

GREAT NEW THINGS TO LEARN IN THIS ISSUE!

'ENCLOSING' NOTES, MULTI-FRET STRETCHES, MIXOLYDIAN ROCK

284 JULY 2018

Guitar Techniques

OVER 50 PAGES OF LESSONS

PLAY ROCK!

Learn to riff and solo like Tony Iommi
Jake E Lee, Brad Gillis, Zakk Wylde
Randy Rhoads and Gus G!



PLUS

**RICHIE
SAMBORA**

Blitz some of his
best Bon Jovi moves



UK FOLK-ROCK SPECIAL

Folk goes Electric!

Learn the folk-rock styles of
Fairport, Lindisfarne, Steeleye,
The Strawbs, Tull, Runrig & more!

104
Solos, chords,
licks, scales &
jam tracks



PICK LIKE

**Keith
Richards**

Play Rolling Stones
style acoustic guitar

CLASSICAL

RACHMANINOFF

Rhapsody On A Theme Of
Paganini for nylon-string

MORE LESSONS!

STYLE STUDIES

Lowell Fulson: Legendary '50s bluesman
Sonny Landreth: Monster of electric slide
Mick Goodrick: Top jazz guitarist-educator

musicradar.com

Future

Made for you

Guitars in the **LTD 1000 Series** are designed to offer the tone, feel, looks and quality that working professional musicians need in an instrument. With the EC-1000FM Fluence, you get the great look and feel of the single-cutaway design based on the ESP Eclipse along with Fishman's innovative Fishman Modern Humbucker pickup set for extraordinary versatility in tones.



NEW

EC-1000 FLUENCE TIGER EYE

This model is available in Tiger Eye finish over an outstanding flamed maple top with binding on the body, neck, and matching headstock. It features a Macassar ebony fingerboard with 24 extra-jumbo frets, LTD locking tuners and a Tonepros locking TOM bridge and tailpiece. It also offers set-thru construction with a mahogany body and three-piece mahogany neck.

NEW

EC-1000S FLUENCE BLACK

This model is available in Black with multi-ply binding on the body, neck, and headstock with black parts. It features a Macassar ebony fingerboard with 24 extra-jumbo frets, LTD locking tuners and a Tonepros locking TOM bridge and tailpiece. It also offers set-thru construction with a mahogany body and three-piece mahogany neck.



LEARN MORE AT

espguitars.com



ESP

ESP USA

E-II

LTD

Exclusive Distribution: Sound Service European Music Distribution | www.sound-service.eu

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



SHAUN BAXTER

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



RICHARD BARRETT

One of the finest blues and rock guitarists we know, Richard is a stalwart columnist for Total Guitar, Guitarist and GT. He's also Tony Hadley's touring six-stringer.



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.



MARTIN GOULDING

One of the world's foremost rock and metal guitarists, Martin teaches for dime-online.org and has written for many of the world's top guitar mags.



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!



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

IN A WAY the tone of this issue was set by last month's, where we looked at the great British R&B bands that predated our blues boom. That was the early-mid '60s, and in just a year or two R&B and blues were gone and 'rock' was in the ascendant.

As I recall it the term 'rock' wasn't coined until about 1968, as bands like Cream, Peter Green's Fleetwood Mac and the fledgling Deep Purple and Led Zeppelin, beefed up the blues and broke its three-chord barriers.

Although The Beatles, Kinks and Who had pioneered guitar riffery, the rock bands took things further. Riffs were heavier and often the core of the song, whereas The Beatles and co used a guitar figure to introduce a number, and often little more.

The Beatles' break-up in 1970 drew a line under the '60s, and in February of that year Black Sabbath released their eponymous debut album - on Friday 13th no less. Their riffs were even darker, and the publicity that sprang up around them actually left me scared. As a naive teenager I really thought they represented a threat to society, with covens springing up all over the place, and Lucifer himself being summoned (mind you, at the time I was

going through Dennis Wheatley novels at a rate of knots).

But civilisation survived (sort of) and 50 years, innumerable albums, break-ups, reunions and a host of rock's elite musicians later, they're still hanging in there, Sabbath and Ozzy together having sold over a hundred million albums!

This month's cover feature focuses on Ozzy's six-stringers, from Tony Iommi on. Check out some of the playing and see just how far rock guitar playing has travelled.

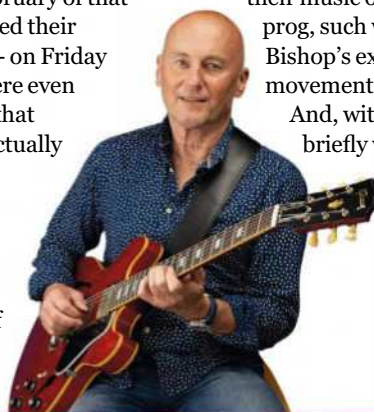
Folk, too, went heavy around this time. Dylan's use of a Tele had enraged the corduroy clad community, but British musician fans were quick to pick up the baton. Fairport Convention, Jethro Tull, The Strawbs and others were stunning players,

their music often pushing the bounds of prog, such was its complexity. Jon Bishop's excellent study of the folk-rock movement may well enlighten you.

And, with Richie Sambora reuniting briefly with Bon Jovi, Martin

Cooper's Rock column is timely too. Keep rocking!

Neville Marten, Editor
neville.marten@futurenet.com



CHECK OUT OUR AMAZING DIGITAL EDITION

Guitar Techniques' iPad* edition is now even better!



Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

BOOT CAMP PICKUPS



Bare Knuckle

GET YOUR TONE IN SHAPE

The all-new range from Bare Knuckle

3 output ranges 4 types of pickup



HANDWOUND IN THE UK

www.bareknucklepickups.co.uk/bootcamp

**AVAILABLE
EXCLUSIVELY
From
BARE KNUCKLE
MAIN DEALERS**

TURN TO
PAGE 28 NOW
FOR OUR LATEST
SUBSCRIPTION
OFFERS



Thanks to Mark and Jules at World Guitars for the loan of this lovely Les Paul Access in Alpine White

COVER
STORY

FEATURES

COVER STORY

WIZARDS OF OZZY!

Five decades, six axe gods! 14

Ozzy's guitarists cover every rock guitar style, from Tony Iommi's classic blues-rock to the classically-tinged Randy Rhoads and the fiery metal of Zakk Wylde. Learn all these and more!

