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281 SPRING 2018

Guitar Techniques

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MARK KNOPFLER

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94

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to learn

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Brent Hinds

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SHAUN BAXTER

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



JON BISHOP

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



PHIL CAPONE

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



HARRISON MARSH

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



RONAN MCCULLAGH

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



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



IAIN SCOTT

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



JOHN WHEATCROFT

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

WELCOME

WHEN DIRE STRAITS hit the charts in 1979 all my guitar-playing mates were talking about this 'genius' Mark Knopfler. I just didn't get it. Clearly he had something very different to the humbucker-driven rock and punk that every other band was ladling out, but I couldn't help thinking it sounded a bit samey. Of course I couldn't get near to what he was playing myself, but when have such mere details stopped your average barrack-room idiot from pontificating?

However, as the band's career progressed so did Knopfler's style, and it quickly became apparent that there was something rather special here. Most evident to me was the craft that he brought to bear in the music, its production and indeed his own playing, which I felt was taking on a rather more sophisticated air. He was now supremely considered in his note choice; varied and interesting sounds started to emerge, even fingerstyle resonator pieces sometimes taking centre stage.

When Dire Straits folded Mark continued to produce brilliant albums, but going solo allowed the breadth of his abilities to blossom. He brought brilliant players like pedal steel legend Paul Franklin into the fold and gave his musicians the

freedom to let their own talent breathe, in turn lifting the music and its leader ever higher. The 'one-trick-pony' I'd misjudged from Sultans Of Swing and Lady Writer had become the master of musical expression.

He's a generous musician, too, and will happily share what he knows. Some years back I did a cover feature interview with Mark for Guitarist. He was unwell that day but braved my inquisition and the intrusive cameras anyway. I'd taken a work experience lad to help out and, in a break between the interview and the photo shoot he blurted:

"Mark, can you show me the fast run-down lick in Calling Elvis?" Oh for the ground to swallow me whole! But, without a whisper Knopfler called him over, sat him down, picked up his blonde '59 ES-335 and went through the whole thing note by note.

Now, this is an A-list superstar and yet there he was, feeling crap but giving our lad a guitar lesson money couldn't buy, and a memory that will stay with him a lifetime. Enjoy our own Knopfler feature, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com



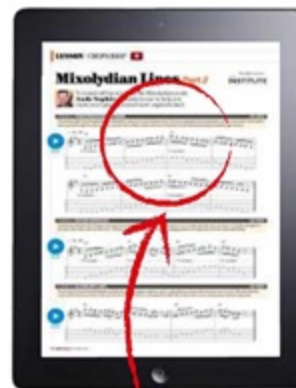
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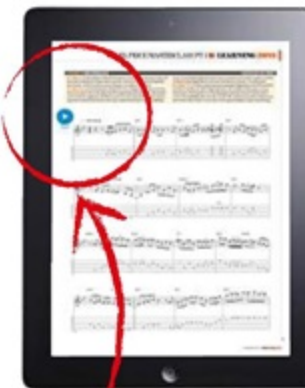
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

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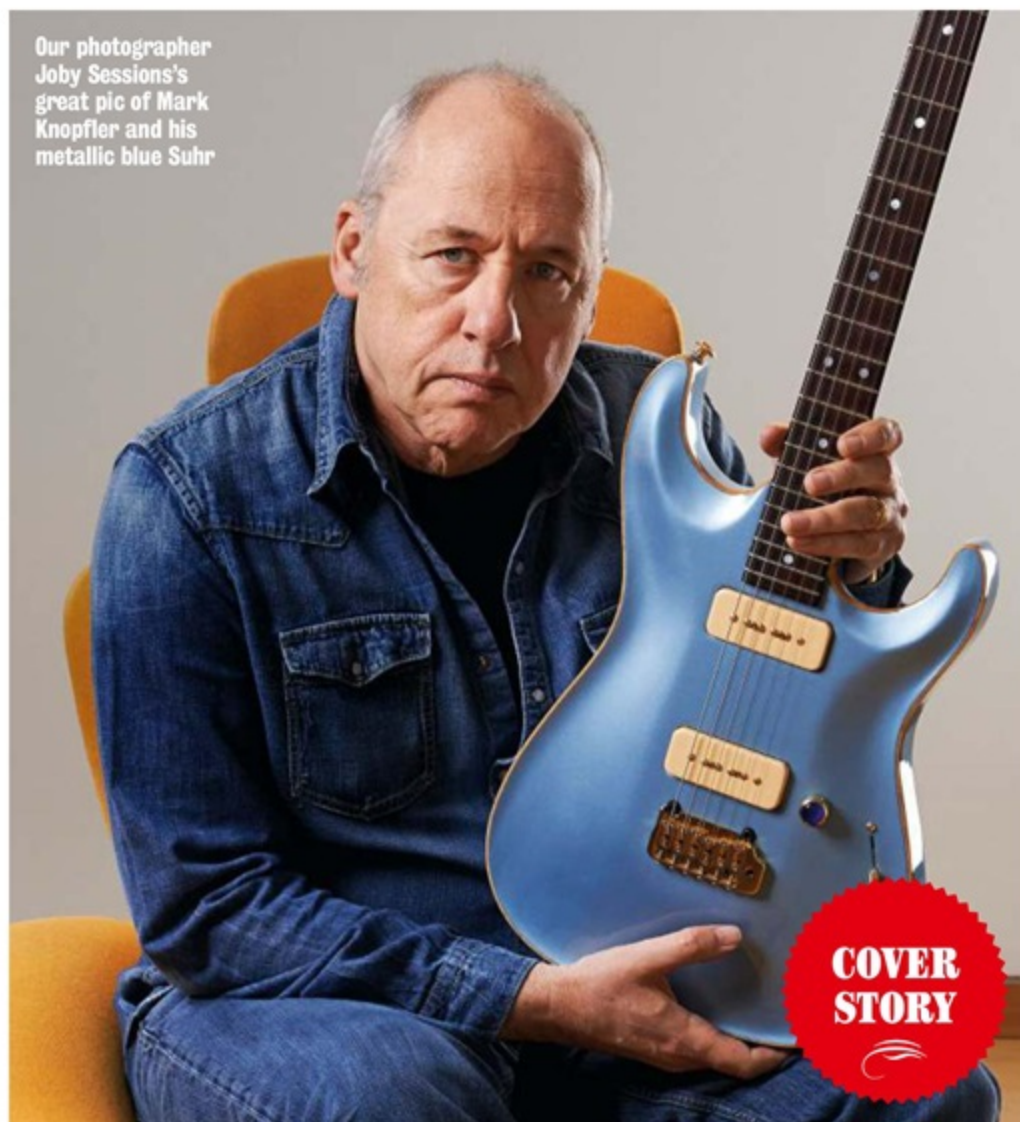
GuitarTechniques

• CONTENTS • SPRING 2018 •

CONTENTS

TURN TO
PAGE 32 NOW
FOR OUR LATEST
SUBSCRIPTION
OFFERS

Our photographer
Joby Sessions's
great pic of Mark
Knopfler and his
metallic blue Suhr



COVER
STORY

FEATURES

COVER STORY

MARK KNOPFLER
12-page style study 16
He caused a sensation when Dire Straits hit with *Sultans Of Swing*, and still makes superb music. Jon Bishop examines Mark's clean Strat, dirty Les Paul and open-tuned resonator styles.

SPECIAL FEATURE

THE WHAMMY BAR
20 top techniques 34
Wobbles, dives, gargles and more the whammy adds new dimensions to your playing. Richard Barrett takes you on a rollercoaster ride!

CLASSICAL TAB

VINCENZO BELLINI
Casta Diva from Norma 50
This piece was used to great effect in *The Iron Lady*, a film about Margaret Thatcher's life. Mrs Mermikides offers a rather gentler rendition.

REGULARS

WELCOME	3
Nev misses the point about Dire Straits.	
INTRO	6
Justin Sandercoe, Scott Henderson, Mitch Dalton, Jam Tracks, One-Minute Lick and more.	
USER GUIDE	12
Our easy-to-follow musical terms and signs.	
FRETBOARD MAP	14
Learn where all the notes are on the neck.	
SUBSCRIPTIONS	32
Save time and money; get GT delivered to your door. Print and digital editions available!	
BACK ISSUES	94
If you missed a copy from the last six months.	
ALBUMS	95
Latest guitar CDs reviewed and rated.	
SIXTY SECONDS WITH...	96
Singer-songwriter Dean Friedman celebrates 40 years of Well, Well, Said The Rocking Chair.	
NEXT MONTH	98
Joe Bonamassa; Drop D tuning; Allen Hinds; Prokofiev, Dance Of The Knights; Lowell George, Howard Roberts, Walter Trout, Leonard Cohen!	

LEARNING ZONE

LESSONS INTRODUCTION	57
Music editor Jason Sidwell rounds up another action-packed lessons section.	
30-MINUTE LICKBAG	58
Pat Heath has six more licks, from relaxed jog to 100-meter dash. Can you play the lot?	
BLUES	60
Ronan McCullagh looks into the playing of a man that came back from the brink. It's great to have him back, the wonderful Walter Trout.	
ROCK	64
Martin Cooper delves into the awesome work of Audioslave's Chris Cornell and Tom Morello.	
JAZZ	68
John Wheatcroft meets a true legend of jazz guitar, the incredible Howard Roberts.	
ACOUSTIC	74
Stuart Ryan pastiches the nylon-string picking style of Canadian folk legend, Leonard Cohen.	
CREATIVE ROCK	78
Shaun Baxter rounds up the Pentatonic scales that can be found in Mixolydian mode.	
SLIDE	84
Harrison Marsh examines the swampy slide style of the mega-cool Lowell George.	
FRETBOARD FLUENCY	88
Martin Goulding gets your fingers flying as he navigates the Dorian mode in 5ths and 6ths.	
IN THE WOODSHED	92
Charlie Griffiths helps you hone your skills. This month he moves on from Dorian mode to pulling out #4 licks from the Lydian.	

EXCLUSIVE VIDEO!

CARL VERHEYEN
Blues-fusion masterclass 44
This stunning rock-fusion guitarist improvises a solo over Jason Sidwell composition, *The Flow*, then explains his approach in detail.

Carl creates an
improvised but
inspiring solo
over *The Flow*



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: Making music history maps.

I've been listening to the blues since I first got a guitar and spent hundreds of hours trying to absorb the licks and songs of Freddie and BB King, Stevie Ray Vaughan, T-Bone Walker, Robben Ford and many more besides... but a major turning point in my understanding of the blues was when I started to make my own 'Blues History Maps' and it's something I highly recommend you also check out.

I was touring with The Counterfeit Stones and wanted to deepen my knowledge and understanding of the blues (the rest of the guys were older and really knew their stuff!) so I bought a blues history book called *The Devil's Music: A History Of The Blues*, by Giles Oakley. As I read the book I would pick an artist or two and search for some albums in whatever town I was and listen to them as I read the related chapters. Today with Spotify or YouTube it's a whole lot easier to find the music instantly, but using a book to offer guidance on what to listen to really helps.

There are many other books on the history of the blues and, while I really like Oakley's tome, *Deep Blues* by Robert Palmer is also excellent, as is *The History Of The Blues: The Roots, The Music, The People* by Francis Davis. I'm sure there are many more. Dip into a few and find a style of writing you find engaging, because you don't want to have to trudge through it; it needs to excite you.

My understanding of blues grew in ways that would not have been possible had I not been tracing the development of the language. I heard the influence of travelling musicians and how a whole scene could change after the arrival of a new one, and the movement of licks, phrases, chord progressions and even chord shapes.

Once you have a kind of framework, things fall into place a lot better and you'll find it easier to lock in new things you learn. Watching 'Martin Scorsese



Research into blues lineage and geography gave Justin new insight

Presents' excellent blues film series is made even richer when you know a bit of the history. Learning about the hardships of many of the blues pioneers and how they lived gave me a whole new level of respect for what they achieved – not surprising that they 'had the blues' with the incredible prejudice they faced.

I would recommend you make your own notes and get to know your Chicago blues from your Memphis blues and listen for

I took it a step further and spent most days transcribing at least a bit of what I was listening to so I could better remember the phases and language tools people were using. It expanded my blues vocabulary and also helped if I was on a session and wanted to do something 'in the style of'. It also helped see influences of players I liked; listen to some early Albert King and you can clearly hear where Stevie Ray Vaughan got a load of his lick ideas. Or check out

also wrote many of the greatest songs. It wasn't until this research that I realised that it wasn't Howlin' Wolf's playing that I loved. Wolf didn't play guitar, it was the incredible Hubert Sumlin. Things like that made me feel a bit ignorant but we all have a lot to learn and this kind of study can create as many holes as it fills. The more you know, the more you realise you don't know!

It was (and is) a fascinating journey and I really can't encourage you enough to give it a go. It helped me realise that blues is a language that we can all speak and understand - if indeed we take the time to learn it - and for sure this kind of musical study will make you a better musician. And it's not just for blues; it works just as well for whatever style tickles your ears. Which reminds me, I must find a great jazz history book and get started with that. Happy trails!

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

“ I REALISED IT WASN'T HOWLIN' WOLF'S PLAYING THAT I LOVED. WOLF DIDN'T PLAY GUITAR, IT WAS HUBERT SUMLIN ”

similarities between West Coast and Texas blues. Get the names of the pioneers in each city and then read about where they travelled, how they lived... and LISTEN. Reading on its own is great, but I think listening as you go (and even taking notes) is the big deal. Check out the British blues players of the 60s, who they were listening to and trace it back – the lineage becomes pretty obvious sometimes.

T-Bone Walker and then Chuck Berry and you'll clearly hear where the rock and roller nicked his licks (and moves) from.

Listening and reading about the subject will introduce all the important blues players you might not have encountered as a casual listener – the great Chess Records' house musician Willie Dixon who not only played bass on many of the greatest Chicago blues records, but

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: Happy new gear!

I imagine a problem-solving challenge set by a sound sadist, a musical equivalent combining the Rubik's cube, The Times crossword and the ticket buying options on the Tottenham Hotspur FC website. Throw in the old chestnut about the river crossing with the wolf, the goat and the cabbage and only then you will have an insight into the migraine mikado that is the musical instrument and backline challenge thrown down by Strictly Come Dancing 2018 - The Live Arena Tour.

It begins in time-honoured tradition. We reconvene in early January at John Henry's Rehearsal Studios in London's vibrant King's Cross Industrial Estate. I bring along a bunch of assorted instruments - a round half dozen - in the hope-against-hope that they might cover most of the bases required for our toe-tapping dance fest. To say nothing of two amplifiers (acoustic and electric), a warehouse worth of accessories and pedals. And flight cases for the lot. You won't be surprised to learn that this 'roadie's vision of Hell' doesn't fit in the Bentley. They have to send a people carrier to my Hertfordshire hovel to collect it. A large one.

As it happens, the news is already decidedly lacking in cheer even before a note has been whammied in anger. Our Mozartian Maestro David Arch has already been in touch on the eve of Rehearsal Day One with fax 'n' info. "We're required to play a medley from Sweet Charity as the closing group dance. It's long. It's involved. You play electric and acoustic guitar and switch several times. The acoustic part is solo. There is no time to swap instruments. Therefore you will need an acoustic guitar emulator pedal for electric guitar. Please refer to the link I've sent you and bring one. Message ends." Which is the point at which Amazon Prime makes another emergency cameo appearance in my life. By considerable good fortune, I am

rewarded on the first run-through with the accolade, "Yes. That's alright, I guess." You may rest assured that praise comes no higher from The Archbishop Of Perfection himself.

We then move on to Run Boy Run. In E flat minor. A less than challenging part you might imagine, considering that it consists entirely of one repeated

damage limitation. How many instruments will be needed on this year's jaunt? Hmm... let's see. A banjo features in three tunes. There's the acoustic guitar in Memory. The Gibson 335 for Johnny B Goode (obvs). Something heavily rock-orientated for Live And Let Die. Something jazzy for the show tune stuff which includes La La Land, among others. The

“YOU WON'T BE SURPRISED TO LEARN THAT THIS 'ROADIE'S VISION OF HELL' DOESN'T FIT INTO THE BENTLEY”

semibreve note tied for two bars. Sadly that note is E₂, to be played on either a baritone guitar or a detuned electric on the bottom string. With an octave pedal mixed in and some delay added for weirdness. So that's gonna be an extra guitar (Parker Fly) coming on tour for five weeks, specifically for one note in one tune. Happy days.

At this point I begin to engage in a mental exercise in gear

detuned Parker. And the obligatory Stratocaster for whatever remains.

No way. Seven is clearly not a magnificent number in this particular case. I think I'd better think it out again. So, let's see. I can use the 335 for the jazz sounds instead of my preferred Gibson L4. And then I discover that the Bare Knuckle pickups on said instrument sound epic for the Bond theme. Result. Seven guitars

become five. Which is quite enough, thanks.

At which point we are greeted with the news that all the gear must be packed away and loaded on to the truck after day five of the rehearsals. Which is fine but for one tiny oversight. We are due to record the entire show onto a click track two days hence, for technical reasons too numbing to discuss within the pages of a music journal such as this. I now need to delve into my instrument store and cobble together a rig that can duplicate everything I have organised for the tour.

At which point I sit calmly with a cup of tea and evaluate my options and possible response. And after calm deliberation, I come up with the solution.

Which turns out to be... Aaaaaaaaargh!

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk



Mitch whittles seven guitars down to... 10... for the Strictly Live Arena tour!

INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. Today we meet: Living Colour, Yohimbe Brothers and Masque's guitarist, **Vernon Reid**.



Vernon Reid: likes to avoid relying on the tried and true

GT: What are the things about guitar instrumentals that appeal to you?

VR: I've always been intrigued with how so many different guitarists express themselves non verbally, from Link Wray's Rumble to Hendrix's Third Stone From The Sun, to Santana's Song Of The Wind, To Metheny's Unity Village.

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

VR: An instrumental becomes a very personal soundtrack to the movie of the listener's life, and mood. The listener gets to direct the picture and choose whether or not to add their own dialogue.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?

VR: I like to embrace the immediate moment, and avoid relying on the tried and true.

GT: Is a typical song structure - verse, chorus, etc - always reliable for an instrumental?

VR: It can be helpful in the instrumental to create a song-like effect, but that is not the only way to approach their creation.

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

VR: I think that studying a vocalist's approach can be very instructive in guiding a guitarist towards a more lyrical than technical approach to playing a melody.

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

VR: A line of melody, a groove, a pleasing sequence of chords. Or a riff. It varies.

GT: What do you aim for when your performance is centre stage for the duration of the instrumental?

VR: I aim not to trip!



Vernon Reid,
performing with
Living Colour

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

VR: This structure is only useful if it doesn't lead to a stultifying sameness of approach. It really depends on what the point of final expression is. If the point is to satisfy preexisting expectations, then it is very useful. If the point is to tell one's own story through the instrumental, then maybe not.

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

VR: There is a wide variety of sounds that can apply depending on the composition, the groove and the mood you are trying to create.

GT: Do you have favourite keys or tempos in which to play or compose your music?

VR: My favourite keys change, depending on the style, like A or B flat for blues because they are placed right in the middle of the neck. A key or mode like A Mixolydian is fun in standard tuning because you can utilise the open strings. But I like all the keys. I'm not key-ist! Same thing goes for

“ I LIKE A OR B $\flat$ FOR BLUES BECAUSE THEY ARE PLACED RIGHT IN THE MIDDLE OF THE NECK... BUT I'M NOT KEY-IST! ”

tempos, it depends on the style. You do have to be careful with attaching yourself to a bpm because they can be deceiving. For example, a high-energy drum and bass in 180 can also be a laid back 90.

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

VR: Minor keys if I'm feeling blue, and major keys if I'm feeling optimistic and happy.

GT: Any favourite modes?

VR: Yes: Mixolydian, Lydian, and Dorian, but I like all modes. I'm not mode-ist either!

GT: What about modulations into new keys?

VR: Modulations into new keys work well to build excitement or tension, and can also signal an exit from one mood to another.

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

VR: Playing with Living Colour is a very different experience than playing with my mostly instrumental groups, Masque or Yohimbe Brothers. Everything in Living Colour is in service to the song, lyrics and Cory's vocals.

Whereas playing in Masque, either I'm interpreting melody on guitar or Leon Gruenbaum is on keys. In Yohimbe Brothers I'm playing off DJ Logic.

GT: What are your views on harmonising melodies?

VR: It really depends on the context. They can work very well or be super cheesy.

GT: What three guitar instrumentals would you consider iconic, or have perhaps inspired your own playing or composing?

VR: Song Of The Wind by Carlos Santana from the album Caravanserai. I listened to that piece over and over again. My cassette is worn out. Then there's Maggot Brain, featuring Eddie Hazel from Funkadelic. That song has almost a gospel kind of intensity; it builds and builds. And I'd add Third Stone From The Sun by Jimi Hendrix; it's the ultimate rock and roll sci-fi tribute to the space program.

Living Colour's latest album, Shade, is out now. For more on Living Colour, or on Vernon's instrumental projects Masque and Yohimbe Brothers, follow him on Facebook or Twitter.

PHIL HILBORNE'S ONE-MINUTE LICK

Chromatic Dominant Arpeggio Lick

THIS LICK IS mainly based on a C-shape E7 chord with a lot of added chromaticism. You should notice how the chromatic notes are used to connect chord tones throughout. Although this phrase uses lots of notes that are not 'official' scale notes, E Mixolydian (E-F $\sharp$ -G $\sharp$ -A-B-C $\sharp$ -D) still very much outlines the intended chord and is a great way of creating colour in

your lines. It is possible to play the entire first section all in the 4th position and you are obviously welcome to do just that. However, I personally prefer to use the fingering in the notation that uses only first, second and third fingers from the fourth string onwards. After playing this, please do experiment with your own ideas as there are tons of other possibilities.

Lively $\text{♩} = 192$
With swing feel

E7

E
B
G
D
A
E



That Was
The Year...

1930

Airships, Diesels
and Pluto

GIBSON GUITARS BUILDS AN ACOUSTIC for Lilian G Marshall, an orchestra leader and Hawaiian guitar teacher. The style and shape follows a regular Gibson L-00 with a 12-fret neck joint but this Marshall Special features an X-braced top making it the lightest Gibson flat-top ever made. The tropical volcano scene painted on the top gives it an Hawaiian flavour. It remains one of the rarest Gibson models in existence.

ON THE 18TH APRIL A BBC RADIO REPORTER announces, "There is no news today" for the first and only time in history. The Times publishes its first crossword; Mickey Mouse makes his first appearance as a comic strip; and Birdseye frozen foods go on sale for the first time in the USA.

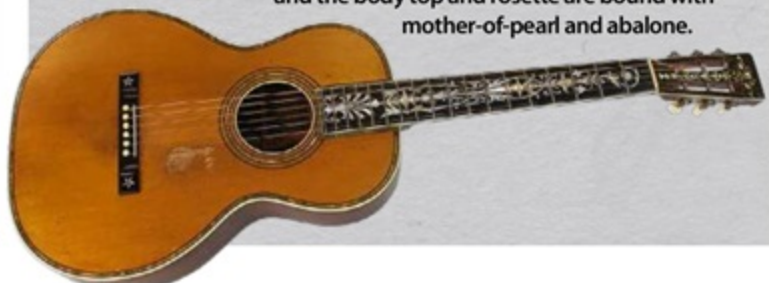
THE HOUSING ACT PROVIDES GOVERNMENT subsidy for slum clearance and construction of new council houses as replacements; there's an assisted wiring scheme encouraging people to connect their homes to the public electricity supply; and Britain's unemployment figure tops 18%.

THE REGAL RECORDING KING IS A POPULAR early example of an electric guitar with the volume and tone controls being an integral part of the pickup. A jack socket is located on the bottom edge even though a bit bulky in execution it was still a practical design. Sunburst is the most common finish but natural is also available and this electrified model is top of the range.

THE BRITISH AIRSHIP R100 SUCCESSFULLY completes its 78-hour passage to Canada but just over two months later the R101 crashes in France on its maiden voyage, heading to India. Clessie Cummins of the Cummins Motor Co, completes the first diesel engine automobile trip, travelling from Indianapolis to New York City

MUSICAL NEW-BORNS INCLUDE JP Richardson (aka The Big Bopper), Ray Charles, blues harpist Little Walter, country music singer-songwriter Liz Anderson, jazz players Ornette Coleman, Herbie Mann and guitarist Jim Hall, and composer Stephen Sondheim. The BBC Symphony Orchestra is formed under the directorship of Adrian Boult, and Richard Gurley Drew invents magnetic Scotch Tape marketed by the 3M Company.

LUTHIER BROTHERS CARL AND AUGUST LARSON of Chicago introduce their top-of-the-line Maurer Model 593 'Tree Of Life' guitar. The body size is between a parlour and an orchestra model and features a spruce top with Brazilian rosewood back, sides and headstock. The mahogany neck has an ebony fingerboard decorated with a spectacular tree of life vine in mother-of-pearl and abalone. The ebony bridge features a pair of engraved mother-of-pearl stars and the body top and rosette are bound with mother-of-pearl and abalone.



JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Dreamy psychedelic groove blues (Dm)

This track tips its hat to trip-hop and invites some epic Gilmour-esque soloing. Use D Minor Pentatonic (D-F-G-A-C) and D Minor scale (D-E-F-G-A-B_♭-C) as starting points. The arpeggios will help too: Dm (D-F-A), Gm (G-B_♭-D) and Am (A-C-E).

2 G Major to E Minor jam

This one swaps between the I chord (G) and the VI chord (Em). You could also see it as going between the key of G major and its relative minor, E minor. Use the seven notes of the G Major scale (G-A-B-C-D-E-F#) throughout (becoming the E Minor scale) – and of course E Minor Pentatonic (E-G-A-B-D) will work throughout the whole sequence as well.

