that Carl demonstrates in the tutorial is interspersed with soulful blues style phrases.

These phrases are simple, but again provide contrast to the whammy bar work of Chorus 1 and the more interval based playing elsewhere.

Chorus 2, Bars 37-40. Chords: Bm7, E5, D5, A.

Techniques: BU (Bend Up), BD (Bend Down), Neck Pickup, Bridge Pickup.

Bar 37: Bm7. Fingering: 7-9, 7-6-7-6-7-9, 7-9-10, 7-9-10-9-(10).

Bar 38: E5. Fingering: (9) 10/12, 11, 7-6.

Bar 39: D5. Fingering: 7, 6-9, 5/7.

Bar 40: A. Fingering: 7-9.

Chorus 2, Bars 41-43. Chords: G, A, Bm7, Gsus2.

Bar 41: G. Fingering: 10-12, 9-12, 10.

Bar 42: A. Fingering: 14-16-17, 17, 14-12, 14-16, 16-14-16.

Bar 43: Bm7. Fingering: 14-16, 17, 14-12, 14-16, 16-14-16.

Bar 44: Gsus2. Fingering: 14(15)-14, 12-10-8, 6-5.

Chorus 2, Bars 45-48. Chords: Dm 6/9, D minor Riff.

Bar 45: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 46: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

Bar 47: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 48: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

Chorus 2, Bars 49-52. Chords: Dm 6/9, D minor Riff.

Bar 49: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 50: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

Bar 51: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 52: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

Chorus 2, Bars 53-56. Chords: Dm 6/9, D minor Riff.

Bar 53: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 54: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

Bar 55: Dm 6/9. Fingering: 6, 5-(7), 3, 5-2, 5-3, 5.

Bar 56: D minor Riff. Fingering: 3/5, 11-12, 10-12-10, 12-10-12.

CD-ROM TRACK

[Bars 53] Carl's harmonic strumming returns here: some notes are cleaner than others due to the nature of the technique.

[illegible]

BREAKDOWN

A

Bm7

Gmaj7

8va - - - -

AH - - -

Let ring - - -

10 5 7

5 10 10 10 10 7

4 7 7 9

10 7 9

10 10 12 10 9 10

7 10

10

Strum chord with pick while lightly

Strum chord with pick while lightly brushing the strings with the picking hand's first finger at the 22nd fret

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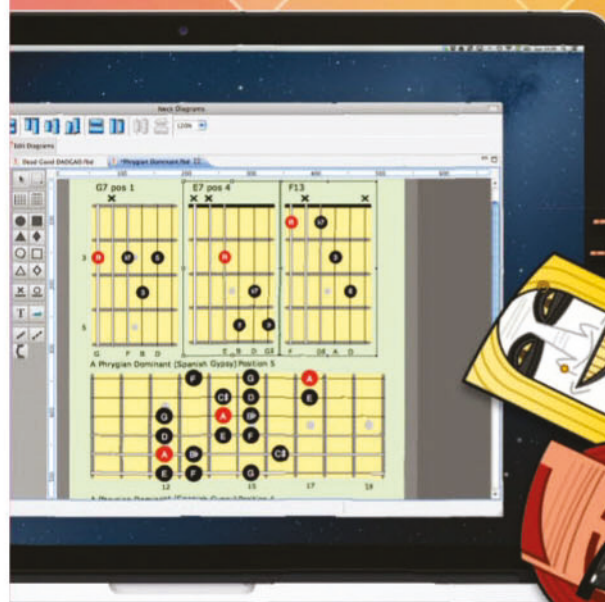
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Alessandro Marcello

Adagio from Oboe Concerto



For this issue **Bridget Mermikides** arranges and tabs a glorious woodwind piece by a noble Italian polymath!

ABILITY RATING

Moderate 

Info

Key D minor Tempo 34bpm CD TRACKS 40–41

Will improve your...  Melody and accompaniment separation
 Ornamentation with legato  Fretting-hand stamina

Alessandro Marcello (1669–1747) was an Italian nobleman and composer whose privileged lifestyle allowed him to excel at several pursuits including mathematics, poetry, philosophy and of course music. Although he produced a relatively small compositional output (including several cantatas, violin sonatas and concertos and arias), he was well respected and received endorsement by no lesser a musician than his contemporary Johann Sebastian Bach. The Baroque master

(and one of the greatest Western Art composer of all time) arranged Marcello's most famous work Concerto for Oboe and Strings in D minor, op. 1 for harpsichord and is catalogued as Concerto for solo keyboard No. 3 in D minor (after Alessandro Marcello) BWV 974. While much of the work is close to the original, Bach also thickened the contrapuntal textures and ornamental decoration in his characteristic style.

It is however the open, almost minimalistic nature of Marcello's writing, particularly in the adagio, which – although perhaps not perceived as particularly sophisticated in his contemporary context – which may explain its enduring popularity. There is an unfussy and soaring clarity to the movement with its open sonorities and elegant melody which sounds as much 'contemporary classical' as it does Baroque, and it persists not only within the standard oboe repertoire, but also in film scores such as *The Firm* (1993), *Lorenzo's Oil* (1992) and *The House of Mirth* (2000).

I've managed to keep the original key of D minor here and have used drop D for added resonance and idiomatic convenience. I've used a 'black style' accompaniment to mimic the strings of the original, above which the elegant and ornamented melody should float. There are three key challenges here. 1) The maintenance of the chords in a slow but consistent rhythmic

smoothness (requiring proper fretting-hand preparation and absorption of the piece). 2) Making the melody heard against the accompaniment (which involves balancing the volume of accompaniment and melody). 3) Expressive legato melody (involving fretting-hand accuracy of slurs and trills).

“IT'S THE OPEN, ALMOST MINIMALISTIC NATURE OF MARCELLO'S WRITING WHICH MAY EXPLAIN ITS ENDURING POPULARITY”

Patient practice plus the notation/tab captions will help with all three of the challenges, as will the (new for this feature) accompanying video. I hope you enjoy learning and playing this timeless work. 

NEXT MONTH Bridget arranges and transcribes *Norma*, *Casta Diva* by **Vincenzo Bellini**

TECHNIQUE FOCUS

Bass note muting

Are you ever aware of incorrect over-ringing bass notes? Bass note muting is a big part of classical guitar technique and here is the most common way to do it; if you pluck a chord of A major like this: X0X220 with pima simultaneously then follow it with D major XX0232 (again, pima) the bass note A will still be ringing after you have played the D chord. This is the point at which you need to place your picking hand thumb back onto the fifth string to stop it from sounding. To become efficient at this, the placing of the thumb onto the unwanted bass note should be done immediately so that the thumb plays the new bass note and then jumps or hops back to mute the previous one in one movement.



TRACK RECORD Albrecht Mayer *In Venice* (Decca 2008) is an excellent CD/DVD set including this Marcello oboe concerto among other great Baroque oboe works, and to hear Bach's arrangement for keyboard try Hans Ludwig Hirsch Bach, *JS Keyboard Concertos* (Divox 1993). Or to hear 'the master's' guitar rendition check out John Williams with the Academy of St Martin in the Fields, Bach, Handel, Marcello.

ADAGIO FROM OBOE CONCERTO { ALESSANDRO MARCELLO

PLAYING TIPS

CD TRACK 41

[Bar 1] For each of the first three bars aim to play the repeating notes and chords with a consistent tone and a steady pulse – don't be tempted to rush.

[Bar 4] The melody begins at bar 4 so make it nicely audible over the chords. At bar 5, mute the low open fourth string with your picking-hand thumb

immediately after playing the Gm7 chord. At bar 4 we have a two-bar V-I (Dm-Gm7) cadence that is repeated at bars 6 and 8, each time descending in pitch. The third time (bar 8) has written out ornamentation – maintain a steady pulse.

$\text{♩} = 34 \text{ approx}$

Drop D tuning

E B G D A D

1 i i i i i i m i m i m i m i

A7 **Dm** **Dm7**

E B G D A D

3 a m i p

Gm7 **C** **C7**

E B G D A D

5

Fmaj7 **B♭**

E B G D A D

7

PLAYING TIPS

CD TRACK 41

[Bar 10] At bar 10 the V-I cadence happens again; A-Dm bringing us back to the key chord, this time with more elaborate decoration. At bar 12 notice how the melody is very close in pitch to the accompaniment so it's important not to

lose track of the melody (notes with sticks up in the notation) or let them get buried by the accompaniment. At bar 15 we have another two-bar V-I cadence (D7-Gm), repeated at bar 17 a tone higher.



Measure 9: Chord **Em7 $\flat$ 5**. Treble staff: G4 (acc), B4, D5. Bass staff: 8 (E), 7 (B), 7 (D), 7 (G), 7 (E), 7 (B), 7 (D).

Measure 10: Chord **A**. Treble staff: A4 (acc), C#5, E5, G5. Bass staff: 2 (A), 1 (C#), 2 (E), 4 (G), 2 (A), 4 (C#), 2 (E), 4 (G), 2 (A), 4 (C#), 2 (E), 4 (G).

Measure 11: Chord **Dm**. Treble staff: D4 (acc), F4, A4. Bass staff: 6 (D), 3 (F), 6 (A), 6 (D), 10 (F), 6 (A), 8 (D), 8 (F), 6 (A), 0 (D), 6 (F).

Measure 12: Chord **B $\flat$ /D**. Treble staff: B4 (acc), D5, F5. Bass staff: 4 (B), 1 (D), 2 (F), 4 (B), 1 (D), 2 (F), 4 (B), 1 (D), 2 (F), 4 (B), 1 (D), 2 (F).

Measure 13: Chord **Gm6/D**. Treble staff: G4 (acc), Bb4, D5, F5. Bass staff: 0 (G), 0 (Bb), 8 (D), 5 (F), 0 (G), 0 (Bb), 8 (D), 5 (F), 0 (G), 0 (Bb), 8 (D), 5 (F).

Measure 14: Chord **C**. Treble staff: C4 (acc), E4, G4. Bass staff: 2 (C), 2 (E), 1 (G), 4 (C), 2 (E), 1 (G), 4 (C), 2 (E), 1 (G), 4 (C), 2 (E), 1 (G).

Measure 15: Chord **F/C G/C**. Treble staff: F4 (acc), A4, C5. Bass staff: 2 (F), 2 (A), 1 (C), 4 (F), 2 (A), 1 (C), 4 (F), 2 (A), 1 (C), 4 (F), 2 (A), 1 (C).

Measure 16: Chord **Gm/B $\flat$** . Treble staff: G4 (acc), Bb4, D5, F5. Bass staff: 4 (G), 1 (Bb), 3 (D), 3 (G), 0 (Bb), 1 (D), 3 (G), 1 (Bb), 0 (D), 1 (G), 3 (Bb), 1 (D), 3 (G).

Measure 17: Chord **A7**. Treble staff: A4 (acc), C#5, E5, G5. Bass staff: 2 (A), 2 (C#), 2 (E), 2 (G), 2 (A), 2 (C#), 2 (E), 2 (G), 0 (A), 0 (C#), 0 (E), 0 (G).

Measure 18: Chord **D7**. Treble staff: D4 (acc), F#4, A4. Bass staff: 7 (D), 5 (F#), 5 (A), 7 (D), 5 (F#), 5 (A), 7 (D), 5 (F#), 5 (A), 7 (D), 5 (F#), 5 (A).

Measure 19: Chord **Gsus4**. Treble staff: G4 (acc), B4, D5, F5. Bass staff: 4 (G), 3 (B), 5 (D), 3 (F), 5 (G), 3 (B), 5 (D), 3 (F), 5 (G), 3 (B), 5 (D), 3 (F).

Measure 20: Chord **Gm**. Treble staff: G4 (acc), Bb4, D5, F5. Bass staff: 5 (G), 0 (Bb), 3 (D), 3 (F), 5 (G), 0 (Bb), 3 (D), 3 (F), 5 (G), 0 (Bb), 3 (D), 3 (F).

Measure 21: Chord **Gm7/F**. Treble staff: G4 (acc), Bb4, D5, F5. Bass staff: 5 (G), 5 (Bb), 5 (D), 5 (F), 5 (G), 5 (Bb), 5 (D), 5 (F), 5 (G), 5 (Bb), 5 (D), 5 (F).

ADAGIO FROM OBOE CONCERTO { ALESSANDRO MARCELLO

PLAYING TIPS

CD TRACK 41

[Bar 20] From bar 20 to 23 the repeating chords descend bar by bar with beautiful melodic material on top, which obviously would have been played

by the oboe in the original arrangement. Keep maintaining a good sense of the pulse and note separation throughout..

17

E7 Asus4 Am F/A Fmaj7/A

E B G D A D

19

Gm Gm6 Gm Gm6 Dm/F

E B G D A D

21

C/E Bb/D

E B G D A D

23

Csus4 C Dsus2 Dm Gm/Bb C tr

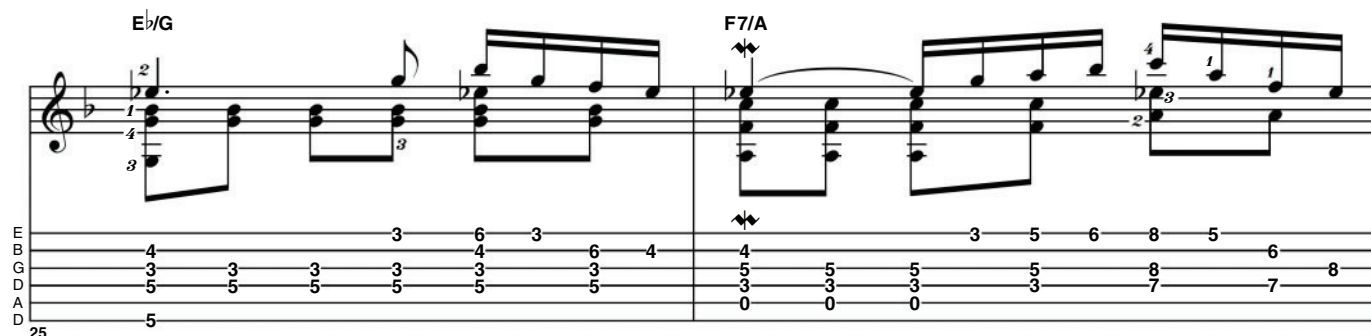
E B G D A D

PLAYING TIPS

[Bar 26] Follow the fretting-hand fingering at bar 26 and notice that the second finger can stay on the fourth string and connect to the F in bar 27. There are a few lower mordents on this page to pay attention to (bars 20, 26

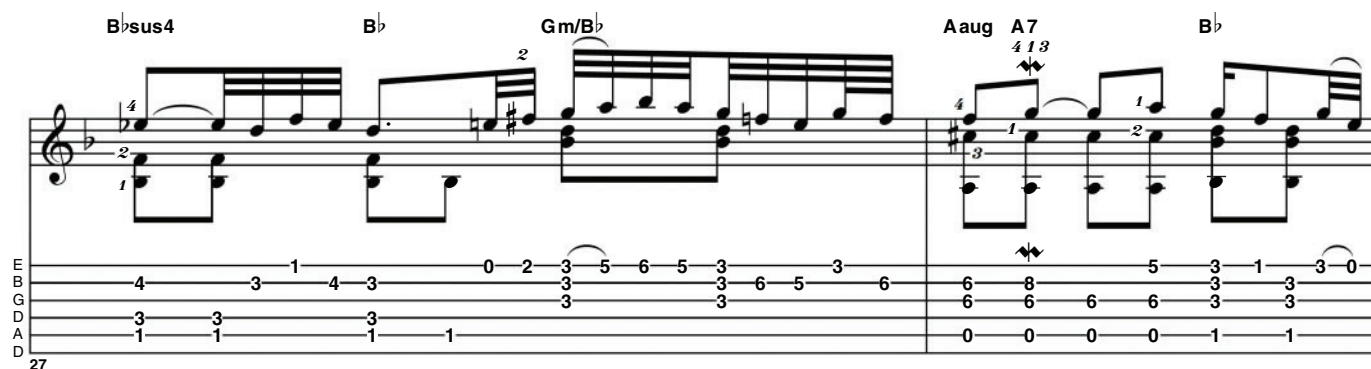
and 28). This is a decorative device where you play the note itself, then pull off to the note below and immediately hammer back on to the original melody note. Make sure these are smooth and even, not lumpy and rushed.