SPECIAL FEATURE

FOLK GOES ELECTRIC

Top UK folk-rock bands 30

When Dylan went electric it inspired UK folkies to follow suit, creating a brand new music. Learn Tull, Fairport, Strawbs, Pentangle, Runrig & more!

CLASSICAL TAB

SERGEI RACHMANINOFF

Rhapsody: Theme of Paganini 52
Bridget excels herself with an arrangement of this well-known tune, used most famously as the theme to BBC TV's The South Bank Show.

REGULARS

WELCOME 3

Nev recalls the scary birth of Sabbath!

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 13

Check where all the notes are on the neck.

SUBSCRIPTIONS 28

Save time and money; get GT delivered every month. Print and digital editions available!

BACK ISSUES 94

Missed a copy from the last six months?

ALBUMS 95

Latest guitar CDs reviewed and rated.

SIXTY SECONDS WITH... 96

Classically trained, up and coming Liverpool blues-rock guitarist, Laurence Jones.

NEXT MONTH 98

Kick your blues up a notch with three-notes-per-string licks; learn how Nashville rocks up country; play Abide With Me (classical) & more!

LEARNING ZONE

LESSONS INTRODUCTION 57

Even music editor Jason Sidwell is amazed at how much is in this month's lessons section.

30-MINUTE LICKBAG 58

Pat Heath has six new licks, from light stroll to 100-metre dash. Have you got the legs for it?

BLUES 60

Ronan McCullagh discovers the aggressive bends and push-me-pull-you timing of legendary bluesman Lowell Fulson.

ROCK 64

Martin Cooper tabs out licks in the style of Bon Jovi's melodic blues-rock, Richie Sambora

JAZZ 68

John Wheatcroft sings the praises of a superb player, author and educator, Mick Goodrick.

ACOUSTIC 74

Stuart Ryan says Wild Horses couldn't drag Keith Richards away from his beloved acoustic.

CREATIVE ROCK 78

Shaun Baxter shows how 'enclosure' of target notes with chromaticism and scale tones can elevate your solos to new heights.

SLIDE 84

Harrison Marsh describes the style of a man that Clapton reveres, the awesome Sonny Landreth.

FRETBOARD FLUENCY 88

Martin Goulding looks at how Minor Pentatonic, Blues scale and Myxolydian work together.

IN THE WOODSHED 92

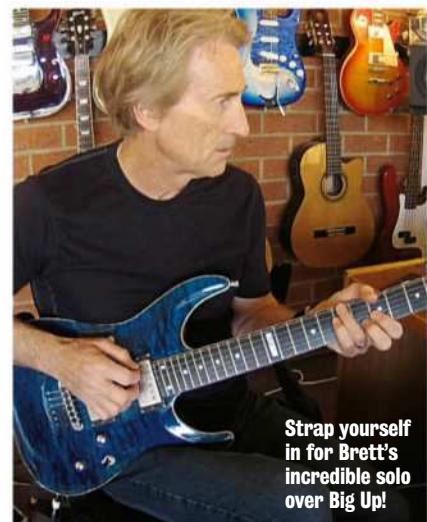
Charlie Griffiths has some great exercises and licks to extend your fretting-hand's reach.

EXCLUSIVE VIDEO!

BRETT Garsed SOLOS OVER...

Big Up! 42

Brett Garsed's video this month is not for the wary! Jason's track Big Up! really lets Brett go to town with an amazing but advanced solo.



Strap yourself in for Brett's incredible solo over Big Up!

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: Manipulation vs memorisation.

As guitarists we have loads of things to memorise: chords, scales, arpeggios, songs, licks, solos. Many hit a limit where things get forgotten or muddled. Today I want to share with you a tool that can cut down on all the memorisation, and that tool is manipulation.

Manipulation can be used in many areas of music but I'll be focusing on chords and how with some understanding of note function and chord construction you can turn one chord into many and understand the relationships between them.

Let's start with a reminder of our chord construction formula of common triads and 'quadads' (my term for four-note chords). These formulae describe the notes derived from a Major scale – the flat notes are literally a note from the major scale flattened, so a ♭7 is the 7th note of a Major scale lowered by one semitone. Triads: major - R-3-5; minor - R-♭3-5. Quadads: major 7 - R-3-5-7; dominant 7 - R-3-5-♭7; minor 7 - R-♭3-5-7; m7♭5 - R-♭3-♭5-♭7.

Now let's apply these to the common 'A' shape barre chord (root on the fifth string).

Start by examining the function of the notes in that shape. You'll see they are just roots (R), 3rds and 5ths (I've removed the first-string note because it's often not played and makes the exercise easier).

See chord box 1 (major)

The only difference between major and minor is a flat 3rd. Without looking at the diagram below, can you figure out how to manipulate it and turn it into a minor?

See chord box 2 (minor)

It's pretty easy conceptually and it works with any major chord if you



This month Justin aims to manipulate your chord knowledge

“UNDERSTANDING THE FUNCTION OF NOTES MEANS YOU CAN REALLY CUT DOWN ON THE MEMORISATION”

know the functions of the notes.

If we now look at the major chord shape and the maj7 chord formula, you'll see that to get a maj7 we just need to add a 7th degree of the scale (same as moving a root note down a semitone). We probably wouldn't want to do it to the lowest root note, so do it to the higher one... and you've got yourself a major 7 chord.

See chord box 3 (major 7)

Take a look at the dominant 7 formula now (usually these are just written as 7) and you'll notice it's the same as major 7 but with a ♭7. So move that 7 down one fret and

you have yourself a 7 chord.

See chord box 4 (dominant 7)

Now the only difference between a dominant 7 and a minor 7 is the flat 3rd, so go ahead and move the 3rd down one semitone and you've got yourself a minor 7.

See chord box 5 (minor 7)

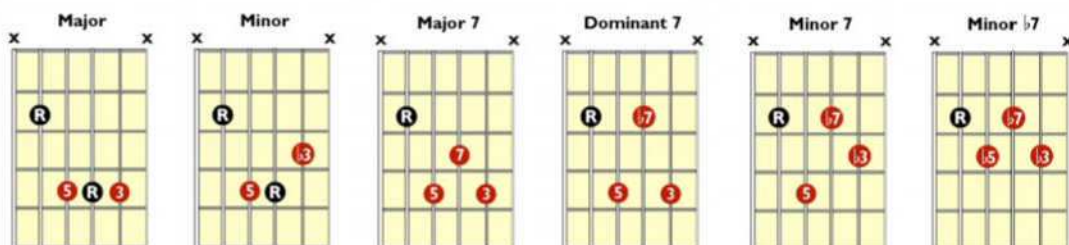
The way we have manipulated one basic shape into many is *really* useful and this final example is good to know too – when you see chord alterations of any kind you can use the same trick, in this case minor 7♭5; take that minor 7 shape and lower the 5th by a semitone.