3 Acoustic Chicago blues shuffle (E)

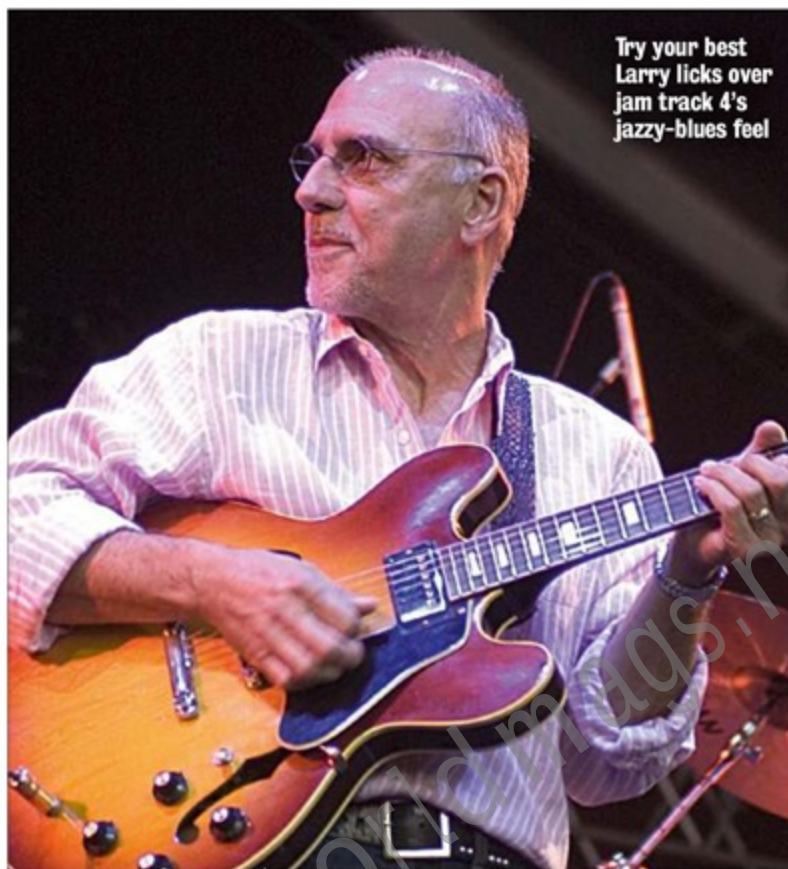
Here we have an easy-to-approach acoustic blues ditty, which features a Chicago style turnaround at the end. Mix E Minor Pentatonic (E-G-A-B-D) and E Major Pentatonic (E-F#-G#-B-C) for that great blues sound. Knowing the arpeggios will also help: E7 (E-G#-B-D), A7 (A-C#-E-G) and of course B7 (B-D#-F#-A).



4 E Minor smooth jazz blues

We finish with this smooth jazz-style blues. Use E Minor Pentatonic (E-G-A-B-D) and the E Minor scale (E-F#-G-A-B-C-D) as a starting point. Advanced options are: C Lydian Dominant (C-D-E-F#-G-A-B_♭) on the C13 chords and B Altered scale (B-C-D-E_♭-F-G-A - aka Superlocrian mode) on the B7#9 chords. 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.



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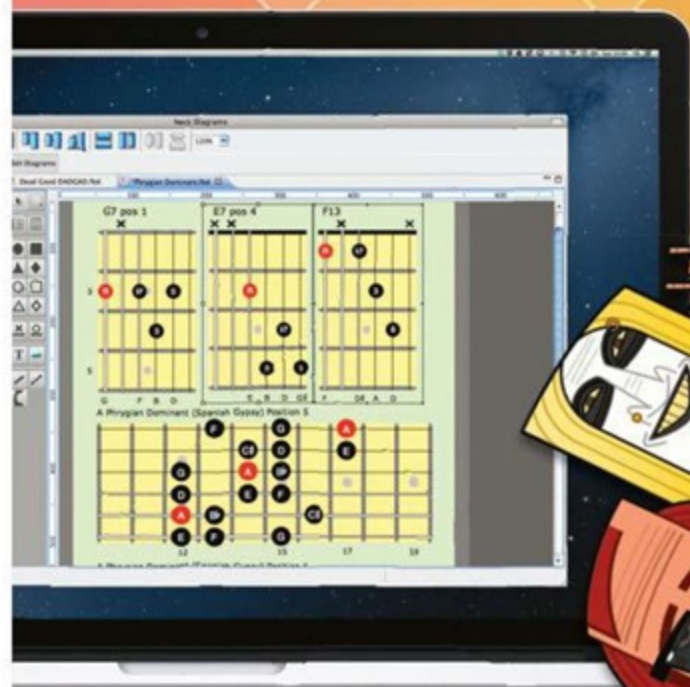


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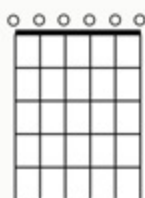


RELATING TAB TO YOUR FRETBOARD



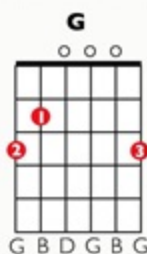
HAND LABELLING

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).



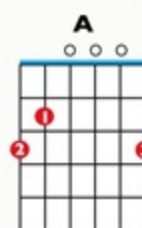
NUT & FRETBOARD

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.



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.

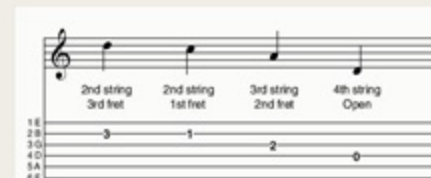
OUR RATING SYSTEM

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...

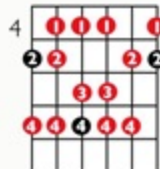


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



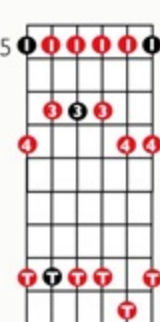
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

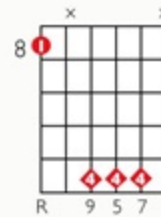


SCALE EXAMPLE

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.



⑤ = 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



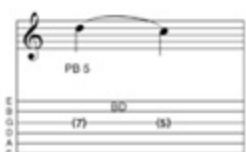
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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

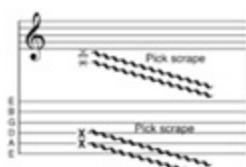
Capo Notation



■ 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 't' 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	6th String (E)	5th String (A)	4th String (D)	3rd String (G)	2nd String (B)	1st String (E)
1	F	C	G	D	A	E
2	F#	C#	G#	D#	A#	F
3	G	D	A	E	B	F#
4	G#	D#	A#	E#	B#	G
5	A	E	B	F	C	G#
6	A#	F	C	G	D	A
7	B	F#	C#	G#	D#	A#
8	C	G	D	A	E	B
9	C#	G#	D#	A#	F	C
10	D	A	E	B	F#	C#
11	D#	A#	F	C	G	D
12	E	B	F#	C#	G#	D#
13	F	C	G	D	A	E
14	F#	C#	G#	D#	A#	F
15	G	D	A	E	B	F#
16	G#	D#	A#	E#	B#	G
17	A	E	B	F	C	G#
18	A#	F	C	G	D	A
19	B	F#	C#	G#	D#	A#
20	C	G	D	A	E	B
21	C#	G#	D#	A#	F	C
22	D	A	E	B	F#	C#

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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Mark Knopfler

Full style study



Jon Bishop investigates the iconic guitar styles of Mark Knopfler. With a festival of tasty lead and rhythm ideas to learn plus pro quality performance tracks to play, you too could become a sultan of strings!

ABILITY RATING

Moderate/Advanced

Info

Key E minor Tempo 140 bpm CD TRACKS 4-9

Will improve your... ✓ Lead feel and phrasing

✓ String bending and intonation ✓ Fingerstyle technique and rhythm playing

This exclusive feature examines Mark Knopfler's exquisite playing. Knopfler rose to fame in the 70s as Dire Straits' frontman. His Strat-toned country-blues licks were totally at odds with the heavy Les Paul-toting rock and punk bands of the time. This, coupled with songs with a catchy pop sensibility catapulted the band to mega success. They reached even dizzy heights with the release of their fifth album, *Brothers In Arms*, which arrived perfectly timed alongside the new music format of 'compact disc' and, most particularly, the music video channel, MTV. Hence it remains one of the biggest-selling albums of all time, with two Grammys and 30 million sales to its credit.

The well-used phrase 'the tone is all in the fingers' is particularly relevant to this month's feature. Mark uses an interesting and unique fingerstyle approach for both lead and rhythm ideas (see *Technique Focus*)

This technique, along with a particular tone or sound is what helped to create Knopfler's now iconic parts.

The first sound we are going to look at is the resonator guitar in an open G tuning. This

“THE WELL-USED PHRASE ‘THE TONE IS ALL IN THE FINGERS’ IS PARTICULARLY RELEVANT TO THIS MONTH’S FEATURE”

idea can be heard as the backbone of tracks like *Romeo And Juliet*. Mark's Resonator is a National Style O and is pictured on the front cover of *Brother In Arms*.

The second is the classic clean electric tone that Mark uses for songs like *Sultans Of Swing*

and *Lady Writer*. For this he used a red 1961 Fender Stratocaster (his hero Hank Marvin's influence showing through). This was plugged into a clean Fender amp and then augmented with the Dan Armstrong Orange Squeezer pedal. This pedal is a gritty sounding compressor that adds just the right amount of sustain while keeping the tone pristine.

Our final sound is the classic rock distortion tone as used on *Money For Nothing*. For this one Mark used a 1958 Gibson Les Paul plugged into a Laney amp. A wah-wah pedal was left in the stationary 'sweet spot' to act as a tonal filter.

In the feature we have 20 examples that demonstrate some of the key techniques and sounds in Mark's arsenal. As ever the devil is in the detail so all of the picking strokes and directions have been notated.

Some of the picking concepts here are rather unorthodox but they contribute in no small way to the end results, so perseverance will be well rewarded. To top things off we have rhythm and lead performance tracks to learn, complete with pro backing tracks.

So whether you're 'Guitar George' or would rather make it 'cry or sing', have fun! 

TECHNIQUE FOCUS

Fingerstyle lead and rhythm

Mark uses the fingerstyle technique almost exclusively to create many of the classic guitar parts he has recorded over the years. His style of fingerpicking is unusual and well worth examining close up. When playing lead lines Mark plucks the strings with the thumb plus first and second fingers, with the remaining digits acting as an anchor on the pickguard. The thumb juts across, adjacent to the strings with the first two fingers curled up and ready to attack. Anchoring fourth and fifth fingers on the scratchplate gives a point of reference for the hand and helps the feeling of control. For strummed rhythm parts, Mark uses a combination of thumb and finger strokes. When in strumming mode the hand moves freely with no 'anchor' point. This month's performance pieces are a great workout for both of these approaches. The fingerstyle technique in general is very versatile, and offers great facility and tone; much of this coming from the flesh and the nail of the fingers hitting the string. For notation purposes the picking-hand thumb and fingers are labelled as p, i, m and a. The fourth finger is rarely used due to its relative weakness and most applications can be covered with the thumb and three fingers approach. For the examples in this feature you will just need to know that p = thumb, i = first finger and m = second finger. If you are new to playing rhythm and lead ideas using fingerstyle, our examples are a wonderful excuse to give it a go!



For Mark's clean tone (above), use bridge and middle pickups on a Strat-type guitar. If your guitar has two single-coils or two-humbuckers place the selector in the 'both pickups on' position. Early on Mark used few effects so select a sparkling clean amp tone augmented with compression. For his dirty Gibson tone use a bridge humbucker with some tone rolled off (amp or guitar), a wah lodged in the honky 'sweet spot' and plenty of overdrive.



MICHAEL OCHS ARCHIVE / GETTY IMAGES



TRACK RECORD The Sky Arts documentary, *Guitar Stories: Mark Knopfler* is a great insight into the man's instruments and techniques. Hosted by Dire Straits' bassist John Illsley it features Mark's 1961 Strat, 1958 Les Paul and 1937 National Style O Resonator. If you are looking for a career overview, the 1998 album compilation, *Sultans Of Swing, The Very Best Of Dire Straits* is bristling with classic tracks.

CD TRACK 4

♩ = 180

Resonator Guitar
Open G Tuning -
D, G, D, G, B, D

2

2

F/A

f

7 5 6 7

7 5 6 7

a p i m a p i i p i

CD TRACK 4

♩ = 180

Resonator Guitar
Open G Tuning -
D, G, D, G, B, D

f

F/A B $\flat$ C B $\flat$

a p i m a p i i p i etc

CD TRACK 4

[illegible]**CD TRACK 4**[illegible]

EXAMPLE 9 TRAVIS STYLE PICKING PATTERN

CD TRACK 4

Mark's style was influenced by the great Chet Atkins and so developed this style of alternating bass note picking pattern. The trick is to practise this pattern slowly and try not to think too hard about what the thumb is doing. It's a little like patting the head with one hand while rotating the other on the tummy!

$\text{♩} = 160$

Acoustic Guitar

f

C

E B G D A E

1 2 3 0 2 1 0 2

p m p i p m p i

EXAMPLE 10 TRAVIS STYLE PICKING PATTERN WITH MELODY

CD TRACK 4

Here we add in a melody line, which further complicates the pattern from bar 9. Actually the part sounds more complex than it is, but is still a little tricky to get consistent. Mark's hero Chet, and of course players like Tommy Emmanuel, would take this idea to incredibly complex levels.

$\text{♩} = 140$

Acoustic Guitar

f

C

E B G D A E

3 0 2 1 1 2 2

p m p i p m p i

EXAMPLE 11 INTERVALLIC LICK WITH FINGER SLIDES

CD TRACK 5

Use the first finger of the picking hand for the notes on the fourth string and the second finger for the notes on the third string. This concept works particularly well for conveniently placed groups of Pentatonic notes.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

E5 G5 D5

E B G D A E

7 9 7 9 7 7 8 7 9 7 9 7 7

p i p i i p p i p p i p

EXAMPLE 12 CLASSIC KNOPFLER STYLE PENTATONIC RUN

CD TRACK 5

This example showcases the classic descending Pentatonic run and the picking here is very specific. The pattern is thumb, pull-off, first finger, repeated. Starting with the thumb on a high string may feel strange, but with a little practice it will provide the desired facility and tone.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

G D

E B G D A E

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

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

EXAMPLE 13 STRING BENDING LICK

CD TRACK 5

Probably coming from a combination of his blues and country leanings, Mark uses a lot of string bending in his playing, and this example demonstrates his trademark idea of bending up to a note twice in quick succession.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

BU BD BU BU BD

E5 G5 D5

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

EXAMPLE 14 COUNTRY STYLE STRING BENDING

CD TRACK 5

This simple country style bend is a firm favourite and sounds great. Hold the first bend to pitch and let it ring so the other notes can harmonise with it. The sound we are emulating here is that of a pedal steel guitar. You might need a bit of trial and error to get this lick sounding nice and in tune.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

BU

E5 G5 D5

Let ring - - - - - RP BD

15 15 (16) (14) 12 14

14 (16) 15

p m i p p p p

EXAMPLE 15 DESCENDING A SINGLE STRING

CD TRACK 5

This example features another well-used Knopfler trick. The pattern for descending is a quick hammer-on and pull-off followed by a finger slide to the next note. As with all of these examples it's a great idea to tweak a note or two here and there to give it your own personal slant.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

D

3 3 3 3

15 12 15 12 10 12 10 12 10 8 10 8 10 8 7 8 7 8 7 5 5

EXAMPLE 16 DESCENDING PENTATONIC PATTERN

CD TRACK 5

As with most great players, especially those with such a recognisable style as Mark's, various ideas, or variations thereof, will crop up time and again. With that in mind this idea uses the same picking-hand technique as we looked at in Example 12.

$\text{♩} = 140$

Clean Bridge and Middle Pickup

f

D C

15 12 14 12 14 14 12 14 12 14 12 14 12 14

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

EXAMPLE 17 VIOLIN-STYLE VOLUME SWELLS

CD TRACK 5

Volume swells remove the attack of the note and this can sound most effective, often eerie. Mark refers to this as 'violining' and to articulate this he uses a volume pedal; however the guitar's volume control can work equally well and players like Jeff Beck (another of Mark's heroes) use it to great effect.

$\text{♩} = 140$

E5 G5 D5

Clean Bridge and Middle Pickup

Vol

EXAMPLE 18 FAST ASCENDING ARPEGGIOS

CD TRACK 5

Fast arpeggios can be referred to a 'rake' or a 'sweep' when played with a pick. But playing fingerstyle has its own advantages and Mark is fond of using his fingers to play fast, percussive arpeggios that target a melody note at the end. It's both impressive and musical.

$\text{♩} = 140$

Em

Clean Bridge and Middle Pickup

EXAMPLE 19 CHICKEN PICKIN' STYLE MUTE NOTES

CD TRACK 5

There are plenty of mute strokes and percussive picking in the Knopfler style. Here each melody note is preceded by a mute stroke. The thumb plays a note on the muted third string quickly followed by the fretted note. In country music it's a style referred to as 'chicken pickin' for obvious reasons.

$\text{♩} = 140$

C B

Clean Bridge and Middle Pickup

EXAMPLE 20 FAST REPEATING THREE-NOTE ARPEGGIO PICKING

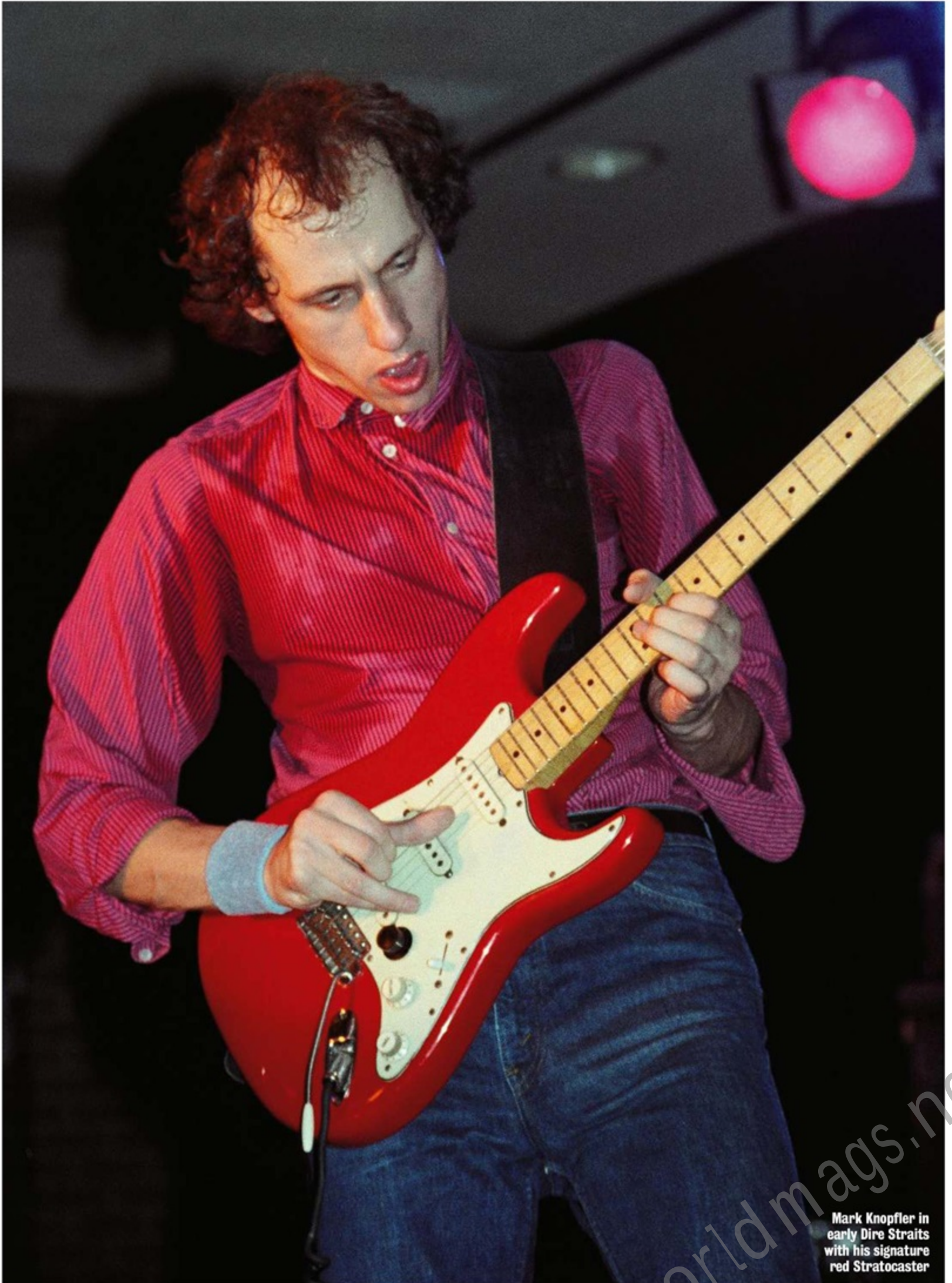
CD TRACK 5

This example showcases that classic three note-repeating pattern. Again the picking is all-important and quite unconventional. It goes thumb, pull-off, thumb, first finger, repeated. Start this one slowly as we have in the example then work it up to speed - and remember to amend it and use it as your own.

$\text{♩} = 140$

Em

Clean Bridge and Middle Pickup



RICHARD MCCAFFREY / GETTY IMAGES

Mark Knopfler in
early Dire Straits
with his signature
red Stratocaster

EXAMPLE 20 FAST REPEATING THREE-NOTE ARPEGGIO PICKING ...CONTINUED

CD TRACK 5

» (8va)-----



E B G D A E

p p i p p i p p i p p i p p i p p i p p i

LEAD PERFORMANCE TRACK

CD TRACKS 7+9

Our lead performance track provides the chance to put many of the concepts we have worked on into practice, in the context of a coherent piece.

INTRO [Bars 1-10] The intro section uses the 'choir' vibrato idea we looked at in Example 4 and places it in musical context. The finger vibrato is best added

to the three-note chords by approaching the shapes 'one finger per note'.

VERSE [Bars 11-18] The solo in the verse opens with the ideas we looked at in Examples 15 and 18. The picking is fairly straight forward but you'll need to watch your timing - it's very easy to rush - and remember to play with feel.

$\text{♩} = 140$

Bridge and Middle Pickup
Clean with Comp

With fingers

D5 E5 G D D5 E5 C D

E B G D A E

1

i p i p i p p m i p m i p etc

D5 E5 G D D5 E5 G D

E B G D A E

6

VERSE 1

Em G D C

BU BU BD BU

E B G D A E

11

i i i i i i i i i i

LEAD PERFORMANCE TRACK

CD TRACKS 7+9

VERSE 2 [Bars 19-26] The second verse ties together the ideas we looked at in Examples 16 and 19. The picking pattern in bar 21 is essential to the sound so take some time to establish this run (revisit the Examples if need be). With a little practise you will find this picking pattern feels surprisingly comfortable.

CHORUS [Bars 27-32] The chorus uses the classic showstopper idea used in several early Straits songs. The picking pattern is covered in the tab. In Example 20 we've played the pattern at half speed so as to really get inside it. In reality your practice speed could probably be half as slow again to start with.

Lead Performance Track (Bars 15-18)

Chords: C, B, Em, B

Let ring - - - - RP

BU BD

7 (8) 7 (8) (7) 5 4 4 5 7 7/8 5 5 8 7 7 11 7

15 i m i i i i i i p i m m

VERSE 2 (Bars 19-22)

Chords: Em, G, D, C

BU RP BD

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

19 i i i p p i p p p i p p i m p

(Bars 23-26)

Chords: C, B, Em, D

BU RP RP RP BD

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

23 p i p i p i p i i i i

CHORUS (Bars 27-32)

Chords: G, D, Em

BU

12 12 15 12 12 14 12 14 12 12 12 15 12 12 15 12 12 15 12 12

27 p i m p p i p p p i m p p p i p p i p p i

CD TRACKS 7+9

solo and any of the Example licks you particularly like, it's a great idea to twist them around, putting ideas in different orders and even experimenting with different guitar tones. Of course we've provided a jam track for exactly that.

Mark, playing
his gorgeous '58
Les Paul 'burst



“ MARK USES
FINGERS ALMOST
EXCLUSIVELY AND
HIS STYLE IS WELL
WORTH LOOKING
AT CLOSE UP ”

RHYTHM PERFORMANCE TRACK

CD TRACKS 7 + 8

INTRO [Bars 1-10] This section uses the picking from Example 8. The main thing is to accent beats 2 and 4 where appropriate. Luckily the use of a down strum provides this accent naturally.

VERSE 1, 2 AND CHORUS [Bars 11-32] The picking pattern here is essentially

the same and we looked at it in Example 3. Once you get the basic pattern down you can start to improvise and mix it up. Remember slow and regular practise is the key and don't let yourself cheat. The down strum is spread out on beat two so the notes of the chord sound like a fast arpeggio.

INTRO

$\text{♩} = 140$

Bridge and Middle Pickup
Clean with Comp

E5 G5 D5 E5 C5 D5

VERSE 1
Em

G D C

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The tablature is written for a guitar in standard tuning (E, B, G, D, A, E). It includes fret numbers (e.g., 7, 9, 10, 12) and picking patterns (p, m, i) indicated by arrows. Dynamic markings like *f* and *mf* are present. The Intro section (bars 1-10) includes a bridge and middle pickup section. Verse 1 (bars 11-32) includes chords Em, G, D, and C.

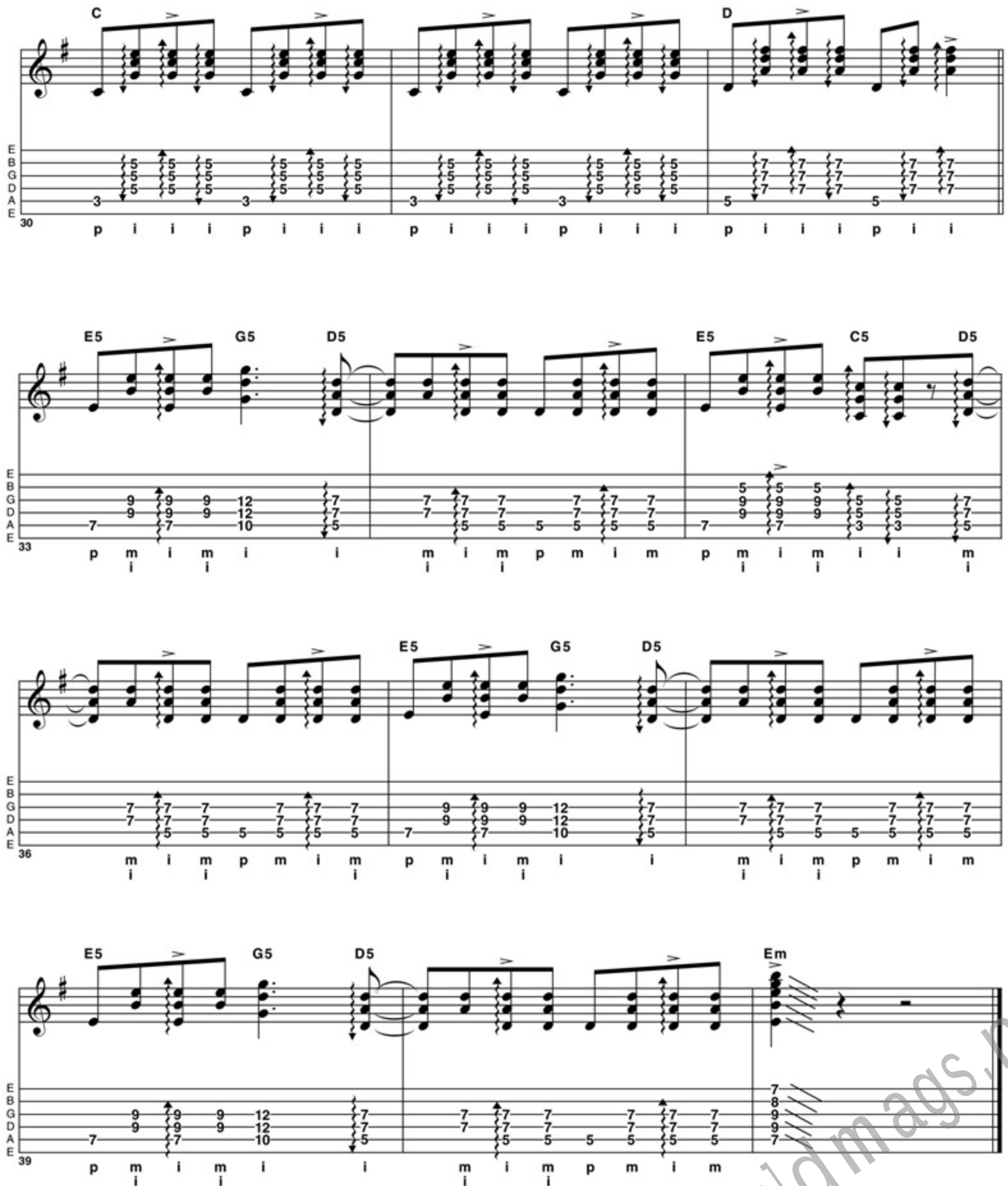
Spring 2018 **GuitarTechniques** 29

RHYTHM PERFORMANCE TRACK

CD TRACKS 7+8

OUTRO [Bars 33-end] This section is a repeat of the intro. It's really worth studying these rhythm ideas as they can greatly enhance your overall accompaniment playing. Often we run out of things to play when backing

singers or other musicians, so learning from someone as proficient as Knopfler can really offer a boost. You'll also find most of these ideas transfer easily to different styles and feels, so try them out in other keys and tempos too.