E $\flat$ /G **F7/A**



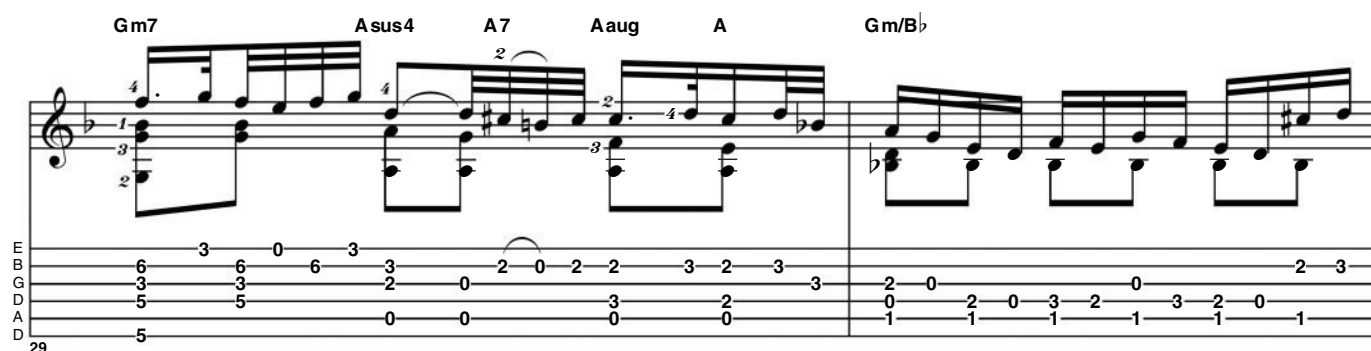
25

B $\flat$ sus4 **B $\flat$** **Gm/B $\flat$** **Aaug A7** **B $\flat$**



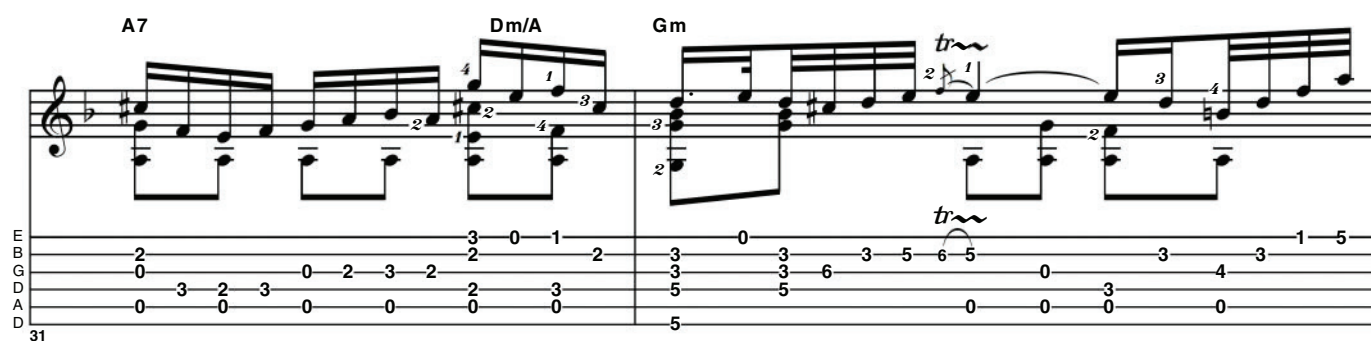
27

Gm7 **Asus4** **A7** **Aaug** **A** **Gm/B $\flat$**



29

A7 **Dm/A** **Gm**



31

ADAGIO FROM OBOE CONCERTO { ALESSANDRO MARCELLO

PLAYING TIPS

CD TRACK 41

[Bar 33-35] Again, there's a lot of melodic movement here so take your time getting it all together; as usual, practise slowly to assimilate it all properly.

[Bar 37] It might seem quite unusual for a D minor piece to dip into a D7 chord but here it's acting as a transition to the Gm-A7 chord changes.

33

E7 A Dm Gm7 Asus4 A7/G A

E 4 5 4 2 0 2 4 2 4 5 4 2 4 5 6 5 3 3 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

G 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

Dm Asus4 Am

E 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

G 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

D7 Gsus4 Gm Gm6

E 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3

B 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

G 2 2 2 2 2 2 5 3 3 3 3 3 3 3 3 3 3 3

D 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

39

A7 A Bb Gm7 Gm Asus4 A A7 Dm

E 3 2 2 5 1 0 6 3 0 3 2 2 3 3 3 3 3 3

B 2 2 2 2 3 2 7 3 3 2 2 2 2 2 2 2 2 2

G 2 2 2 2 3 3 5 5 5 5 5 5 5 5 5 5 5 5

D 0 0 0 0 1 1 5 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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LEARNING ZONE

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We're still relatively fresh into 2018 and for countless guitarists it's a year of new challenges and aspirations. For them, it's about development as a musician, keen to tackle new areas as well as to expand on what they can already do.

For some, development is about their relationship with a metronome, honing technical precision and tempo versatility. For others it's about repertoire, getting more songs memorised to play with mates and to audiences. These are topics with a specific start and end point; alternate-picked 16th notes at 160bpm; or play the whole version of Sweet Child O' Mine. Tackle, develop and achieve then onto the next task.

Recognition of development can be elusive though. There is a whole open field to be explored that involves ambiguous start points and maybe no endings.

It's about musical vocabulary flexible enough to accommodate all manner of styles and scenarios. It can involve scale and chord knowledge, lick formation, ability to solo with flair, read from a chord chart (if not a full score) and various other enriching pursuits. It's

about investing in your personal musical toolbox so it can champion you, not fail you.

How does one acknowledge development in these areas? Are we ever really done with playing over a dominant 7th infused blues? Do we ever voice chords sympathetic enough for a jazz standard? Why are X, Y or Z player's licks more exciting than one's own? And how do they make 'wrong' notes sound perfectly suitable in a solo?

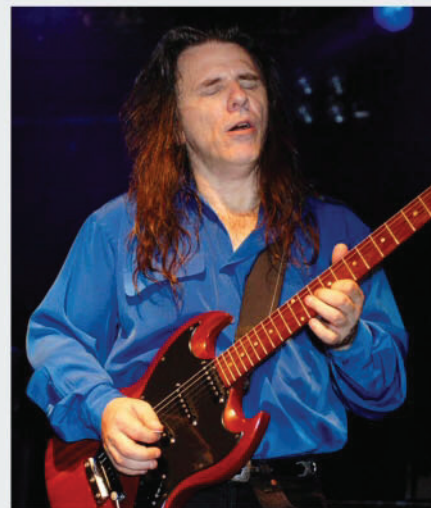
These are too big to cover in this editorial but if you're anything like us or our friends and colleagues, curiosity and development will never end. It's hard wired in all of us that desire progress. That's a good thing in our books. We figure it is with you too. That's why you've got Guitar Techniques in your hands now; the world's most diverse and stimulating guitar tuition magazine. So

here's to an outstanding 2018 and lots of focused development time with your favourite guitar and your essential guide: GT!



Jason

IN LESSONS GT#280



BLUES 60

This month Ronan McCullagh checks out some psychedelic blues with an unsung hero who left the business but has returned to play again.



CREATIVE ROCK 78

Continuing his exclusive series Shaun Baxter shows how you can extract a range of different Pentatonic scales from the Mixolydian mode.

bimm *brighton***CD TRACK 42**

♩ = 70

A5 G#5 G5 F#5 G5 F#5 F5 E5

mf

7-7-7-7-6-6-6-6 5-5-5-4 5-5-5-4 4-4-4-4 3-3-3-2 5-5-5-4 4-4-4-4 3-3-3-2 3-3-3-2 2-2-2-2 1-1-1-0

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

etc

CD TRACK 43**CD TRACK 44**[illegible]

INTERMEDIATE LICKS EXAMPLE 4 PETE LESPERANCE

CD TRACK 45

One of the lesser known AOR hard rock guitarists, Pete and his band Harem Scarem are masters of ideas in a major tonality. Note the hammer-ons and pull-offs on the first string with a quick finish down an E major arpeggio.

$\text{♩} = 120$ N.C.

mf

ADVANCED LICKS EXAMPLE 5 FRANK GAMBALE

CD TRACK 46

This clean-toned 9th arpeggio lick requires a fluid legato technique while sweep picking in the direction of the lick as it ascends or descends. Double back on yourself halfway through each arpeggio to make each slightly longer than normal.

$\text{♩} = 120$ C maj9 Dm7

mf

ADVANCED LICKS EXAMPLE 6 SCOTT HENDERSON

CD TRACK 47

Groupings of four notes are prominent in this blues lick that moves 'outside' the C# minor key (a 'one semitone up' modulation) and note the upstrokes in the lick to make it fluid. Make sure you use plenty of Scott's trademark pick attack.

$\text{♩} = 150$ N.C.

mf

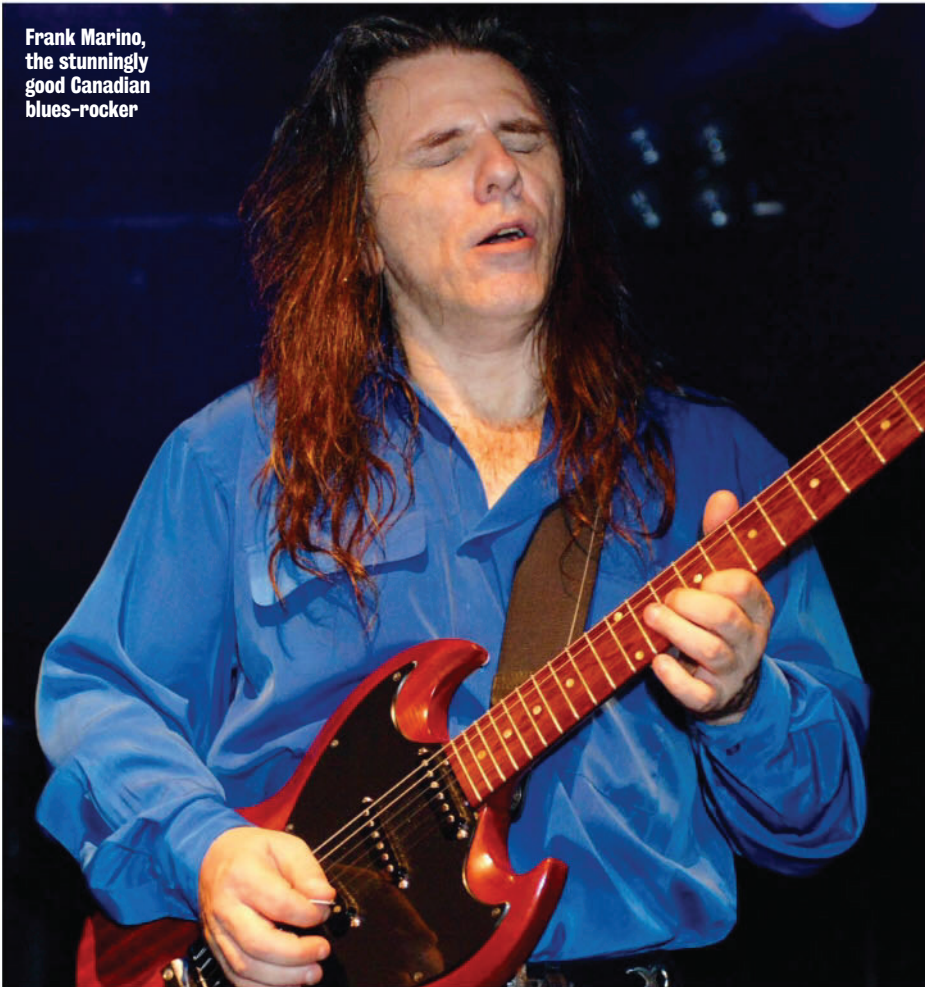
Frank Marino

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This month **Ronan McCullagh** checks out some psychedelic blues with an unsung hero who left the business but has returned to play again.

Frank Marino, the stunningly good Canadian blues-rockers



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 48-51

Will improve your

- ✓ Pentatonic and blues vocabulary
- ✓ String bends and fluidity
- ✓ Double-stops

At the age of 13 Frank Marino wound up in a mental hospital after getting involved with psychedelic drugs. Here he found a cheap Stella acoustic to keep his mind off the terrifying thoughts in his head. After a year or so he was incredibly proficient on the instrument, developing a deep relationship with it and often expressing how he felt that the guitar had become his

lifeboat. Once discharged from hospital Frank began playing around Montreal with a trio called Mahogany Rush, which he named after one of his LSD experiences. Toting a 1961 Les Paul SG, bought by his parents for \$75, and with bassist Paul Harwood and drummer Jimmy Ayoub, the group would take their amps and a generator, find a place and play. Large crowds would congregate, and soon a small American label made their way to see the band and offered them a chance to record.

The album, *Maxoom*, dedicated to the late Jimi Hendrix was released in 1972; it wasn't until the band's third record *Strange Universe* in 1975, however, that they managed to break. They landed an opening slot for Queen on the Sheer Heart Attack tour and by the time they

released *Mahogany Rush IV*, they were signed with Columbia. With the major label behind them Mahogany Rush was pulling big numbers to their concerts but Marino never trusted the music business and in 1993 he decided enough was enough and he moved home, raised a family and built computers for a living. Happy in life and not touching the guitar for four years he accidentally stumbled across the Frank Marino fan page after doing some family ancestry research online. He got involved in chatrooms and became friends with many on the site. When asked, 'Do you think you'll play again?' he responded, 'Okay' and in 1997 attended the Ottawa Bluesfest. Today Marino is still active recording and touring his own music.

“WE DIDN'T WANT TO GET RICH. WE DIDN'T WANT TO BE FAMOUS. WE WANTED TO MAKE MUSIC AND JAM WITH OUR FRIENDS” *Frank Marino*

Frank Marino's style is varied to stay the least. He has his Hendrix-like vocab, which he does beautifully in a blues, rock, psychedelic way but there are so many other aspects to his playing. The album *Strange Universe* is a great place to get an idea of this versatility. Throughout this record you will notice his amazing compositional skills but threaded through this is outstanding guitar work. With a blues-rock base, you get those expressive bends and repetitive sequences within a Pentatonic framework, as well as a much jazzier side of Marino as he delivers blazing be-bop lines as authentically as many an archtop jazz virtuoso. **T**

NEXT MONTH Ronan delves into the incredible playing of the mightily scary *Eric Gales*



Get the Tone

Frank Marino loves Gibson SGs, with humbuckers or single-coils, smaller Fender combos into larger cabs and a host of different pedals, from delays and flangers to rotary speaker emulators. In the old days, live he would often use an Acoustic 270, a huge transistor amp also favoured by Albert King.

With that in mind, sonically the world is your oyster, so to start with find a nice rich tone that's sustaining but not too drivey, then add reverb, delay, and any wobbly effects to taste.



TRACK RECORD Marino and his band have many albums out there but if you're not familiar with Frank's work then *Strange Universe* from Mahogany Rush (1975) is a stand-out introduction. It displays a variety of masterful compositions that cross-pollenate the genres of blues, rock, funk, psychedelia and progressive rock with an abundance of tasteful but also often thrilling guitar parts.

CD TRACK 50

become more difficult. Have you ever tried bending the 1st fret of the third string up a full step using your first finger? As you move through the solo you will find other bends such as the ones found in bar 9, 10, 11, and 12. Here you should remember to support the bending finger (third in this case) with what fingers are available behind. This adds more stability to the bends, which will help with pitching and the addition of vibrato.

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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.