See chord box 6 (m7♭5)

This alteration trick works all the time and is a great one to use if you don't know what, say, a m7♭5 is. Now you can work it out.

Understanding the function of notes means you can greatly cut down on the memorisation. It works for scales and arpeggios too and can simplify how you learn scales and modes and will help you understand the relationships between scales. Food for thought!

Wander over to justinguitar.com/gtmag and I've added a couple of pdf worksheets for you to fill out for this A shape and also the E shape – the two most common chord shapes people use and should learn to manipulate. More advanced players should use this trick on all five CAGED chord and scale shapes and more chord types too. Now go get Machiavellian on your chords!



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

NICK DELANEY

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: How blues can you get?

Here's the thing. You practise assiduously. You put in the hours. You nail those diminished scales, the Lydian modes and the sweep picking arpeggios. You work. You sweat. You stop for a cuppa and a couple of Neurofen. You return to the shed of tears and repeat to fade. You retire for the evening, blistered of brain and addled of finger, up again at the crack of lunchtime to continue your travails. And ever onwards, upwards and deeper into it. All worthwhile, laudable and essential if your goal is to make plucking progress along the endless path towards musical nirvana.

And then it happens. You nip out in the motor for some milk. The man comes on the radio. He plays five notes with little or no technique to speak of, scant evidence of harmonic knowledge and wearing nothing but the Pentatonic scale God gave him, so to speak. One thing's for sure: he certainly ain't no Steve Vai, no Joe Pass and no Pat Martino. He does sing though. And in so doing informs us that for him, the thrill appears to have gone, momentarily at least.

Yet it's a mind-blowing three minutes of raw emotion, plectrum power and, in its own way, the precision of Mohamed Salah with a laser. It's life affirming, dance-around-the-room infectious.

So. What's going on? Should you abandon all hope, eBay your amps and Gumtree your guitars? Join a travelling circus, enrol in The Foreign Legion or stack shelves with Tesco's Finest for a living?

Well, possibly. However, let's proceed on the basis that you'd be rather more interested in constructing a meaningful solo, based on the fact that you've parted with a sum of money in return for a periodical that purports to further your guitar techniques. The clue being in the title. Either that or you're spending an involuntary quarter of an hour awaiting root canal treatment. As Andy Warhol didn't say, everyone's anxious for 15 minutes. But I digress.

So, here's some musical meat for your soloing sandwich. Music is a form of communication. I would argue (as do many others) that at its best it connects at an emotional level that language struggles to do. And therein lies its power. However, if you will permit me to keep the metaphor meandering, a great guitar solo is like a stimulating lecture or an absorbing radio story.

“YOU USUALLY DISCOVER THAT THE MAD PROFESSOR DID IT AT AROUND PAGE 194, NOT THE BEGINNING OF CHAPTER TWO”

And once the linguistic comparison has been drawn, a number of obvious parallels become apparent.

First off, you need to think about what you have to 'say'. And by that I am not suggesting that you need to have suffered grinding poverty, bad luck and evil women for 40 years. Clearly, it helps. It will merely suffice if your pet hamster has recently suffered health issues. It might help to remember the fact

that the blues is as much a celebration of life as anything else, containing much joy and no little humour. "I bought you a new Ford. You said 'I want a Cadillac.' I bought you a 10-dollar meal. You said 'Thanks for the snack'." Personally I'm not a fan of the po-faced, 'genius-is-pain' school of music. And nor are the musicians whose playing moves me.

You'll need structure. Open up with a phrase or lick that grabs your listener's attention. Your notes are your words. If you heard a Radio Four Book At Bedtime commence with "It was a rainy day in Manchester", I believe you'd be retuning to Jazz FM faster than John Mayer's Strat. Let's assume you have a vocabulary of stock licks. We all do, to a greater or lesser extent. However, the crux of the

thing is how you present those ideas. In classical music they talk of an 'exposition' (opening theme or idea) and a 'development' section thereafter, in which the original musical thought is taken further and evolved. In orthodox sonata form there's also a 'recapitulation' but for further information I suggest that you enrol for four years at any of the excellent conservatoires currently available.

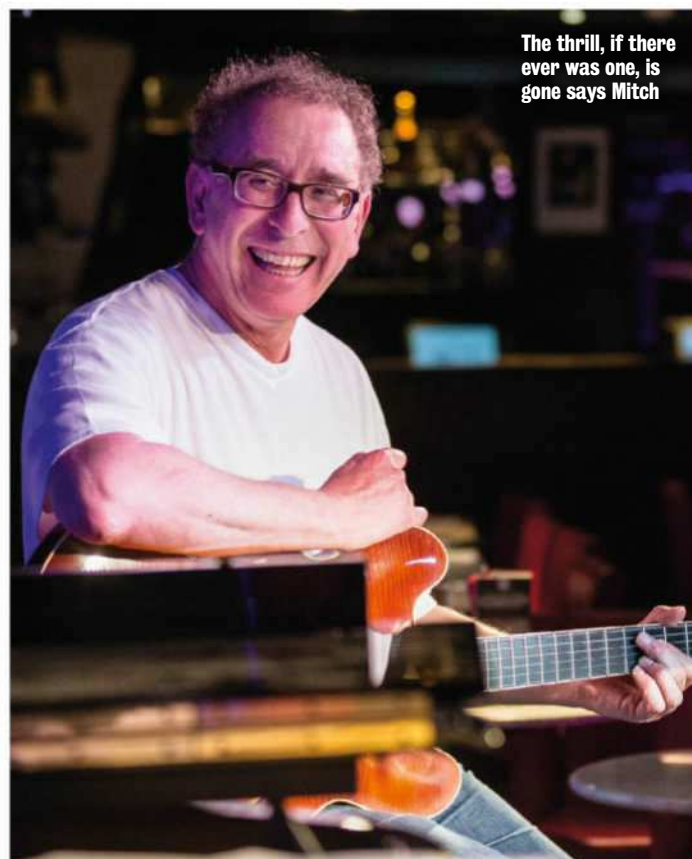
The point is that there should be a logical framework if you are to hold the listener's attention. Think about how to build your solo. The literary comparison holds good here too. You usually discover that the mad professor with neo-Nazi tendencies did it at around page 194 for a reason, not at the beginning of chapter two. There's often another 20 odd pages of loose-end tying thereafter, according to taste. But that's a clue as to the desirability of winding down your ideas gracefully.