The musical score is divided into four systems, each with a guitar staff (treble clef, key of D major) and a bass staff (bass clef, key of D major). The guitar staff includes chord names (C, D, E5, G5, D5, C5) and rhythmic notation (beats, accents, slurs). The bass staff includes fret numbers (3, 5, 7, 9, 10, 12) and rhythmic notation (beats, accents, slurs). The score is marked with bar numbers 30, 33, 36, and 39.

System 1 (Bars 30-32): Guitar: C, D. Bass: 3, 5, 7, 9, 10, 12. Rhythm: p i i i p i i i p i i i p i i i.

System 2 (Bars 33-35): Guitar: E5, G5, D5, E5, C5, D5. Bass: 7, 9, 10, 12, 7, 9, 10, 12, 7, 9, 10, 12. Rhythm: p m i m i i m i m p m i m p m i m i m i.

System 3 (Bars 36-38): Guitar: E5, G5, D5. Bass: 7, 9, 10, 12, 7, 9, 10, 12, 7, 9, 10, 12. Rhythm: m i m i p m i m i p m i m i m i p m i m.

System 4 (Bars 39-41): Guitar: E5, G5, D5, Em. Bass: 7, 9, 10, 12, 7, 9, 10, 12, 7, 9, 10, 12. Rhythm: p m i m i i m i m p m i m.

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The whammy bar

20 top techniques!



Richard Barrett takes a look at one of the most revolutionary inventions for the electric guitar, with 20 style-based examples, an awesome, fully-transcribed demo piece - plus two backing tracks!

ABILITY RATING

Moderate

Info

Key Various Tempo Various CD TRACKS 10-13

Will improve your... ✓ Pitching and tuning

✓ Improvisational flair ✓ Stylistic breadth

The whammy (vibrato) bar is surely one of the most significant inventions in electric guitar, along with the electromagnetic pickup and the fuzz pedal.

The selection of various Bigsby, Vibrola and Fender units available in the early days were originally intended to give chords a subtle shimmer and add vocal-like vibrato to single-note lines. Not surprisingly, guitarists embraced this new invention wholeheartedly - look no further than Hank Marvin's evocative note embellishment, or Duane Eddy's 'doing-diddy-doing-diddy' low-string dips. And of course the love affair continues to this day. However, as Jimmy Page once astutely noted, we guitarists also like to experiment with the things our equipment is *not* designed to do, such as 'gargling' notes by flicking the tip of the bar (works best on more modern two-point systems); pulling the arm up for steel-like bends, creating faux 'slide'

licks, and of course the infamous dive-bomb.

So... along with overdriving valve amps, bending strings and encouraging feedback, it was perhaps inevitable that someone would push the whammy bar to (and beyond) its limit at some point too. One such example would be Jimi Hendrix's version of the Star Spangled Banner at Woodstock. As you might

“AS JIMMY PAGE ONCE NOTED, WE GUITARISTS LIKE TO EXPERIMENT WITH THE THINGS OUR EQUIPMENT IS NOT DESIGNED TO DO”

expect, it was a bit much to ask of a vintage Fender style system to stay in tune, though Jimi obviously felt the mind-blowing other-worldly effects he obtained were worth the trouble! And what's a quarter-tone between friends anyway?

Allan Holdsworth created a new flamboyant style, scooping in and out of phrases like a saxophonist, as far back as the early 70s. Later in that decade, Eddie Van Halen also used a vintage style unit to great effect on his band's groundbreaking first album, keeping tuning problems mostly at bay with a lubricated brass nut and a bit of care (and inventing the 'Superstrat' with humbucking pickup in the process).

From this point - and for the decade afterwards - the battle to create more and more outlandish effects while minimising irksome tuning issues resulted in the creation of locking units, such as the Kahler and Floyd

Rose. Even Gibson got in on the act, making a number of models - including several Les Pauls - with locking units.

For a while, you were nobody unless your solos (and many rhythm parts) were liberally peppered with whammy bar abuse - even David Gilmour fitted his famed Black Strat with a Kahler, as did Alex Lifeson of Rush with his ubiquitous Gibson 355 and later Les Paul model. Even though some of these guitars have now been returned to a more factory-like spec, the fact remains that the whammy bar, having come screaming to the fore during the 80s, has subsequently settled into a slightly more 'niche', but nevertheless significant role in guitar-playing culture.

In celebration of that, these examples take the majority of their inspiration from later rock-style players, like Van Halen, Steve Vai and Joe Satriani, though Jeff Beck's delightful whammy manipulation features too, along with more traditional ideas in the style of Hank Marvin and Brian Setzer. Whether you call it a whammy, vibrato - even tremolo arm (largely considered incorrect these days) there should be something here to 'float' (geddit?) your particular musical boat. **1**

TECHNIQUE FOCUS

Staying In Tune

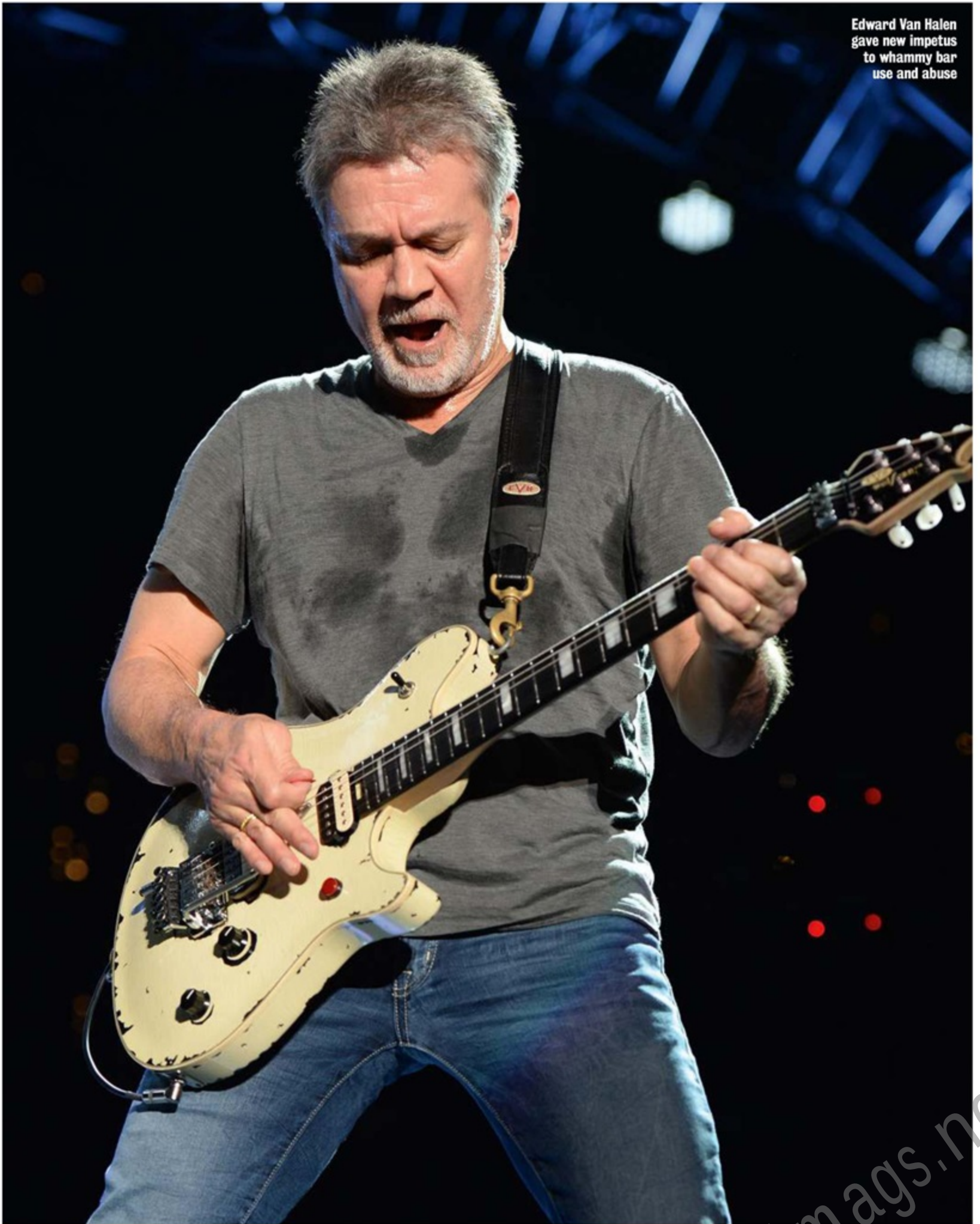
Unless you're using a locking unit, you'll want to lubricate the nut slots each time you restring. There are several products on the market, but crumbling some graphite into the grooves then dropping the string on top works very well too. Having cleanly cut slots that aren't too tight for the gauge of string you're using helps, along with not having too many wraps around the post (on non-locking tuners). More than three can start to cause tuning instability. Finally, it's important - even when using locking systems - to stretch the strings (until tuning remains stable after bending a string). If you 'lock' them at the nut before doing so, you'll find the fine tuners don't provide enough adjustment.



Get the Tone

This setting is for the more Van Halen/Satriani type tones used on a lot of the modern rock type examples. For the more retro licks, back the gain down to almost off (a subtle break up is fine) and add a short slap-back delay - around 175 milliseconds. The bridge pickup gets the most 'airtime' in these examples, as the low-end stays more defined when executing dive bombs. As always, let your ears be the guide.

Edward Van Halen gave new impetus to whammy bar use and abuse



STORMS MEDIA GROUP / ALAMY



TRACK RECORD Try Hank Marvin and The Shadows' Wonderful Land and Lonnie Mack's Wham!, Hendrix's Star Spangled Banner, Allan Holdsworth on Bill Bruford's 1977 album Feels Good To Me. Van Halen redefined whammy use with their self-titled debut, inspiring Steve Vai' on Dave Lee Roth's Eat 'Em And Smile. Jeff Beck, Joe Satriani, Kirk Hammett, Adrian Belew and Jennifer Batten are well worth a listen, too!

20 EXAMPLES

As you will see and hear, we've created these 'in the style of' phrases to illustrate various whammy techniques. The name of the player who inspired each one appears at the start of each example. Note terms like 'scoop' that

means press the bar down slightly before playing a note, then allowing it return to pitch as it rings. Everything from subtle vibrato to wild dive bombs is catered for here. Experimentation is the key to creating the effect you want!

EXAMPLE 1 EDDIE VAN HALEN 1

CD TRACK 10

EXAMPLE 2 EDDIE VAN HALEN 2

CD TRACK 10

EXAMPLE 3 STEVE VAI

CD TRACK 10

EXAMPLE 4 JOE SATRIANI

CD TRACK 10

EXAMPLE 5 BRIAN SETZER 1

CD TRACK 10

B. SETZER 1

18 0 0 0 0 3 0 0 0 0 2

EXAMPLE 6 BRIAN SETZER 2

CD TRACK 10

SETZER 2

HANK scoop

22 12 14 12 12 3 5 4 3 5 7 6 5 7 7 6 6 6

EXAMPLE 7 HANK MARVIN 1

CD TRACK 10

HANK 1

Let ring

26 2 4 0 0 2 0 0 (-1) (0)

EXAMPLE 8 HANK MARVIN 2

CD TRACK 10

HANK 2

30 7 8 9 9 3 (2) (3) (2) (3) (4) (5) 5 7 7 (6) (7) (6) (7) (8) (9)

EXAMPLE 9 JEFF BECK 1

CD TRACK 10

BECK 1

34

EXAMPLE 10 JEFF BECK 2

CD TRACK 10

BECK 2

38

EXAMPLE 11 M. L. FIRKINS

CD TRACK 10

M. L. FIRKINS

42

EXAMPLE 12 STEVE LUKATHER

CD TRACK 10

LUKATHER

46

EXAMPLE 13 ADRIAN BELEW 1

CD TRACK 10

50

A. BELEW 1

Dive bomb w/bar

*Rake behind nut with bar

Dive bomb w/bar

(use fretting hand to drop whammy bar)

EXAMPLE 14 ADRIAN BELEW 2

CD TRACK 10

A. BELEW 2

9 7 9/12 9 12/14

12 10 12/15 12 15/17

Annotations: w/bar, Dive bomb, scoop, Dive bomb

EXAMPLE 15 JENNIFER BATTEN 1

CD TRACK 10

EXAMPLE 16 JENNIFER BATTEN 2

CD TRACK 10

[illegible]

EXAMPLE 17 ALLAN HOLDSWORTH 1

CD TRACK 10

HOLDSWORTH 1

EXAMPLE 18 ALLAN HOLDSWORTH 2

CD TRACK 10

HOLDSWORTH 2

EXAMPLE 19 ALLAN HOLDSWORTH 3

CD TRACK 10

HOLDSWORTH 3

EXAMPLE 20 ALAN MURPHY

CD TRACK 10

A. MURPHY

FULL SOLO PIECE

CD TRACK 12

Putting a few of the examples into a more complete solo context, in order to maintain stylistic cohesion (Marvin to Setzer to Vai might have sounded somewhat odd) I've concentrated more on the Van Halen school of thought, though some of the phrasing takes in later Van and Satriani influences, too.

Some of the more melodic sections (check bars 9-15) use the bar to stylise a relatively simple line, though expect to spend some time on this before really feeling fully in control. A sustaining, distorted tone makes matters a lot easier, but many of these techniques sound great on a clean tone too.

Bar 1: $\text{♩} = 80$, E, PM - 1, PB 11, scoop, scoop, D, scoop, scoop, G, Dive bomb

Bar 2: E w/bar, scoop, scoop, D, scoop, A, w/bar

Bar 3: E, 1/4, 1/4, D, 3, scoop, G, 8va, scoop, Dive bomb, NH, scoop, Dive bomb

Bar 4: E, 10 7 9 10 9 7, 10 7 9 10 9 7, 9 7 6 7 9 7 6 4, 6 7 6 4, 7 4 6 7 6 4, 7 4

Bar 5: D, A, Dive bomb, Release bend during divebomb, BU, BD, C, scoop, 3, scoop

Bar 6: 5 7 5 4 5 4, 7 5 4 7 5 0 3 0 3 (5), Dive bomb

Bar 7: 12, 10 9 10, (10) 9 7 9 (9) 7 5, 7 (7) 5 3 5 3 6 5

Bar 8: 2/4, 0 0 3 0 0 3/5, 0 3 0 2, 3 2 0 2 (2) 0 2 0 5

Bar 9: 9 9 10 9 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 10: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 11: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 12: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 13: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 14: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 15: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 16: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 17: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 18: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 19: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 20: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 21: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 22: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 23: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 24: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 25: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 26: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 27: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 28: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 29: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 30: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 31: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

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Bar 34: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

Bar 35: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

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Bar 100: 10 9 10 9 10 9 11 (12) (11) 9 11, 9 (9) 7 (7) 6 (6) 4 (4) 2 0 2 0

FULL SOLO PIECE ...CONTINUED

CD TRACK 12

Sheet music for guitar solo, measures 10-22. The music is in E major (three sharps) and features various techniques including scoops, dive bombs, w/bars, and bends. The notation includes standard musical notation on a treble clef staff and fret numbers on a six-line bass staff.

Measures 10-12: Measure 10 starts with a D chord, a scoop, and a dive bomb. Measure 11 features a C chord, a scoop, and w/bars. Measure 12 continues with a D chord, w/bars, and a scoop.

Measures 13-15: Measure 13 starts with a C chord, a scoop, and w/bars. Measure 14 features a D chord, a scoop, and w/bars. Measure 15 continues with a D chord, a scoop, and w/bars.

Measures 16-18: Measure 16 starts with a B chord, a scoop, and w/bars. Measure 17 features an E chord, a scoop, and w/bars. Measure 18 continues with a D chord, a scoop, and w/bars.

Measures 19-21: Measure 19 starts with an E chord, a scoop, and w/bars. Measure 20 features a D chord, a scoop, and w/bars. Measure 21 continues with a D chord, a scoop, and w/bars.

Measure 22: The final measure features a D chord, a scoop, and w/bars.

Measures 23-25: Measure 23 starts with a D chord, a scoop, and w/bars. Measure 24 features a G chord, a scoop, and w/bars. Measure 25 continues with a D chord, a scoop, and w/bars.

Measures 26-28: Measure 26 starts with an E chord, a scoop, and w/bars. Measure 27 features a D chord, a scoop, and w/bars. Measure 28 continues with a D chord, a scoop, and w/bars.

Measures 29-31: Measure 29 starts with a D chord, a scoop, and w/bars. Measure 30 features a G chord, a scoop, and w/bars. Measure 31 continues with a D chord, a scoop, and w/bars.

Measures 32-34: Measure 32 starts with an E chord, a scoop, and w/bars. Measure 33 features a D chord, a scoop, and w/bars. Measure 34 continues with a D chord, a scoop, and w/bars.

Measures 35-37: Measure 35 starts with a D chord, a scoop, and w/bars. Measure 36 features a G chord, a scoop, and w/bars. Measure 37 continues with a D chord, a scoop, and w/bars.

Measures 38-40: Measure 38 starts with an E chord, a scoop, and w/bars. Measure 39 features a D chord, a scoop, and w/bars. Measure 40 continues with a D chord, a scoop, and w/bars.

Measures 41-43: Measure 41 starts with a D chord, a scoop, and w/bars. Measure 42 features a G chord, a scoop, and w/bars. Measure 43 continues with a D chord, a scoop, and w/bars.

Measures 44-46: Measure 44 starts with an E chord, a scoop, and w/bars. Measure 45 features a D chord, a scoop, and w/bars. Measure 46 continues with a D chord, a scoop, and w/bars.

Measures 47-49: Measure 47 starts with a D chord, a scoop, and w/bars. Measure 48 features a G chord, a scoop, and w/bars. Measure 49 continues with a D chord, a scoop, and w/bars.

Measures 50-52: Measure 50 starts with an E chord, a scoop, and w/bars. Measure 51 features a D chord, a scoop, and w/bars. Measure 52 continues with a D chord, a scoop, and w/bars.

Measures 53-55: Measure 53 starts with a D chord, a scoop, and w/bars. Measure 54 features a G chord, a scoop, and w/bars. Measure 55 continues with a D chord, a scoop, and w/bars.

Measures 56-58: Measure 56 starts with an E chord, a scoop, and w/bars. Measure 57 features a D chord, a scoop, and w/bars. Measure 58 continues with a D chord, a scoop, and w/bars.

Measures 59-61: Measure 59 starts with a D chord, a scoop, and w/bars. Measure 60 features a G chord, a scoop, and w/bars. Measure 61 continues with a D chord, a scoop, and w/bars.

Measures 62-64: Measure 62 starts with an E chord, a scoop, and w/bars. Measure 63 features a D chord, a scoop, and w/bars. Measure 64 continues with a D chord, a scoop, and w/bars.

Measures 65-67: Measure 65 starts with a D chord, a scoop, and w/bars. Measure 66 features a G chord, a scoop, and w/bars. Measure 67 continues with a D chord, a scoop, and w/bars.

Measures 68-70: Measure 68 starts with an E chord, a scoop, and w/bars. Measure 69 features a D chord, a scoop, and w/bars. Measure 70 continues with a D chord, a scoop, and w/bars.

Measures 71-73: Measure 71 starts with a D chord, a scoop, and w/bars. Measure 72 features a G chord, a scoop, and w/bars. Measure 73 continues with a D chord, a scoop, and w/bars.

Measures 74-76: Measure 74 starts with an E chord, a scoop, and w/bars. Measure 75 features a D chord, a scoop, and w/bars. Measure 76 continues with a D chord, a scoop, and w/bars.

Measures 77-79: Measure 77 starts with a D chord, a scoop, and w/bars. Measure 78 features a G chord, a scoop, and w/bars. Measure 79 continues with a D chord, a scoop, and w/bars.

Measures 80-82: Measure 80 starts with an E chord, a scoop, and w/bars. Measure 81 features a D chord, a scoop, and w/bars. Measure 82 continues with a D chord, a scoop, and w/bars.

Measures 83-85: Measure 83 starts with a D chord, a scoop, and w/bars. Measure 84 features a G chord, a scoop, and w/bars. Measure 85 continues with a D chord, a scoop, and w/bars.

Measures 86-88: Measure 86 starts with an E chord, a scoop, and w/bars. Measure 87 features a D chord, a scoop, and w/bars. Measure 88 continues with a D chord, a scoop, and w/bars.

Measures 89-91: Measure 89 starts with a D chord, a scoop, and w/bars. Measure 90 features a G chord, a scoop, and w/bars. Measure 91 continues with a D chord, a scoop, and w/bars.

Measures 92-94: Measure 92 starts with an E chord, a scoop, and w/bars. Measure 93 features a D chord, a scoop, and w/bars. Measure 94 continues with a D chord, a scoop, and w/bars.

Measures 95-97: Measure 95 starts with a D chord, a scoop, and w/bars. Measure 96 features a G chord, a scoop, and w/bars. Measure 97 continues with a D chord, a scoop, and w/bars.

Measures 98-100: Measure 98 starts with an E chord, a scoop, and w/bars. Measure 99 features a D chord, a scoop, and w/bars. Measure 100 continues with a D chord, a scoop, and w/bars.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The top staff is for the guitar, and the bottom staff is for the bass. The key signature is D major (three sharps: F#, C#, G#). The guitar part includes a "D" chord, a "scoop" technique, a "Dive bomb", and a "PM" (palm mute) section. The bass part includes a "NH" (natural harmonics) section, a "Dive bomb", and a "PM" section. The score is divided into three measures, each with a measure number (17, 18, 19) in a diamond shape. The guitar part has a "3" (triple) marking in the third measure. The bass part has a "7" marking in the third measure. The score is labeled "24" at the bottom left.

Carl Verheyen

Video masterclass pt2



Session virtuoso Carl Verheyen demonstrates some great fusion ideas over Jason's exciting track, *The Flow*. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: Mostly Dm

Tempo: 102 bpm

CD: TRACKS CD-ROM

Will improve your

- ✓ Use of the guitar's controls
- ✓ Intervallic rock-blues vocabulary
- ✓ Switching of rhythms

We continue our video masterclass series with a minor key rock track composed by Jason Sidwell and improvised over by Carl. Look out for ear-grabbing interval leaps and top instrumental rock vocabulary. As Carl explains, the track is mostly in D minor so he plays D Dorian mode (D-E-F-G-A-B-C) through the verse sections.

One of the key concepts in this solo is Carl's trademark use of wide intervals. He likes to

More stunning playing on this month's tune, *The Flow*



break up scale runs with intervallic leaps, as a simple 'up and down the scale' run is the last thing he wants to hear. (See lick 1, at 3:40 on the video).

Another concept Carl demonstrates is the use of a pre-composed motif that can be used as a jumping-off point for improvisation. This use of a motif insures a strong initial statement and allows for departures into other areas, such as the blues. (See lick 2, at 5:00 on the video).

For the chorus section Carl 'outlines the changes' using arpeggios from the chord. This insures that a melodic line is maintained.

“CARL DEMONSTRATES THE PENTATONIC SCALES FROM THE BOTTOM OF THE FRETBOARD TO THE TOP AND BACK DOWN”

When we get to the E_b maj9 chord, Carl uses E_b Lydian mode (E_b-F-G-A-B_b-C-D) to get an ethereal, floating sound in keeping with the track's title, 'The Flow'.

F Major Pentatonic comes in handy in the chorus section and Carl demonstrates the importance of knowing the Pentatonic scales from the bottom of the fretboard to the top and back down in one pass.

Carl has a very expressive style and uses plenty of articulation to make the phrases come to life. As well as finger slides, string bending and finger vibrato the whammy bar is utilised to great effect.

Carl has a particular whammy bar set-up that he favours. The springs are set so when the bar is pulled right up, the first string raises by a semitone from E to F, the second goes up a tone from B to C# and the third goes up a minor 3rd from G to B_b. This pre-setting of the raised pitches allows for good intonation and confidence when bending pitches using the bar.

Another thing that may strike you when you watch Carl's performance is the amount

TOP THREE LICKS

LIK 1 (see Carl Verheyen Video Licks, Lick 1 Intervallic demo)

Carl demonstrates this ascending intervallic lick. He uses this type of phrase throughout the solo and the interval leaps are ear-grabbing and interesting to listen to. Play through this slowly as it's a bit of a finger twister. Working out where you need to shift position is a key element.

LIK 2 (see Carl Verheyen Video Licks, Lick 2 motif demo)

Carl also demonstrates a motif that he came up with in preparation for the solo. This one uses string skipping and finishes with a string bend. It is possible to make much longer phrases with this idea if you use your ear to follow the contour.