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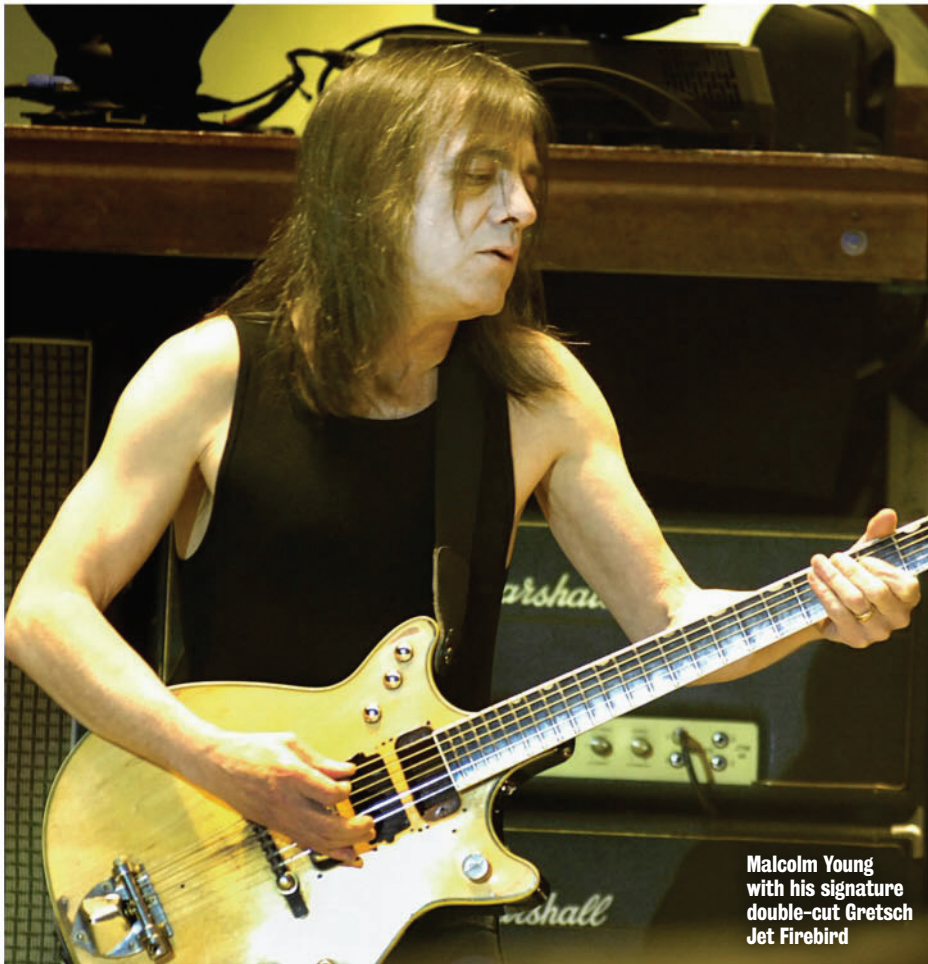
To find out more about Press Pause, visit:
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AC/DC

Brought to you by...

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As yet another rock legend leaves the building, **Martin Cooper** pays fond tribute to Malcolm Young and his Aussie Army, the awesome AC/DC.



Malcolm Young
with his signature
double-cut Gretsch
Jet Firebird

ABILITY RATING

★★★★★ Moderate

Info

Key: A

Tempo: 125 bpm

CD: TRACKS 52-54

Will improve your...

- ✓ Rhythm and riff playing
- ✓ Classic rock soloing
- ✓ Tone and delivery

This month we pay musical respect to AC/DC's co-founder, riffmeister and principal songwriter, Malcolm Young. Together with brother Angus, Malcolm formed the band in 1973 in Sydney, Australia and they went on to become one of the most legendary acts of the past five decades. Accolades include: over 200 million albums sold, including 70 million in the US (more

than Madonna), selling over a million CDs in America in 2007 despite not having released an album there since 2000, and having a street named after them in Madrid.

They have been branded 'hard rock', 'heavy metal' and 'blues rock' but they have always simply called themselves a rock and roll band. They hit upon a formula for mid-tempo, riff-laden head-nodding, fist-pumping songs and got enough mileage out of it to cover the globe several hundred times during their epic career. It was in 1975 that they began to gain popularity with their debut album *High Voltage*, but suffered their first major setback in 1977 when singer Bon Scott died after a heavy night of drinking. The follow-up album *Back In Black* with Geordie singer Brian

Johnson taking over vocal duties was a tribute to Scott and remains one of the highest selling albums of all time. Success continued in the 80s, with *For Those About To Rock We Salute You* hitting the US top spot in 1981, and *The Razor's Edge* a decade later. Several lengthy breaks followed, but when AC/DC returned in 2008 with *Black Ice* it was the biggest selling album in the world that year.

Unfortunately health issues have taken their toll, and tragically Malcolm was forced to leave AC/DC in 2014 after being diagnosed with dementia. Johnson also had to quit when the long-term damage sustained to his ears from decades of loud music left him unable to continue. Johnson was replaced by Guns N' Roses singer Axl Rose, while Malcolm's nephew Stevie Young took over rhythm

“AC/DC HAVE SOLD OVER 200 MILLION ALBUMS, INCLUDING 70 MILLION IN THE US”

duties. *Rock Or Bust* turned out to be the final studio album before Malcolm's death, but he will be remembered forever in rock history for pioneering one of the most successful rock and roll groups of all time.

The track this month is typical AC/DC in terms of tempo, chords - Malcolm was adamant the group use open chords and not barre shapes - and typically Chuck Berry inspired lead. It's not difficult to play, but you'll need to set up a great tone, play accurately but relaxed, and leave space for all the instruments to breathe. We're in the key of A (A-B-C#-D-E-F#-G#) but it's a typically bluesy affair so the 3rd is C natural, not C#, the G is natural, not G#, and the solo uses A Minor Pentatonic (A-C-D-E-G) as its basis. **1**

NEXT MONTH Martin explores the rock playing of Bryan Adams and his guitarist **Keith Scott**



Get the Tone

Malcolm's main guitar was his Gretsch Jet Firebird, or Gretsch signature model. Angus is perhaps the most iconic of all Gibson SG players, while amps are classic Marshalls. Go for bridge pickup tone with natural drive (not too much gain) and perhaps a dribble of slapback delay. I used a Patrick James Eggle Macon Singlecut with a Kemper Marshall profile.



TRACK RECORD Let There Be Rock (1977) includes *Whole Lotta Rosie* plus the title track, and their 1980 classic *Back In Black* features rock staples *You Shook Me All Night Long* in addition to the title song itself. The *Razor's Edge* from 1991 has *Thunderstruck* and there are a number of live albums including *Live 1992*. Great returns to form included *Black Ice* (2008) and *Rock Or Bust* (2014).

EXAMPLE RHYTHM

CD TRACK 53

Make sure that you play with a degree of picking aggression on the rhythm parts, but make sure your timing is 'in the pocket'. Malcolm played in that beautiful 'lazy' way so this is paramount. There's a lot of space in this type of

music, and the parts all need to be played with accuracy and control. The rhythm guitar generally employs a downward picking motion for the most part, but feel free to experiment with picking direction and style.

Example Rhythm

♩ = 125

System 1: A5 (Play 4X)

System 2: D5, A5, G5, D

System 3: E5 (Play 3X)

System 4: A5

System 5: G5, D, A5

31, 33, 35

39, 47

43, 51

55

»

EXAMPLE LEAD

CD TRACK 53

Angus always maintains that he's merely carrying on where Chuck Berry left off, and you can clearly hear that in our solo, which leaves space for the supporting rhythm track to breathe. Bends need to be accurate and in time, while the vibrato is on the quick side (shades of Kossoff?), but always controlled.

♩ = 125 **38**

E B G D A E

BU 8 (10)

PB 7 BD

BU

39

E B G D A E

BU BU

BU RP RP RP

43

E B G D A E

BU

47

G5 D A5

E B G D A E

BU RP RP

51

DISCOVER

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Earl Klugh



John Wheatcroft dusts off his nylon-string and shines the spotlight on the acoustic mastery of a phenomenal player, the amazing Earl Klugh.



Earl Klugh: one of the greatest and most unique jazz guitarists

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 55-70

Will improve your...

- ✓ Single-note fingerstyle technique
- ✓ Use of chromatic bridging notes
- ✓ Syncopation and rhythm variation

Earl Klugh has one of the most unique and instantly recognisable sounds in jazz guitar. Synonymous with the nylon-string classical (as indeed was Charlie Byrd), Earl was invited to and spent several years in George Benson's group, starting while still in his teens. Then, after a short stint with Chic Corea's Return To Forever, Klugh signed a solo deal with Blue

Note and released his debut album, simply titled *Earl Klugh*, in 1976.

Klugh now celebrates over 40 successful years in the music business; he's gone from strength to strength and is sounding better than ever. His tone is warm and brilliant with a clear articulation, and he expertly balances direct and simple lyrical melodies with harmonically rich and intricate chromatic vocabulary. Klugh's command of syncopated rhythms, coupled with his incredible time and feel is second to none. If you're a Benson fan then you would love Klugh's playing. Make no mistake though, Earl is his own man and his unique articulation, intelligent note selection and beautifully expressive tone shine clearly through on every note he plays.

Klugh has a rich portfolio of wonderful sounding albums and he has live dates in the diary all over the world in 2018, so I'd really suggest trying to catch him if possible. In the meantime, there is some amazing archive footage of him online, so I'd make sure he's high on your list of players to check out.

There are eight musical phrases that follow, each illustrating a particular concept, approach or technique that Earl might employ when improvising against a selection of popular chord sequences and vamps. If authenticity is your goal then you'll need a classical guitar and use thumb and fingers throughout, although these ideas would sound great with a pick and you could easily successfully transfer them to a clean, or even overdriven electric guitar tone.

However, if you'd usually automatically choose to play single-note line-based ideas with a plectrum, why not give fingers and

“I LISTENED TO EVERYTHING I COULD THINK OF TO GAIN AN EDGE, BECAUSE IF YOU DON'T STAND OUT YOU'RE STUCK” *Earl Klugh*

thumb a try and, naturally, try to come up with some similar ideas of your own. You might be surprised at just how differently you play when you adopt a new approach. Making a change to your playing occasionally is often just what the doctor ordered, when it comes to avoiding or getting out of ruts, or simply for giving your playing some fresh ideas and a new lease of life.

Let's end with some wise words from the man himself: “A lot of what I do is for fun and I play all kinds of standards and songs away from the music I write”. As always, enjoy. **T**

NEXT MONTH John looks at the playing of an old friend of GT, the fabulous *Martin Taylor*



TRACK RECORD The Best Of Earl Klugh (Classical 1999) is a great introduction to Earl's wonderful music. We also love his duo recordings, Collaboration (Warner 1987), with his old boss George Benson, and Cool (Warners 1992) with keyboard player Bob James. Klugh's solo releases are remarkably consistent, try *Finger Paintings* (1977), *Solo Guitar* (1989) and Grammy nominated *The Spice Of Life* (Koch 2008).

EXAMPLE 1 SCALE-WISE II-V-I BRIDGE LINES

CD TRACK 55

We begin with a selection of II-V-I lines starting in D $\flat$, moving through the key of B with the ultimate destination of B $\flat$, although here we substitute the III chord, Dm11, for B $\flat$. Progressions like this are often the basis for the B section of a composition following the AABA form typical of thousands

of jazz compositions. Earl is a master of adding chromatic embellishment to scales such as the E $\flat$ Dorian (R-2 $\flat$ -3-4-5-6 $\flat$ -7) with additional maj7th (D) in the first bar of this example.

$\text{♩} = 112$

E $\flat$ m7 A $\flat$ 7 D $\flat$ maj7

E B G D A E

7 8 6 7 9 6 9 8 6 9 7 6 8 6 5 8 6 4 3 3 4 3 6

1

C $\sharp$ m7 F $\sharp$ 7 B maj7 Cm7 $\flat$ 5 B13 Dm11

E B G D A E

4 4 7 5 4 5 5 8 7 5 4 7 4 6 7 4 7 9 7 6 6 5 5 5 5 5

3

EXAMPLE 2 CHROMATIC II-V-I BRIDGE LINE VARIATIONS WITH ALTERED IDEAS

CD TRACK 57

Here's a similar idea over the same changes, although Earl ups the ante in terms of chromatic decoration, such as the enclosures in bar 1; and he approaches the functioning 7th chords in bar 1 and 3 (A $\flat$ 7 and F $\sharp$ 7) with their associated Altered scale (a Major scale with every note except the

root, lowered by a semitone (R-2 $\flat$ -3 $\flat$ -4 $\flat$ -5 $\flat$ -6 $\flat$ -7). This gives us a rather useful set of notes, consisting of Root, flattened and raised 9ths, major third, flattened and raised 5ths and flattened 7th.

$\text{♩} = 112$

E $\flat$ m7 A $\flat$ 7 D $\flat$ maj7

E B G D A E

9 7 8 7 6 9 7 6 6 5 5 4 7 4 5 6 3 4 3 3 5 6 4

1

C $\sharp$ m7 F $\sharp$ 7 B maj7 Cm7 $\flat$ 5 B13 Dm11

E B G D A E

5 7 4 7 6 4 7 6 5 4 6 4 4 3 2 5 4 6 7 9 7 6 6 6 5 5 5 5

3

EXAMPLE 3 OUTSIDE CHROMATIC IDEA

CD TRACK 59

Klugh is also a master at manipulating our old friend, the Minor Pentatonic scale (R-3-4-5-7). This example, in the key of B minor, begins with some syncopated Pentatonic lines before moving onto slightly more involved ideas over the Em

and F#7 chords. Here, Earl arpeggiates an Em9 chord before moving into a chromatically decorated version of the F# Altered scale. We finish with another arpeggio, this time Bm9 against the associated B minor harmony.

♩ = 84

Bm7 **Em7** **F#7#5**

Bm7 **Em7** **F#7#5** **Bm7**

Let ring

EXAMPLE 4 MOTIFIC MAJOR IDEAS

CD TRACK 61

More evidence of chromaticism and arpeggios abound in this example in the key of D. Klugh implies Lydian Dominant (R-2-3-#4-5-6-7) in bar 4 against the C9 chord, and he encapsulates the ending Dmaj7 in the final bar with the

perfect choice of arpeggio notes. Pay attention to the rests here as syncopated rhythms can very often promote rushing, the guitarist's number one enemy.

♩ = 116

Dmaj7 **Bm7** **Em7** **A7** **Am7** **A♭7**

Gmaj7 **C9** **Bmaj7**

EXAMPLE 4 MOTIFIC MAJOR IDEAS ...CONTINUED

CD TRACK 61

Em7 A7 Dmaj7

(Implied E $\flat$ maj7/A)

EXAMPLE 5 SYNCOPATION AND BLENDING SINGLE NOTES WITH TRIPLET 6THS

CD TRACK 63

This example uses the same changes as Example 4 but exploits a slightly different approach. Here we see how Earl might approach syncopated single-note lines juxtaposed with a selection of choice double-stops separated by

diatonic 6ths. That's quite a variety of ideas in such a short section. Your best option here from a picking perspective is a combination of thumb and first finger (or if you're a hybrid picking aficionado, plectrum and first finger).

$\text{♩} = 116$

Dmaj7 Bm7 Em7 A7 Am7 A $\flat$ 7 Gmaj7 C9

Bmaj7 Em7 A7 Dmaj7

EXAMPLE 6 BLUESY SYNCOPATION WITH ARPEGGIOS AND MINOR PENTATONIC

CD TRACK 65

We start with a similar selection of diatonic 6ths here, although we move on towards more arpeggio-derived ideas in bars 3 and 4. I'd suggest articulating each descending group of three notes with second finger, first finger and

thumb respectively. We conclude this example with more Minor Pentatonic action, this time in the key of C minor (C-E $\flat$ -F-G-B $\flat$).