And how about some attention to tone? Once again, take note of the voices that tele sales companies employ to seduce you with offers of free accident litigation, PPI or window replacement promotions. Warm. Mellifluous. Attractive. Your instrument is your voice. Would you listen to an actor declaiming at top volume through your state-of-the-art Pioneer car stereo? Make dynamics your special friend. Light and shade. Taste. Variation.

Trust me. You'll have your audience mesmerised with your new found Shamen-esque powers. Straight men, women, members of the LGBT community and many badgers will swoon before you, if that's your bag. Lastly, remember the words of the great Blues Comedian, Bob Monkhouse: "Sincerity is the most important thing. And if you can fake that, you got it made..."

Structure. Tone. Dynamics. A Musical storyline. Emotion. Good grief! BB King lives!

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



The thrill, if there ever was one, is gone says Mitch

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 one of the fathers of fusion guitar, the legendary **John McLaughlin**.



Legendary jazz-rock virtuoso
John McLaughlin

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

JM: My answer is pretty much self evident: I've loved the guitar since the age of 11, and while I've always loved the human voice, my real passion is playing the guitar. Naturally, the great guitarists have always had a special place in my heart. My desire from the very beginning was not to accompany a voice, but to really play the guitar.

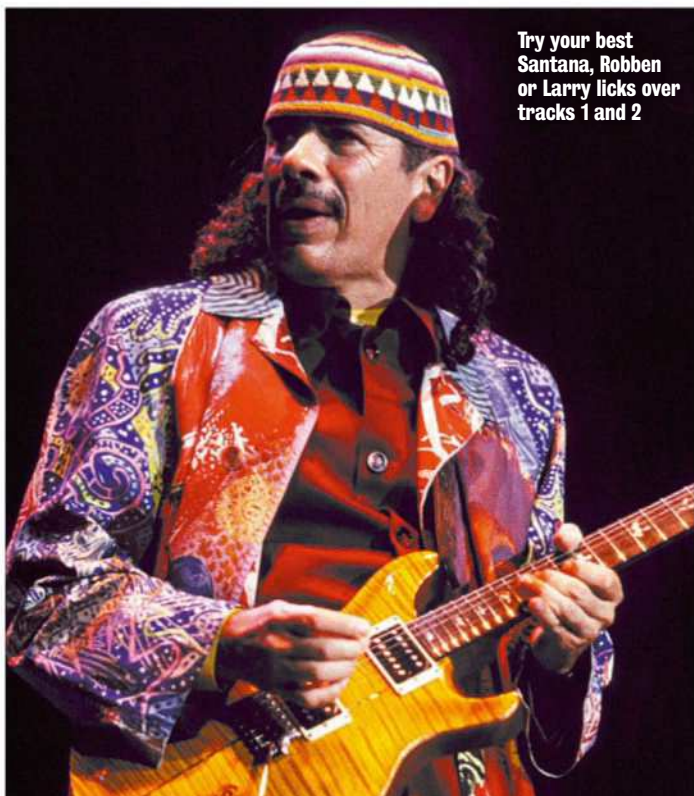
GT: What can an instrumental provide a listener that a vocal song can't?

JM: The pleasures obtained from instrumental music are not necessarily the same as the pleasures derived from listening to vocal music. I'm the first one to say that there is no equivalent to the human voice, it is the supreme instrument, but not everyone can sing well: me for example, I sing very badly and was never orientated towards singing. If I'd been born with a wonderful voice, it would surely be different. So we all have to follow our innate tendencies with whatever the gods give us. My personal pleasures from listening to instrumental music are: the beauty of the music itself; the depth of feeling of the instrumentalist; the mastery the musician has obtained with his or her instrument. These are communal with vocal music yes, but the dedication I hear from a master musician is unique.

GT: Are there any tendencies that you aim to embrace or avoid – rhythms, harmony, playing approach, tones?

JM: To be a musician requires the dedication of a lifetime to the four principle aspects of music in order to know them intimately: rhythm, harmony, melody and tone. There is one more aspect I'd like to underline, without which all our time spent in the mastering of these elements of music counts for nothing. And that is self knowledge. In the music that I play, improvisation is the critical element: the question is 'what do you say in your improvisation?' To





Try your best Santana, Robben or Larry licks over tracks 1 and 2

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Dorian Blues (D)

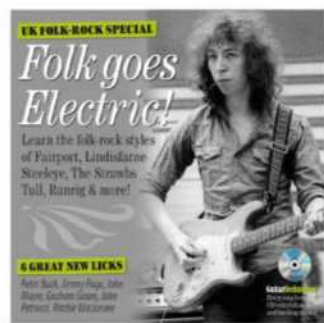
We start off with a fun and straight-forward blues shuffle jam. Harmonically, this stays within the framework of D Dorian mode (D-E-F-G-A-B-C) throughout. You can also simply use D Minor Pentatonic (D-F-G-A-C). Arpeggios would be Dm (D-F-A), G (G-B-D) and Am (A-C-E).

2 Easy Jazz Jam (Am)

Here we have a super-open jazz jam in A minor, ideal for jazz newbies as well as more advanced players, with plenty of space to practise your chord shapes, whether for comping or chord-fuelled soloing. Use A Minor Pentatonic (A-C-D-E-G) and A Minor scale (A-B-C-D-E-F-G) and add extra 6th and 9th colour with A Dorian mode (A-B-C-D-E-F#-G).

3 Im-V7 Vamp (G Harmonic Minor)

This track is a simple two-chord vamp, moving between the Im chord (Gm) and the V7 chord (D7). The first scale to hit up here is G Harmonic Minor (G-A-B_b-C-D-Eb-F#). Of course the arpeggios will also come in handy – Gm (G-B_b-D), and D7 (D-F#-A-C).



4 Jazzy Funk Jam (E)

To finish, we have a fun acid jazz style funk jam. The main section is based on an E7#9 (the 'Hendrix chord') and the B section - an A9 chord. E Minor Pentatonic scale (E-G-A-B-D) works great - and for more colours, try E Half-Whole scale (E-F-G-G#-A#-B-C#-D) on E7#9 and A Mixolydian (A-B-C#-D-E-F#-G) on A9. 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.

That Was
The Year...