LIK 3 (Bar 46, page 49)

This string-skipping arpeggio idea works well and is used a couple of times during the solo. Here the Am7 arpeggio is used during the Fmaj7 oriented bar; notice how it results in a rather sophisticated, C6/F sound.

of pickup changes there are. Many players leave the pickup selector where it is for the duration of a solo. Here Carl switches to get the optimum sound for each phrase and sometimes even changes mid phrase.

Hopefully there will be a new technique, lick or phrase somewhere in here for you to perfect. If you find one you like then memorise it and use it (or tweak it) for future solos, especially if a wide interval or whammy bar tinged phrase is what you're after. Once you have mastered some of the concepts in Carl's solo, why not try creating a solo of your own over Jason's rather involving backing track. Check out the chord chart and learn the changes before you start work on the licks. Have fun and see you next time. **1**

NEXT MONTH Jon introduces a new video soloing series from the fusion giant **Brett Garsed**



Get the Tone

Carl plugged his 1965 Strat into a Suhr amp and dialled up a touch sensitive overdrive. Carl changes the pickup to suit the line he is playing and these changes have been notated in the transcription. Any electric guitar will work well (preferably with a whammy bar). Dial up an overdriven tone with plenty of sustain and experiment with the guitar's controls to achieve the desired settings. A bit of reverb and delay can be added 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 extensively presents his licks, soloing approaches and musical creativity.

EXAMPLE THE FLOW: CHORD CHART

CD-ROM TRACK

$\text{♩} = 102$ Drum Intro

VERSE 1
Dm11

1, 2, 3
F G Dm

2, 6, 10, 14 *f*

CHORUS 1
Fadd9 C/E F/A G/C F#sus2 Fadd9 C/E F/A G/C C F#sus2

21 Fadd9 C/E F/A G/C C Dm7 add11 Em7 add11 B $\flat$ /E $\flat$ F/B $\flat$

VERSE 2
Dm11

1, 2, 3
F G Dm

26 G/A

32, 36, 40 *f*

CHORUS 2
Fadd9 C/E F/A G/C F#sus2 Fadd9 C/E F/A G/C C F#sus2

43 Fadd9 C/E F/A G/C C Dm7 add11 Em7 add11 B $\flat$ /E $\flat$ B $\flat$ /F Dm7 add11

47 Em7 add11 B $\flat$ /E $\flat$ B $\flat$ /F F/B $\flat$ B $\flat$ /E $\flat$ Dm7

51

LICK 1 INTERVAL DEMONSTRATION (3.40)

CD-ROM TRACK

Dm7

Bridge Pickup
With overdrive and delay

E B G D A E

5 6 8 10 12 13 15 17

3 5 7 7 7 10 12 14 12 15

5 10

LICK 2 MOTIF DEMONSTRATION (5.00)

CD-ROM TRACK

BU

E B G D A E

9 10 13 15 17 15 (17)

5 8 10 12

EXAMPLE THE FLOW - CARL'S SOLO

CD-ROM TRACK

VERSE 1 The solo starts out with some sparse intervallic ideas that are augmented by finger slides, hammer-ons and pull-offs and whammy use. The inner workings of the whammy bar phrase in bars 10 and 11 is explained

by Carl in his commentary. There's a switch of pickup in bar 8, and the thumb is used to fret the 10th fret of the sixth string in bar 13. In bar 12 the first finger of the fretting hand is used to bend the 5th fret on the second string.

Slight swing
♩ = 102
Drum Intro

VERSE 1
Dm11

Bridge and middle pickup with overdrive and delay

f w/bar - - -

F **G** **Dm** **Dm11**

Middle Pickup

BU **BU** **BU** **BU**

Dm11

w/bar - - - Pull-off to 10th fret w/bar - - -

F **G** **Dm** **Dm11**

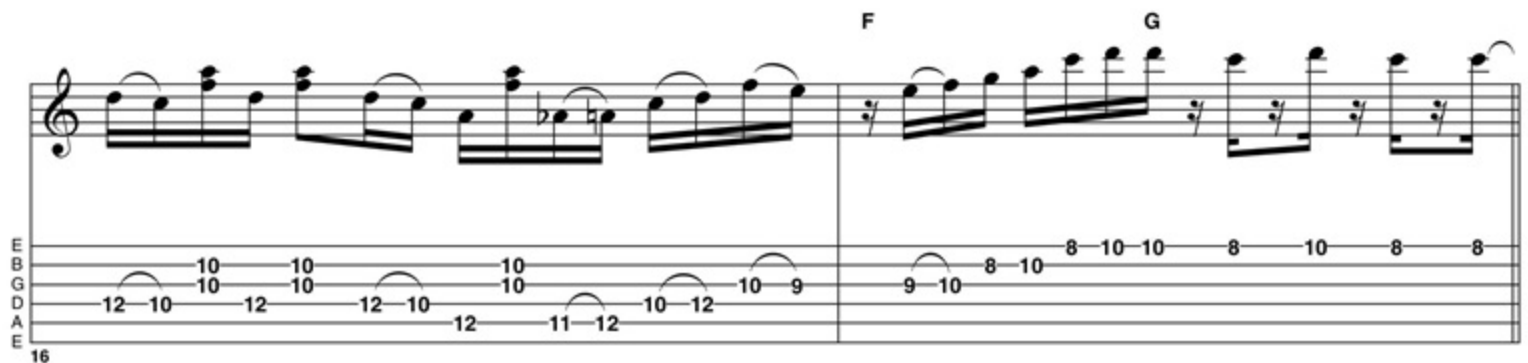
BU **T** **BU**

EXAMPLE THE FLOW - CARL'S SOLO

CD-ROM TRACK

CHORUS 1 Carl switches to F Major Pentatonic to navigate this section. The lick in bar 24 uses B $\flat$ Major Pentatonic to great effect. Bar 27 features an effective chord and whammy bar shimmer, which is nicely finished off with a dive bomb.

VERSE 2 The intervallic line in bar 29 is quite a finger twister and worthy of some slow practise to get the fingering down. The repeating phrase idea in bar 35 is ingenious and Carl impressively mixes up the permutations on the fly.



16

CHORUS 1

Fadd9 C/E F/A G/C F#sus2 Fadd9 C/E F/A G/C C F#sus2

Bridge/Middle Pickup BU BU

18

Fadd9 C/E F/A G/C C Dm7 add11 Em7 add11

BU w/bar - - -

21

B $\flat$ /E $\flat$ F/B $\flat$ G/A

w/bar - - - Let ring w/bar - - - Gradual bar let down

24

VERSE 2

Dm11 BU

28

EXAMPLE THE FLOW - CARL'S SOLO

CD-ROM TRACK

31

F G Dm Dm11

BU BU BU BU

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

33

BU BU

11-12 10-12 10-9-10 10-9-(10) 8-10 8 10-(13) 10 9 8 6 8 8/9 8 6

Bridge Pickup

35

F G Dm Dm11

Neck Pickup

8 12-10 8 10-12 8 10-8 12-10 8 10-12 12 8 10-8 8 10 8/10 12-10 10 14-12 14

37

BU

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

Bridge/Middle Pickup

39

F G Dm Dm11

Neck Pickup

BU BU BU BU

15-(17) 13 17-(18) 13 17-(18) 13 15-13-(15) 13 12 10 12 12-(14) 10 12 12 10 8 8

Bridge Pickup

Vincenzo Bellini

Casta Diva from Norma



This month **Bridget Mermikides** tackles a piece that challenges even the soprano singers who perform it. Luckily she's created a workable (if tricky) arrangement for us to play.

ABILITY RATING

Advanced 

Info

Key C major Tempo 38bpm CD TRACKS 14-15

Will improve your...  Combining melody and accompaniment

 Slurs and fretting-hand precision  Melodic expression

In his short life, the Italian composer Vincenzo Bellini (1801-1835) managed to produce no fewer than 11 operas, eight symphonies and various other works; a body of music that was central to the bel canto musical era, and admired by – and hugely influential to – such great operatic composers as Verdi and Wagner. Bellini displayed a mastery of long, flowing and emotionally engaging melodic lines – characteristic of the bel canto style – and representing some of the masterpieces of the operatic repertoire. Among them the opera *Norma*, first performed in La Scala in 1831, has received

persistent acclaim and success. Set in Gaul around 50BC, the opera tells the story of the native druids' resistance to the Roman occupation. The broken love between the Roman proconsul Pollione and the high priestess Norma, leads to a tragic tale of romance, revenge and sacrifice. Norma's prayer to the moon goddess for peace in Act I is represented by the stunning, seminal and particularly challenging aria *Casta Diva*. Norma's (ultimately vain) plea for peace is manifested in Bellini's distinctively long and intricately ornamented melodic phrases, supported by a light lifting orchestration that gradually thickens with Norma's intensity of emotion. The lyrics implore the moon goddess to calm the 'fire that burns in the hearts' of the antagonists, and Bellini beautifully captures a defiant serene calm in the face of aggression.

Originally composed in G major, even the virtuoso soprano Giuditta Pasta, for whom it was written, complained of its range and it was lowered to F major for the premiere. It is now sung in either F or the original key of G depending on the soprano. The melody does not fit satisfyingly well on guitar in either of these keys, so I've opted for C major which allows the range of the melody (roughly the pragmatic range of the top two strings) to 'sing' above the accompaniment. The challenge here is not only in maintaining multiple voices of bass (played with thumb), chordal accompaniment in 12/8, and

top line, but to do so with a melody adorned with ornamentations. It's all playable but at times it involves some complex finger-twisting to maintain the multiple voices. To create a sense of build will require a good level of technical absorption so take your time, and use the tab captions to guide you through the technical challenges.

“ORIGINALLY COMPOSED IN G MAJOR, THE VIRTUOSO SOPRANO GIUDITTA PASTA, FOR WHOM IT WAS WRITTEN, COMPLAINED OF ITS RANGE AND IT WAS LOWERED TO F”

The piece includes a cadenza in bar 42, a moment when the soprano is given freedom to express herself unaccompanied, using 'unmeasured' notes (in some cases inventing her own). This run of 'small' notes shows that they don't fit in measured but 'borrowed' time, for a moment of personal reflection. Take your time to enjoy this lovely piece. 

NEXT MONTH Bridget arranges *The Apprentice Theme, Dance Of The Knights* by **Prokofiev**

TECHNIQUE FOCUS

Hammer-ons and pull-offs

In classical guitar pieces it is common for a lot of the notes to be produced by the fretting hand with slurs ie: hammer-ons and pull-offs. It is very useful to practise these in isolation and examine your technique carefully. For hammer-ons, aim to keep the curved shape of the finger the same off the string as on the string and only use the knuckle joint to create the movement. Do not force a hammer-on but rather practise the movement slowly and accurately and try not to tense your fretting-hand forearm.



Vincenzo Bellini's opera *Norma* was first performed at La Scala in 1831



TRACK RECORD As this piece represents such a challenge it's been attempted by many fine sopranos, but Maria Callas's recording with Tullio Serafin at La Scala (the venue of the original performance and available on CD on Warner, 2005) is a classic. For a more contemporary recording Cecilia Bartoli with Giovanni Antonini and the period-instrument Orchestra La Scintilla is excellent (Decca 2013).

CASTA DIVA FROM NORMA { **VINCENZO BELLINI**

PLAYING TIPS

[Bars 1-8] We begin with a C major broken chord accompaniment – allow the notes to ring, and when the melody begins in bar 2 aim to make it stand out a

little from the accompaniment by using rest stroke where possible. Follow the fingering carefully and watch out for the fretting-hand stretch in bar 5.

CD TRACK 15

Sheet music for guitar and voice. The page contains four systems of music. The guitar part is written in standard notation with fret numbers. The vocal part is written in standard notation with lyrics. The lyrics are: "p i m a m i p i m a m i p p i m i p p". The guitar part includes chord names: C, G7/C, A7, Dm, A7/D, G7. The page is numbered 7 at the bottom left.

PLAYING TIPS

CD TRACK 15

[Bars 9-18] On beat 2 of bar 10 you will need a four-string barre to allow the melody note F to sustain, and a half barre is needed on beat 4. Use another half barre on beat 2 of bar 11 to allow the melody note F to sustain. There is a fair

amount of shifting around the fretboard on this page so continue to follow to fretting-hand fingering carefully, taking things slowly and in small sections in order to master each technique and movement needed.



The sheet music is divided into four systems, each with a treble clef staff and a six-string guitar staff. Chord names are written above the treble staff, and fret numbers are written on the guitar staff lines.

System 1 (Bars 9-10): Chords: Cm, C, Am, Bdim7, Am/C, Am. Bar 9 starts with a 9th fret barre on the E string. Bar 10 has a 4th fret barre on the E string.

System 2 (Bars 11-12): Chords: Bdim7, G7, C6, G7/D. Bar 11 has a 5th fret barre on the E string. Bar 12 has a 3rd fret barre on the E string.

System 3 (Bars 13-14): Chords: Edim7, E7, Edim7, E7, Am, G7/F, Dmsus4, Dm. Bar 13 has a 12th fret barre on the E string. Bar 14 has a 13th fret barre on the E string.

System 4 (Bars 15-17): Chords: C/G, G7, C, G/C, G7/C, G/C, G. Bar 15 has a 5th fret barre on the E string. Bar 16 has a 3rd fret barre on the E string. Bar 17 has a 3rd fret barre on the E string.

CASTA DIVA FROM NORMA { VINCENZO BELLINI

PLAYING TIPS

CD TRACK 15

[Bars 19-26] From bar 18 we have some rather tricky slurs embellishing the melody. This will require careful fretting-hand positioning and tidy slurring technique, in particular the pull-offs at bar 23. Make sure your fingers are

nicely lined up on their tips by the frets before attempting these pull-offs. The overall effect is some flourishing chromaticism, so don't worry too much about keeping it precisely in time – some artistic license is acceptable!

19

21

23

24

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PLAYING TIPS

CD TRACK 15

[Bars 27-36] Here we have an exact repeat of the main melody as it occurred at the start. Remember not to lose sight of where the melody is and take your time learning to allow each phrase to remain smooth and nicely connected.

As always with such technically tricky pieces it's often best to approach it in small sections, learning each chunk individually before connecting them back together. The challenge then is to make it sound like a coherent performance.



26

28

30

32

34

CASTA DIVA FROM NORMA (VINCENZO BELLINI)

PLAYING TIPS

CD TRACK 15

[Bars 37-46] The repeat of the first section continues up until bar 42 where there is a vocal cadenza in the original song. This consists of a figure that culminates in a long and descending chromatic scale that's played in free time.

Express this section as you wish but always bear in mind how it fits with the nature of the piece, with what's gone before and what's to come. The 'cadenza' leads into the G7 chord, resolving back to C major to end the piece.

The guitar tablature is organized into four systems, each with a vocal line and a guitar line. The guitar line includes fret numbers and chord symbols.

- System 1 (Bars 36-37):** Chords: Bdim7, G7, C6, G7/D. The guitar line features a descending chromatic scale in bar 36 and a series of chords in bar 37.
- System 2 (Bars 38-39):** Chords: Edim7, E7, Edim7, E7, Am, G7/F, Dmsus4, Dm. The guitar line includes a series of chords in bar 38 and a descending chromatic scale in bar 39.
- System 3 (Bars 40-41):** Chords: C/G, G7, C, D7/F#. The guitar line includes a series of chords in bar 40 and a descending chromatic scale in bar 41.
- System 4 (Bars 42-43):** Chords: Fm6, G7, C. The guitar line includes a series of chords in bar 42 and a descending chromatic scale in bar 43.

The tablature includes various techniques such as bends, slides, and chromatic scales. The guitar line is written in standard notation with fret numbers and chord symbols.

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LEARNING ZONE

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

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Our cover star Mark Knopfler demonstrates many of the attributes found in a 360° guitarist; he can seemingly do everything. Fame and fortune may have been the result of his music but the guitar is where his real treasure chest lies. With his trademark fingerpicking he has embraced many styles and guitars to create iconic moments in music: clean Strat chords and quickity-lick leads (Sultans Of Swing), thick Les Paul riffs (Money For Nothing) and lead melodies (Brothers In Arms), National picking (Romeo and Juliet) and cinematic nylon-string phrases (Private Investigations). It takes a curious mind and much playing to be so creative across such a broad stylistic palette, let alone to create music that pleases as many listeners as Knopfler has during his career.

We appreciate all music styles which in turn results in lessons that aim to make you an able guitarist and a flexible musician. You'll see it this issue from the Knopfler analysis to the multitude of creative whammy bar approaches, a spirited Strat solo from Carl Verheyen to an exquisite solo guitar arrangement of Bellini's Norma Casta Diva (you may



have heard it via Jean Paul Gaultier adverts).

Now you're about to enter the Learning Zone, there's even more to mull over; short licks and riffs, Eric Gales-styled blues soloing, Bryan Adams riffy rocking, Martin Taylor jazz soloing, Pete Townshend chordal acoustic work, slick jazz-rock Mixolydian and Pentatonic soloing, Mick Taylor slide playing, Lydian scale intervallic exercises and rippling 50s/60s styled arpeggios.

All in, it's a huge amount of material to get through - the typical reader can take many months to absorb each issue - so it's

worthwhile zoning in on areas that either interest you the most or indeed prove the most beneficial to your present situation. Be it hybrid-picking chords or accommodating large intervallic jumps when soloing, we recommend prioritising your time over the coming weeks (half an hour a night should get you started) to get the most out of these lessons and your creative playing.

Enjoy the issue!

IN LESSONS GT#281



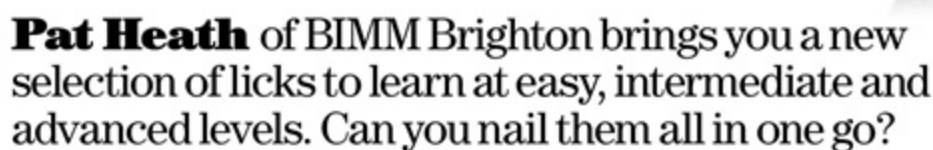
ACOUSTIC 74

This month Stuart Ryan shows you there's no Substitute for Townshend's acoustic playing. In fact he's a Who's Who of picking styles.



CREATIVE ROCK 78

This month Shaun Baxter shows how to create lines by combining a range of different five-note scales over a static dominant chord.

bimm *brighton*

CD TRACK 16

♩ = 170

A **Bm** **C#m**

mf
Let ring

1

D **A** **Bm** **A**

Let ring

4

CD TRACK 17

♩ = 130

D5 E5 D5 E5 C5 D5 A5 C5

mf PM - - - -

12-12-12-12-12-14 12-12-12-12-12-14 10-10-10-10-10-12 7-7-7-7-7-10

10-10-10-10-10-12 10-10-10-10-10-12 8-8-8-8-8-10 5-5-5-5-5-8

CD TRACK 18

INTERMEDIATE LICKS EXAMPLE 4 BUDDY GUY

CD TRACK 19

This lick feels major to begin with on the ascending triplet, but accents the 3rd (D note) at the 10th fret, first string to give a typically Dorian blues sound. A quick 'fluttery' vibrato on the end of each phrase adds groove and feel. This is a great lick as part of an improvisation repertoire over dominant chords.

$\text{♩} = 130$ $\text{♩} = \text{♩} \text{♩} \text{♩}$ N.C.

ADVANCED LICKS EXAMPLE 5 DON MCLEAN

CD TRACK 20

This tricky fingerpicking part needs a quick hammer-on and pull-off from the 3rd to an Asus2. Keep your fretting hand fixed around the A sus shape using second and third fingers, but use fourth and first for the G and F bass notes. Picking-hand notes are transcribed for reference.

$\text{♩} = 130$ Am Gadd9 Fmaj7add#11 Gadd9 Am Gadd9 Fmaj7add#11 Am

ADVANCED LICKS EXAMPLE 6 DAVE MUSTAINE

CD TRACK 21

Symmetrical patterns were very popular among the metal contingent in the late 80s and early 90s. Tap this lick with the same fluid finger stretch (use second finger, holding onto your pick) on each string descending at the top of the fretboard. Practise slowly, gradually building up to a blistering 190bpm!

$\text{♩} = 190$ N.C.

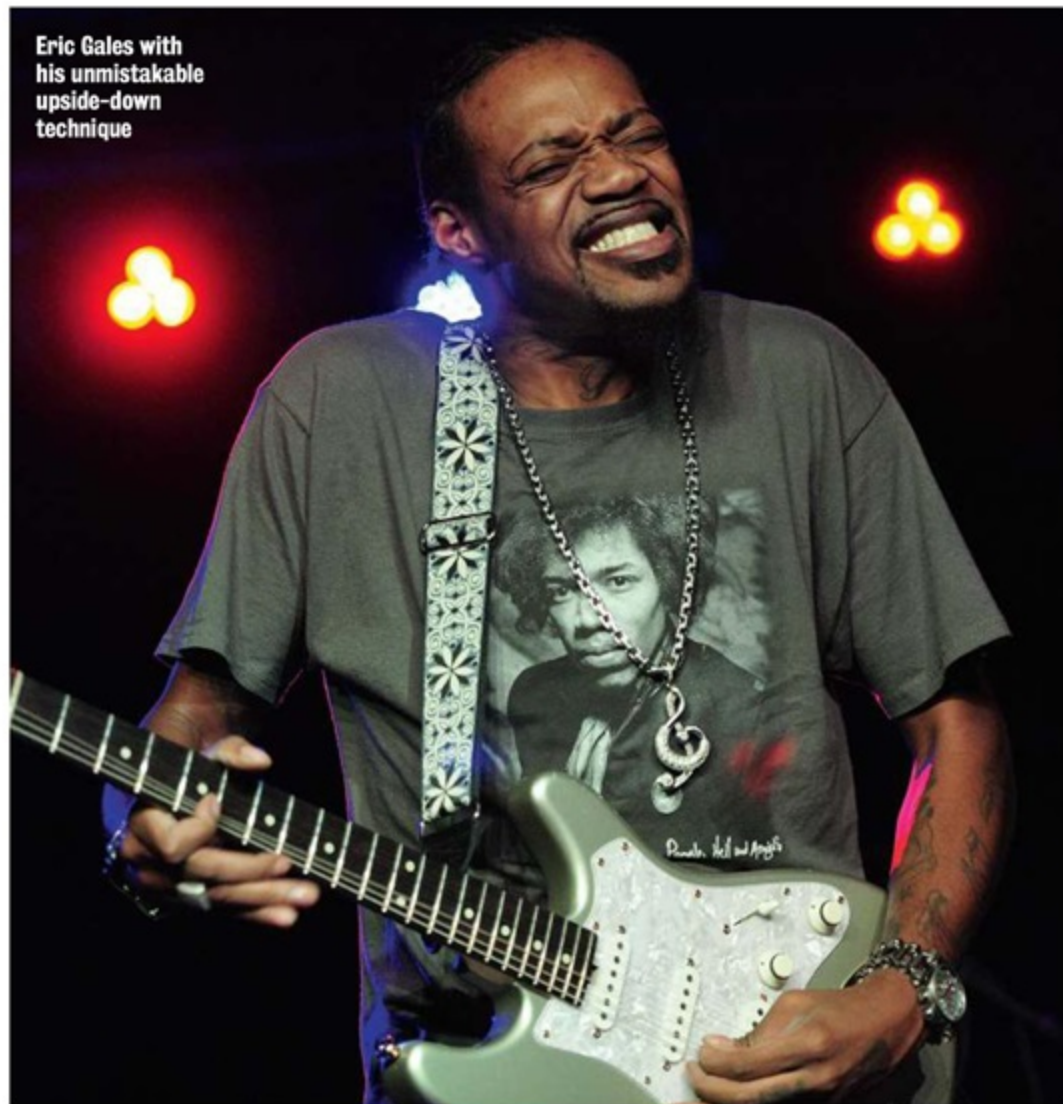
Eric Gales

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Eric Gales is back, sounding better than ever. So join **Ronan McCullagh** as he shares the old and new sides of this veritable force of nature.

Eric Gales with his unmistakable upside-down technique



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 22-25

Will improve your

- ✓ Blues-rock vocabulary
- ✓ Pentatonic sequencing
- ✓ Alternate picking

Born on October 29, 1974, in Memphis Tennessee to a family with a strong musical history, Eric Gales was hailed a child prodigy. Picking up the guitar at just four years old Gales was heavily mentored by his older siblings, Eugene and Manuel. His mother, a woman of the church, forbade 'worldly' music to be played in the house but when she was gone Eric and his brothers

would break out the blues and rock. This exposure to Jimi Hendrix, Albert King, BB King, Led Zeppelin, Stevie Ray Vaughan, Robin Trower and Frank Marino among others, became the foundations of Gales's style. However, Eric is no copycat and has made his own powerful and unique language from these influences.

Currently having 18 records to his name Gales refers to each of these as a glimpse into his life at the time. And it's a life that's had its ups and downs, including drug addiction and a spell in jail. All that behind him Eric is back out on the road and in the studio, his playing having undergone an explosion of style and technique. And speaking of which...

Gales has a very interesting approach. He

is right-handed but plays left-handed with the strings still strung like that of a right-handed guitar. With the heavier strings at the bottom the weighting of a down strum or hybrid technique is reversed, with the lower strings often getting accented more. Eric also likes to fill the space between lead lines with chords, which he says is the influence of church keyboard players. To emulate his strong use of downstrokes you will need to lean heavily on upstrokes and strums.

Gales has picked up and dropped certain vocab through the years, so at times you can hear exotic flavours such as Harmonic Minor mixed with chromaticism and Eric Johnson-like arpeggios. However, his lines remain essentially bluesy and Pentatonic based, with lots of sequenced ascents and descents.

Stylistically you will notice rock, hard rock,

“ANYONE WHO'S SEEN ME PLAY KNOWS I CAN'T CONTAIN MYSELF. I'LL HAVE SPORADIC SCREAMS COMIN' OUT... IT'S INTENSE, AMAZING!”

Eric Gales

blues, jazz, country, funk, soul and gospel influences - a really mixed bag. However, throughout all of this you will hear string bending that will remind you of Jimi, Stevie and BB King, but before or after these bends you will most likely hear a lightning speed Pentatonic run which Gales manages so effortlessly. Chord voicing-wise you can once again hear that Hendrix influence again, or indeed Eric Johnson-style open harmony voicings, reflecting the way Johnson often likes to break the chord apart. 

NEXT MONTH Ronan unravels the speedy and fiery soloing of the wonderful **Walter Trout**



Get the Tone

Well known as an S-style player Eric uses Magneto guitars. Amp wise it's a Two-Rock Signature or solid state DV Mark EG head with Brutt Drive or Mojo Hand, Colossus fuzz and Tech 21 Boost D.L.A. When trying this month's ideas get your wah-wah out and experiment with the various techniques that Gales use. He also often tunes his guitar down one or semi tone, which can really help when playing in a trio set-up with a two-hour show full of bends.