$\text{♩} = 134$

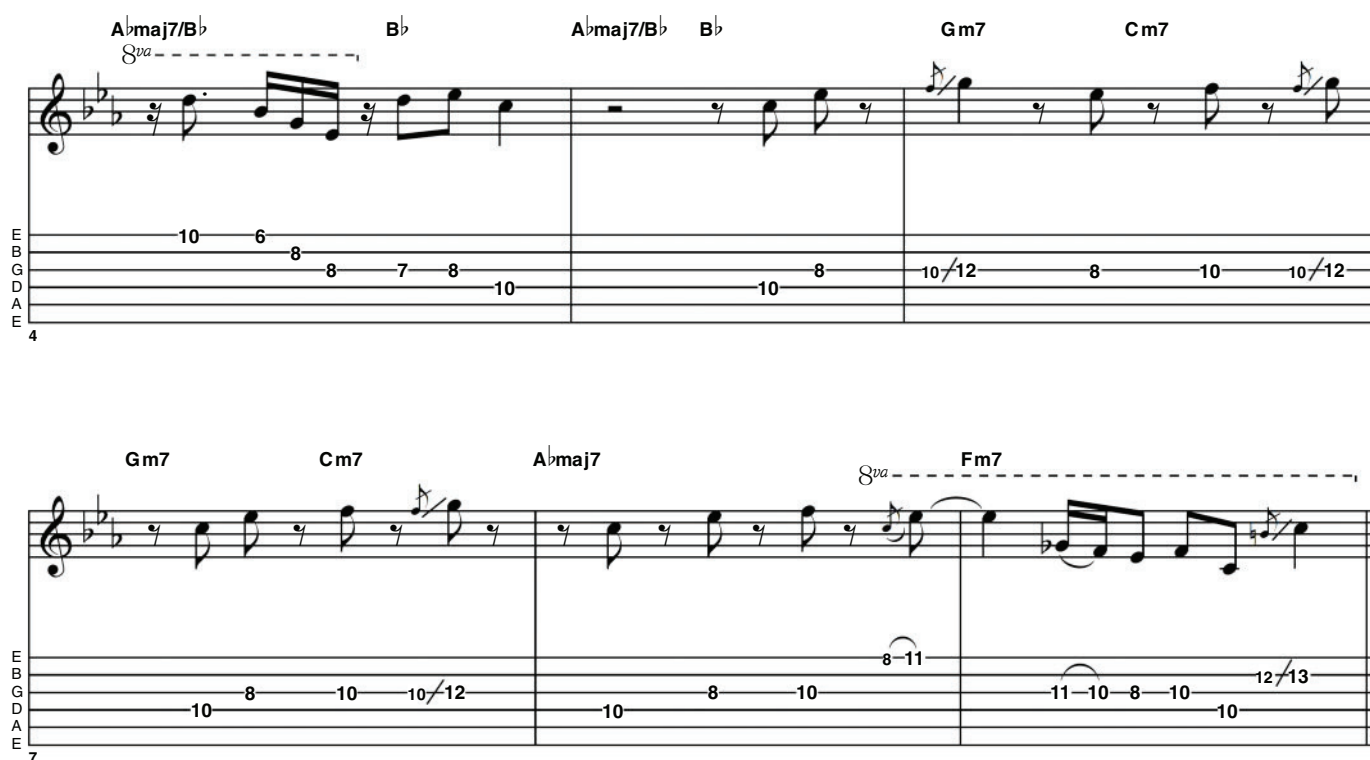
Cm7 A $\flat$ maj7/B $\flat$ B $\flat$ A $\flat$ maj7/B $\flat$ B $\flat$

EXAMPLE 6 BLUESY SYNCOPATION WITH ARPEGGIOS AND MINOR PENTATONIC

CD TRACK 65

Chord progression: A^bmaj7/B^b 8va, B^b, A^bmaj7/B^b B^b, Gm7, Cm7

Chord progression: Gm7, Cm7, A^bmaj7, 8va, Fm7



The notation shows a guitar solo in E-flat major (three flats). The first system covers measures 4-6, and the second system covers measures 7-9. Arpeggios are indicated by numbers on the strings (E, B, G, D, A, E). Syncopation is shown with dotted rhythms and slurs. The 8va line indicates an octave shift.

EXAMPLE 7 DIRECT MOTIFIC MAJOR STATEMENTS

CD TRACK 67

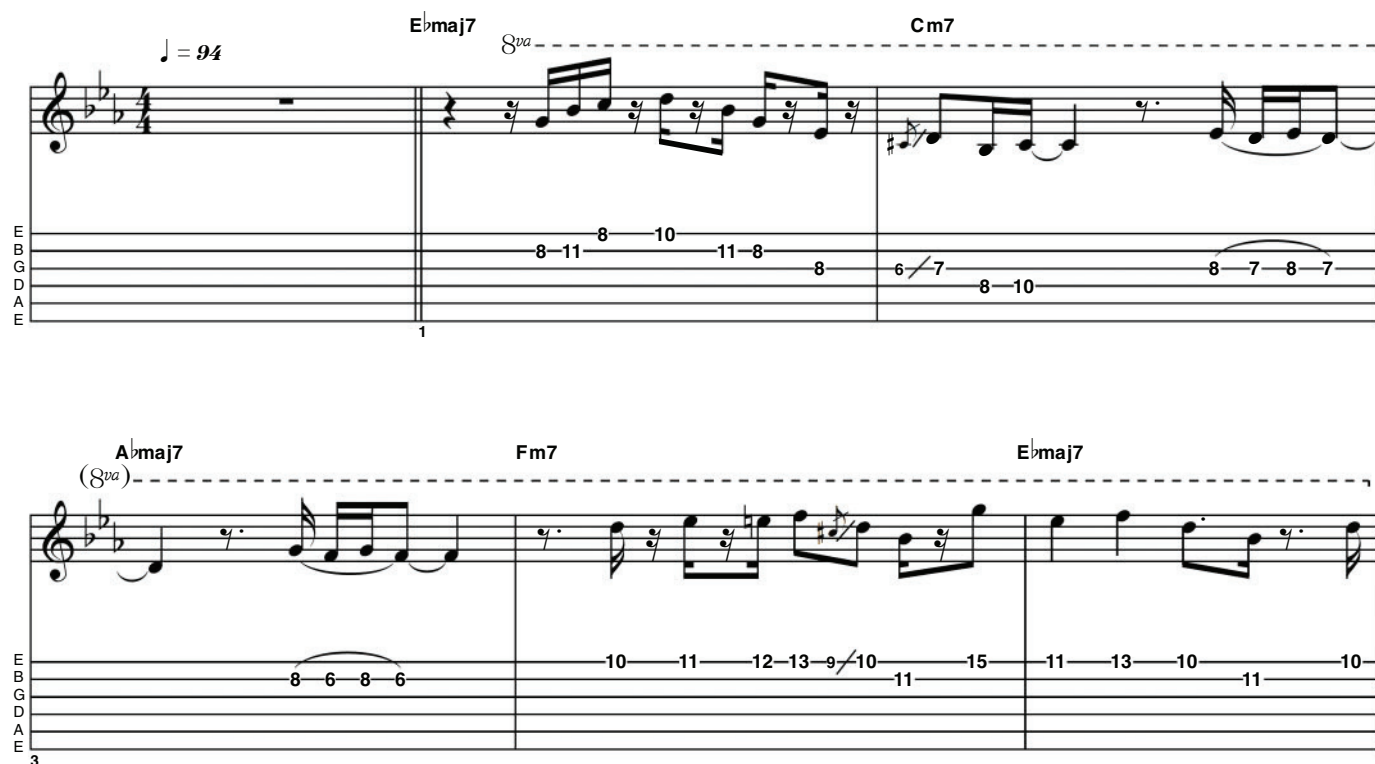
There's a clear connection between each melodic statement in this example, so it's a good idea to consider the rhythmic shape and sense of motivic development throughout the whole example, as well as looking into the

details of each measure, bar by bar. Pay attention to the repetitious ideas, such as the hammer-ons in bar 2, repeated albeit using different notes but with the same rhythmic shape in bar 3.

Tempo: ♩ = 94

Chord progression: E^bmaj7 8va, Cm7

Chord progression: A^bmaj7 (8va), Fm7, E^bmaj7



The notation shows a guitar solo in E-flat major. The first system covers measures 1-2, and the second system covers measures 3-5. The tempo is marked as ♩ = 94. Arpeggios are indicated by numbers on the strings. Hammer-ons and slurs are used to connect notes across measures, creating a continuous melodic line. The 8va line indicates an octave shift.

EXAMPLE 7 DIRECT MOTIFIC MAJOR STATEMENTS ...CONTINUED

CD TRACK 67

8va Cm7 Abmaj7

E B G D A E

11 9 10 11 12 11 13 11 10 8 10 10 8 10 8

6

EXAMPLE 8 FUNKY MINOR LINES WITH REPETITION AND DEVELOPMENT

CD TRACK 69

There's an almost direct repetition between bar 1 and bar 2 here, with just a note changed here and there. The intervallic idea in bar 4, based on a selection of Cm7 arpeggios (C-E_b-G-B_b), showcases Earl's articulate and involved picking

technique perfectly, using a combination of second finger, thumb, first finger and finally second again to produce a flowing four-note rippling arpeggio line.

$\text{♩} = 116$ Gm7

E B G D A E

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

1

Cm7 F13

E B G D A E

10 8 10 8 10 8 7 8 7 10 4 3 4 8 5 8 11 11 13 11 10 11 X 10 9 8 11 10 8 10 9 8

3

m p i m m p i m m p i m

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Elliott Smith



Stuart Ryan introduces a player whose song in the film *Good Will Hunting* gave him fame, but whose depression led to him taking his own life.



Elliott Smith:
another unusual
talent tragically
gone too soon

ABILITY RATING

★★★★★ Moderate

Info

Key: C

Tempo: 111 bpm

CD: TRACK 71

Will improve your...

- ✓ Use of altered tunings
- ✓ Fretting unusual chord shapes
- ✓ Fretting barre chord shapes

A gifted but troubled singer-songwriter, Elliott Smith stunned the music world with his violent suicide on October 21, 2003. Born in Nebraska in 1969, Smith spent most of his childhood years in Texas and later re-located to Portland in his early teens. A difficult relationship with his stepfather saw him escape into music as a

child and he began to play guitar when he was 10, a year after taking up the piano. He started his first bands while as a student at college in the early 1990s and was gigging and releasing music by 1992. Although he recorded albums with his group Heatmiser it was his first solo record, 1994's *Roman Candle*, that brought him far greater recognition and also saw the end of his band. A series of solo albums followed with his distinctive acoustic guitar parts accompanying his equally distinctive wistful, multitracked vocals.

The world took notice of Smith in 1996 when his track *Miss Misery* was selected to appear on the soundtrack to the film *Good Will Hunting* – the success of the film and an

Academy Award nomination for the track itself catapulted him to reluctant stardom. Indeed he was asked to perform the track at The Oscars ceremony, refused and only capitulated when told that if he didn't perform the song somebody else would. Inevitably a major label deal followed, with Dreamworks, in 1998 but was also accompanied by a descent into depression and his first suicide attempt. Drug addiction marred work on subsequent albums though by 2003 it looked like Smith had reformed and was again appearing live. Tragically, however, he could seemingly not escape his demons and committed suicide in the winter of 2003.

“THE WORLD TOOK NOTICE OF SMITH WHEN HIS SONG *MISS MISERY* WAS SELECTED FOR USE IN THE FILM *GOOD WILL HUNTING*”

Smith's acoustic guitar style is highly idiosyncratic and often challenging. He worked with many altered tunings and his chordal style will make some demands upon your fretting hands. He definitely had his own sound on the instrument though this was also formed by his influences who ranged from The Beatles and Bob Dylan through the classic rock of Led Zeppelin and AC/DC to country, Elvis Presley and even German rockers The Scorpions. Interestingly, his main approach to songwriting was very much focused on chord changes and this, combined with his use of sometimes complex altered tunings, allowed him to create a distinctive and individual approach to the instrument. 

NEXT MONTH Stuart looks at the surprisingly sensitive picking style of **Pete Townshend**



Get the Tone

Smith often used an old Yamaha FG180 which can be seen and heard on his performance at the Oscars; plus various Gibson acoustics for live and studio work, therefore any medium-bodied flat-top will provide the right kind of tone. I recorded this on a 1959 Martin 000-18 using Brauner and Telefunken microphones. The above setting are for acoustic amps.



TRACK RECORD Smith released five albums in his lifetime while two were released posthumously. The best starting place is probably 1997's *Either/Or*, followed by his biggest seller, *X/O*, his major label debut with Dreamworks. A posthumous collection of Smith's songs is available called *New Moon*, on which a previously recorded version of the Academy nominated song *Miss Misery* can be found.

EXAMPLE ELLIOTT SMITH STYLE

CD TRACK 71

[Bar 1] Before we start, don't forget the altered tuning here: C-G-C-E-G-C, an open C chord. A typically ear-catching Smith-esque chord here, the #11 (F#) in this chord is what gives it the unsettling character before resolving to C at the end of the bar. Smith used such tension and release to great effect in his work.

[Bar 2] One of the caveats of playing in open tunings is that pretty much every chord will require learning a new fingering, so if you are new to altered tunings scan through this piece first to get all your fretting-hand shapes in place.

[Bar 9] We've played some pretty 'large' chords up until this point and while these expansive sounds are a feature of Elliott Smith's style he would also use more simple open-string ideas with some basic melodic movement within them, as you'll find in this bar.

[Bar 12] Playing shapes that are spread across the strings and have a fretted note on the sixth string are more challenging so I'd take a look at this G7 in isolation to ensure your fretting-hand fingers are comfortable.

Tuning - CGCEGC

Bar 1: Cadd#11, C, Cadd#11, C

Bar 2: Cadd#11, C

Bar 3: Dm11, C/G, Fm, C, Cadd9 C, Am9

Bar 4: Fm, G7, C, C, Cadd9 C

1

4

7

11

EXAMPLE ELLIOTT SMITH STYLE

CD TRACK 71

[Bar 17] One of the great advantages of using altered tunings is that you can use the low open strings to fill things out then get some melodic movement up at the top. Here we have movement on the third and first strings, and the open second string acting as a drone, a common feature in Smith's playing.

[Bar 21] You'll need a strong first-finger barre for this Fadd#11 and the F in the following bar. However, the strings are tuned at a lower tension so will feel slacker, therefore making this sort of thing easier to get under the fingers.

Cadd9 C Am9 Fm G7 C

14

Csus $\frac{2}{4}$ C/G C Csus $\frac{2}{4}$ C C6sus4 C Csus $\frac{2}{4}$ C Csus $\frac{2}{4}$ C/G C Csus $\frac{2}{4}$ C C6sus4

17

C Csus $\frac{2}{4}$ C Fadd#11 F

20

Fadd#11 F Csus $\frac{2}{4}$ C/G C Csus $\frac{2}{4}$ C C6sus4

23

EXAMPLE ELLIOTT SMITH STYLE

CD TRACK 71

[Bar 29] There are some more 'thin' chords here and in the following bars. This might seem strange or even risky, but these less full sounding shapes create some interesting texture, harmony and variation against the other, more expansive chords. Again, we are using the open strings to do the work.

[Bar 33] There's quite a bit of movement in this bar so you might need to plan it out; make sure your fretting-hand fingers are comfortable with what happens and when, before tackling it fully and then incorporating it into the piece.

System 1 (Bars 26-28): Chords: C, Csus $\frac{2}{4}$, C, Csus $\frac{2}{4}$ C/G, C, Csus $\frac{2}{4}$ C C6sus4, C, Csus $\frac{2}{4}$, C.

System 2 (Bars 29-31): Chords: Cmaj7, C, Fadd9.

System 3 (Bars 32-34): Chords: Cadd9, C, C, Am9, Am7, C.

System 4 (Bars 35-37): Chords: Cadd9, C, C, Am9, Am7, C, Cadd9, C, C, Am9.

System 5 (Bars 38-40): Chords: Am7, C, Fm, G7, C.



Modal Pentatonic scales within the Mixolydian



Continuing his exclusive series **Shaun Baxter** shows how you can extract a range of different Pentatonic scales from one Mixolydian scale.

ABILITY RATING

★★★★★ Moderate to difficult

Info

Key: A (A7)

Tempo: 60bpm

CD: TRACKS 72-73

Will improve your...

- ✓ Pentatonic scale knowledge
- ✓ Knowledge of unusual Pentatonics
- ✓ Unorthodox Pentatonic repertoire

Recently, we have been exploring various ways of using Mixolydian mode (1-2-3-4-5-6-7) over a dominant chord (1-3-5-7). So far, we have extracted a range of different 'devices' and flavours:

- Triads (three-note entities)
- Arpeggios (four-note entities)
- Pentatonic scales (five-note entities)

Each concept provides a different mental and aural perspective, leading you to play different musical ideas each time.

In terms of Pentatonic (five-note) scales, we have looked at the following:

Major Pentatonic: 1-2-3-4-6

Dominant Pentatonic: 1-2-3-5-7

Indian pentatonic: 1-3-4-5-7

And also some alternatives from an eight-note hybrid Mixolydian where a bluesy minor 3rd (shown as #2 because there's already a major 3rd in the scale) is added: 1-2-#2-3-4-5-6-7):

Minor Pentatonic: 1-3-4-5-7

7#9 Pentatonic: 1-#2-3-5-7

6#9 Pentatonic: 1-#2-3-5-6

m6 Pentatonic: 1-3-4-5-6

Each of the Pentatonic scales shown above is from the root of the parent A scale; however, in this lesson we are going to look at ways of establishing Pentatonic scales that stem from notes of A Mixolydian other than the root.