1983

Blockbusters, Belts
and Breakfast



TOKAI'S TALBO BLAZING FIRE

makes an appearance in the UK after being in production for almost a year. The Talbo (Tokai Aluminum Body) marks a welcome departure from its quality 'copy' models in a most revolutionary manner with a sculptured double-cutaway aluminium-alloy body with an internal chamber that lessens the weight and acts as an electronics shield. The bolt-on maple neck has a rosewood board with dot inlays and the headstock has a visible black metal strip under the tuners.

THE USE OF SEATBELTS BECOMES MANDATORY

for drivers and front seat passengers. Wheel clamps are introduced in an attempt to stop illegal parking in London. The extending of London Underground's Piccadilly line at Heathrow Airport begins in order to serve the new Terminal 4. And the Austin Metro is officially Britain's best selling car, outselling every other new motor registered in January.

DAVID BOWIE RELEASES HIS LET'S DANCE ALBUM,



produced by Nile Rodgers, and featuring Nile on rhythm along with an unknown Stevie Ray Vaughan on lead. Schecter's Custom Shop can no longer meet demand so the company is purchased by Texan investors and moved to Dallas to continue production of its top quality guitars.

MARGARET THATCHER, CONSERVATIVE PRIME

Minister since 1979 wins an electoral landslide victory providing a majority of 144 seats. Michael Foot's Labour Party earned only 28% of the vote but new members of parliament include Tony Blair, Gordon Brown and Jeremy Corbyn.

KRAMER INTRODUCERS THE PACER GUITAR

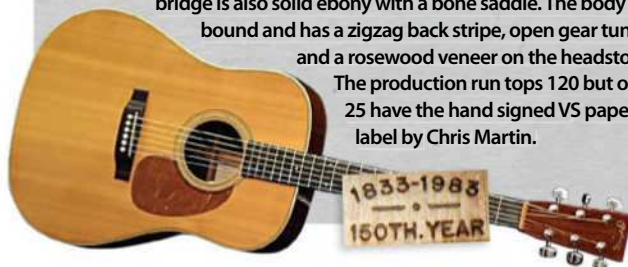
with classic solidbody styling, a maple neck with rosewood fingerboard, Seymour Duncan pickups, a locking nut and a Floyd Rose vibrato. Pickup configurations and finishes vary from Standard, Custom and Deluxe models but all are highly prized by the army of 'shredders' for their slick playing abilities and high performance electronics.

THE BBC OFFERS BREAKFAST TIME AS THE

first British breakfast time television programme. It's swiftly followed by TV-am as the alternative and ITV also launches a game show called Blockbusters, featuring opposing teams of school sixth-formers and hosted by Bob Holness (who DIDN'T play sax on Baker Street).

MARTIN UNVEILS ITS D-28 150TH

Anniversary guitar with '1833-1983 150th Year' burned in on the inside centre backstrip. It's a 'no expense spared' limited edition that features a solid adirondack spruce top, Brazilian rosewood back and sides and a one-piece Honduras mahogany neck with an ebony fingerboard. The bridge is also solid ebony with a bone saddle. The body is bound and has a zigzag back stripe, open gear tuners and a rosewood veneer on the headstock. The production run tops 120 but only 25 have the hand signed VS paper label by Chris Martin.

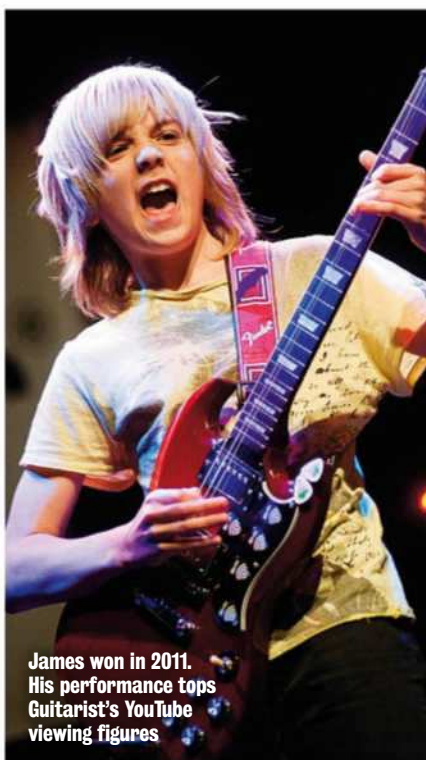


You could be Guitar Techniques's **GUITARIST OF THE YEAR!**

Be part of GT's new competition to find the next guitar god.



GOTY winner Guthrie is widely recognised as one of the finest guitarists there is



James won in 2011. His performance tops Guitarist's YouTube viewing figures



Dave K was GOTY's first ever winner. He now plays with Floyd's Roger Waters

We want to find the best new guitar talent for this year's Guitarist Of The Year competition. If you're reading this you're already one step closer to lifting the trophy and bagging with some prize booty.

Previous winners include Dave Kilminster, Guthrie Govan and James Bell (Guitarist YouTube channel's most watched video), so this could be *your* springboard to similar greatness! Here's Guthrie:

"Winning GOTY laid an important foundation without which my career might well have taken a rather different turn. And my favourite part of all? Discovering that the panel of judges at the finals would feature both fingerstyle jazz monster Martin Taylor and Friday Rock Show host Tommy Vance: I remember deeming that to be a pleasingly eclectic panel."

We've got great judges this year, too: Paul Gilbert, Joe Satriani and

Mark Tremonti will be helping to weed out the best entries. Finals take place at our UK Guitar Show on 29 and 30 September 2018.

How to get involved? Upload a video of your playing to YouTube and send us the link. Make a video that shows why you deserve to win and our experts will pick the best and broadcast our favourites to our million-plus audience. Email a to guitaristoftheyear@futurenet.com. Subject line your email as 'Guitarist' 'Young Guitarist' or 'Acoustic Guitarist' to let us know which category you're entering.

We'll email you back if we want to feature your video on GT's Facebook page. Our pick of the best will be invited to play at the final in September, live in London at the UK Guitar Show, where our winners will be crowned.

The competition is now *officially open* so get practising, shooting and uploading today! Good luck!

GT'S TOP TIPS

1. Keep it tight. Get to the point fast. Our experts are begging to be impressed so 15 minutes of idle noodling, won't make the grade.
2. Keep it musical. We're all for fretboard madness and next-level histrionics but not at the price of true musicality and genuine mastery of whichever techniques your chosen style incorporates.
3. Make it impressive. Go for it. We want to see the full breadth of your creativity in as tight a playing package as possible. It's not all about speed though; previous winners have been tasty bluesers that showed real star quality.
4. Just your best video please! Don't make us wade through multiple entries where one would do.
5. Want to enter all three categories? 'Guitarist' 'Young Guitarist' and 'Acoustic' Guitarist of the Year? Yeah! Go for it.