TRACK RECORD Eric Gales's *Middle Of The Road* released February 2017 is this monster guitarist's most recent album. It's a red-hot record jam packed full of the various shades of Gales's character as a guitarist. As Eric himself has said, "when you listen to this record you might think you've switched radio station several times"; but the thread of brilliant guitar playing that runs through means it all still connects.

EXAMPLE 1 SOLO 1

CD TRACK 22

[Bars 1-4] We begin the solo on the 3rd (G₃) with relatively wide but expressive vibrato. The phrase then moves to a bend in bar 2 on the second string; when you make this bend you want to simultaneously bend the third string. This can take a bit of time but it's really down to leaving enough of the fingertip free to roll down and grab it for a pre-bend. In bar 3 we have a sextuplet sequence based on E₃ Minor Pentatonic (E₃-G₃-B₃-E₃-D₃). Aim to play the hammer-ons and pull-offs so they almost spit out and are not noticeably quieter than picked notes.

[Bars 5-8] In bar 6 you have a great example of how Eric will break the boundaries of the Pentatonic's 'box' shapes; to further help with this horizontal

development it's worth taking these licks as a basis for developing your own phrases. Also try moving this into other keys.

[Bars 9-12] Bar 9 into 10 is a perfect example of how Eric will break the Pentatonic box apart. He often creates small three-string arpeggios alongside his Pentatonic licks and sequencing ideas. Remember you can try this idea with any scale that you are learning.

[Bars 13-17] Repetition is the name of the game here. Eric will latch on to a phrase and 'rinse' it to the bitter end, which is a very effective concept when you're looking to develop tension within your solo.

The musical score for Example 1 Solo 1 is written in 4/4 time with a tempo of 125. The key signature has one flat (Bb). The score is divided into five systems, each containing a guitar staff and a fretboard diagram. The fretboard diagrams show the strings (E, B, G, D, A, E) and the frets (1-15) with specific notes and techniques marked.

System 1 (Bars 1-4): Starts with a vibrato on the 3rd string (G₃). Bar 2 features a bend on the 2nd string. Bar 3 contains a sextuplet sequence based on the E₃ Minor Pentatonic scale. Bar 4 shows a sextuplet sequence based on the E₃ Minor Pentatonic scale.

System 2 (Bars 5-8): Bar 5 features a bend on the 2nd string. Bar 6 shows a horizontal movement across the fretboard. Bar 7 and 8 continue the horizontal movement.

System 3 (Bars 9-12): Bar 9 features a bend on the 2nd string. Bar 10 shows a horizontal movement across the fretboard. Bar 11 and 12 continue the horizontal movement.

System 4 (Bars 13-16): Bar 13 features a bend on the 2nd string. Bar 14 shows a horizontal movement across the fretboard. Bar 15 and 16 continue the horizontal movement.

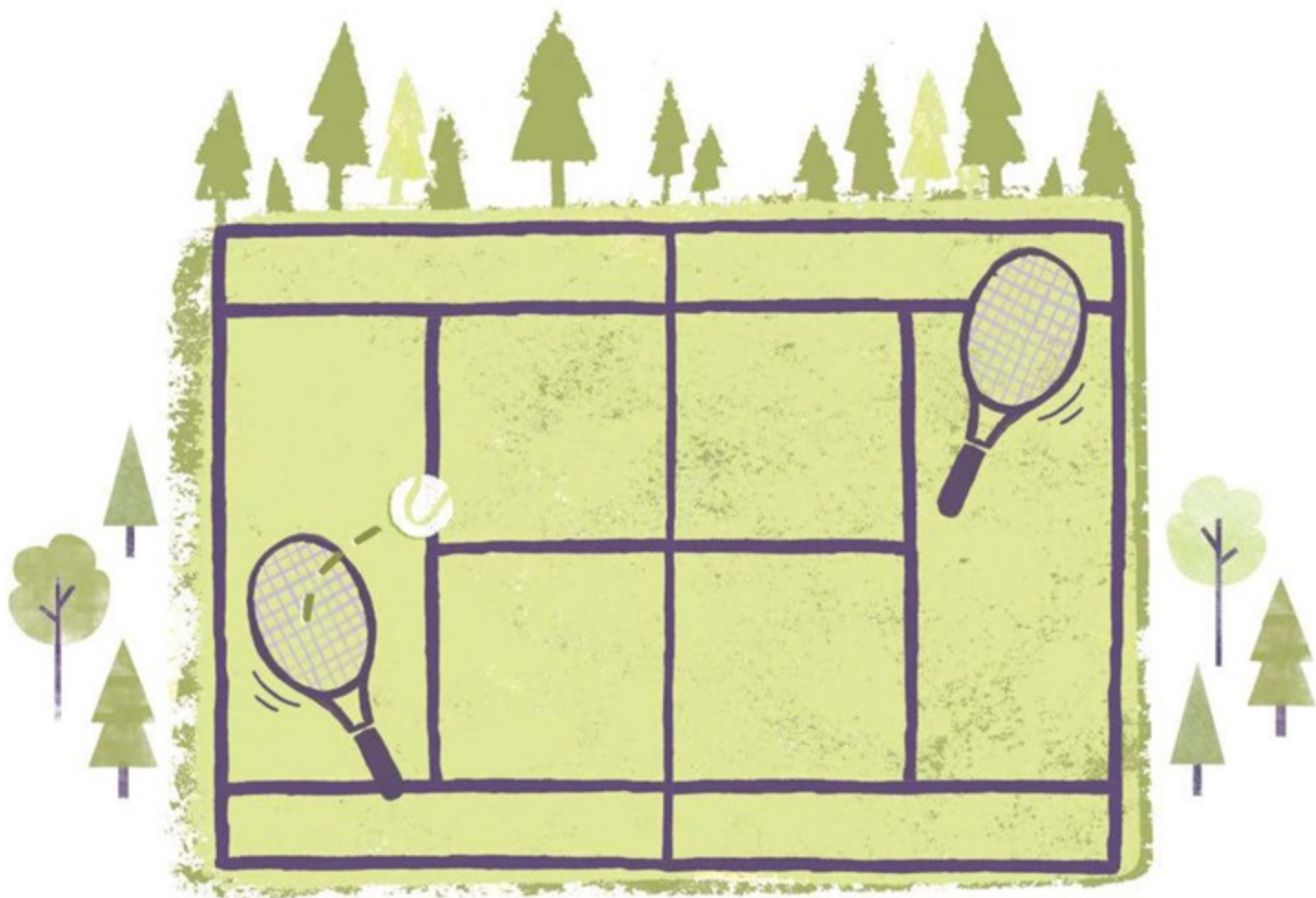
System 5 (Bar 17): Bar 17 features a bend on the 2nd string.

CD TRACK 24

[Bars 15-17] Here we have a more Eric Johnson like arpeggio (largely based on a descending E minor 9 arpeggio) that then links to a rich Em major 9 chord; the E is played by the bass so you can achieve this stretchy voicing!

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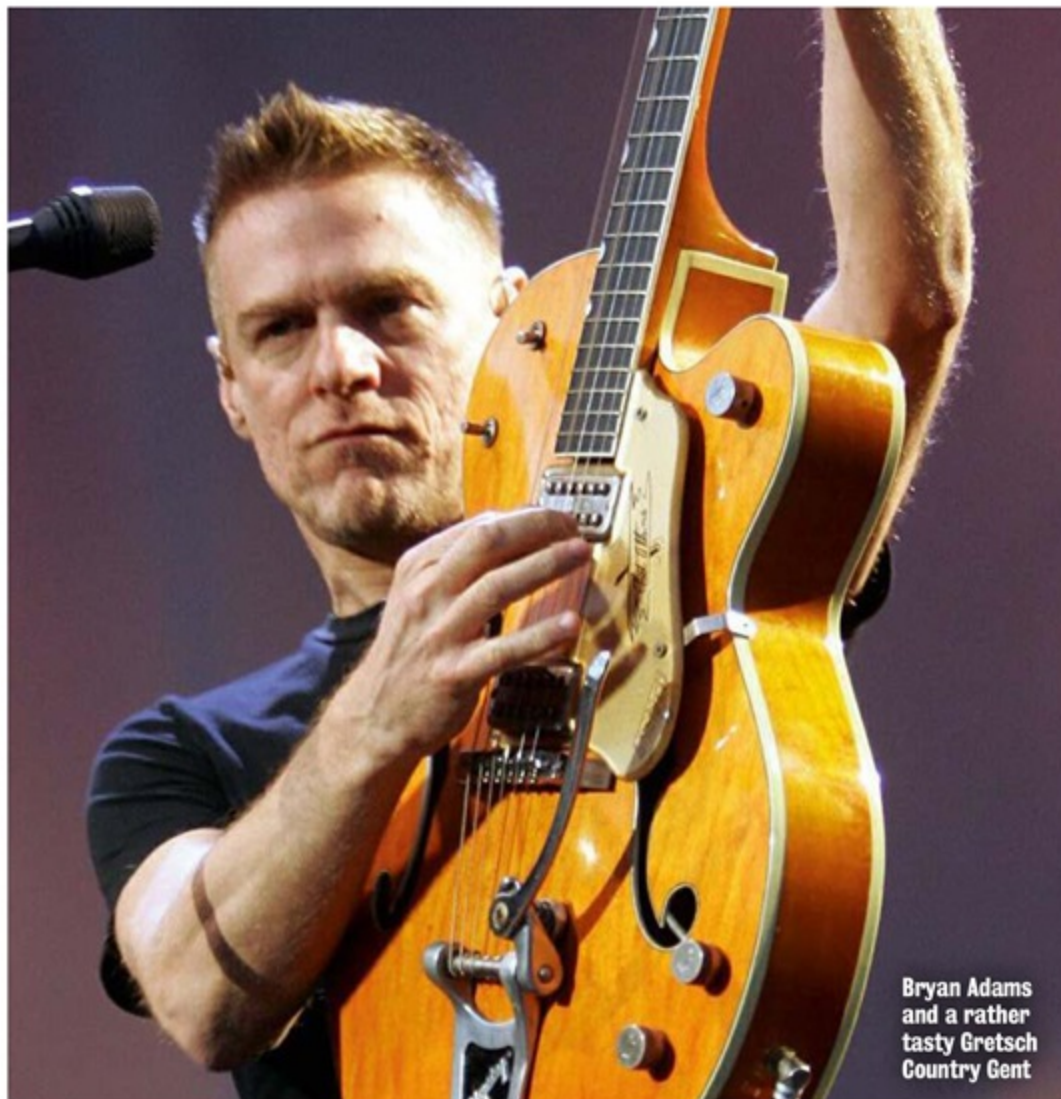
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Bryan Adams



This month **Martin Cooper** checks out the Canadian superstar's style of hook-laden and highly infectious brand of guitar pop-rock.



Bryan Adams
and a rather
tasty Gretsch
Country Gent

ABILITY RATING

★★★★★ Moderate

Info

Key: D
Tempo: 145bpm
CD: TRACKS 26-28

Will improve your...

- ✓ Part writing
- ✓ Melodic rock playing
- ✓ Theory and harmony

While somewhat saddled with the mega ballad and still the UK's longest running Number 1 single (Everything I Do) I Do It For You, Bryan Adams has written some of the most iconic rock songs in recent history. In 1978 he met drummer Jim Vallance, and after co-writing some songs with Vallance he was signed to A&M Records for the princely sum of one dollar!

Some early demos were cut, and these included I'm Ready, which went on to feature on Adams's '83 Cuts Like A Knife album. The ballad Straight From The Heart was also written around this time; it went on to become Bryan's first Top 10 US single. He co-wrote for the likes of Bonnie Raitt while trying to make it as a solo artist and it was his third album, the Bob Clearmountain produced Cuts Like A Knife that gave him success as an artist in his own right, reaching Number 8 on the US charts and going three times platinum in Canada. But not even this could have prepared Adams for the sales of Reckless, in 1984, which included the massive hit Heaven and the worldwide smash Summer Of '69. He opened the US leg of Live Aid and gained huge

recognition as a great recording artist and formidable live act.

The follow-up, Into The Fire didn't match previous sales, but the Mutt Lange produced Grammy winner, Waking Up The Neighbours in 1991 which included (Everything I Do) I Do It For You went on to sell over six million.

Adams has toured with a band that's seen few changes over the years, and includes guitarist Keith Scott, drummer Mickey Curry and bass guitarist Dave Taylor. Bryan recently released a 30th anniversary version of Reckless and toured in support of the album, playing every song from it to sold-out arenas.

The track this month is classic Adams in

“(EVERYTHING I DO) I DO IT FOR YOU IS STILL THE LONGEST RUNNING UK NUMBER 1 SINGLE”

terms of tempo, arrangement and parts. We're in the key of D (D-E-F#-G-A-B-C#), and all the chords and notes are from this scale. The rhythm part features an arpeggio driven melody with the chords, and some inversions driven by the bass that keep the harmony moving. The solo also uses the notes of the D Major scale, and is therefore less Pentatonic. The chart includes the full major or minor harmony to the chord symbols, even though the guitars are sometimes playing powerchords (with no 3rd). This is due in part to the piano that plays full chords, and also because the overall harmony is somewhat ambiguous as regards major or minor. 

NEXT MONTH Introduces Chris Cornell and Tom Morello's collaborative group Audioslave



Get the Tone

Adams and Keith Scott use classic guitars such as Strat, Tele, Les Paul and Gretsch. Amps are usually Vox AC30s, while effects are minimal, with usually just reverb added plus occasional chorus and delay. I used a Thorn SoCal G/T Tele style guitar and an AC30 profile on a Kemper for the recording. Go for a smooth, creamy medium drive tone that you can dial back on the guitar's volume to clean it up. Add reverb, delay and chorus to taste.



TRACK RECORD Cuts Like A Knife from 1983 includes the title track and Straight From The Heart, while follow-up album Reckless contains the hits Run To You, Somebody, Heaven, Summer Of '69 and It's Only Love. The 1991 album Waking Up The Neighbours features (Everything I Do) I Do It For You and Can't Stop This Thing We Started, and the recently released Get Up album is also worth checking out.

EXAMPLE BRYAN ADAMS STYLE RHYTHM

CD TRACK 27

Although not a complicated piece it's important to play with authority and confidence during all these sections. The chords in the intro and first verse should be allowed to ring into each other throughout, so perhaps simply back the guitar off slightly for this before cranking back up for the lead part.

$\text{♩} = 145$

Chords: D, Dsus2, Dsus4, D, Dsus2, G, Gmaj7, G, Gmaj7, G6

Chords: D, Dsus2, Dsus4, D, Dsus2, D/F#, Dsus2/F#, Dsus4/F#, D/F#, Dsus2/F#, G, Gmaj7

Chords: G, Gmaj7, G6, G, Gmaj7, N.C., G

Chords: Gmaj7, Bm

Chords: A, G, Em

1

5

10

15

21

EXAMPLE BRYAN ADAMS STYLE RHYTHM ...CONTINUED

CD TRACK 27

E5 **A5**

26

Dsus4 **D** **D/F#** **G**

29, 37, 45

Bm **A** **G** **A** **Play 3X**

33, 41, 49

D **A/C#** **Bm** **A**

53

Em **A** **D**

57

EXAMPLE BRYAN ADAMS STYLE LEAD

CD TRACK 27

In general the dynamics of the picking hand should follow the crescendos of the rhythm track. You should learn to 'feel' your way through these types of arrangements rather than strictly following notation dynamics. The lead lines are not difficult to play but Keith Scott is a feel master, so make that your goal.

$\text{♩} = 145$

43

A

D

D/F#

BU **BU**

44

G

Bm

A

47

G

A

D

A/C#

51

(8va) Bm

A

Em

55

(8va)

A

D

58

PB
17
BD

Worldmag.net

Martin Taylor



This month **John Wheatcroft** looks at another side to perhaps the UK's finest jazz guitarist, the incredible Martin Taylor.



Martin Taylor playing one of his signature model guitars

ABILITY RATING

★★★★★ Advanced

Info	Will improve your...
Key: Various	✓ Rhythmic command
Tempo: Various	✓ Fretboard navigation
CD: TRACKS 29-46	✓ 'Changes' playing

Martin Taylor, or to give him his full title, Dr Martin Taylor, MBE, is one of the most successful jazz guitarist the UK has ever produced. With good reason too, as he is an absolute monster. Whereas most musicians would content themselves with one speciality, over Martin's extensive career he has proved himself to be equally accomplished in a hugely varying

array of settings. Whether it be ensemble or solo, accompanist or band leader, Martin's staggering technical mastery and innate stylistic understanding allows him to deal with the unique challenges presented by such contrasting performance situations.

The music of Django Reinhardt has been an ever-present influence in Taylor's life, from his earliest exposure to this style by his father, the bassist William 'Buck' Taylor, who frequently performed Django's material, to the decade or so that Martin spent as 'solo guitare' in Stephane Grappelli's later-era all-string ensemble. Martin's Spirit Of Django celebrates these connections and he is always welcomed by Django's family and the gypsy community as a whole. He regularly performs

in a duo setting with the Gypsy guitar ace, Biréli Lagrène - a pairing not to be missed.

We're focusing today on Martin's plectrum based single-note soloing technique, as he might employ when playing in a band situation. His phrasing, note selection and rhythmic command are superb and his lines indicate a complete assimilation of the history of jazz. You can always discern the rhythmic intention of everything he plays; the harmony is so explicit in his note choice that you could take any of the nine examples that follow, play them unaccompanied and you'd still be totally aware of the underlying harmony.

While spending time woodshedding in isolation is useful, focusing on super-specific issues, it's also immeasurably beneficial to play with other musicians. Martin's resumé is also a testament to the levels you can reach when you keep such good company. The

“WHEN I WAS FOUR YEARS OLD, I PICKED UP MY DAD'S GUITAR AND STARTED TO PLAY IT. APPARENTLY I MADE VERY QUICK PROGRESS” *Martin Taylor*

amazing Ike Isaacs mentored Martin during his formative years, so with this in mind get together with like-minded bassists, piano players, sax soloists and drummers to glean harmonic and rhythmic ideas. So, while learning the examples is a significant accomplishment, the ultimate goal is to assimilate the vocabulary, concepts, and techniques and then apply them when you get together with other musicians to play. You'll have a great time doing this, and I'm certain that Martin would be the first to agree. 

NEXT MONTH John takes a look at the playing of legendary US jazzier **Howard Roberts**



Get the Tone

Martin has just released his new signature archtop, called the Joya and produced by Fibonacci. His sound is warm but focused, bright and clear, so select neck pickup but leave the tone control wide open for clarity. Taylor's playing is super-dynamic, so be sure to explore picking velocity and location. Amplification is usually courtesy of AER, which again contributes to the high fidelity clarity to his sound. Add reverb to taste.



TRACK RECORD We'd suggest anything from Spirit of Django, starting with Last Train To Hauteville (P3 2010). There's some incredible playing on Gypsy Journey (P3 2008), with virtuoso pianist Jermaine Landsberger. Another superb Taylor release is his record with the incredible Irish guitarist Louis Stewart, fittingly entitled Acoustic Duets (Jardis 1985), and definitely well worth checking out.

EXAMPLE 1 MOTIFIC MELODIC IDEAS IN 3
CD TRACK 29

There's more than a touch of Django here, with the languid bends and logical thematic development. Much of the melodic material is derived from the notes found in the underlying chords in their various inversions, so make sure you

are aware the fundamental building blocks of the harmony and spend some time making the connection between arpeggio shape and chord symbol. It will serve you extremely well in the long term.

Swing $\text{♩} = 116$

Chord Progression: Cmaj7, G $\flat$ 7 $\sharp$ 11, Fmaj7, B $\flat$ 7, Cmaj7, Dm7, Em7, G $\flat$ 7 $\sharp$ 11, Fmaj7, B $\flat$ 7, E $\flat$ m7, A $\flat$ 7, D $\flat$ maj7

BU

EXAMPLE 2 PERPETUAL DOUBLE-TIME BEBOP LINES OVER CHANGES
CD TRACK 31

Martin's playing always sounds super-musical, even at rapid tempos when it's very tempting to drift into exercise-like patterns. We can detect a strong bebop influence here, with perpetual flowing melodic ideas against a I-VI-II-V-I

in the key of B $\flat$ (B $\flat$ -G $\flat$ -Cm7-F7-B $\flat$). Again, we're connecting chord tones here, although we've upped the ante in terms of chromatic embellishment and decoration, so still look for the harmonic connection to those chords.

Straight 16ths

Chord Progression: B $\flat$ 6, G7, Cm7, F7, B $\flat$ 6

EXAMPLE 3 MELODIC PHRASING THROUGH FUNCTIONAL CHANGES

CD TRACK 33

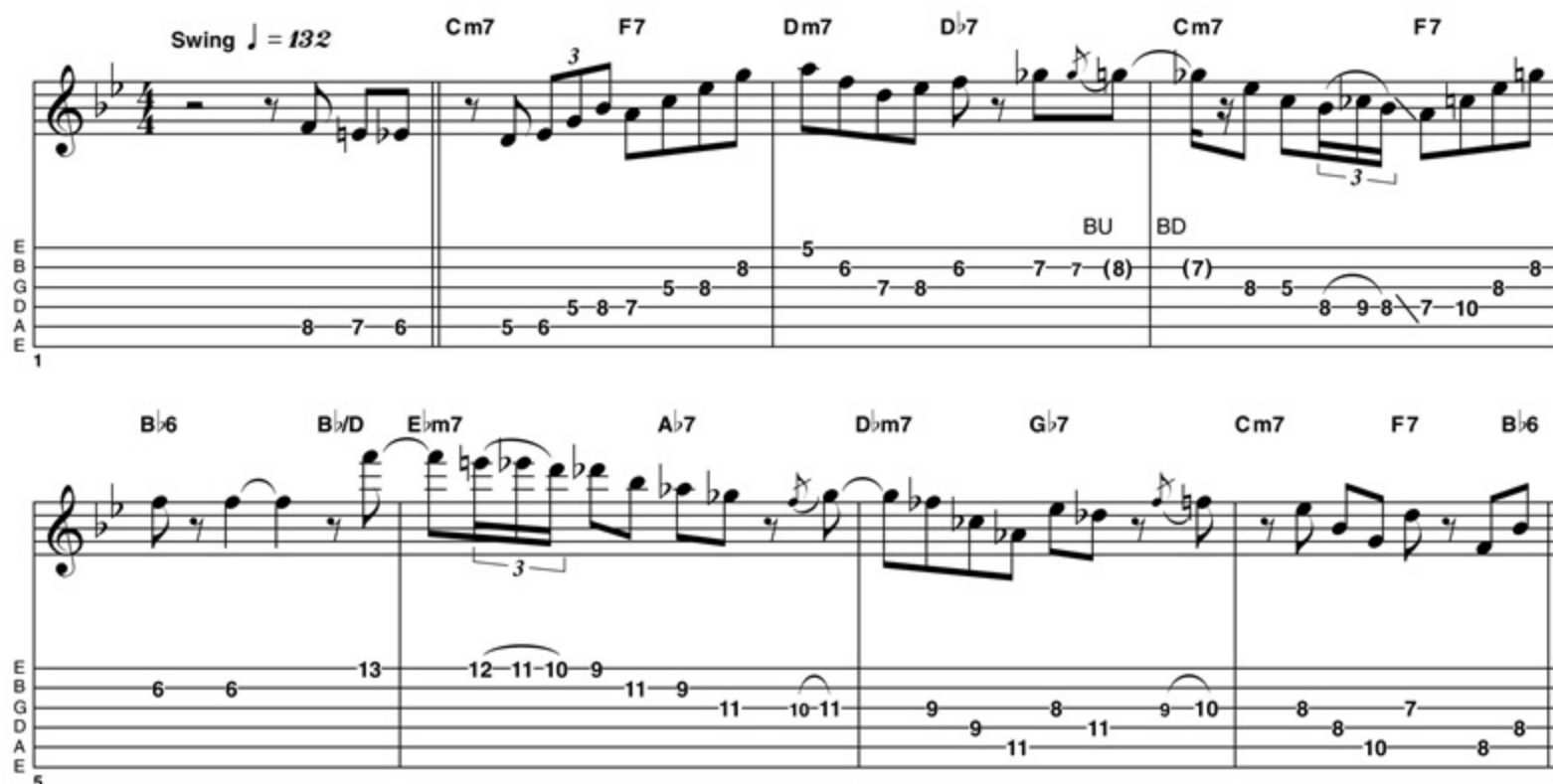
Yet more functional changes here in the key of B $\flat$ - probably the favourite jazz key. Martin sails through them clearly with expert manipulation of the chord tones and supreme rhythmic command. As suggested in the main body of the

text, try playing this idea completely unaccompanied and you should still be able to clearly hear the harmonic information intact, from start to finish. Try playing through a few II-V-I's in eighth notes and see if you can do the same.