A Mixolydian is the fifth mode in the key of D. Although the musical centre of gravity is A(7) when using A Mixolydian over our A7th chord vamp, we can still utilise the different perspectives that the modes of D Major offer us in order to get different musical effects. So here we are going to use each note of our Mixolydian as the potential root of another Pentatonic scale, by playing the 1st, 3rd, 4th, 5th and 7th notes of each mode (see Table 1).

So, now we have ended up with seven different Pentatonic scales that can be used over our A dominant 7th chord vamp, because each is derived from notes within A Mixolydian.

If you look at Table 1, you will see some familiar scales: namely, the Minor Pentatonics (that stem from selecting the 1st, 3rd, 4th, 5th and 7th notes of E Dorian, F# Phrygian and B Aeolian) and the

Indian Pentatonic (that stems from selecting the 1st, 3rd, 4th, 5th and 7th notes of A Mixolydian). However, you will also notice some less familiar ones stemming from the D, G and C# notes, and we are going to be incorporating these fresh sounds into our musical examples for this lesson.

Diagram #1 shows the root position (CAGED shape #1) of each Pentatonic scale. You should also map out the notes of each of these scales on the neck and then isolate each of the different two-notes-per-string shapes

“WE HAVE ENDED UP WITH FIVE DIFFERENT PENTATONIC SCALES THAT CAN BE USED OVER OUR DOMINANT VAMP”

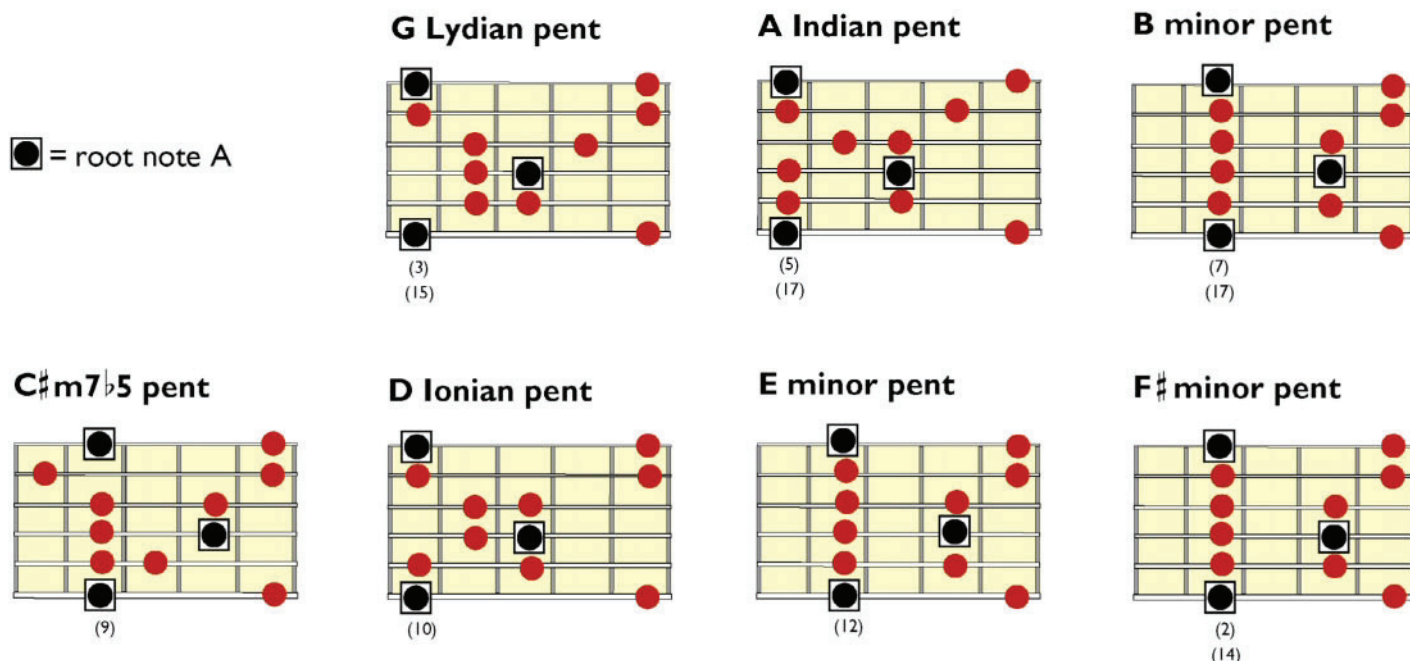
so that you can establish the other CAGED shapes for each scale, and start experimenting with ideas using those shapes too. Your aim should be to start developing your own personal repertoire of licks and lines in each shape, so that you have more ammunition to work with when improvising. Not all of these sounds will appeal, or be appropriate to your style, so choose those work for you first and come back to the others at your leisure.

Finally, note that the backing track for the musical examples is very slow (60bpm); so don't be put off by the sight of so many 32nd-notes in the transcriptions, as, speed-wise, they are equivalent to 16th-notes at 120bpm. Have fun! **I**



TRACK RECORD Scott Henderson is the sort of player who will habitually look for alternative Pentatonic sounds within a scale to provide different flavours. If you haven't heard Scott's playing, try his solo album *Dr Hee* recorded with his band Tribal Tech. Also, you should look at his instructional video, *Jazz Rock Mastery* (Alfred) that covers some of the concepts that we have discussed in this lesson.

DIAGRAM 1 MODAL PENTATONIC SCALES WITHIN A MIXOLYDIAN (KEY OF D)



EXAMPLES PENTATONIC SCALES FROM WITHIN MIXOLYDIAN

CD TRACK 73

EXAMPLE 1 This is the first of three examples that use the C#m7,5 Pentatonic scale: 1-3-4-5-7. All three examples are based around CAGED shape #1 of C#m7,5 Pentatonic, which falls over or fits within CAGED shape #3 of A Mixolydian mode.

EXAMPLE 2 Same scale, and same two-notes-per-string shape. This time, we repeat the same motif on each string-pair whereby we descend from the highest note on the upper string to its equivalent on the neighbouring lower string, and then ascend from the lowest note on the lower string to its

equivalent on the higher string. Generally, this traces out '4th-like' intervals which can either be played using separate fingers or by employing barre roll movements where the same finger is used to play two consecutive notes on neighbouring strings within the same fret. This is achieved by redistributing the weight of the fingerprint part of the finger from note to note, using an arm and wrist action (keeping the finger slightly curved throughout), rather than by distorting the shape of the finger. Finally, note how this line deviates from the C#m7,5 Pentatonic for the final note, simply because it sounds good.

Ex 1

$\text{♩} = 60$

C#m7 $\flat$ 5 pent

BU

9-11 8-12 8 11-9 11-9 9-11 8-12 9-12 12-14

Ex 2

C#m7 $\flat$ 5 pent

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

EXAMPLES PENTATONIC SCALES FROM WITHIN MIXOLYDIAN

CD TRACK 73

EXAMPLE 3 This final C#m7_b5 Pentatonic example ascends the full length of the scale shape. Make sure that you accentuate the notes shown in the transcription if you are to get the full effect.

EXAMPLE 4 Next, we move onto four examples that employ the G Lydian Pentatonic: 1-3-#4-5-7. Each example is based mainly around CAGED shape #1 of G Lydian Pentatonic scale, which straddles CAGED shapes #5 and #1 of A Mixolydian. This first one is based around straight 32nd notes, and is a bit like a twisted version of a standard Pentatonic line, but using a warped version of the usual root-position shape.

EXAMPLE 5 Here, we start by ascending the same shape using an ascending

sequence of descending three-note motifs in bar 9. This '3 against 4' effect provides rhythmic interest for the listener. It concludes in the second half of the same bar and adopts a symmetrical approach by descending the scale using the same five-note shape on each string pair over three octaves.

EXAMPLE 6 More symmetry here. This time, we see the wholesale movement of a five-note motif (played as quintuplets) up through the scale, adapting the intervals as we go in order to remain within the scale. Note that it finishes with an edited version of the symmetrical three-octave approach used in the previous example; here, not only is it an octave higher, but the D notes have been omitted from the first, third and fifth strings.

Ex 3

C#m7_b5 pent

E B G D A E

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

5

Ex 4

8va

Hold

BU

10-12 (14) 19-(20)

BU

Ex 5

G Lydian pent

E B G D A E

15-19 15 19-15 15 19-15 18 19-15 18-16 17-16 17-16-17 16-17 18

7

Ex 6

G Lydian pent

E B G D A E

4 5 4 6 4 5 6 4 7 3 6 7 3 7 9 10 9 7 8 7 7 6 4 5 4 5 4 2 3 2 3 (5)

BU (slow decay)

Ex 6

8va

G Lydian pent

E B G D A E

15-19 16-17 16-17 17 16-18 18 15-19 19 15-19/21 (22) (21) 19-21 19 20-19 18-16 17-16 16 14 15-14

11

V ■ ■ ■ V etc

EXAMPLES PENTATONIC SCALES FROM WITHIN MIXOLYDIAN

CD TRACK 73

EXAMPLE 7 In our final G Lydian Pentatonic example, we have simply missed a note out from the third and second strings (giving us one note on these strings instead of two) to give a more angular sound.

EXAMPLE 8 Now we're going to look at a series of lateral examples (moving along the length of the neck). There are two potential approaches:

- 1) Moving laterally within the same Pentatonic scale
- 2) Moving laterally by shifting through different Pentatonic scales.

Both approaches often involve taking the same motif and adapting it to fit the new inversion or scale as we ascend or descend the neck. In the next few examples, we are going to adopt the latter of our two options. In this first

example, you will see a very straightforward adaption of a string-skipping scheme. Lateral motion is a great way of expanding your ideas and, in turn, providing thematic development to your playing.

EXAMPLE 9 Rather than cycling the same motif, this example sees us playing a different thing in each Pentatonic scale. It starts with some five-note groupings in bar 17 using F# Minor Pentatonic, followed by a three-octave symmetrical descent in G Lydian Pentatonic. Geographically, although stemming from CAGED shape #1 of F# Minor Pentatonic, you should think of this as existing within CAGED shape #5 of A Mixolydian: contextualising what you play like this will keep you visually grounded and less prone to getting lost.

Ex 7 8^{va}

G Lydian pent

Ex 8 (8^{va})

D Ionian pent E minor pent F# minor pent G Lydian pent

Ex 9

F# minor pent G Lydian pent

Ex 10

A Indian pent G Lydian pent F# minor pent Em minor pent

EXAMPLES PENTATONICS FROM WITHIN MIXOLYDIAN

CD TRACK 73

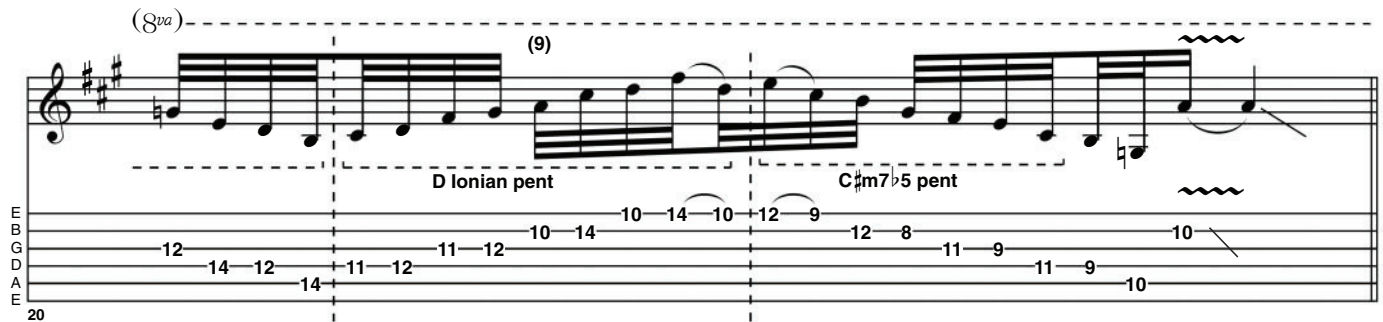
EXAMPLE 10 We adopt a 'castle wall'-like motion descending the neck as we alternate between climbing up one Pentatonic scale and down the next. The nine-note groupings, when played to a straight 32nd-note count, help to give the line rhythmic interest. Remember, rhythmic displacement like this, allows you to repeat the same idea without sounding predictable.

EXAMPLE 11 Here we alternate between two different neighbouring Pentatonic scales. More rhythmic interest is created by the fact that we are

also alternating between groups of 7 and 5 which, when played to a rhythm of eight notes per beat, creates an ear-catching shift of emphasis.

EXAMPLE 12 In this example, we play a different thing on each Pentatonic scale. Again, here and in both the previous and following examples, try to remain aware of where you are within A Mixolydian: in bar 23, we're starting in CAGED shape #5.

(8va)

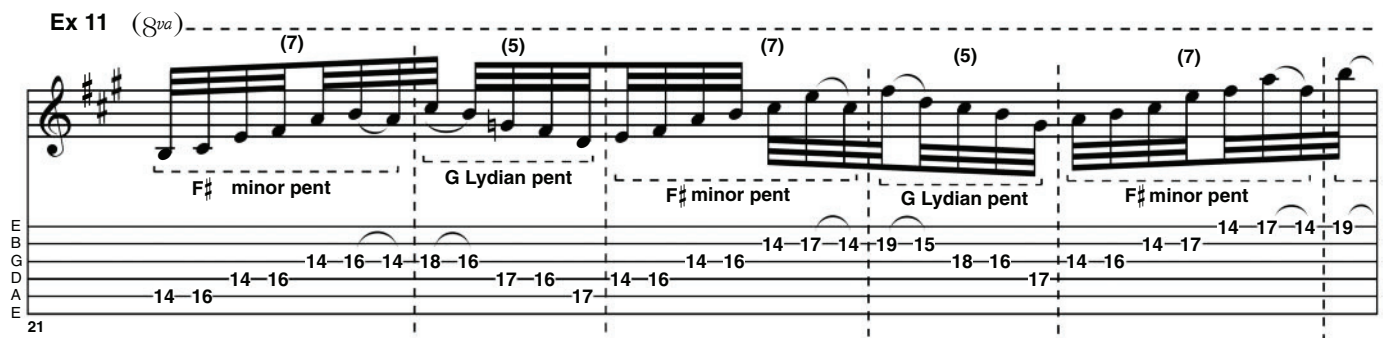


D Ionian pent C#m7b5 pent

12 14 12 14 11 12 11 12 10 14 10 14 10 12 9 12 8 11 9 11 9 10

20

Ex 11 (8va)

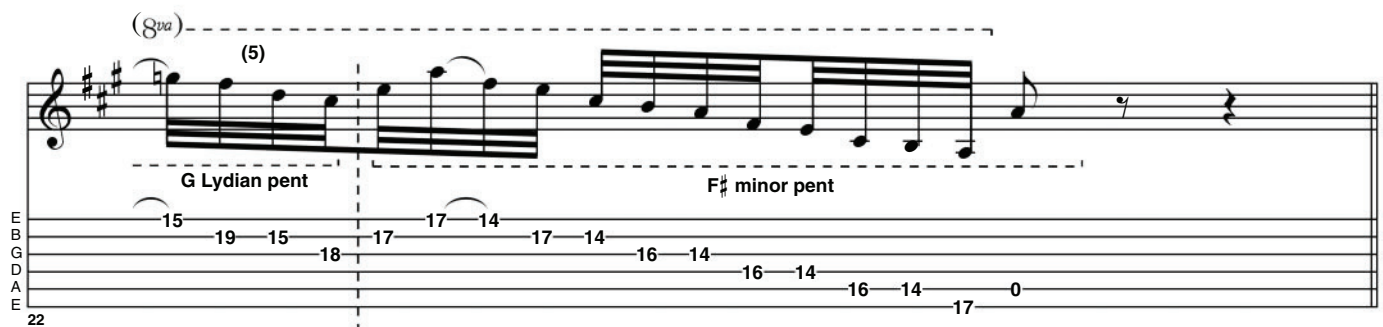


F# minor pent G Lydian pent F# minor pent G Lydian pent F# minor pent

14 16 14 16 14 16 14 18 16 17 16 14 16 14 16 14 17 14 19 15 18 16 17 14 16 14 17 14 17 14 19