RULES

1. All entries must be via video, uploaded to YouTube with a link emailed to guitaristoftheyear@futurenet.com. No other emails or points of contact please.
2. Don't call us – we'll call you if we like what you're doing.
3. You need to be okay with us sharing your video to our wider online audience, appearing in the magazine and playing live on stage in London in September.
4. As ever, the judge's decision – picking our finalists and our eventual winner – is final.
5. Young Guitarist entrants must be 16 years of age or under on 30 September 2018.

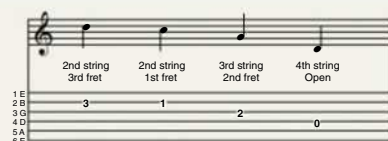
GT User Guide

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB Under the musical 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.

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

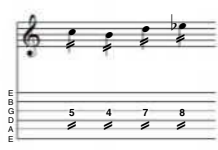
PICKING

Up and down picking



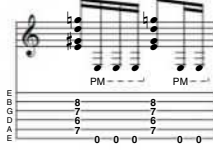
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



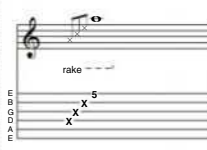
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Appoggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



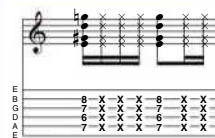
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



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

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

CAPO

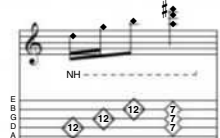
Capo Notation



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

HARMONICS

Natural harmonics



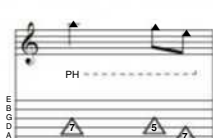
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



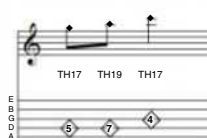
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

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

Open Strings

Open Strings

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



Wizards of Ozz!



Richard Barrett looks into the techniques of the remarkable guitarists that have played alongside one of rock's best-loved frontmen over the years, with example riffs, solos and backing tracks.

ABILITY RATING

Advanced



Info

Key Various Tempo Various CD TRACKS 4-5

Will improve your... ✓ Range of picking styles

✓ Legato playing ✓ Breadth of rock approaches

Ozzy Osbourne has collaborated with, and established, some of the most revered guitarists in the business. First, from his Black Sabbath days, is Tony Iommi, who has probably contributed more vocabulary and influenced more guitarists in this genre than any other. His crushing riffs and bluesy solos were created in spite of the artificial fingertips on the two middle fingers of his fretting hand (lost in an industrial accident as a teenager).

When Ozzy went solo in the late '70s, it was Randy Rhoads who set the precedent for much of what followed. *Blizzard Of Ozz* and *Diary Of A Madman* feature fast, accurate riffing and deft, melodic solos that reflected Randy's love of classical harmony - and gave Ozzy's career a much needed shot in the arm. Sadly, Randy's life was ended prematurely by a tragic plane crash on tour in 1982.

Brad Gillis was his successor, completing that tour and appearing on the subsequent live album *Talk Of The Devil*. This, plus contemporary video footage shows Brad brought a higher-gain tone, lots of whammy dive bombs and other trickery that represented the cutting edge of rock guitar

playing in the early '80s. Gillis went back to his own band Night Ranger at the end of the tour and Jake E Lee was next in the chair for 1983's *Bark At The Moon*, bringing his remarkable technique and prolific songwriting to the party. It's almost certain that Randy's riffing was a big influence on the writing - and with good reason. Ozzy had

“TONY IOMMI HAS PROBABLY CONTRIBUTED MORE VOCABULARY AND INFLUENCED MORE GUITARISTS IN THIS GENRE THAN ANYONE”

created a very successful career on the back of this style and there was plenty of life in it yet.

Jake was quite unusual for the time, as he wasn't using a whammy like almost every other rock or metal guitarist at that point. Instead, he would detune the strings, flex the guitar neck and dazzle with his fluid sweeping and economy picking style. He toured extensively with Ozzy and also contributed

heavily to the follow up album *The Ultimate Sin* in 1986, though he too was gone by 1987 to form Badlands.

Next up, a young Zakk Wylde brought his trusty Les Paul Custom (with a special paint job to make it look less like Randy Rhoads' famous '74 example) and a truckload of riffs and solos for what was to become *No Rest For The Wicked*. Zakk's harder rock sound appeared to draw from Rhoads, combining a little of the high-gain flair of John Sykes, who had recently created a similar wall of sound on Whitesnake's 1987 album. Wylde stayed for *Ozzmosis*, *Down To Earth* and *Black Rain*, alongside a busy solo career. He is the longest serving guitarist in the fold to date, and is due to appear again live with Ozzy in 2018.

Last, but by no means least, we look at the input of Gus G, whose grinding riffs and fluid soloing propelled 2010's album *Scream* with his own, perhaps more modern, take on what makes a great Ozzy guitarist.

The following examples aren't meant to be a super-detailed analysis of each player's style, but hopefully an enjoyable snapshot of the high points of their contribution to Ozzy Osbourne's unmistakable brand of rock. 

TECHNIQUE FOCUS

FLUENCY

Whether picking or playing legato style (or anywhere in between, come to think of it) it's important to have a clear plan of exactly what notes you are going to play and where they are going to fall over any click or backing track. Obvious I know, but when tackling tricky material, the majority of us reach a certain point where we become impatient and try to turn up the speed before we are really ready. If we do this consistently (and most of us do), we wire our brains and fingers to skip over the parts that aren't falling under the fingers, or compromise our technique for a 'quick fix'. Basically, the message here is... don't do that! Always use a click to keep tempo consistent and build up the speed gradually over a few weeks. It is well worth the effort and soon you won't recognise the sloppy 'old' you.



Tony Iommi
playing his John
Birch SG style
guitar with
'cross' inlays



RICHARD AARON / GETTY IMAGES



TRACK RECORD A thread that runs through much of Ozzy's solo work is the rapid-fire muted bass notes punctuated by short chord stabs on the high strings, as on *Crazy Train* and *Shot In The Dark* (plus several of the examples). A is an excellent key for this, though Zakk transposed this approach to F# for tracks like *Miracle Man*. The main difference between each player lies in his tone and soloing approach.