Swing $\text{♩} = 132$

Chords: Cm7, F7, Dm7, D $\flat$ 7, Cm7, F7

Chords: B $\flat$ 6, B $\flat$ /D, E $\flat$ m7, A $\flat$ 7, D $\flat$ m7, G $\flat$ 7, Cm7, F7, B $\flat$ 6



EXAMPLE 4 CHROMATIC LEGATO

CD TRACK 35

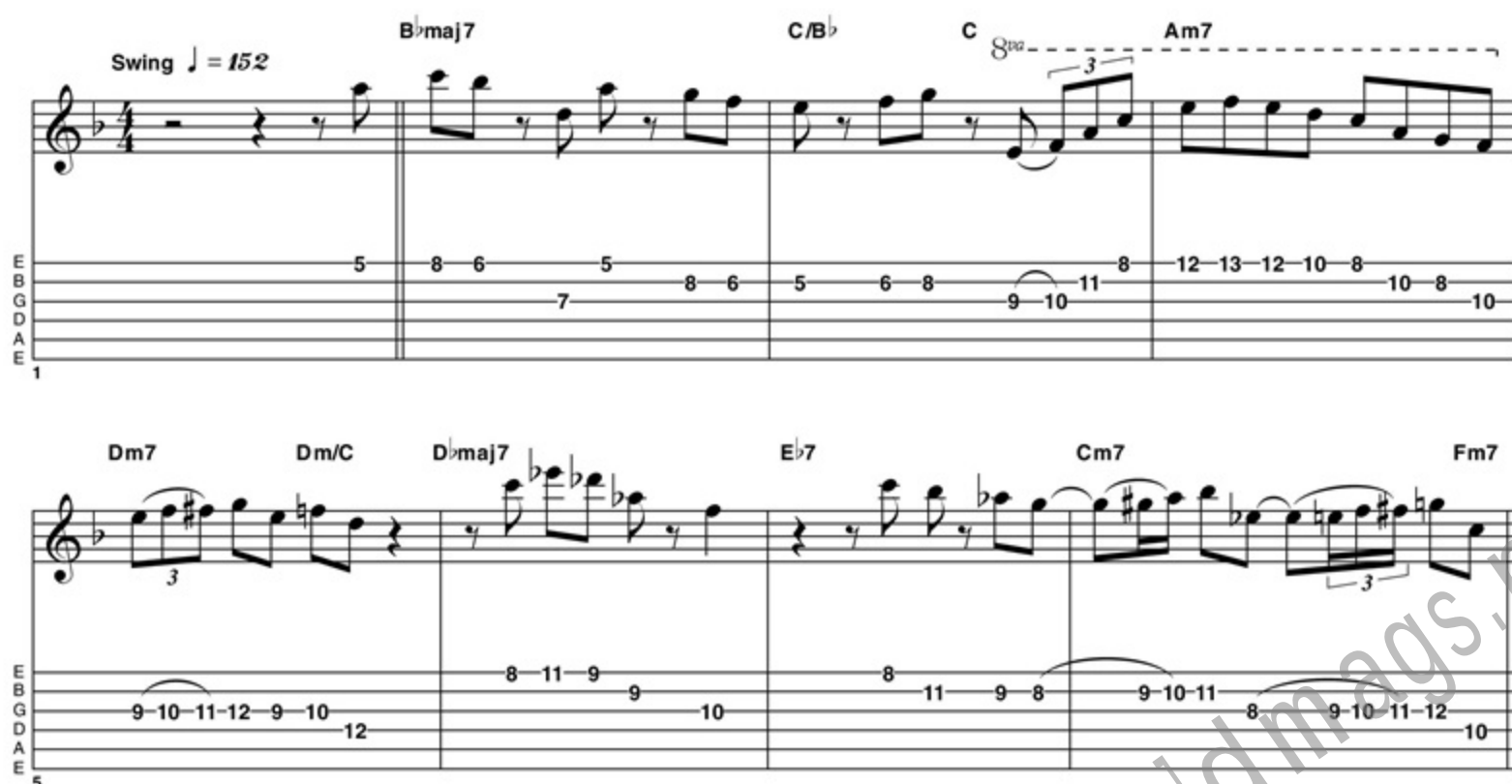
Here we see one of Martin's favourite embellishments, where he connects two melodic notes either a minor 3rd (three frets) or major 3rd apart (four frets) with a series of semitone chromatic hammer-ons in-between to create a

glissando effect between the two pitches. As a form of motivic development, it happens three times in the last four bars here. See if you can spot them, and of course if you like it, try to add similar ideas in your own playing.

Swing $\text{♩} = 152$

Chords: B $\flat$ maj7, C/B $\flat$, C, Am7

Chords: Dm7, Dm/C, D $\flat$ maj7, E $\flat$ 7, Cm7, Fm7



EXAMPLE 5 FAST III-VI-II-V VAMP LINES
CD TRACK 37

We're back with more bebop-inspired action here, although this time the rhythms are a little more broken up so pay attention to the details in the transcription and refer to the audio for additional help if required.

Harmonically speaking, the III-VI-II-V sequence, in this case in the key of C (Em7-Am7-Dm7-G7), is frequently used in jazz and lots of other genres too, so make sure you are familiar with its construction and sound in all keys.

Straight 16ths ♩ = 124

Chords: Em7, Am7, Dm7, G7

8va

7-10 8 12-15 12 17-12 15-14-13 12-10 13 12 11-12 10 11-12 10 10

EXAMPLE 6 FAST MINOR TURNAROUND LINES
CD TRACK 39

Martin expertly mixes arpeggios, such as the Dm9 in bar 1 (D-F-A-C-E), with more bluesy ideas generated, as you might expect, from the associated D Blues scale (D-F-G-A_b-A-C). We end this idea with a slick minor II-V-I line that

neatly outlines the underlying Em7₉-A7-Dm7 move. As I've mentioned, Martin is a master of dynamics so it's worth noting the strategic use of hammer-ons to assist with the rhythmic flow and bounce of the lines.

Latin ♩ = 152

Chords: Dm7, Bm7_{b5}, B_b7, A7

8va

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

Chords: Dm7, Dm6, Em7_{b5}, A7, Dm7

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

EXAMPLE 7 SYNCOPATED PHRASING

CD TRACK 41

This example proves how a little bit of rhythmic know-how can go a really long way. Just by switching the emphasis from downbeat phrasing in bars 1 and 2, to upbeat syncopation in bars 3 through to 6 gives the music a sense

of forward motion and intent. There's a limit to how long you can sustain such rhythmic tension however, so Taylor resolves back to downbeat phrasing at the line's conclusion in bar 7.

Swing  G7 C11



E B G D A E

1

E♭11 Fmaj7



E B G D A E

5

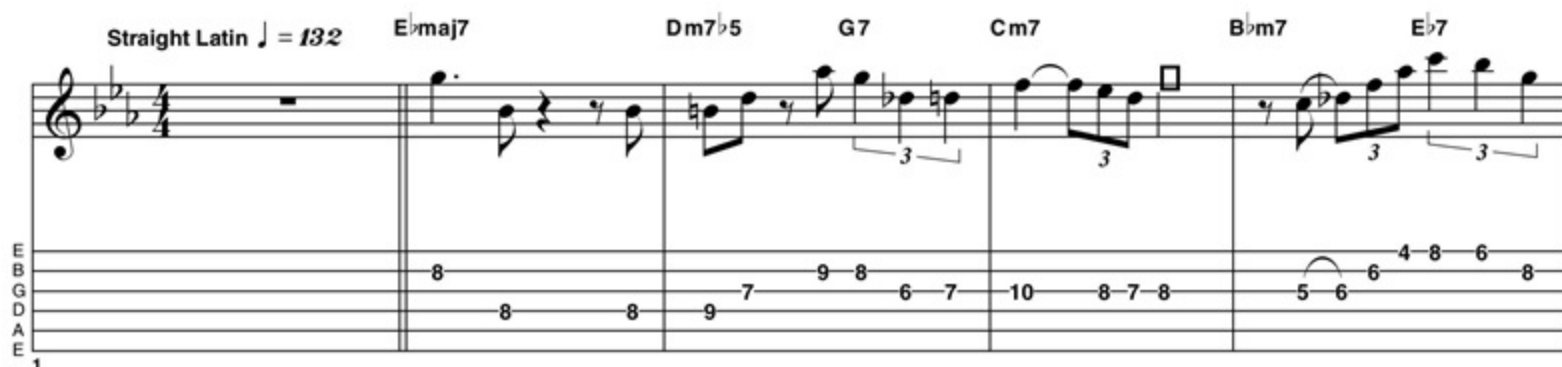
EXAMPLE 8 RELAXED AND MELODIC PHRASING

CD TRACK 43

Observe the mixture of eighth notes, quarter note and eighth-note triplets and even rests, and work closely with the tab and the audio to make sure you're playing the notes in the right places. We end the phrase with a C Altered scale

idea (a Major scale with every note except the root lowered: R-2-3-4-5-6-7). Enharmonically this gives us the more useful combination of root, lowered and raised 2nd, 4th, lowered and raised 5th and finally, 7.

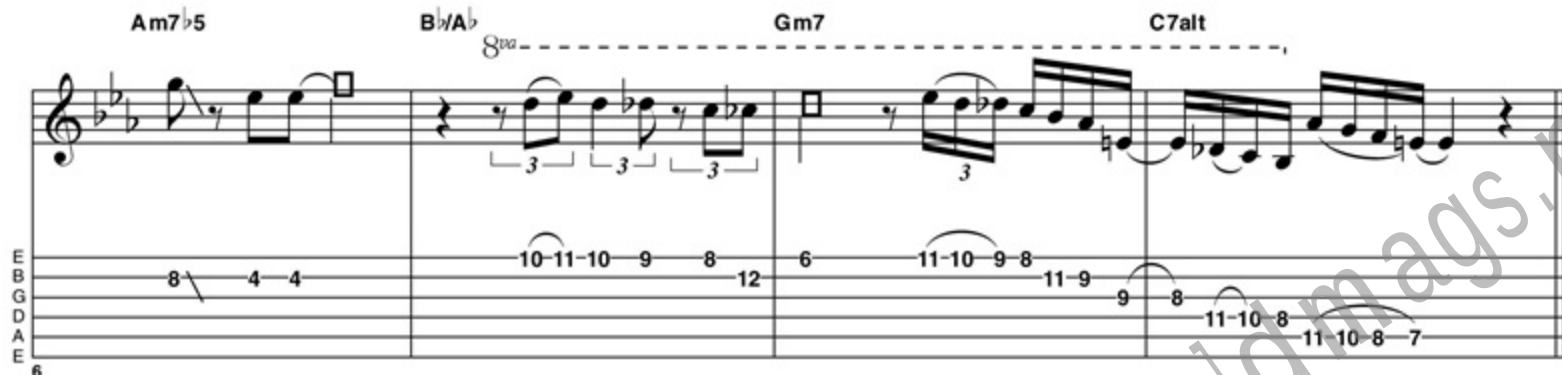
Straight Latin ♩ = 132 E♭maj7 Dm7♭5 G7 Cm7 B♭m7 E♭7



E B G D A E

1

Am7♭5 B♭/A♭ Gm7 C7alt



E B G D A E

6

EXAMPLE 9 DISJOINTED PHRASING WITH FAST ALTERED LINE
CD TRACK 45

There's a bit more of a Django influence to end here, with a lovely Dm/maj9 idea (D-F-A-C#-E) and some intriguing rhythmic choices throughout. The C Altered scale (also known as Superlocrian) makes an appearance again in the

final bars, against a C7 with altered extensions, functioning as the V7 chord en route to our concluding Fmaj7 statement.

Swing ♩ = 150

Dm6 8va

Gm7

(8va)

C7 C7alt Fmaj7



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Pete Townshend



This month **Stuart Ryan** shows you there's no Substitute for Townshend's acoustic playing. In fact he's a Who's Who of picking styles.



Pete Townshend flat-picking his Martin D-35

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G

Tempo: 60bpm

CD: TRACKS 47-48

Will improve your...

- ✓ Alternate picking chords
- ✓ Picking-hand strumming
- ✓ Fretting-hand chording

Conjure an image of The Who's legendary axeman-songwriter Pete Townshend and it's hard not to picture him leaping through the air while whirlwind strumming a Gibson SG or throwing said guitar, headstock first, through a Marshall 4x12 cab (or even worse, the stage floor). However, Townshend's innovations as an electric

guitarist are matched by his acoustic playing – check out the powerful, dynamic strumming of Pinball Wizard or the clever use of moving triads in Substitute and you'll hear a guitarist who took the acoustic in a sophisticated, untapped direction in the 60s.

Townshend was born into a musical family in Chiswick, London on May 19th, 1945. His first musical inspiration was legendary American rock and roller Bill Haley while his first forays into performance and writing came at age 11 when he received his first guitar. At school he formed a group with future Who accomplice, bassist John Entwistle and the pair was inspired by the trad jazz and skiffle stars of the day; artists

like Lonnie Donegan and Acker Bilk. It wasn't long before rock and roll took over though, and Townshend and Entwistle's sounds soon became far heavier. However, you can't dismiss the influence that Donegan's strummed skiffle style must have had on Townshend's development as a rhythm guitarist on both acoustic and electric.

In 1961 Entwistle and Townshend joined Roger Daltrey in his group The Detours; three years later Keith Moon entered the fold and the quartet became The Who, briefly changing to the mod-influenced High Numbers before switching back. They originally played covers by The Shadows and The Ventures but when they signed their first record contract they started to pursue a heavier sound influenced by The Kinks. The band's third single, My Generation, gave them a massive chart hit and propelled them to superstardom. Legendary

“ IN 1961 ENTWISTLE AND TOWNSHEND JOINED ROGER DALTRY IN THE DETOURS; THREE YEARS LATER KEITH MOON ENTERED THE FOLD ”

albums, Who's Next, Live At Leeds and Tommy followed, providing a legacy that established their position as rock royalty.

Unlike contemporaries David Gilmour, Jeff Beck and Eric Clapton, Townshend usually eschewed actual solos in favour of creative, driving rhythm, and tastefully chosen licks. He's a great player to study if you want to get more creative chord ideas in your arsenal or simply focus on your rhythm work.

This month's study is split between his deft open-chord flat-picking and the creative rhythm work that exploits what can be achieved with simple movement of triads. **1**

NEXT MONTH Stuart looks at the sombre acoustic picking of Canadian legend **Leonard Cohen**

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

Townshend has used many guitars over the years but tends to favour classics such as the Gibson J200 (the acoustic that probably defined his sound and can be heard on tracks like Pinball Wizard); a Martin D-35 or sometimes a Takamine for live work. Of course any acoustic will get you in the ballpark; just ensure you play with gusto. I used a 1959 Martin 000-18.



TRACK RECORD There is plenty of acoustic playing all over The Who's long discography – check out 1969's rock opera Tommy for the upbeat strumming of Pinball Wizard; or Substitute from 1971's Meaty, Beaty, Big And Bouncy. Brilliant picked ballads include the superb Behind Blue Eyes (Who's Next, 1971), and the stunning 12-string playing on the wonderful Sunrise (The Who Sell Out, 1967).

EXAMPLE PETE TOWNSHEND STYLE

CD TRACK 47

[Bar 1] While you can of course fingerpick these arpeggiated chords Townshend actually uses a plectrum when playing parts like these. It's great practise for using the plectrum and will help develop your 'crosspicking' skills that translate to other genres like country and bluegrass.

[Bar 5] Rather than just use obvious major and minor chords Townshend will often add a bit of extra colour to his harmony by using additions like 6ths, 9ths and sus4 chords. And while this may often come about just by the addition of various open strings it does give his parts a lot of character – just think of that

unaccompanied chordal intro to Pinball Wizard for example.

[Bar 10] The D chord shape is always calling for an embellishment of some sort so here are several Townshend-type hammer-on and pull-off sequences to get under your fingers.

[Bar 13] Getting into this B minor chord fingering may present a bit of a challenge from the previous open D; bear in mind you don't have to play this as a full barre chord as there aren't any notes to fret on the first or the sixth strings, so stagger the fretting fingers' placement.

♩ = 60

Cadd9

E B G D A E

1

Gsus2 G6sus2 Gsus2

E B G D A E

4

G6sus2 D Dsus4 D Dsus2

E B G D A E

8

D Bm Esus4

E B G D A E

12

E Esus4 E

E B G D A E

16

EXAMPLE PETE TOWNSHEND STYLE

CD TRACK 47

[Bar 15] Here's another classic Townshend movement – the sus4 chord moving to major. Check out Behind Blue Eyes for plenty more of this, or indeed the wonderful 12-string-driven Sunrise from The Who Sell Out.

[Bar 21] Another common 'colour chord' in Pete's toolkit is this Asus2 shape,

one of those harmonically ambiguous chords containing no 3rd.

[Bar 31] Getting into the strumming section may need some practice as Townshend will often use a banjo-style, rapid 16th-note flourish on the strumming hand to give his already beefy rhythm parts even more energy.



The tablature is presented in five systems, each with a treble clef staff and a six-string guitar staff. The guitar staff includes fret numbers (0-5) and fingerings (1-4). The first system (bars 21-23) features an Asus2 chord in the first two bars and a Cadd9 chord in the third bar. The second system (bars 24-26) features a Dsus2 chord in the first bar, an Asus2 chord in the second bar, and an A chord in the third bar. The third system (bars 27-29) features a Cadd9 chord in the first bar, a D chord in the second bar, and a Dsus2 chord in the third bar. The fourth system (bars 30-32) features a Dsus4 chord in the first bar, a D chord in the second bar, and a Dsus2 chord in the third bar. The fifth system (bars 33-35) features an E/D chord in the first bar and a D chord in the second bar. The tablature includes various techniques such as triplets, bends, and rapid 16th-note flourishes.

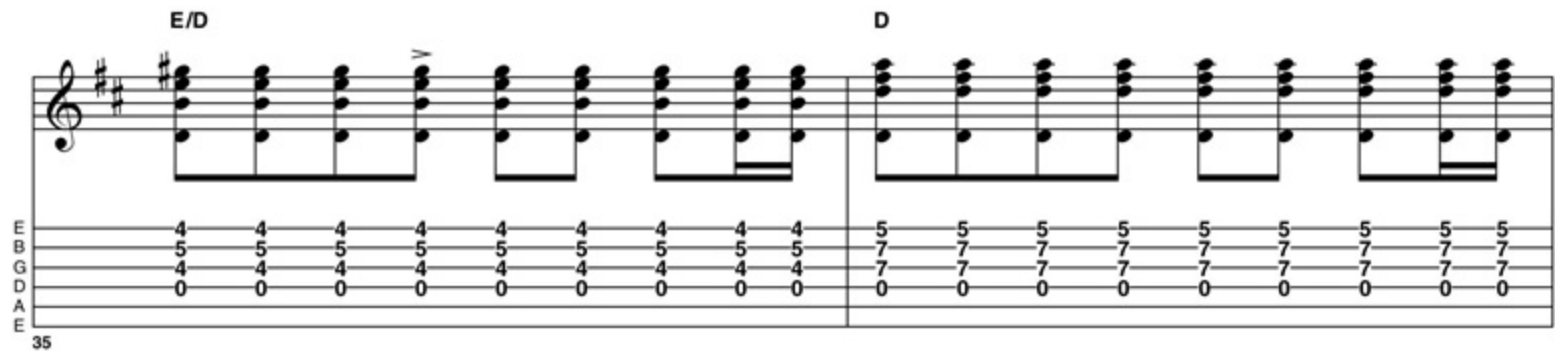
EXAMPLE PETE TOWNSHEND STYLE

CD TRACK 47

[Bar 33-end] Moving triads up and down the neck against a static bass note is a real Townshend device – check out Substute or I Can See For Miles to get

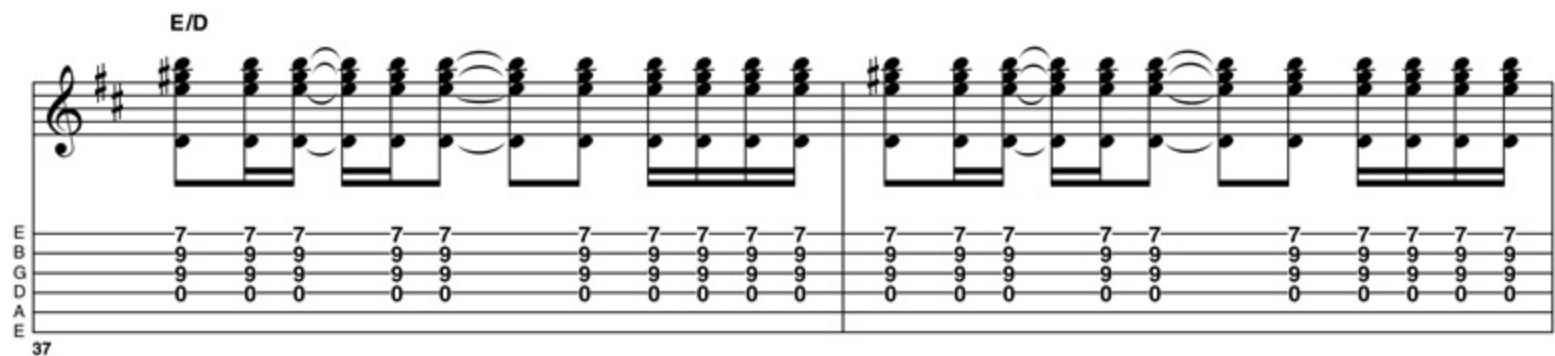
some inspiration. Here we are moving through and E and D major triads against the open fourth string before moving up to a C/D in bar 39.

E/D **D**



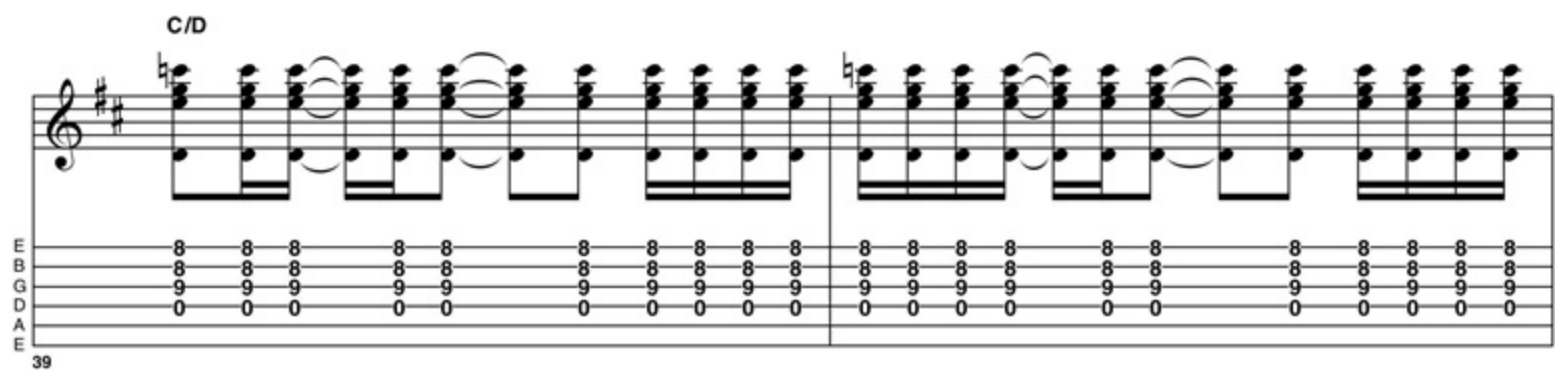
35

E/D

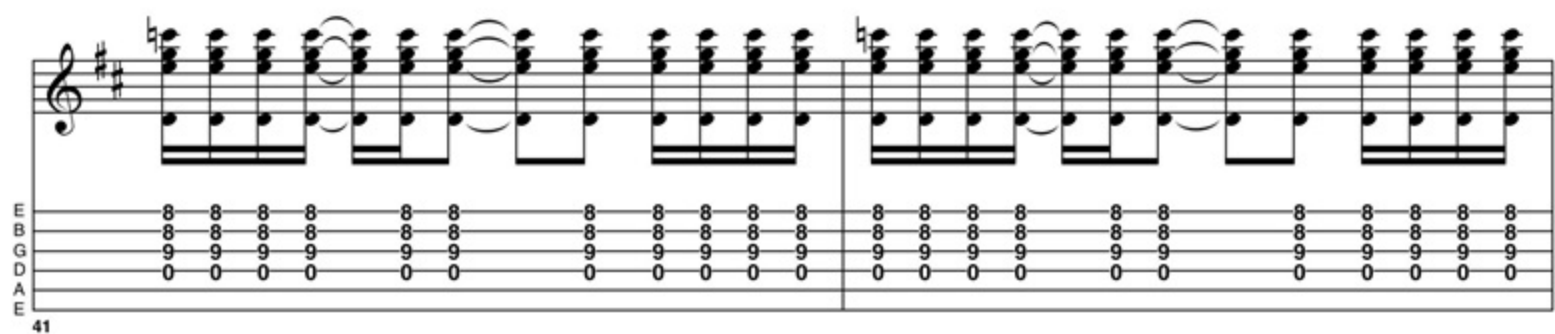


37

C/D

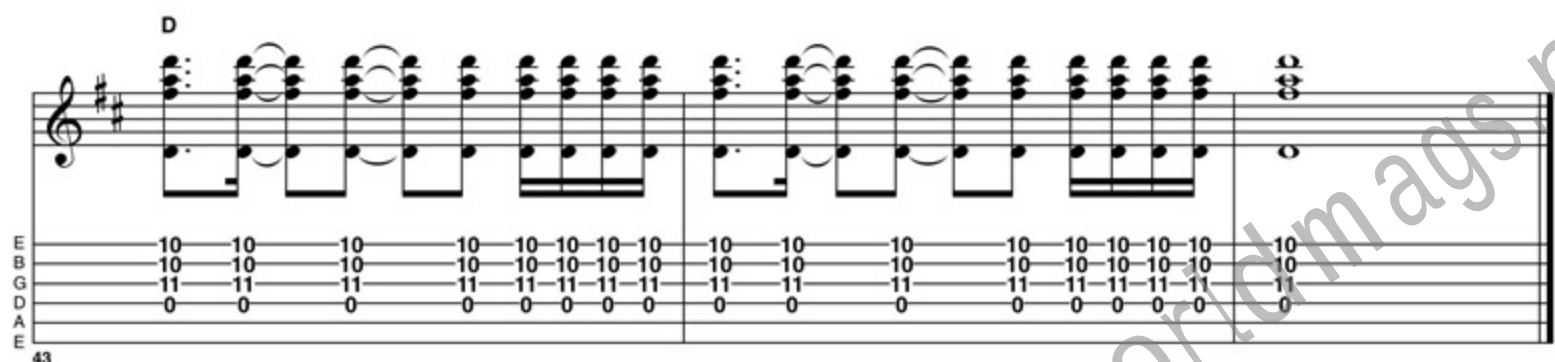


39



41

D



43

Mixolydian Pentatonic scale round-up



This month **Shaun Baxter** shows how to create lines by combining a range of different five-note scales over a static dominant chord.

ABILITY RATING

★★★★★ Moderate

Info

Key: A (A7)

Tempo: 60bpm

CD: TRACKS 49-50

Will improve your...

- ✓ Pentatonic scale knowledge
- ✓ Visualisation of unusual scales
- ✓ Unorthodox Pentatonic lines

In our quest to find fresh things to do with the Mixolydian mode, we have extracted a range of different sounds from within the scale (triads, arpeggios and Pentatonic scales) to use as the basis of new musical ideas.

This lesson is designed to act as a round-up of all the different Pentatonic scales that we have studied. Here, we're going to create lines by stringing together a series of different Pentatonic scales in each one. This constant

change of musical flavour will help to keep each line fresh for the listener, rather than just staying on the same tonality.

First, let's summarise the Pentatonic scales that we have studied over an A7 (dominant) chord thus far (see table right). The dozen Pentatonic scales listed there are not the only ones that will work over a static A7 chord, but they are all the ones that we have studied. Each scale presents us with a new perspective, and each new perspective will lead us to play differently each time.

To establish the 5 CAGED shapes of each scale, simply map out each one into separate two-notes-per-string shapes on the fretboard. Each of the resultant shapes can be further modified by bringing together any two notes on neighbouring strings that are only a

semitone apart. Doing this sort of detective work will be much more meaningful and memorable for you than if I'd just written all 50 shapes out here in the lesson.

Interestingly, there is often two different types of gravitational shift offered by mixing the various Pentatonic choices. The first is the shift from minor to major (A Minor Pentatonic to A Major Pentatonic), and the other is from IV7 to I7, which is embodied by Am6 Pentatonic to A Dominant Pentatonic - because Am6 Pentatonic has the same notes as D Dominant Pentatonic.