21

(8va)

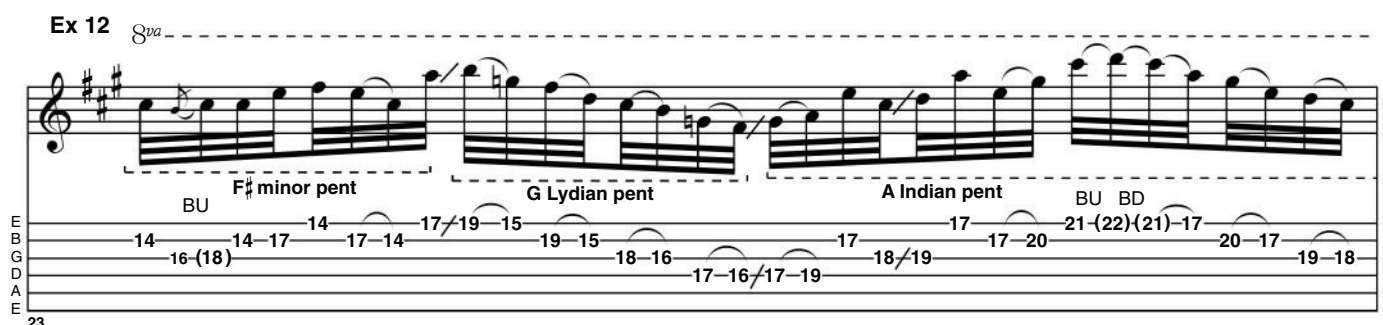


G Lydian pent F# minor pent

15 19 15 18 17 17 14 17 14 16 14 16 14 16 14 17 0

22

Ex 12 8va



BU F# minor pent G Lydian pent A Indian pent BU BD

14 16 (18) 14 17 14 17 14 17 19 15 19 15 18 16 17 16 17 19 18 19 17 20 17 20 21 (22) (21) 17 20 17 19 18

23

EXAMPLES PENTATONIC SCALES FROM WITHIN MIXOLYDIAN

CD TRACK 73

EXAMPLE 13 Most of the previous examples have utilised CAGED shape #1 of each modal Pentatonic scale (as shown in Diagram 1); however, you should also experiment with ideas that employ the other four CAGED shapes of each scale. Here, we play an idea based around CAGED shape #3 of C#m7,5 Pentatonic. Note that we have taken the G note from the 12th fret of the third string (as it would appear if we stuck to two-notes-per-string) and placed it on the 17th fret of the fourth string.

EXAMPLE 14 This examples also uses the C#m7,5 Pentatonic scale; however, this time our line stems from shape #2 of that scale (which falls within shape #4 of Mixolydian) and descends in a three-octave symmetrical pattern.

EXAMPLE 15 Our penultimate line stems from shape #1 of G Lydian Pentatonic and shifts up symmetrically over three octaves. Basically, we have compressed

all five notes of the Pentatonic scale onto each of the lower, middle and upper string-pairs. The line then finishes with a relatively straightforward descent of CAGED shape #4 of the same scale. Can you see which A Mixolydian CAGED shape(s) the second half of the line occupies? You may recognise this as being an inversion of the B Japanese soft ascend scale (Kokin-Joshi): B-C#-D-F#-G
1-2-3-5-6

EXAMPLE 16 Note, for this lesson we've created Pentatonic scales by playing 1-3-4-5-7 from each note or mode in order to keep things as uncomplicated as possible. However, you should also experiment with other five-note configurations such as 1-3-4-5-6 and 1-2-3-5-7 from each note or mode, too. For example, this final line employs C#m7,5,9 Pentatonic scale (1-2-3-5-7) in a symmetrical pattern over three octaves.

Ex 13

C#m7,5 pent

Ex 14

C#m7,5 pent

BU

Ex 15

G Lydian pent

Ex 16

C#m7,5,9 pent

BU

Elmore James:
a huge influence
as player, singer
and songwriter



Elmore James



Continuing his look at the great slide players **Harrison Marsh** turns his attention to the influential style of The King Of Slide Guitar.

ABILITY RATING

★★★★★ Moderate

Info

Key: Open D
Tempo: Various
CD: TRACKS 74-75

Will improve your

- ✓ Blues authenticity
- ✓ Vintage slide repertoire
- ✓ Feel and vibe

It's hard to overestimate Elmore James's influence on slide guitar. Starting as sideman for Sonny Boy Williamson II and influenced by Robert Johnson and Tampa Red, The Mississippi born guitarist had his first hit in 1952 with Robert Johnson's *Dust My Broom*. The slide intro would go on to

become one of the most recognisable blues phrases of all time. James was among the first Delta bluesmen to 'go electric', using an acoustic with two De Armond pickups that he fitted while working in an electrical shop. This instrument coupled with Elmore's distinctive style, created the famous biting guitar sound that complemented his raw blues vocals.

His backing band, featuring drums and a horn section, became known as the Broom Dusters and started out playing in Chicago sharing stages with Howlin' Wolf and Muddy Waters. The 'King of the slide guitar' as he became known, was self-taught from a young age, though spent a short time playing with

Brought to you by...

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Robert Johnson who no doubt influenced him. Songs such as *Dust My Broom* show how energetic his playing was, with interplay between vocals and slide guitar breaks that has been emulated ever since. Songs such as *The Sky Is Crying* and *Shake Your Money Maker* bridge the gap between blues and R&B and have been covered by numerous players including Peter Green, Albert King and SRV. Hendrix, the Stones and Allman Brothers have all stated James as an influence, and in the playing of Fleetwood Mac's *Jeremy* Spencer it's more than obvious.

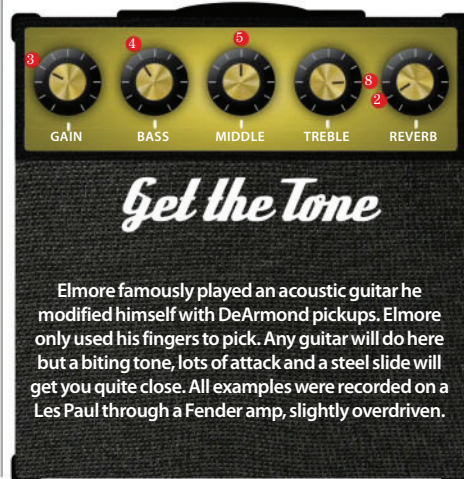
Commonly using open D tuning and fingerstyle, James's riffs and solos tend to

“SONGS LIKE THE SKY IS CRYING AND SHAKE YOUR MONEY MAKER HAVE BEEN COVERED BY PLAYERS INCLUDING PETER GREEN, ALBERT KING AND SRV”

centre around one fret position: the 12th fret over the I chord, the 5th fret over the IV chord, and the 7th fret over the V chord, with phrasing relentlessly coming back to these chord shapes.

Having played extensively throughout the 50s, recording with many different labels and producing a string of hits, Elmore James died aged 45 in Chicago in 1963, shortly before he was due to tour Europe. Although he never saw his influence on electric blues, most slide players since must cite him, directly or indirectly, as an influence. **1**

NEXT MONTH Harrison looks at the slide style of Stones and Mayall guitarist **Mick Taylor**



TRACK RECORD There are several 'best of' Elmore James albums due to him recording different sessions for different labels, but the *Best Of The Fire Sessions* is a great start, particularly *The Sky is Crying*, *Dust My Broom* and *Shake Your Money Maker*. The *Complete Singles, 1951-1962* is a great two-CD set that contains pretty much every well-known Elmore James song. There are various great YouTube clips, too.

EXAMPLE 1 FRETTED LICKS AND SLIDE

TRACK 74

As became popular with later slide players like Sonny Landreth, Elmore James would occasionally switch between fretted riffs and slide playing breaks, as shown in this example. Much of his slide phrasing centred heavily around the 12th fret position.

Open D tuning

$\text{♩} = 137$

D7

G7

1

6

EXAMPLE 2 BIRTH OF R&B LICK

TRACK 75

This chord-based riff requires careful intonation with the slide and shows Elmore's contribution to early R&B. Be careful not to overshoot the desired pitch.

$\text{♩} = 215$

D7

G7

D7

A7

G7

D7

1, 3

5

7

EXAMPLE 3 FAVOURITE ELMORE LICK

TRACK 76

The opening bar of this example is a common phrase that James used in several different songs. Again it's centred around the 12th fret and switching between single notes and three-string chords. Try to ensure you mute between the penultimate and final bar.

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Fretboard fluency *Pt 3*



There's a real Dorian flavour to GT this month and here **Martin Goulding** shows how to navigate the neck using Dorian 5ths and 6ths.

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Nuno Bettencourt incorporates all these techniques into his playing

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A Dorian
Tempo: 120 bpm
CD: TRACKS 77-82

Will improve your:

- ✓ Alternate picking and legato
- ✓ Strength, stamina and timing
- ✓ Muting, barring and rolling

Welcome to this month's column, already the fourth part in our series looking at developing fretboard fluency. Following on from our last lesson, where we worked through a multiple-element 'master exercise' in A Dorian, and with the associated chord, scale, arpeggio and intervallic pattern in 3rds and 4ths arranged

in positions 1 and 4, this month we'll revisit the same idea this time using 5ths and 6ths. In order to develop legato and alternate picking approaches to scale and arpeggio playing alongside one another, this month we'll practice the Dorian mode using a legato approach, with the minor 7 arpeggio forms played using the sweep picking technique combined with hammer-ons and pull-offs. All intervallic patterns will be played as usual using alternate picking and we'll be starting each time on a downstroke.

Playing through the scale using intervals of 5ths and 6ths may look a little challenging at first, so start by breaking each example down two beats at a time and work on memorising

each four-note 'fragment' before moving on. Pay particular attention to the recommended fingerings as well as the direction of the pick strokes, which form the basis 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 the third part of this lesson, we'll continue developing our recognition of the

“PLAYING THE EXAMPLES IN 5THS AND 6THS MIGHT LOOK A BIT CHALLENGING SO BREAK EACH ONE DOWN TWO BEATS AT A TIME”

strongest intervals in the scale – the chord tones or in this case notes of the minor 7 arpeggio (root, 3rd, 5th and 7th degrees). And, following last month's lesson, where we used upper and lower neighbour tones to surround or 'enclose' each chord tone, this month we'll apply chromatic enclosures to the root note of our minor 7 arpeggio form in positions 1 and 4. This will help to consolidate our visualisation of the key intervals as well as developing a new vocabulary of jazz inspired lines which we can use alongside our existing Dorian ideas when improvising. **I**

NEXT MONTH Martin looks at more inventive ways for navigating your fretboard


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Practice using a mildly overdriven sound as it's one of the best ways to monitor the effectiveness of your muting techniques (any unplayed string noise will often result in dissonant overtones, especially as you ascend the treble strings). It's also the tone of choice for many popular contemporary styles. This type of tone will also lend a fusion orientated sound when using some of the jazz-based concepts we'll be covering, and easily integrate with your existing blues and rock vocabulary.



TRACK RECORD These intervallic patterns form the building blocks of rhythm and lead playing, and can be heard across a range of styles, with intervals of a 5th and 6th forming the basis for classic riffs such as Crazy Train by Ozzy Osbourne. These two intervals also make up the theme to Shine On You Crazy Diamond, with guitarist David Gilmour well known for his use of 6ths as fills and embellishments. For a more modern take, check out Nuno Bettencourt's extensive use of 6ths on the superb hard rock track Decadence Dance by Extreme.

EXAMPLE 1A MASTER EXERCISE

CD TRACK 77

Using A Dorian mode arranged in position 1 and starting with the associated Am7 chord for reference, we'll ascend and descend the scale using legato. Concentrate on picking lightly and hammering down hard at first to develop strength and accuracy. Position the fretting-hand first finger with its tip set to mute the adjacent lower string, as well as all higher strings underneath. For the m7 arpeggios in bars 6-7, we'll use sweep picking with hammer-ons and pull-offs. When executing the sweep strokes, concentrate on pushing (or pulling)

the pick through the strings in a single motion. In bars 8-14, we'll continue by ascending and descending the scale in 5ths using alternate picking. This will involve barring and rolling as you use a single digit to execute adjacent notes across two strings, so position the finger with its tip set to mute the lower string, before leaning forwards from the wrist and rolling onto the lower adjacent note. Work through until memorised before practicing to a metronome at a higher tempo. Shake out the hands and arms if you feel tension or fatigue.

$\text{♩} = 120$ Am7 N.C.

The score is written for guitar in 4/4 time at 120 bpm. It features a treble clef and a key signature of one sharp (F#). The first system includes a treble staff with a whole rest, a bass staff with the Am7 chord (5, 5, 5, 5), and a middle staff with the A Dorian mode scale starting on the 5th fret. The second system continues the scale with various fingerings and includes a bar with a V-shaped symbol indicating a sweep stroke. The third system shows the descending scale and ends with a bar marked 'etc'.

EXAMPLE 1B DORIAN MODE IN 6THS

CD TRACK 78

Example 1b ascends and descends our position 1 A Dorian in 6ths. Keep the hand position square and dropped with the thumb in the middle of the back of the neck and concentrate on clean note separation by releasing each digit at the same time as the next note is played. Careful positioning of the first

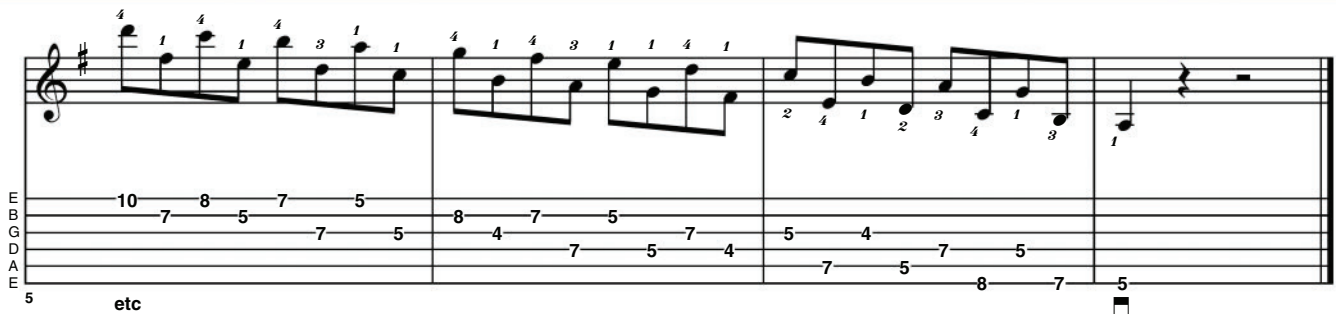
finger, with its tip set to mute off the lower adjacent string as well as all higher strings underneath, will also help eliminate any dissonance or unwanted noise. Once memorised, have a go at playing through the first example again, this time replacing the 5ths with 6ths.

$\text{♩} = 120$ Am7 N.C.

The score is written for guitar in 4/4 time at 120 bpm. It features a treble clef and a key signature of one sharp (F#). The first system includes a treble staff with a whole rest, a bass staff with the Am7 chord (5, 5, 5, 5), and a middle staff with the A Dorian mode scale starting on the 5th fret, using 6ths instead of 5ths.