»

TONY IOMMI

CD TRACK 4

Using a dark, high-gain tone, this riff and solo look to emulate Tony's earth-shaking rhythm playing and riffs, with a bluesy solo that stays almost

exclusively within E Minor Pentatonic, though you'll notice that it reflects the $\flat 5$ in bar 15, then the F in bar 16.

Tony Iommi

$\text{♩} = 137$
Half time feel

E5/B D5/A E5/B G5 A5 G5 A5 B5 A5 B5

E5/B D5/A B $\flat$ 5 A5 F5 E5 D5

BU PB 14 BD BD

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

10

D5 B $\flat$ 5 A5 F5

10 8 9 7 9 7 9 8 7 9 8 7 5 7 8 12

THE GUITARISTS OF { OZZY OSBOURNE

RANDY RHOADS

CD TRACK 4

Using the fast, muted bass notes and snappy diads on the higher strings, this style became a mainstay for Ozzy's solo work. The double-tracked solo (Randy

loved to do this) demonstrates how he would use memorable rhythms and melodic phrasing, influenced by his appreciation of classical music.

Randy Rhoads

Regular full time feel

Am7 G/A Am7 G/A Am7 Dm7 C/D Dm7

PM
Bass notes etc

Em7 A5 G/B C5 G5 F5 E5

Am7 G/A Am7 G/A Am7 Dm7 C/D Dm7 Em7

A5 G/B C5 G5 F5

8va

CD TRACK 4

that emulates his whammy manipulation and rapid legato phrasing. Randy was a tough act to follow and Brad certainly came out with all guns blazing.

32

A5

35

38

41

Jake E Lee
brought a new
technical edge
to Ozzy's work



CD TRACK 4

wide stretches. Though that isn't how I played bars 60 and 61, these ideas can be expanded upon if you're adventurous enough. Alternate muted down and up strokes on the first of each group of triplets - this is a great trick!

44

46

49

52

Chords: Fdim5/A, F5/A, G5/A, C5/A, G5/A, C5/A, G5/A

55

Chords: F5/A, Fdim5/A, N.C., Am7 (8va), G/B, Am7

58

Chords: (8va) G/B, Am7, F5/A, Fdim5/A, F5/A

61

Chords: Fdim5/A, F5/A, G5/A, C5/A, G5/A

63



ZAKK WYLDE

CD TRACK 4

As well as a modern take on the 'Ozzy' riffing style, Zakk also brought a big bag of tricks to the table. The tone is higher gain with boosted lows and highs and

a touch of chorus. For bars 82-84, try single downstrokes to articulate the first two notes of each semiquaver group. Palm muting helps with definition too.

65

C5/A G5/A

PM

6 6 6 6

E B G D A E

12 10 13 10 13 10 12 10 13 10 13 10 12 10 13 10 13 10

66

8va F5/A Fdim5/A N.C.

PM

6 6 6

E B G D A E

13 15 13 15 13 13 15 13 13 15 13 14 13 15 13 14 13 15 13

BU 15 (17)

12

Zakk Wylde

69

F#m7 B5/F# F#m7 E/F# F#m7

PM Bass notes only etc

E B G D A E

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

71

Bm7 A/B Bm7 C#m7

E B G D A E

7 7 7 7 7 7 7 7 7 7 7 7 9 9 12



Zakk Wylde brought an impressive bag of tricks to Ozzy's table



ZAKK WYLDE ...CONTINUED

CD TRACK 4

Chords: F#5, A5, B5, N.C.

Techniques: PH, PM

Staff: E, B, G, D, A, E

Measure 73: F#5 (4 2), A5 (2 0), B5 (4 2), N.C. (X 7), PH (4), PM (8 7 6 5 4 3)

Chords: F#m7, E/F#, F#m7, E/F#, F#m7

Staff: E, B, G, D, A, E

Measure 77: F#m7 (BU 17, BD 16-18), E/F# (BU 17, BD 16-18), F#m7 (BU 17, BD 16-18), E/F# (BU 17, BD 16-18), F#m7 (BU 17, BD 16-18)

Chords: Bm7, A/B, Bm7, C#m7

Staff: E, B, G, D, A, E

Measure 79: Bm7 (14 16, 14 17, 14 16 14, 17 14), A/B (17 14, 17 14, 17 16 14), Bm7 (16 14, 16 14, 16 14 16), C#m7 (16 14 16)

Chords: F#5, A5, B5

Staff: E, B, G, D, A, E

Measure 81: F#5 (16 14-19, 16 14-19, 16 14-19, 16 14-19), A5 (14 17, 16 14-17, 16 14-17, 16 14-17, 16 14-17), B5 (14 17, 16 14-17, 16 14-17, 16 14-17, 16 14-17)

GUS G

CD TRACK 4

Gus brought a harder, more angular sound, demonstrated by this double timed riff. Though there's lots of snappy accents and muted bass notes, the solo is a very legato three-notes-per-string pattern that traverses almost the

entire fretboard! There is a logic to this, picking the first of each group of three notes, then hammering on or pulling off as appropriate. There's no particular 'secret' to getting it up to tempo - just start slowly and work it up with a click.

(8va) N.C. BU

83

Gus G. N.C. PM Bass notes only etc

85

A5 N.C. E5 D5 PM PH

88

G/B C5 A5 N.C. BU BU BU

91

CD TRACK 4

96

26 **GuitarTechniques** July 2018

THE GUITARISTS OF **OZZY OSBOURNE**



Recent Ozzy axeman Gus G uses ESP guitars and Blackstar amps

Subscribe today to get your free Ernie Ball goody bag! Including:

- *6x set of Ernie Ball coasters*
- *Ernie Ball pint glass*
- *Wonder Wipes combo pack*
- *6x Ernie Ball picks*
(2 thin, 2 medium, 2 thick)
- *Ernie Ball Sticker*
- *Ernie Ball Wristband*



***TERMS AND CONDITIONS:** This offer entitles new UK Direct Debit subscribers to pay just £17.00 every 3 months plus receive a gift worth £15.00. Gift is only available for new UK subscribers. Gift is subject to availability. Please allow up to 60 days for the delivery of your gift. In the event of stocks being exhausted we reserve the right to replace with items of similar value. Prices and savings quoted are compared to buying full-priced print issues. You will receive 13 issues in a year. Your subscription is for the minimum term specified and will expire at the end of the current term. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. Prices correct at point of print and subject to change. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) or are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). For full terms and conditions please visit: www.bit.ly/magterms. Offer ends 31th July 2018.