The transcriptions of the examples shows lines divided into Pentatonic sections; however, because not all five notes of the indicated Pentatonic scale are always used in each section, it could be argued that those notes could also belong to another Pentatonic scale entirely; consequently, each label shows the one that I was thinking of when composing the line.

Finally, note that the backing

With an A root note, and extracted from A Mixolydian:

A Major Pentatonic scale	A	B	C#	E	F#
	1	2	3	5	6
A Dominant Pentatonic scale	A	B	C#	E	G
	1	2	3	5	♭7
A Indian Pentatonic scale	A	C#	D	E	G
	1	3	4	5	♭7

As above, but with the addition of a bluesy ♭3 (#2)

A Minor Pentatonic scale	A	C	D	E	G
	1	♭3	4	5	♭7
Am6 Pentatonic scale	A	C	D	E	F#
	1	♭3	4	5	6
A6#9 Pentatonic scale	A	B#	C#	E	F#
	1	#2	3	5	6
A7#9 Pentatonic scale	A	B#	C#	E	G
	1	#2	3	5	♭7

[Note that B# is the same pitch as C]

Five-note scales extracted from A mixolydian with root notes other than A (each follows a 1-3-4-5-7 formula)

D Ionian Pentatonic	D	F#	G	A	C#
	1	3	4	5	7
E Minor Pentatonic	E	G	A	B	D
	1	♭3	4	5	♭7
F# Minor Pentatonic	F#	A	B	C#	E
	1	♭3	4	5	♭7
G Lydian Pentatonic	G	B	C#	D	F#
	1	3	#4	5	7
B Minor Pentatonic	B	D	E	F#	A
	1	♭3	4	5	♭7

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! **1**



GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

All the examples were recorded using a Fender Strat through a Zendrive pedal into a slightly overdriven Marshall JCM 800 head. Some judicious delay and reverb were added at the desk. As we always say, use a sound that's appropriate to the style, so select a driving tone that doesn't drown the fundamental tone with fizz. Add delay and reverb to taste.



TRACK RECORD American jazz guitarist John Scofield is a player who likes to explore unorthodox Pentatonic scale types. John is a great fusion-style composer and has played on lots of records, both solo and as a sideman; however, if you're new to his work, I recommend a string of three consecutive solo albums that he did between 1986 and 1987, *Blue Matter* and *Loud Jazz*.

EXAMPLES

CD TRACK 50

EXAMPLE 1 Our first three examples are based in and around CAGED shape #1 of A Mixolydian. The second half of this first one, via the shift from A Major Pentatonic to Am6 Pentatonic to A7#9 Pentatonic, shows quite a graphic representation of the gravitational shift from I7 to IV7 to I7 mentioned earlier.

EXAMPLE 2 This next line sees the introduction of A Pentatonic from a G root, rather than A. Although beat 2 is composed entirely of C#m7,5 arpeggio notes, I was thinking more in terms of the A Dominant Pentatonic scale. Finally, note the F natural chromatic note being used as an ear-catching bridge between the E and F# notes within the Am6 Pentatonic scale. Like many of the lines, this one features a lot of overlap between one scale and the next (shared notes); however, mentally, it is common to view

things in terms of groups of four, hence the divisions as set out in lines like Example 9.

EXAMPLE 3 Here, although the A7#9 Pentatonic could also be A6#9, mentally it's good to think of the least amount of notes changed from the previous scale. Here, no F# note (6) has been introduced, so it's more appropriate to think A7#9. Note the D, chromatic note used as a bridge between the D and C notes in beat 3.

EXAMPLE 4 This is the first of two examples based mainly around shape #2 of A Mixolydian. It's another graphic example of I7-IV7-I7, and also contains a D, chromatic note between the D and C notes; only, this time, an octave higher than in Example 3.

Ex 1

♩ = 60

A7#9 pent Am pent A Indian pent A major pent Am6 pent A7#9 pent

Hold-----|

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

Ex 2

(3) (3) (3)

G Lydian pent A dominant pent Am pent Am6 pent

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

Ex 3

Am pent A7#9 pent Am6 pent

BU BD 1/4 1/4 1/4 1/4

5 3 5 7 7 5 7 5 6 5 8 10 (12) (10) 9 8 10 8 10 8 10 7 10 8

Ex 4

A dominant pent Am6 A dominant pent

BU

6 9 8 10 8 9 8 7 9 10 7 10 9 10 8 9 7 6 8 (10) 5 8

EXAMPLES

CD TRACK 50

EXAMPLE 5 And here's another shape #2 line that also employs the I7-IV7-I7-IV7 principle.

EXAMPLE 6 I've been recommending that you learn all five CAGED shapes of each scale, rather than just the root position: this line starts with CAGED shape #4 of G Lydian Pentatonic which is situated over shape #3 of A Mixolydian.

The A6#9 Pentatonic idea in beat 4 could also be seen as stemming from Am6 Pentatonic; however, as mentioned earlier, it is good to think in terms of the least amount of changes and, as this section follows an A7#9 Pentatonic, the

C# (major 3rd) will still carry over too (mentally), even though it's not played. This keeps the underlying flavour major and not minor.

EXAMPLE 7 This, the first of two lines based around CAGED shape #3 of A Mixolydian, features a lively shift from one type of A Pentatonic scale to another.

EXAMPLE 8 Similarly, this shape #3 line contains four different A Pentatonic scales in one bar.

Ex 5

The diagram shows a musical score for a guitar exercise. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of chords: A dominant pent (A5), Am6 pent (Am6), A dominant pent (A5), and Am6 pent (Am6). Each chord is marked with a (7) indicating the seventh fret. The bottom staff shows the fretboard with fingerings (1-4) and a 1/4 note rhythm. The fretboard is labeled with E, B, G, D, A, E strings and fret numbers 9, 7, 9, 10, 7, 9, 7, 9, 6, 9, 7, 9, 7, 10, 7, 7, 9, 8.

Ex 6

G Lydian pent

A7#9pent

Ex 7

A6/#9pent

E
B
G
D
A
E

10

Ex 8

A Indian pent

A dominant pent

Am6 pent

A7#9 pent

BU

BU

E B G D A E

10 12 (14) 10 14 10 12 14 10 12 10 12 11 14 11 12 10 12 10 9 12 10 9 10 11 11 12 (14)

15

EXAMPLES

CD TRACK 50

EXAMPLE 9 Next, we move up to shape #4. Here, we see the introduction of D Ionian Pentatonic. Although the last three Pentatonic scales here could also be understood in terms of arpeggios (G9-D7-C#m7,5), they were conceived as Pentatonic scale ideas.

EXAMPLE 10 This next line also stems from shape #4; however, here, the A6#9 Pentatonic scale is arranged over three symmetrical octaves by compressing all five notes into the lower string-pair before shifting it up onto the middle

and upper string-pairs using the same fingering (something we've covered in previous articles). Finally, note that rhythmic and thematic development is created by repeating the same 12-note motif.

EXAMPLE 11 In this, the first of three lines that stem from shape #5, we see the wholesale movement of an ear-catching four-note string-skipping motif. Note how we are able to cram six different Pentatonic changes into just one bar without it sounding contrived.

Ex 9

Am pent Am6 pent D Ionian pent A dominant pent Am6 pent A dominant pent

12-15 12-14 13 12-15-14-12 13 10 14-10 12 11 10 12-9 10 9/14 10-9

Ex 10

A6#9 pent Am pent

15-16-15-12 14-12-14 14-17-18-17-14 16-14-16 14-17-18 17-19 17 20-21-20-17 19-17 20 19

Ex 11

A Indian pent

17-18 19 17 19 17 16 17 15

A dominant pent A6#9 pent Am6 pent A7#9 pent Am pent Am6 pent

17-14 17-14 19-17 20-17 17 20-17 19-17 19 14 17 16 19 19-17-18 20-17 19-17 17 19

EXAMPLES

CD TRACK 50

EXAMPLE 12 This line, also stemming from shape #5, features some three-note groupings at the start, as well as more digital symmetry in the first 12 notes. Each three-note group at the start of bar 23 can be played using a barre roll whereby one finger is draped across all three strings and each note is played by redistributing the pressure exerted by the underside of that finger from note to note using an arm and wrist action (rather than by distorting the shape of the finger).

EXAMPLE 13 More digital symmetry here, this time in the form of a symmetrical four-note motif taken right up (vertically) through the area occupied by CAGED shape #5 of Mixolydian. The B Dominant Pentatonic scale (not listed) works here for three different reasons. Firstly, it exists within A Lydian Dominant, which is like Mixolydian with a raised 4th (same pitch as a bluesy ♭5):

	A	B	C#	D#	E	F#	G
A Lydian Dominant	1	2	3	#4	5	6	♭7

Secondly, because the listener has already heard the first four-note cell or motif, they will more readily accept it when played in other places. 'Cycling' the original motif in the manner shown at the start of bar 25 presents the listener with a compelling musical logic which makes sense to their ears and brain. Thirdly, the 'offending' D#/E♭ note - apart from being a bluesy ♭5 - acts as a chromatic leading note to the E note at the start of beat 3. I hope you're seeing and indeed enjoying how all this musical logic works in practice.

EXAMPLE 14 The Pentatonic scales listed on p78 are compatible because they use the same formula (1-3-4-5-7) and stem from the same modal system; consequently, they lend themselves well to the wholesale lateral movement of an initial motif. This example stems from the environs of shape #4 whereby an eight-note string-skipping motif goes systematically up the neck; its intervals adapting where they need to in order to stay within A Mixolydian.

(8va) Ex 12 (3) (3) (3) (3) Ex 13

(8va) Ex 14

(8va) Loco

EXAMPLES

CD TRACK 50

EXAMPLE 15 This line illustrates a similar principle stemming from shape #2; however, this one demonstrates how modal Pentatonic scales can be used as the underlying theme to give shape to the application of extended technique. Here, we're applying fretting-hand legato used in conjunction with fretting- and picking-hand tapping. Remember, if these ideas played at this speed are too fast for you at the moment, you can slow them down and they'll still sound great.

EXAMPLE 16 If one accepts the fact that a ♭3 can be used as a bluesy note against a dominant chord (hence the use A Minor Pentatonic against A7), then it opens the door to A Dorian, as A Dorian is exactly the same as A Mixolydian except it has a minor 3rd (C) instead of a major 3rd (C#). In turn, that then opens the door to another modal system (A Dorian is from the key of G,

whereas A Mixolydian is from the key of D). The key of G provides us the seven 1-3-4-5-7-type modal Pentatonic scales; one of which is F#m7♭5 Pentatonic, whose shape #4 is laid over shape #3 of our A7 chord at the start of this line.

F# A B C E
F#m7♭5 Pentatonic 1 ♭3 4 ♭5 7

EXAMPLE 17 Another modal Pentatonic scale from A Dorian (the key of G) is C Lydian Pentatonic scale.

C E F# G B
C Lydian Pentatonic 1 3 #4 5 7

In this final line, its shape #1 is laid over shape #3 of our underlying A7 chord before resolving to the more 'correct'-sounding A Major Pentatonic scale in the second half of bar 33.

Ex 15

Bm pent C#m7♭5 pent D Ionian pent Em pent F# pent

29

Ex 16 **Ex 17**

F#m7♭5 pent Am pent F#m7♭5 pent A7#9 pent Hold

31

C Lydian pent

33

A major pent

34

Mick Taylor uses a metal slide on his fourth finger



Mick Taylor



Harrison Marsh continues his examination of the great slide guitarists with former Rolling Stone and Blues Breaker, the great Mick Taylor.

ABILITY RATING

★★★★☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 51-54

Will improve your

- ✓ Slide in standard tuning
- ✓ Intonation accuracy
- ✓ Stylistic awareness

Few guitarists can boast finer career highlights than Mick Taylor, having been a member of the Blues Breakers, a Rolling Stone and touring with Bob Dylan, Jack Bruce and The Grateful Dead.

Following in the footsteps of Eric Clapton and Peter Green, Taylor first played with John

Mayall aged only 16 when Clapton failed to turn up for a show. Mick would go on to replace Peter Green at the request of Mayall a year later, aged 17. Taylor recorded three albums with the band, and this experience defined him as one of the prime guitarists within the mid-'60s British blues revival.

Initially expecting to turn to studio work, Taylor was recommended to the Stones by Mayall in 1969 and made his live debut with the band in Hyde Park, at the tribute concert for the recently deceased Brian Jones. The following year Taylor contributed to the classic album *Sticky Fingers* which showed a change in direction for the group, no doubt in

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part due to Taylor's influence. In 1974 Taylor left the Stones after differences due to how much credit he received for his contributions. Many, though, consider the Taylor years to have produced some of the band's finest work.

Mick's solo career showcases much of his best slide playing across two excellent studio releases. He would also go on to contribute to records by various Stones members as well as recording two albums with Bob Dylan.

Although far from purely a slide player, slide has formed an important part in Taylor's wide-reaching style. And while occasionally using open E and open G tuning, Mick prefers standard tuning for much of his slide work;

“WITH SUCH A BACK CATALOGUE TO HIS NAME, STUDYING MICK TAYLOR'S PLAYING IS A WORTHY CHALLENGE FOR ANY SLIDE ENTHUSIAST”

this helps to give him a sound of his own and avoids common open tuning phrasing that can become cliché. His use of standard tuning, along with eschewing the typically high action associated with the technique, also allows Taylor to switch between slide and non-slide passages, sometimes even in the same song.

Recently Mick has appeared on stage once again with both Mayall and the Stones. And with such an impressive back catalogue of live and recording work to his name, studying Taylor's playing is a worthy challenge for any blues and rock slide enthusiast. **1**

NEXT MONTH Harrison gets all down and dirty with Little Feat's incredible **Lowell George**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

While Taylor has used many guitars over the years, he is perhaps most famously associated with Les Pauls. All of the examples here were recorded using a Les Paul into a Fender amp and a glass slide on my third finger. A relatively clean tone will serve you well here although feel free to add some bluesy crunch to the above settings as Taylor has used both to great effect.



TRACK RECORD All Down The Line from *Exile On Main Street* and Sway from *Sticky Fingers* show Taylor's Stones-era slide playing at its best; Honky Tonk Women shows the country influence that he brought to the band, while Ventilator Blues and No Expectations you can clearly hear the influence of early slide players. Alabama from the Mick Taylor album (1979) is one of his finest slide performances.

EXAMPLE 1 SLIDING AND PICKING DOUBLE-STOPS
TRACK 51

This example shows how Taylor uses double-stops in standard tuning to great effect, as well as using the full length of the fingerboard. Practice alternating between strings in bar 3 carefully to avoid notes ringing into each other.

$\text{♩} = 70$

C **B $\flat$** **C** **B $\flat$** **C**

E
B
G
D
A
E

1

B $\flat$ **C** **B $\flat$** **C**

E
B
G
D
A
E

6

EXAMPLE 2 USING ALL THE FRETBOARD
TRACK 52

Keeping control of your intonation can be more difficult when using higher frets and at faster tempos but this is something Taylor does incredibly well. Pay attention to intonation when jumping from 12th to 7th fret in the penultimate bar.

$\text{♩} = 140$

G **C** **D** **C** **G**

E
B
G
D
A
E

1

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EXAMPLE 3 FAUX STEEL SOUNDS

TRACK 53

This example not only shows Taylor's ability to deal with a slow melodic ballad but also the country influences he brought to the Stones, emulating a lap or pedal steel guitar in bars 3 and 5. Avoid using too much vibrato on the chords. Practising slowly will help the string skipping that the picking hand has to manage.

$\text{♩} = 84$

B $\flat$

E $\flat$

F

B $\flat$

F $\sharp$

EXAMPLE 4 JAM TRACK

TRACK 54

For this final jam track, you're in the key of F# major - not typical for guitarists but fun nevertheless! Much is associated either side of the 12th fret, so watch your intonation and unwanted string noise.

$\text{♩} = 76$

F $\sharp$

EXAMPLE 4 JAM TRACK
TRACK 54

The musical notation for Example 4 Jam Track consists of three systems, each with a standard notation staff and a corresponding guitar tablature staff. The key signature is three sharps (F#, C#, G#).

- System 1:** The standard notation staff shows a melodic line starting on a whole note, followed by eighth notes, and ending with a triplet of eighth notes. The tablature staff shows fret numbers: 14, 14, 12, 14-12, 12/14, 9/11, 9, 9/11, 9, 11\9, 11, 11\9, 11.
- System 2:** The standard notation staff shows a melodic line with a C# chord marking above the first measure, a B chord marking above the second measure, and an F# chord marking above the third measure. The tablature staff shows fret numbers: 12/14, 12, 14, 12/14, 12, 14, 14, 12, 14\12, 12, 9/11, 9, 11\9, 11, 9, 11.
- System 3:** The standard notation staff shows a melodic line with a C# chord marking above the first measure, a B chord marking above the second measure, and an F# chord marking above the third measure. The tablature staff shows fret numbers: 11\9, 11, 11, 9/11, 9, 11/13, 11, 13, 11, 9/11, 11, 4, 5, 6.

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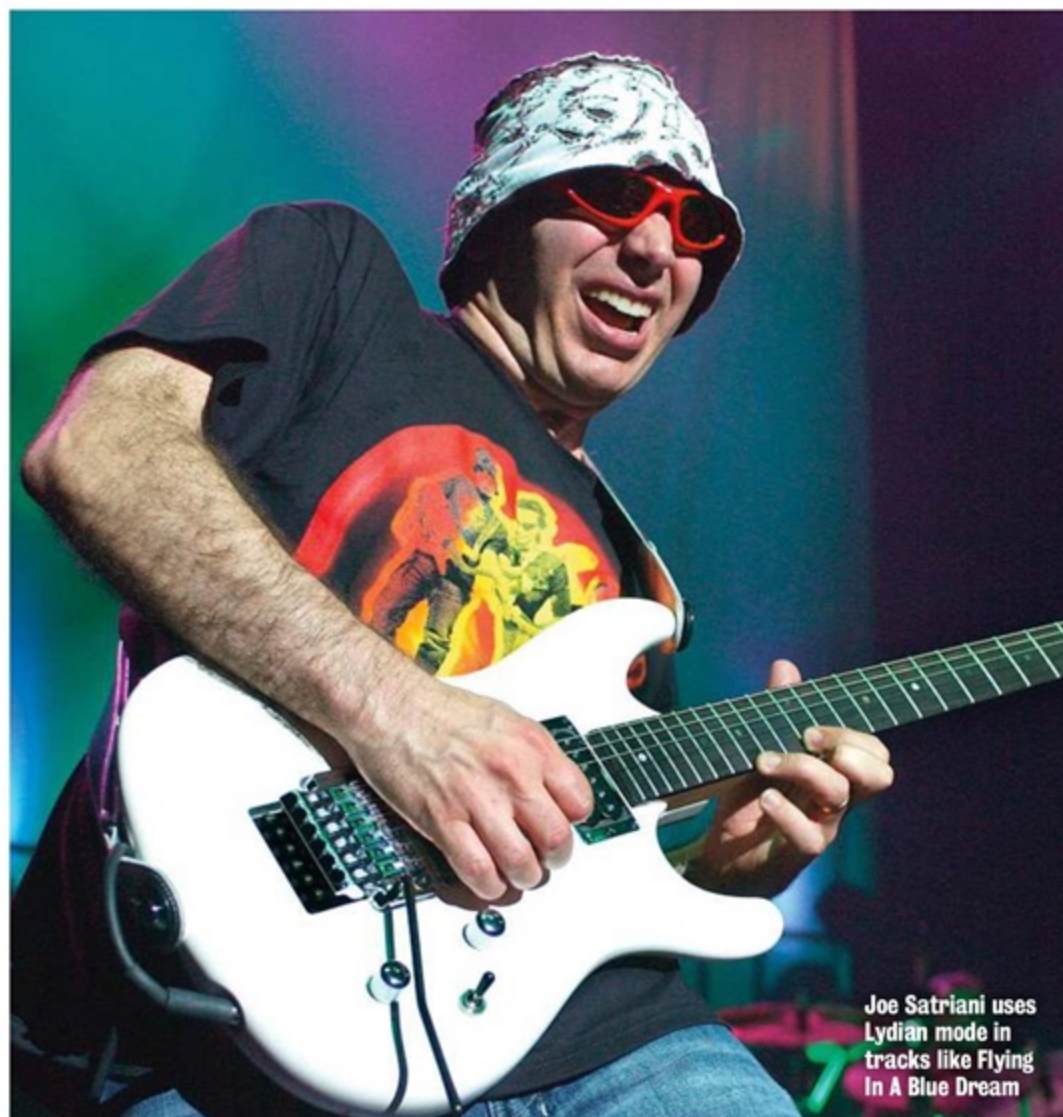
Fretboard fluency *pt 5*

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This month **Martin Goulding** looks at Lydian mode. With its distinctive #4th degree it's an airy and uplifting sound, known for its association with flight.



In the third example, we'll work on developing our recognition of the strongest intervals in Lydian mode. These are the chord tones, or notes of the maj7 arpeggio (R-3-5-7). We'll do this by surrounding or 'enclosing' each consecutive chord tone using a 'lower neighbour tone' - this is a scale note lower than the target chord tone - followed by an 'upper neighbour tone' - a note played one scale degree higher. This will provide us with a visual map of the key intervals from which we can start and resolve our melodies when improvising, as well as forming the basis of a new melodic vocabulary.

To develop a clean technique for patterns that require the use of fretting-hand barring and rolling for playing adjacent notes across two strings, you'll need to adopt a 'square and dropped' hand position with the thumb positioned in the middle of the back of the neck, and with plenty of space between the underside of the neck and the 'cup' of the hand. With the hand position square, you'll be able to stretch out and position your fingers for greater accuracy, with the first finger set to mute the lower adjacent string with its tip, as well as resting flat over any treble strings underneath. With the picking hand muting any unattended lower strings, the notes should sound clear and even in velocity. 

NEXT MONTH Martin looks at more fretboard navigation, introducing *Mixolydian mode*

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C Lydian

Tempo: Various

CD: TRACKS 55-59

Will improve your:

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

Today we look at C Lydian, the fourth mode of G Major: C-D-E-F#-G-A-B, or 1-2-3-#4-5-6-7. A common scale choice for improvising over major 7 chords, Lydian mode is characterised by its #4th (in C that's F#), which differentiates it from the Major scale (or Ionian mode) which contains the perfect 4th degree.

We'll arrange the Lydian mode as two 'master exercises' in positions 1 and 4, with the chord, scale, arpeggio and intervallic pattern all incorporated into a single exercise for maximum efficiency. We'll be playing through the scale firstly in 3rds and then in 4ths, with strict alternate picking throughout. If these exercises prove challenging, break each example down four notes at a time and work on memorising each 'fragment' before moving on. Pay particular attention to the recommended fingerings as well as the direction of the pick strokes, which form the momentum of the technique. As with all exercises, shake out the hands and arms as soon as you feel any tension or fatigue.



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 Lydian is often used by composers such as John Williams in the themes of classic sci-fi films such as E.T. and Superman. The Lydian mode is also a sound commonly heard in the styles of modern rock players such as Steve Vai and Joe Satriani. Check out Joe Satriani's classic instrumental track *Flying In A Blue Dream*, taken from his 1989 album by the same name for one of the best examples of the Lydian mode in action, with Steve Vai's track *The Riddle*, taken from his 1999 release *Passion And Warfare* another fine example.

EXAMPLE 1A MASTER EXERCISE

CD TRACK 55

Let's take the 'master exercise' template we've been using in the series so far, and apply it to C Lydian in position 1. Starting with the associated Cmaj7 chord for reference, we'll ascend and descend the scale and arpeggio forms before continuing through the scale in 3rds. Break the exercise down by isolating the scale, arpeggio and intervallic pattern and repeat each slowly until memorised. Only then play the whole exercise. Once you are able to play through cleanly and accurately, turn on the metronome and find a comfortable speed. With

longer examples like this, you may experience a build-up of tension or fatigue, in which case stop and shake out the hands and arms until any feeling of discomfort has subsided. Use alternate picking, starting on a downstroke. The whole exercise is written as eighth-notes, so try tapping your foot and accenting the downstrokes at the start of each beat. As the speed increases gradually over the weeks, you may wish to reinterpret the exercise as 16th-notes with the foot reinforcing the beat every four notes.

$\text{♩} = 120$ Cmaj7 N.C.

10 etc

EXAMPLE 1B ASCENTS AND DESCENTS IN 3RDS & 4THS

CD TRACK 56

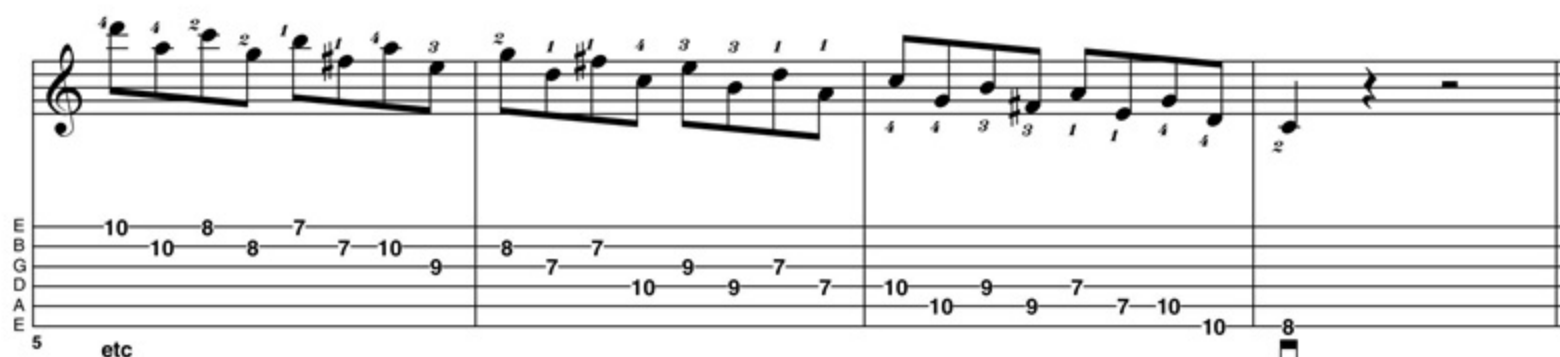
This example ascends and descends our position 1 C Lydian mode in 4hs. This will require the use of barring and rolling techniques, so break the pattern down two notes at a time and practise slowly. To execute this technique cleanly, play the first note using the tip of the finger (you should feel the underside or 'pad' of the finger gently touching the next higher string) before leaning back from the wrist in order to 'roll' onto the adjacent note.

The previously played lower string should then be muted using the tip of the first finger. When descending, reverse the process, with the tip of the finger set to mute the lower adjacent string before leaning forwards from the wrist and pinching onto the lower string to play the note. Once you've memorised this, have a go at playing through the first 'master exercise' again, this time replacing the 3rds with 4ths.