EXAMPLE 1B DORIAN MODE IN 6THS...CONTINUED

CD TRACK 78



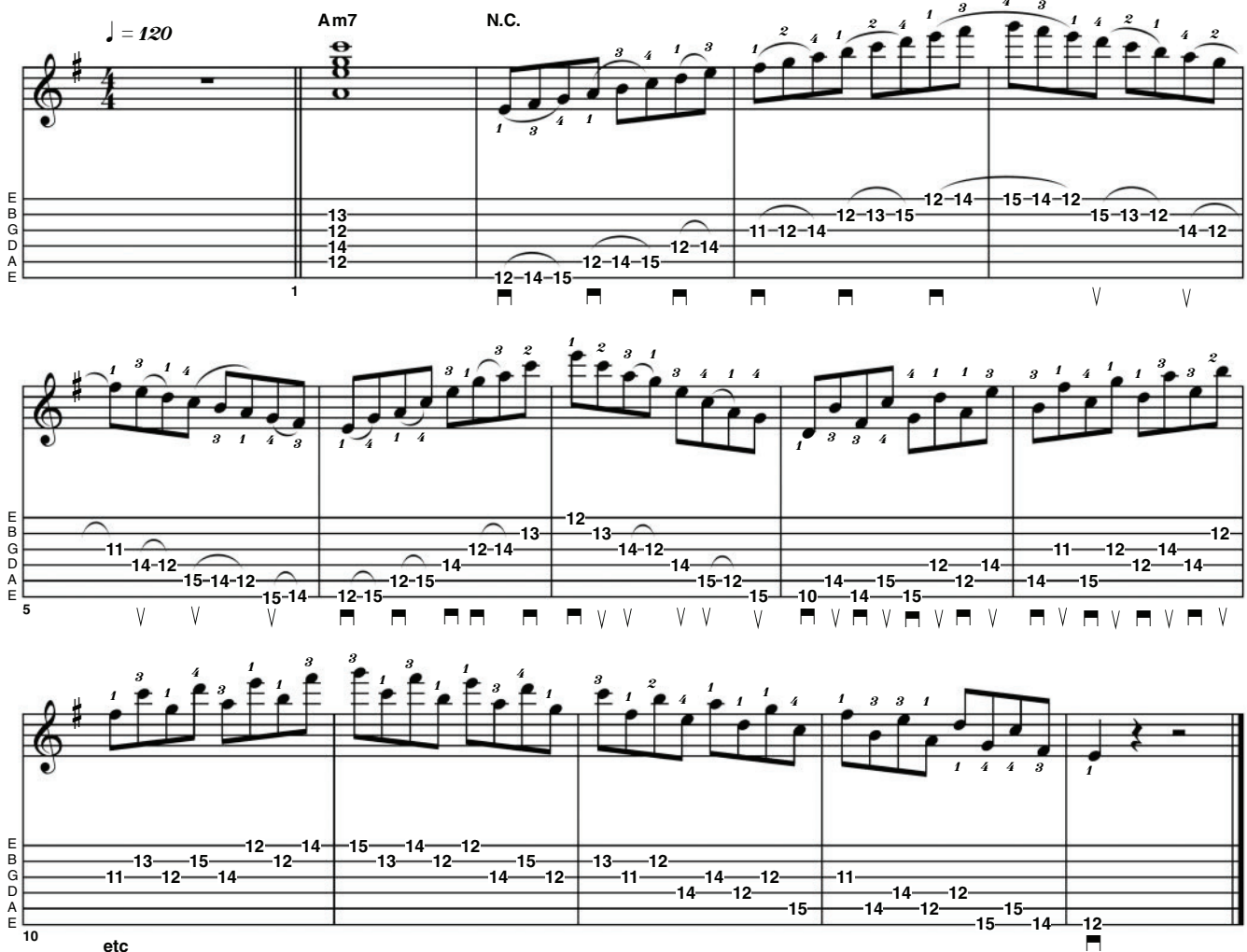
EXAMPLE 2A & 2B DORIAN POSITION 4

CD TRACKS 79-80

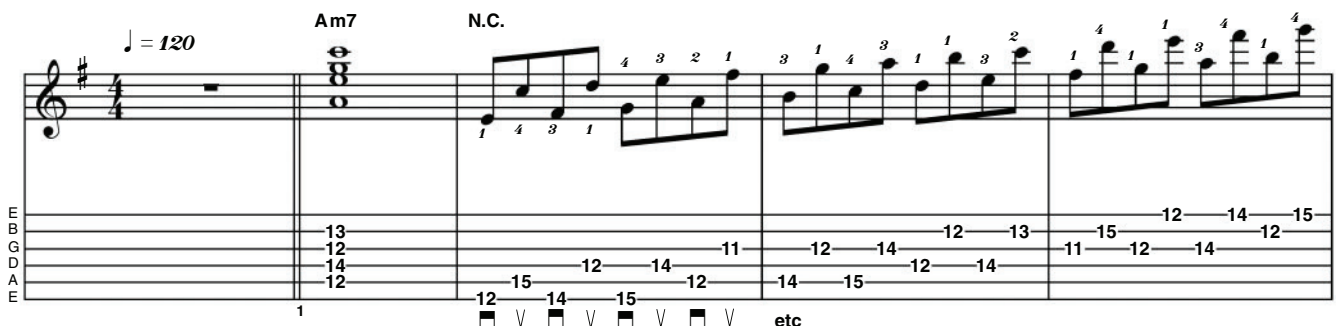
In examples 2a and 2b, we'll apply the same approach in position 4, with the A Dorian mode, m7 arpeggio, and intervallic pattern all combined to form a single 'master exercise.' Again, we'll use the legato approach for the scale, with the m7 arpeggio played using sweeping combined with hammer-ons and

pull-offs. In particular, listen out for any dissonance when pulling off, which may indicate that the first finger is inadvertently barring two strings at once. From bars 8 to 13, we'll revert back to using alternate picking as we move into playing the intervallic pattern.

Ex 2a



Ex 2b



EXAMPLE 2A & 2B DORIAN POSITION 4...CONTINUED

CD TRACKS 79-80

EXAMPLES 3A & 3B DORIAN ARPEGGIOS

CD TRACKS 81-82

Examples 3a and 3b centre around the Am7 arpeggio in positions 1 and 4, with chromatic enclosures applied to the root note. This gives us the 2nd and maj7th degrees which heightens tension before resolving back to the root. The key is in the timing and placement of the line, with the 'outside' notes placed on the weaker upbeats and the target chord tones played on the main downbeats – 1 and 3. The pick follows the conventions of economy picking when crossing

strings, with additional accents on the 'and' of beats 3 and 4 for a jazzy upbeat feel. This technique offers speed and fluidity and is common in jazz and fusion. As soon as you are comfortable playing the example as eighth-notes, break the framework down into one-bar licks and develop them as 16th-note phrases. As each one-bar lick resolves to the root note, try connecting other ideas from your existing Dorian-based vocabulary which start from the root.

Ex 3a

Ex 3b

In The Woodshed



Charlie Griffiths says that 5/4 is one of the most useful and accessible odd-time signatures. Here he shows how to master it.



Matt Bellamy wrote Muse's track *Animals* using 5/4 time

ABILITY RATING

★★★★★ Moderate/Advanced

Info

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

Will improve your...

- ✓ 5/4 playing
- ✓ Odd-time understanding
- ✓ Prog and jazz feel

It's quite easy to grasp 5/4 time and easy to utilise due to its close similarity to 4/4. Being an odd-time signature it has an inherent 'off-kilter' feel, but it's also quite accessible. Songs like Radioheads's *15 Step*,

Animals by Muse or Sting's wonderful *Seven Days* are all prog-style rock and in 5/4 time.

4/4 means four quarter-notes per bar, which we usually count as simply '1-2-3-4' over and over again. 5/4 literally means 'five quarter-notes per bar', which is essentially a 4/4 bar with an extra downbeat added. Try counting '1-2-3-4-5, 1-2-3-4-5' repeatedly (or hip-po-pot-a-mus) to get a sense of the 5/4 feel.

These five quarter-notes can be separated into smaller groups of twos and threes. This is often an easier way to mentally process the

rhythmic structure of odd-time bars.

Generally a bar of 5/4 can be broken down to 3 then 2, or 2, then 3.

This means you can simplify the bar by counting: 'one-two-three, one-two'. This is demonstrated in Example 1, where the shape of the guitar part is broken into three beats, then two beats. This is similar to the Paul Desmond-penned jazz standard *Take 5*.

We can also switch this rhythmic structure around and count 'one-two, one-two-three' as shown in Example 2.

Example 3 uses both of these counting structures but this time applied to eighth-notes. This rock riff is in the style of Tool's

“SONGS LIKE 15 STEP BY RADIOHEAD, ANIMALS BY MUSE AND STING'S SEVEN DAYS ARE ALL PROG STYLE ROCK IN 5/4 TIME”

Adam Jones. If we used the fretted notes as the cue for the counting structure, we can see that the riff is '2-3', '2-3', '2-3', '3-2'. This same structure is used again in Example 4 but this time played with sustaining chords. Keep counting the 2s and 3s throughout in order to phrase the riff correctly. For more solid timing keep your foot tapping in five even downbeats per bar.

The final example is based in 16th-notes with a string-skipping shred-style guitar lick which has a five-note melody on each string. Five 16th notes played four times is the same as 5/4 time one time.

Play through each example and make sure you can count along in terms of 2s and 3s as you go, as well as tapping your foot on the downbeat throughout. Once you have memorised the riffs try playing along with the backing tracks we've provided. 

NEXT MONTH Charlie looks at performing picked arpeggios with note muting

EXAMPLE 1

CD TRACK 83

This riff is grouped in a 3-2 phrasing. You can count the five notes 'one-two-three, one-two' at an even tempo to help internalise the feel of the rhythm. Hold the Am7 chord shape and articulate the riff either with your pick, or your thumb and fingers.

$\text{♩} = 130$ Am7

EXAMPLE 2

CD TRACK 84

This riff is similar to the one in Example 1 but this time the shape of the rhythm is phrased 2, then 3. Once again hold the chord shape with your second finger on the sixth string and the third and fourth fingers on the middle two strings.

♩ = 130

Am7

EXAMPLE 3

CD TRACK 85

Play 10th, 12th and 13th frets with first, third and fourth fingers respectively, so you can reach the notes without moving your hand too much. Start with a downstroke and alternate pick the fifth string throughout. The first three groups of five notes are grouped 2-3 and the final group of five is grouped 3-2.

♩ = 130

N.C.

Play 4 times

EXAMPLE 4

CD TRACK 86

This riff has exactly the same rhythmic note grouping as Example 3 except the chords are sustained. This is when counting becomes more important so be sure to say the phrasing out loud as you play along, as this will help you keep the chords the correct length.

♩ = 130

A5 G6 A5 B^bdim5 A5 G6 A5 B^bdim5

Play 4 times

EXAMPLE 5

CD TRACK 87

This lick is based in the E Dorian mode (1-2-3-4-5-6-7) and has five notes on each string. Start with a downstroke and alternate pick throughout. Notice that each string change begins with the opposite pick stroke. Start slowly and focus on making each note even in length.

♩ = 130

Em

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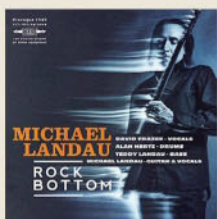
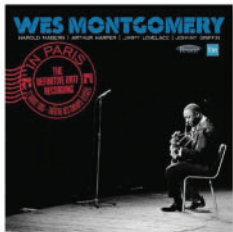
A selection of new and reissued guitar releases, including *Album Of The Month*

Album of the Month

WES MONTGOMERY IN PARIS

Resonance Records ★★★★★

This is something special; an official, high-resolution master of Wes's lauded Paris concert from 1965. Ten pieces that span two CDs and a well documented booklet make for an involving release with Wes on fire throughout. Featuring Harold Mabern on piano, Arthur Harper on bass and Jimmy Lovelace on drums (special guest Johnny Griffin on sax), the band really cuts loose with Wes's single-note, octave and chord soloing in full flight. Opener is Four On Six, one of Wes's most famous pieces (based on Gershwin's Summertime harmony) which has a memorable head and bristles with tasty chord changes. On John Coltrane's Impressions (no studio version was ever recorded), Wes's octaves and syncopations are exquisite. For sheer bravado the 12-minute rendition of Jingles is staggering; what a head and what solos (Mabern states it was the toughest tune in their set)! To Wane is a similar roaster; dedicated to saxophonist Wayne Shorter Wes's single-note lines are simply spellbinding as he navigates the changes with melodic sensibilities infused with a healthy dose of chromaticism. Simply put, this is a great source to hear one of the best guitarists that ever lived in a live setting!



MICHAEL LANDAU ROCK BOTTOM

Provogue ★★★★★

From James Taylor to Joni Mitchell, Michael Jackson to Rod Stewart, Michael Landau has played with seemingly everyone. Stylistically, his Strat tones often fall somewhere between Scott Henderson and Jimi Hendrix with blues licks, warped fusion lines and grungy extended chord voicings aplenty. This new 10-track album features him on guitar and vocals (alongside David Frazee) and it's a richly produced collection of songs that range from angular rockers to moody grooves. It's hard to overstate Landau's musicianship; he may not outright rock shred like, say, his session buddy, Steve Lukather, but he is much bluesier with a broader range of tones than

many big name guitarists (largely due to use of pick and fingers only across a wide area of the strings' length). Standout songs include Squirrels (great chords and effects), Bad Friend (massive Strat tones and really rocking), We All Feel The Same (great blues groove) and Speak Now, Make Your Piece (thick effected Strat, tasty solo and Carlton-esque chords). A rich album for guitar fans indeed.

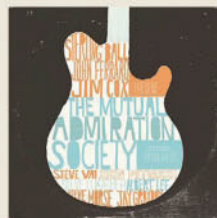
SWEET AND LYNCH UNIFIED

Frontiers ★★★★★

Hard-rock shredder George Lynch found fame in the 70s with Dokken before stunning fans in the 80s with The Lynch Mob (their debut, Wicked Sensation remains sensational still today). Since then, Lynch has worked in numerous



scenarios with Sweet And Lynch being his latest band alongside Stryper's vocalist, Michael Sweet. With this combination, the 11 songs are both heavy and memorable with vibrato aplenty from both legends. George has always had a recognisable style; rich humbucker riffs, slippery vibrato, heavy use of Mixolydian and Phrygian modes, fast legato phrases, screaming harmonics, fantastic timing and great tapping. All these traits are to be found here with opener, Promised Land being a full-on 16th-note pounder that involves power chords, syncopations, open-string phrasing and a blazing 'stuck wah' toned solo. Walk features a great half-swung groove and a huge anthemic chorus. Fancy a dash of 15 in a half-time grungy riff? Afterlife ticks that box nicely! Big stadium ballad? Tried & True does the job with aplomb. In short, if you hanker for a modern take on your favourite West Coast 80s rock albums, Sweet And Lynch won't fail to make you smile!



STERLING BALL THE MUTUAL ADMIRATION SOCIETY

Favored Nations ★★★★★

Guitarists will know Sterling Ball as the CEO of Ernie Ball/Music Man, but here he appears with a band comprising long-time buddies John Ferraro and Jim Cox – who have been together in one form or other since the 1980s – on an album of songs that were meaningful to them while growing up. When the guitar world at large heard the news, various six-string megastars started to form an orderly queue, eager to appear. And so we have Steve Lukather, Steve Vai, Steve Morse, Albert Lee and John Petrucci, among others, contributing to an album which is all about fun and fine playing. Want to hear Steve Vai's version of Sugar Shack? Step right this way! But our standout track is Hey Good Lookin' (featuring Albert Lee).



STEVE HACKETT WUTHERING NIGHTS

Insideoutmusic ★★★★★

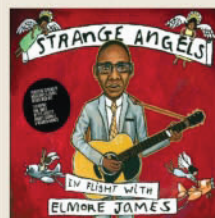
Steve Hackett has been doing some sterling work in keeping the early Genesis back catalogue alive on the concert stage in recent years, concentrating mainly on the Peter Gabriel era of the band. Here he switches to the 1976 Collins era to perform five tracks from the Wind And Wuthering album, amidst other Genesis fan favourites and a smattering of his own solo material past and present. Somewhat poignantly the track Inside And Out which was dropped from the album (finding its way onto the Spot The Pigeon EP instead) makes an appearance here, taking its place among tracks like Eleventh Earl Of Mar and One For The Vine, superbly rendered by Hackett's squad of crack musicians. Superb!

VARIOUS ARTISTS

STRANGE ANGELS: IN FLIGHT WITH ELMORE JAMES

Sylvan Songs Records ★★★★★

January 26th 2018 would have been blues legend Elmore James's 100th birthday and, to mark the occasion in style, Sylvan Songs has released this compilation of some of his best-known classics covered by a host of celebrity fans. James died in 1963 before the UK blues revival got into its swing, but his music is immortal, celebrated here by Tom Jones (Done Somebody Wrong), Warren Haynes and Billy Gibbons (Mean Mistreatin' Mama) and Keb Mo' (Look On Yonder Wall). The performances are electric and mark the importance of Elmore James as both artist and songwriter, and serve to celebrate the great man's centenary with considerable style.