$\text{♩} = 120$ Cmaj7 N.C.

EXAMPLE 1B ASCENTS AND DESCENTS IN 3RDS & 4THS...CONTINUED

CD TRACK 56



EXAMPLE 2A MOVING TO POSITION 4

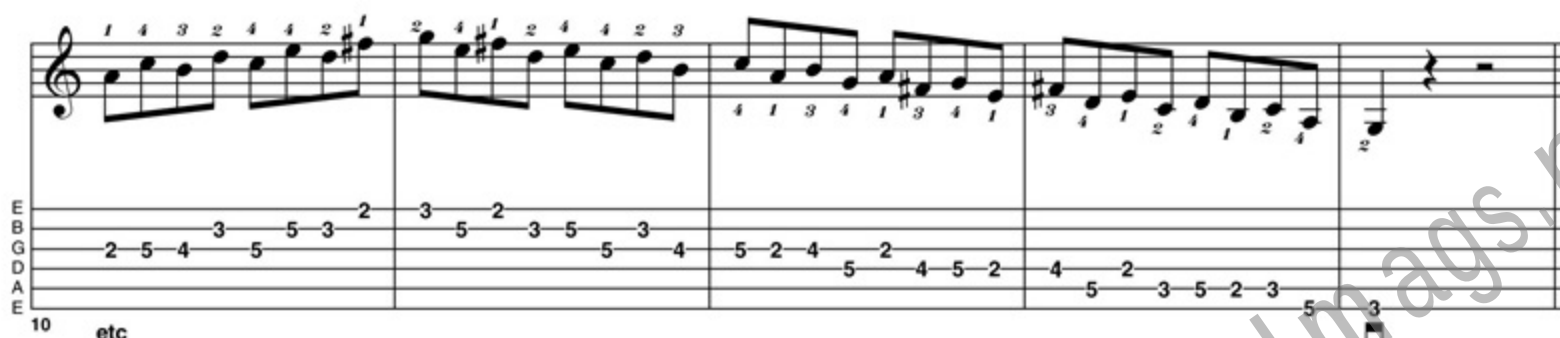
CD TRACK 57

In examples 2a and 2b, we'll apply the same approach, this time with our C Lydian 'master exercise' arranged in position 4, with the major 7 chord, Lydian mode, major 7 arpeggio and intervallic pattern again played in succession.

Again, use alternate picking and concentrate on clear note separation, with each digit released as the next goes down. On the 4ths, listen out for any clashes as you roll and barre the fingers across the adjacent notes.

$\text{♩} = 120$ Cmaj7 N.C.





EXAMPLE 2B MOVING TO POSITION 4.

CD TRACK 58

$\text{♩} = 120$ Cmaj7 N.C.

etc

EXAMPLE 3 EMPLOYING LEAD-IN PHRASES

CD TRACK 59

Our final example uses eighth-note lead-ins on beats 2 and 4 to target the notes of the Cmaj7 arpeggio: C-E-G-B. Each phrase consists of a lower neighbour tone (one scale degree lower than the target tone), followed by an upper neighbour tone (one scale degree higher). These surrounding

intervals heighten tension and direct the listener's ear towards the resolving chord tones, which occur on downbeats 1 and 3. Once memorised, play over the backing track, experimenting with melodies and phrases that start and end on the stronger chord tones.

$\text{♩} = 115$

In The Woodshed



Step back in time and work on your rock and roll arpeggio rakes with this month's trip down to the woodshed. **Charlie Griffiths** gets hep!



ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 60-64

Will improve your...

✓ Barre chord strength

✓ Picking control

✓ Arpeggio timing

This instalment we will look at '50s and '60s rock and roll arpeggio rakes. This technique is a hybrid of rhythm and lead guitar approaches and can be heard on many classic doo-wop songs, such as Bobby Darin's *Dream Lover*, Sam Cooke's *Wonderful World*, *Crying In The Rain* by The Everly Brothers and *Diana* by Paul Anka. Perhaps the most famous use of the raked arpeggio is by The Animals's guitarist Hilton Valentine on their 1964 version of the

folk-blues classic, *House Of The Rising Sun*.

The approach utilises barre chords held with the fretting hand which are arpeggiated using the pick. The picked notes are played in specific rhythms, using a mixture eighth notes and 16th notes, so some practice is required to develop the pick control required.

Example 1 is an introduction to the ascending and descending pick strokes we need to master. This uses a C barre chord, but you can apply it to any chord on four adjacent strings. First practise the three ascending notes, played with three downstrokes. For economy of motion try to think of these three downstrokes as one smooth movement across three strings. Allow the pick to glide from string to string in a smooth motion while letting the tip hit the strings on its journey. For the three descending notes use the pick to

play three upstrokes in the same smooth fashion. This technique can be referred to as 'raking', but also 'sweep picking' as the pick 'sweeps' back and forth across the strings. For the final touch you can rest your palm gently on the strings at the bridge in order to lightly mute them. This gives the notes a percussive tone and also keeps them separated.

In Example 2, we use the same chord and the same technique, but this time the rhythm is different. Rather than the even, continuous eighth notes, we have quicker 16th notes mixed in. The focus here is to keep the tone, feel and tempo the same when switching between these subdivisions.

“ THIS TECHNIQUE IS A HYBRID OF RHYTHM AND LEAD APPROACHES AND CAN BE FOUND ON MANY CLASSIC DOO-WOP SONGS ”

In Example 3 we start applying the picking pattern to a chord change. Here you can get used to moving the picking pattern from one set of strings to another.

Example 4 uses the classic '50s or doo-wop chord progression, which is I-VI-IV-V. You will recognise this from songs like *Duke Of Earl* by Gene Chandler, Ben E King's *Stand By Me*, *A Teenager In Love* by Bobby Vee, *Crocodile Rock* by Elton John, and *Earth Angel* by The Penguins (or for any *Back To The Future* fans, by Marvin Berry And The Starlighters, featuring Marty Mc Fly).

The fifth and final example is reminiscent of *House Of The Rising Sun* and is played in a 'let ring' style, rather than palm-muted.

Play through each example slowly and accurately, making sure that the picking movements are clean and precise before gradually speeding up. Jive, anyone? 

NEXT MONTH Charlie looks at the less common technique of *bending the lower strings*

EXAMPLE 1

CD TRACK 60

This example will help you perfect the picking directions required for raking across the strings. Use three downstrokes, followed by three upstrokes, keeping the pick's speed uniform so as to maintain even notes. Although a vintage technique, accuracy was paramount and the parts were often played by top session cats.

$\text{♩} = 80$

C

EXAMPLE 2

CD TRACK 61

This example is similar to the last, except that the first note is picked twice, followed by three faster downstrokes. These 16th notes are twice the speed of the regular eighth notes. Rest the side of your palm lightly on the strings at the bridge to keep the notes slightly muted for the required separation.

$\text{♩} = 80$

C

PM

EXAMPLE 3

CD TRACK 62

This riff uses the same rhythm as Example 2, but this time the picking pattern is played across five strings instead of four. The first two bars start with a downstroke on the sixth string and have an upstroke starting on the second string, whereas the second two bars are played between the fifth and first strings.

$\text{♩} = 80$

Am Dm

PM

EXAMPLE 4

CD TRACK 63

Play through the chord progression first in order to memorise the changes, and practise the idea a few times to allow your fingers to build up some muscle memory. Again, palm mute near the bridge for separation and use your pick to articulate the arpeggios.

$\text{♩} = 100$

C Am F G

PM

EXAMPLE 5

CD TRACK 64

Play through the chord progression a few times and strum to check that the notes all sound clean. Use your pick to articulate the arpeggios and here allow the notes to ring together. Notice that the final bar features both an ascending and a descending rake.

$\text{♩} = 100$

Dm F G Bb

Let ring

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APRIL GT280

PETER GREEN

Analysis of the great blues-rock guitarist's Fleetwood Mac playing. Exclusive feature on using Dorian to lend sophistication to minor-key rhythm and lead. Blues-fusion soloing masterclass from Carl Verheyen. Adagio from Marcello's Oboe Concerto tabbed. And more!



MARCH GT279

ACOUSTIC SPECIAL

This amazing collection of lessons is compiled from years of great Guitar Techniques acoustic lessons and will provide tons of fun and learning. Two fabulous tunes to play, a host of style-based acoustic articles and all your usual lessons make up a bumper issue.



FEBRUARY GT278

SPEED UP YOUR LICKS

Fast Pentatonic licks can sound most impressive. We show you a bunch of brilliant ones! John Mayer is a bona fide guitar great, AND a mega pop star. Check out his cool style! Plus: play the Monty Python theme, learn the styles of The Police, Jimmy Bruno & more!



JANUARY GT277

BEATLES CHORDS

Learn the chords and sequences that helped create the sounds of the greatest ever band. Discover sweep picking (all styles and levels; not just neo-classical rock). Plus: Tom Petty tribute, Tudor composer Robert Johnson's 'Alman' tabbed, and so much more!



DECEMBER GT276

BLUES SCALE

There's way more to the Blues scale than meets the eye; make amazing music with these six notes in a host of styles. Grunge! We bring you 10 great pieces in the style of 10 of grunge's top acts. Bach's Goldberg Variations tabbed, and so much more inside!



NOVEMBER GT275

GARY MOORE

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

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NEW ALBUMS

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

Album of the Month

TOTO

40 TRIPS AROUND THE SUN

Columbia 5/5 ★★★★★

Understandably every other Toto 'greatest hits' package is dominated by cuts from their flawless debut and anthem-led Toto IV. But it also goes to show the band's consistency for writing perfect pop-rock, whether it's the sublime ballad I'll Supply The Love or the synth bop of Stranger In Town. Notably, 40 Trips Around The Sun also includes two excellent previously unreleased tracks, Spanish Sea (very 'Africa' and currently getting great air time) and Struck By Lightning with Steve Lukather throwing out some punchy riffs on the latter, while new song Alone shows they've lost none of their exuberant charm. And any CD that includes all of Hold The Line, Pamela, and the world's only song that mentions Kilimanjaro and the Serengeti, is always worth another listen.



BETH HART AND JOE BONAMASSA

BLACK COFFEE

Provogue ★★★★★

It's been four years since Beth and Joe recorded Seesaw so this new Kevin Shirley produced album should prove popular. With 10 songs recorded over five days in Las Vegas, they're interpreting another collection of soul songs dressed with Joe's thick humbucker-driven tone. Opener, Give It Everything You Got (Edgar Winter) is richly arranged with a driving rhythm, horn section, exclamatory backing vocals and Joe's searing wah playing. Damn Your Eyes (Etta James) shows Beth in fine voice, bluesy and mean while Joe plays subtle guitar arpeggios and a sputtering solo with unison bends and passionate vibrato. The intensity rises further on their version of Ike and Tina Turner's Black Coffee, one of Beth's best performances here. That said, the album's standout track is Ella Fitzgerald's Lullaby Of The Leaves;

laid-back groove with a deep pocket, great chords and Joe playing for all his worth with a screaming vibrato. Great stuff!

DEATH BY UNGA BUNGA

SO FAR SO GOOD SO COOL

Jansen ★★★★★

Failing to lack humility and with good reason, this fourth effort from the Norwegian garage rockers is littered with nods to the past while refusing to be anything less than an anthemic celebration of the present. For every annoyingly repetitive refrain in the likes of So Cool there are catchy choruses aplenty, with jangly punk-fuelled riffs on Haunt Me, smooth widdling on Into The Night and a smattering of sparkly 80s keyboards on Cynical, while some stellar fuzzy leads help save the likes of Turn My Brain Off and testosterone-heavy Boys from being a bit too cool for school. In the blissed out country vibe of I'm No Provider, Death By Unga Bunga impressively show they can be sensitive songwriting souls too.



XPQ VASIL XENOPOULOS/ NIGEL PRICE QUARTET

SIDEKICKS

Trio Records ★★★★★

For UK jazz guitar fans, Nigel Price is a well-known musician having played pretty much every jazz venue and festival around. Not only does he know his stuff but his choice of music to play live and to record is always well considered. This new album with saxophonist Vasil Xenopoulos is a case in point; 10 tracks of standards that were originally recorded by other sax and guitar collaborations. As a quartet, there's lots of space for creativity and with Price as sole polyphonic musician he demonstrates that vibrant comping is as essential as exciting solos. Opener, Uh Huh (Grant Green/Hank Mobley) is a tasty swing blues where Nigel comps like a horn-section-meets-pianist with a solo that's got feel and fire in abundance. Full House is a Wes Montgomery/Johnny Griffin groover that bristles with tight syncopations and a gorgeous sax



solo. Tempo lowered and shimmering chords aplenty, When Joanna Loved Me is a lovely late-nighter, lyrical and emotional with one of Price's best solos. Of course, hearing jazzers roasting is a thing to marvel; check out Ready And Able which demonstrates that indeed this quartet is more than willing to oblige!

THE KRIS BARRAS BAND

THE DIVINE AND DIRTY

Provogue/Mascot Label ★★★★★

His debut album Lucky 13 proved that ex-cage fighter Kris Barras's hands were way more dextrous than required for purely pugilistic pastimes. His second album is another nimble foray into blues-rock with sumptuous licks and riffs aplenty. But ultimately Kris's real strength lies in his songwriting, with his own voice, soulful backing singers and tons of keys and organs adding to a strong



collection of instantly memorable numbers. Ranging from the southern twang of She's More Than Enough, the great groove of Propane, the aptly titled AOR-led Blood On Your Hands and tender ballad Hold On For Tomorrow, there's plenty of versatility on display while all being anchored by the band's ability to swing and connect with every blow.

JOHN OATES

ARKANSAS

Thirty Tigers ★★★★★

John Oates - half of the mighty Hall & Oates - says this is the album he's always wanted to make; dixieland dipped in bluegrass and salted with Delta blues. It certainly is different with lots of acoustic guitars and clean-toned electrics playing a variety of songs ranging from covers to new compositions. Accompanying John is a stellar band including electric virtuoso Guthrie Trapp and mandolin master Sam Bush, so expect some outstanding playing and arrangements. Starting out as a tribute to Mississippi John Hurt, the 10-song mix is vibrant and well produced. The title track (one of two of Oates's songs featured) shows he has a splendid voice and fine guitar style. His acoustic 'Carter' picking sounds great on John Hurt's My Creole Belle, augmented by Bush's mandolin and Trapp's electric. For more rootsy electric stuff, check out the lilting groove on Pallet Soft And Low where there's a lovely solo. Best track is Miss The Mississippi And You; the smooth vocals and lovely band framing behind Oates's acoustic guitar is exquisite. In short, it's one fantastic album!



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with quirky but musical US singer-songwriter **Dean Friedman**.

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

I always use a medium gauge plastic pick. I had a batch made up, years ago, for a tour promotion with my logo on it, so every time I head out on tour I grab a handful and stuff 'em in my pocket. I'm always losing them, though. If I'm ever arrested for bank robbery or murdering a record executive, it will be because they found one of my guitar picks at the scene of the crime.

GT: You have to give up all your effects pedals but three: which ones do you keep?

I usually tour solo with my Freshman acoustic guitar with built-in pickup. But on those occasions I tour with a band, I only ever use a Line6 POD. It does the job and has a power input - I hate having to always change batteries.

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

My keyboard chops aren't bad. I'm really into jazz-fusion and whenever I can, I play with a local group of musicians called The South Street Fusion Project. Also, to the surprise of many of my album fans, my three-part Intro To Synthesis video series is considered a classic and used at music conservatories and universities around the world.

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

I'm not a great sight-reader, but I can handle a basic chord chart. I'd definitely need my reading glasses, though, and good lighting!

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

I use Snap Jack Instrument cables because the plugs are attached magnetically to the cable, so if the line is inadvertently yanked hard, which inevitably occurs, the plug and cable will easily detach, instead of yanking the guitar-pickup-input out of your instrument. It's a great safety feature and avoids wear and tear and potential damage.

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

While I was still at university I studied briefly with the brilliant guitarist, Eric Schoenberg, best known for his amazing finger-picking guitar arrangements of classical ragtime piano music. His arrangements were inspired and his playing was impeccably clean and accurate, while always joyous and full of life. I've always aspired to play that well, but inevitably I hit a few clunkers!

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

I know I'll be racked with guilt at leaving my much cherished Martin D-35 to be burned to a crisp, but if my fire alarm ever goes off, I'm definitely grabbing my Freshman AB3D Summer Dreadnought. It's a beautiful guitar made in Scotland,

Martin or D'Addario extra-lights.

On my electric (handmade copy of a Stratocaster made with Schecter parts) I use D'Addario extra-lights.

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

I attribute my early acoustic guitar style to learning how to play James Taylor tunes, stuff like Fire And Rain, Sweet Baby James, etc. Then, of course, Joni Mitchell was a huge influence, with her open tunings and her eclectic jazz-folk-pop-fusion approach to harmony and phrasing. But beyond her guitar playing, along with Paul Simon and Randy Newman, Joni was one of my biggest influences overall, in terms of songwriting, both musically and lyrically.

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

In 1976, my college roommate and good buddy, Brett, bought a brand

“TO THE SURPRISE OF MANY OF MY FANS MY ‘INTRO TO SYNTHESIS’ VIDEO SERIES IS CONSIDERED A CLASSIC”

new Martin D-35, which I totally lusted after. When I got my very first college student loan, I bought one. It was meant to pay for books, but I figured the guitar would be a decent investment!

GT: Can you recall the single best gig you ever did?

Over the years, there have been so many. But one that comes to mind is back at the Epstein Theatre, Liverpool accompanied by my son, Sam, who's a killer harmonica and keyboard player. Great venue, terrific audience, super show! It wasn't recorded, but I'm sure somewhere, someone's got a clip of it on their smart phone.

GT: And worst playing nightmare?

I once did a college gig, starting out, opening for blues veteran, Papa John Creach. All through my set, a group of students in the back of the hall kept shouting, 'Papa John! Papa John!' It was a useful lesson in how to maintain extreme focus.

GT: What strings do you use?

On my Freshman, I usually go with

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

To relax and play with joy. But the caveat is, in order to be relaxed enough to have fun and indulge in the pleasure of making music, you have to have some facility on your instrument - guitar, keyboard, harmonica or your voice - otherwise you spend your time anxious about playing or singing the next note. In other words, practice enough so that, when the time comes, you can relax and enjoy the music.

GT: Do you still practise?

Every time I prep for a new tour, I still have to rehearse the lyrics and changes to songs that I've been performing for 40 years, not to mention learn any new material off my recent albums. Once I've got a few gigs under my belt, though, it all comes back to me. Fortunately, there's always someone in the front row who helps out if I blank on a lyric. I'd blame it on pot, but I was forgetting my own lyrics back before I'd ever indulged.

GT: Pre-gig warm-up routine?

The most crucial prep I do before any gig, is to find a place and time to do a relaxed, unhurried vocal warm-up. If I don't, I can mess up my voice for weeks, or even an entire tour. It's happened. So, I try to be diligent about vocal warm-ups. Same deal with my wrists, hands and fingers; I do some pretty basic movement and very gentle stretching routines to keep them strong and nimble for guitar and piano playing. I also try and avoid smashing them in car doors!

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

Well, let's see... Jaco (Pastorius) on bass. Jack DeJohnette on drums. John Abercrombie on guitar. The Brecker Brothers (Randy and Michael) on sax and trumpet. Ed Neumeister on trombone to fill out the horn section. And Sam Friedman on keyboards and harmonica 'cause the kid can play.



“ I ATTRIBUTE MY EARLY ACOUSTIC GUITAR STYLE TO LEARNING TO PLAY LIKE JAMES TAYLOR; SONGS LIKE FIRE AND RAIN, SWEET BABY JAMES ”
Dean Friedman



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

I've always had an affinity for the playing of the great John McLaughlin; I think because of the way he's able to conjure up these sonic fields of musical textures in his playing. He's not just playing complex sequential patterns, he's creating these dynamic swarms of pixelated music. It's hypnotising.

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

One solo that always blows my mind is the one Amos Garrett plays on Maria Muldour's superb, *Midnight At The Oasis* (written by David Nichtem). It's deft, dynamic, surprising, lyrical and fluid and perfectly shaped.

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

I've always been pleased with the guitar solo I played on *It's A Wonderful Life* off my *Songs For Grownups* album. It's not half bad!

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

When all is said and done, I'd like to

be remembered for having won Best Comedy Song, at the 2005 American Marijuana Music Awards, for my song, 'Doint, Doint, It's Just a Little Joint', an hilarious ode to an herb, which accurately states that weed is "... a whole lot safer than alcohol," while sensibly reminding folks not to indulge, "... when you're driving or operating heavy machinery." The award has pride of place atop my piano.

GT: And finally, what are you up to at the moment?

I'm about to embark on my '40th Anniversary, 'Well, Well,' Said The

Rocking Chair' tour, to mark four decades since the release of my best-selling second album; which means I have about eight weeks to get back into fighting shape and re-learn the lyrics to some of those early tunes. Of course, that also means I've got to put new strings on my guitar! Lots to do!

Dean's Well, Well, Said The Rocking Chair, 40th Anniversary Edition album is released on 13th April. UK Tour April-August 2018. For news, albums and more go to www.deanfriedman.com

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

JOE BONAMASSA

Full career style overview

He links 60s London with Delta blues and hi-tech rock styles. Richard Barrett tears out a career's worth of JoBo licks.

CLASSICAL TAB

PROKOFIEV

Dance Of The Knights

Bridget brings her interpretation to a fine piece that has powered great movies, from Chaplin to Gotham.

STAR VIDEO LESSON

BRET GARSED

The Race To Wonderland

The ever-popular Brett returns with a short run of video soloing masterclasses. Check out this simply awesome piece!

THINGS TO LEARN

STRING PULLS AND MODES

Bass bends, Lydian intervals

Learn Lydian intervals in this month's Fretboard Navigation, and bend those lower strings 'In The Woodshed'.

How to get the most out of...

DROP D TUNING!

From rock to folk and even the heaviest metal, drop D tuning has powered hundreds of great tracks. It's also one of the easiest altered tunings to get into, and represents the gateway to a new sonic world. Jon Bishop is your guide.

MORE GREAT LESSONS

30-Minute Lickbag

Six more great licks to play

Walter Trout

Two fiery blues solos

Audioslave

Chris Cornell and Tom Morello

Lowell George

Cooldest slide man of all?

Howard Roberts

American jazz master

Leonard Cohen

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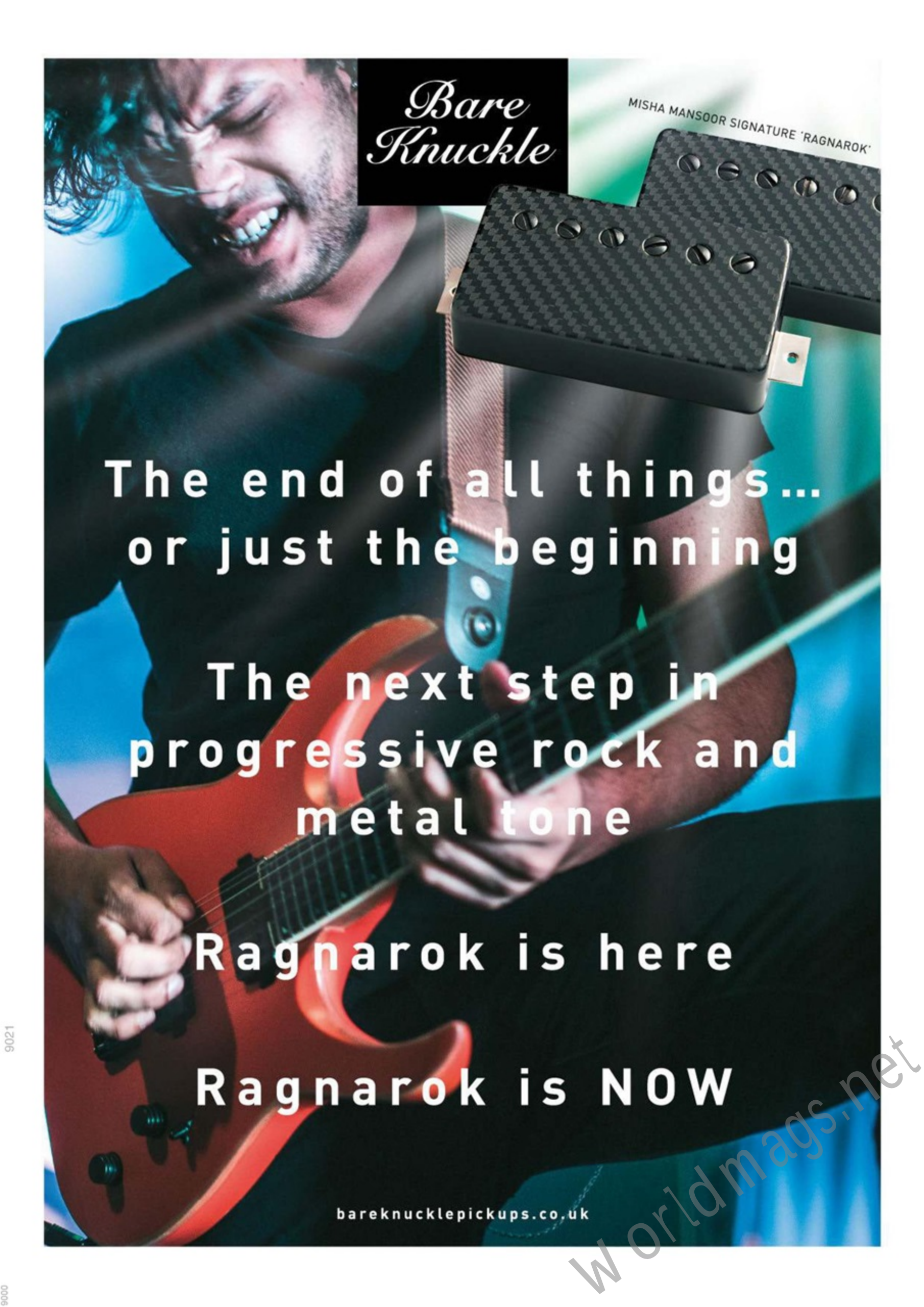
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A man with dark hair and a beard is playing a red electric guitar. He is wearing a black t-shirt and a brown guitar strap. The background is a bright blue sky. In the top right corner, there is a close-up of a Bare Knuckle pickup with a black and white checkered pattern. The text "MISHA MANSOOR SIGNATURE 'RAGNAROK'" is visible on the pickup.

*Bare
Knuckle*

MISHA MANSOOR SIGNATURE 'RAGNAROK'

The end of all things...
or just the beginning

The next step in
progressive rock and
metal tone

Ragnarok is here

Ragnarok is NOW

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