SIXTY SECONDS *with...*

A minute's all it takes to see what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with that mighty southern blues-rock maestro, **Lance Lopez**.

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

LL: I love Jim Dunlop Tortex picks. The .73mm yellow ones. I've used them since 1989. When I was a kid I used Fender picks when I first began playing guitar, but couldn't make them last very long. I met Frank Hannon and Tommy Skeoch from the band Tesla after a concert they played in Shreveport when they were at the height of their career in the late 80s, and they each gave me a handful of guitar picks, which were Tortex picks. I've used them since. I've tried other picks over the years but always went back to the Tortex.

GT: If you had to give up all your pedals but three, what would they be? (And why)

LL: Does a tuner count? Man, I have so many groovy overdrive pedals so that's a tough one. I love my old-school Mojo Hand FX Rook Overdrive, Vertex Boost and Bogner La Grange; they all have a bit of different drive which is very cool.

GT: Do you play any other instrument well enough to do so in a band?

LL: Other than guitar I have been playing bass a lot lately around Texas & Louisiana with a couple of different bands. I play bass with a group of kids I am mentoring called Salvation From Sundown and I also play bass with my longtime sidekick in Texas, Wes Jeans in his trio. Playing bass in the Wes Jeans Trio is very cool because I produced his albums and wrote a lot of the material which means I also wrote the bass lines. It's a very heavy blues-rock power trio so I get to really get into the whole Jack Bruce, Felix Pappalardi, Tim Bogert, John Paul Jones style of bass playing. I usually play a Thunderbird Bass which I love because I play Firebirds. Its a heavy, gnarly sound. My good friend Jorgen Carlsson (Gov't Mule bassist) always gives me some great bass tips, so I always kinda follows Jorgen's lead.

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

LL: I am not a sight reader. It takes me a while to go through and get the piece. I always admire guys that can just sight read and play with feel. Steve Lukather and I have talked about this a lot and I feel like it's something I could definitely improve on.

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

LL: Absolutely! I am using the Wireworld Cables designed by David Salz. They are fantastic! I am currently using the Wireworld Micro-Eclipse cables. They have Ohno Continuous cast copper conductors with silver plug contacts and Composilex 2 insulation. The most unique thing about these Wirewocables is their DNA Helix conductor geometry which uses the

by at all times.

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

LL: I love the Bogner Helios 100. Its platform is based on a 1968 Super Lead 100. But it has many of the different mods that Reinhold Bogner did for Eddie Van Halen, Jerry Cantrell, and other great guitarist who love the classic Plexi tone. What I love so much about it is there is a switch on the back to go from JTM-45 to SLP 100. I can use it in a small or a giant hall. Smaller rooms I use a 2x12 cabinet loaded with a Vintage 30 and Creamback 65; my 4x12 has two Creamback 65s and two Creamback 75s. You asked about pedals and which ones I could take away... well with the Helios 100 I don't need *any* pedals. I am perfectly content plugging my Les Paul or my Firebird straight into the

“WHEN MY DAD SHOWED ME ELVIS'S COMEBACK SPECIAL I KNEW I WANTED TO BE A GUITARIST FOR THE REST OF MY LIFE”

Electromagnetic field to push the signal... it's truly incredible. I've never heard anything like it.

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

LL: I absolutely love David Grissom down in Austin. I have always wanted to play like David. He has the right amount of everything... rock, blues, country, Americana... he never plays too much, never plays too little and his tone is beyond belief. I've never really been jealous, more like in awe.

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

LL: That would be my True Historic R9 Les Paul the 'Barton Creek Burst'. Shortly after I went down to Austin and got it from Gibson, I texted a picture of it to Billy Gibbons and he replied back, "Don't let that one get too far out of your sight"! When the Reverend speaks you listen (laughs) so I keep it close

front and watchin' it go.

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

LL: I don't like to fight the guitars much any more. When I was a young man I did all that, heavy strings, high action and all that, but I found it really just ends up hurting your hands in the long run. I like my action medium to low. I like to let the guitar do some of the work too. On my guitars for slide the action is set very high, obviously.

GT: What strings do you use?

LL: I use Ernie Ball Slinky and have for many, many years. My gauges range from .009 to .011 but I mainly use the Super Slinky .009s on my main guitars. On other guitars I use Regular Slinky .010s, and on my guitars I have set up for slide I use Power Slinky .011s. I love Ernie Ball's Cobalt strings, but I mainly just use the old-school Slinky sets.

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

LL: Elvis Presley and Scotty Moore. My Dad was in the Army with Elvis in Germany. They were good friends. When I was three or four years old my Dad showed me footage of the '68 Comeback Special where Elvis is in the black leather suit and they are all sitting around playing guitars and telling stories. When I saw that I knew I wanted to be a guitarist for the rest of my life.

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

LL: A 1959 Les Paul! When I was 10 or 11 years old I saw the Led Zeppelin movie The Song Remains The Same, and watching Jimmy Page play that Les Paul was completely flooring. I loved the Bursts from the beginning; it has never changed. I have loved guitars of all types, Strats, Teles, SGs, everything, but I have always loved the Burst more than anything.

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

LL: I would have to say the Nottodden Blues Festival in Norway in 2016 was one of the best ever, with Supersonic Blues Machine. We had Billy Gibbons, Steve Lukather, Walter Trout, and Robben Ford. It was an incredible night.

GT: And your worst playing nightmare?

LL: It's opening the show with a guitar that is completely out of tune.

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

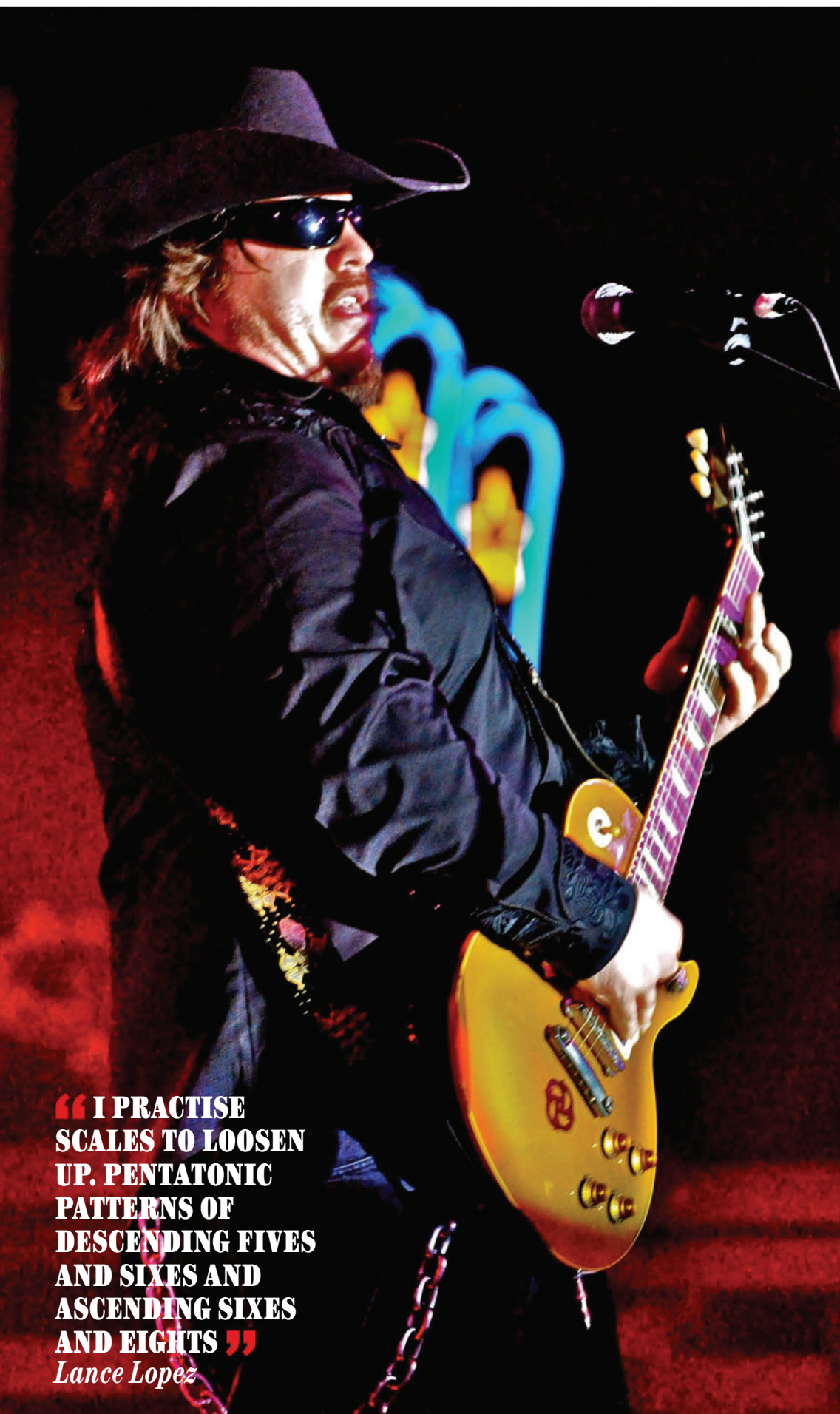
LL: Always be a great supporting musician and play to make other musicians sound great. I've learned a great musician makes any musician onstage with him sound great, especially if he is the leader.

GT: Do you still practise?

LL: Absolutely! All the time. I always love trying to create new riffs or lead patterns and working on my tone. I'm always striving to be better. I never want to be better than anyone else; I just want to be better than myself.

GT: What about a pre-gig warm-up?

LL: If there is time before a show I



**“ I PRACTISE
SCALES TO LOOSEN
UP. PENTATONIC
PATTERNS OF
DESCENDING FIVES
AND SIXES AND
ASCENDING SIXES
AND EIGHTS ”**
Lance Lopez

like to warm up and practise scales to loosen up. I usually like Pentatonic patterns of descending fives and sixes, or ascending sixes and eights. I always like to make sure the strings are good and stretched and that I'm in tune. I usually keep a Snark on the headstock until it's time to go out there so I know I am in tune when we hit the first number.

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

LL: Wow I don't know. I'd love to play with Bad Company - can you ring up Paul Rodgers up and tell him I'd like to give it a go?

GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?

LL: Jimi Hendrix. Period. But we all know that! (laughs)

GT: Is there a solo by someone else you really wish you had played?

LL: Be Careful With A Fool by Johnny Winter. Johnny was on fire back then with Unc (John Turner, bass) and Tommy (Shannon, drums). I can really relate to what Johnny is doing there, and I really miss Johnny a lot. That song is what Texas blues-rock is all about.

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

LL: I really love the solo on Down To One Bar from Tell The Truth; it's more the tone I guess. It's that big, fat, Les Paul neck pickup tone that I really love about it. We had the Les Paul dialled into the small Bogner Brixton amp with a 2x12 with Greenbacks in it. I think it's some of my best tone I've ever recorded.

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

LL: For being a hard working musicians and trying to keep the blues-rock tradition alive, as well as passing it on to the children.

GT: What are you and the band up to at the moment?

LL: We are preparing for some touring in support of the new album, Tell The Truth and looking forward to getting out there and playing like we never have before. We look forward to seeing you all out there on the road! 

For more information on Lance, his band, gigs and merchandise please check him out on Facebook or follow him on Twitter.

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

MARK KNOPFLER

Full career style overview

One of the most revered guitarists in popular music, his style is instantly recognisable. Now learn how he does it!

CLASSICAL TAB

VINCENZO BELLINI

Norma, Casta Diva

You may recognise the tune from the Jean-Paul Gaultier commercials. Here Bridget tabs it for solo nylon-string.

STAR VIDEO LESSON

CARL VERHEYEN

Improvises over 'The Flow'

Jason Sidwell wrote the piece. Carl plays a remarkable off-the-cuff solo then describes how he does it.

THINGS TO LEARN

INTERVALS & ARPEGGIOS

Lydian licks & muted rakes

Play Lydian in 3rds and 4ths in this month's Fretboard Navigation, and broken chords 'In The Woodshed'.

Grab that bar and get ready to dive in with...

20 WHAMMY TRICKS!

From Shadows-style wobbles to EVH dives, Vai-like gargles, Holdsworthian dips, Jimi-type tumbling trills and Jeff Beck faux slide ideas, there's a wealth of musical fun to be had from the whammy bar. Richard Barrett is your guide.

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Six more great licks to play

Eric Gales

Muscular but musical blues

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Printed in the UK by: William Gibbons & Sons Ltd.

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London E14 5HU. Tel: 0203 787 9060

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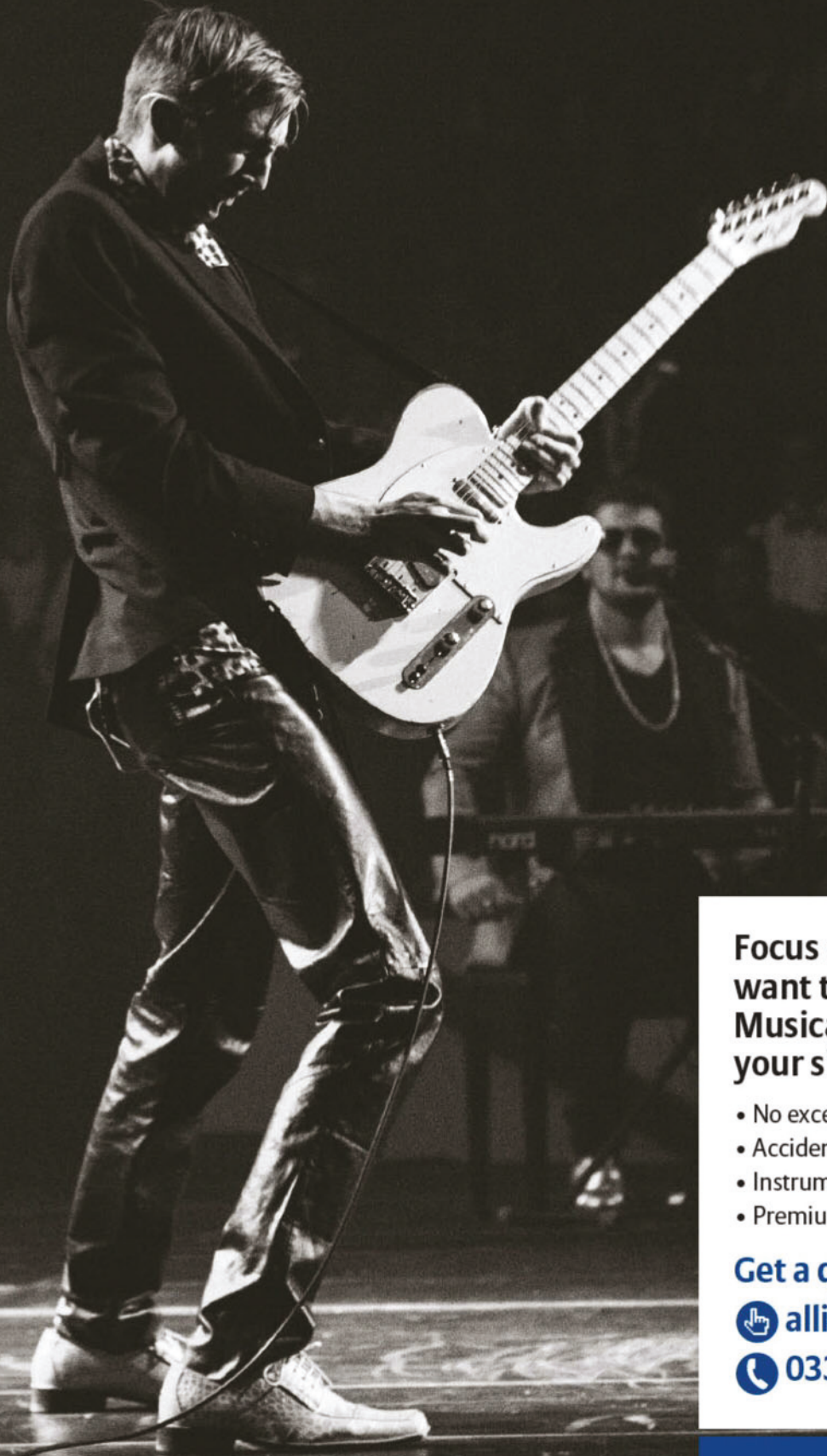
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