*A three-month subscription for just £17
with a quarterly direct debit**



Never miss an issue, with free delivery to your door. Includes CD packed full of audio and video every issue.



SUBSCRIBE TODAY!

www.myfavouritemagazines.co.uk/ernie18



Folk goes Electric!



Jon Bishop delves into the inner workings of folk-rock guitar with a cauldron full of lead and rhythm ideas plus mystical tracks to learn. Could you become the next folk-rock wizard?

ABILITY RATING

Easy



Info

Key Various Tempo Various CD TRACKS 6-20

Will improve your... ✓ Playing in a variety of time signatures

✓ Use of the DADGAD tuning ✓ Finge style technique and hybrid picking

Although more complex in its evolution, for our purposes let's point to when Bob Dylan slung on a Tele and went electric, and The Byrds covered his Mr Tambourine Man using an electric 12-string Rickenbacker, as the moment folk-rock was born. That the archbishop of American folk was turning his back on acoustic guitar, meant that the way was open for others to do so too.

But where Dylan's music had been harmonically simple but lyrically supreme, the folk-rock movement that sprang up, primarily in Britain in the late 1960s, was to be a far more deep and mystical affair, with time signature changes and playing ability to rival that of many prog bands. In fact, some of

the folk-rock outfits, notably Fairport Convention, The Strawbs and Jethro Tull, can be seen as bordering prog rock.

Instrumentally, while traditional fare such as acoustic guitar, mandolin and tenor banjo were still employed, more modern textures were discovered by including electric

“SOME OF THE FOLK-ROCK OUTFITS, NOTABLY FAIRPORT CONVENTION, THE STRAWBS AND TULL, ARE BORDERING PROG ROCK”

guitars, electric bass and a full kit of drums.

Odd time signatures such as 5/4 and 7/4 abounded, and while heavy distortion didn't really figure, guitars in folk-rock were nonetheless loud and very proud.

The trailblazing guitar work of Richard Thompson from Fairport Convention would help set the template for others to follow. But Martin Barre of Jethro Tull, Jerry Donahue of Fairport, Fotheringay and The Proclaimers (neither featured here); and Steeleye Span's Bob Johnson were the match for many blues-rockers from the mainstream.

As a vehicle for our studies we have selected eight of the best-loved British folk-rock bands and recorded a style-specific study piece for each. The bands selected are Jethro Tull, Fairport Convention, The

Strawbs, Runrig, Lindisfarne, Pentangle, The Incredible String Band and Steeleye Span.

Our eight 'in the style of' tracks concentrate on core techniques such as alternate picking for melody playing, as well as arpeggios, hybrid picking and strumming. As ever, the devil is in the detail so all of the picking strokes and directions have been notated.

From a harmonic standpoint the key chord types are powerchords and major and minor triads. Suspended chord sounds and modal tunings are also popular. Two of our pieces use DADGAD tuning combined with a capo for that open, folky sound. The melodies are composed using primarily the Major (Ionian) scale (R-2-3-4-5-6-7) and Natural Minor (Aeolian: R-3-♭3-4-5-♭6-7).

All our musical examples come with authentic sounding backing tracks over which to practice your new licks. I hope what you discover will bring a deeper understanding of all that this great style has to offer. **1**



TECHNIQUE FOCUS

Hybrid picking

The Lindisfarne style performance piece is a great workout for the hybrid picking technique. The fingerstyle technique in general is very versatile, and offers great facility and tone. The pick can be used in combination with the fingers, which provides a combination of tone and facility. It also means you can switch back to a plectrum style immediately for strumming and picked lines. We label the picking hand fingers P, I, M, A. When holding the pick, P and I are out of commission. So the picking direction is notated along with M for the second finger and A for the third. If you are new to playing ideas with hybrid picking, why not try it out and use our Lindisfarne style track as an excuse to give it a go!



TRACK RECORD There are many great folk-rock records to choose from. Fairport Convention's 1969 album *Liege And Leif* was highly influential and weaves together versions of classic folk songs with electric instrumentation and Fairport's own compositions. If it's an overview of the bands covered in this feature that you are after then *The Best Of British Folk Rock* (1996) will serve you well.

Richard Thompson:
one of folk-rock's
early pioneers and
finest musicians



RAY STEVENSON / REX / SHUTTERSTOCK

CD TRACK 6

CHORUS 2 [Bars 22–end] This section is a repeat of chorus 1. At the coda sign skip from bar 29 to the coda sign in bar 30. The track ends with a D minor chord slide off. Again, precision is your watchword here.

slide off. Again, precision is your watchword here.

32 **GuitarTechniques** July 2018

EXAMPLE 2 FAIRPORT CONVENTION STYLE**CD TRACK 8**

Richard Thompson used his Stratocaster to great effect in Fairport Convention. **VERSE [Bars 1-13]** The track is in 5/4 with swung quavers and start with five stick clicks. We have notated the picking pattern for the arpeggios and it's worth spending some time on this aspect, as it remains the same for the whole

piece. These chords utilise the open strings to provide plenty of ringing sustain. **CHORUS [Bar 14-end]** The transition to the Gadd9 chord fingering may take a little bit of practice to get use to. To save space we have used repeat marks here. The final D11 chord can be slightly spread with a drawn-out downstrum.

Swing quavers $\text{♩} = 120$

VERSE

COUNT IN

Bridge & Middle Pickup

D11

C

mf

E B G D A E

1

5 4 0 3 0 3

5 4 0 3 0 3

3 2 0 1 0 1

3 2 0 1 0 1

etc

D11

C

B $\flat$ add #11

E B G D A E

6

5 4 0 3 0 3

5 4 0 3 0 3

3 2 0 1 0 1

3 2 0 1 0 1

1 3 0 3 0 3

B $\flat$ add #11/A

C

CHORUS

Gadd9

E B G D A E

11

1 3 0 3 0 3

0 3 0 3 0 3

3 5 0 5 0 5

10 9 0 10 0 10

10 9 0 10 0 10

14, 18

Fadd9

E $\flat$

E B G D A E

16, 20

8 7 0 8 0 8

8 7 0 8 0 8

6 5 0 6 0 6

4 5 0 6 0 6

D11

C

D11

E B G D A E

24

5 4 0 3 0 3

5 4 0 3 0 3

3 2 0 1 0 1

3 2 0 1 0 1

0 3 0 3 0 3

0 3 0 3 0 3

0 3 0 3 0 3

0 3 0 3 0 3

EXAMPLE 3 THE STRAWBS STYLE

CD TRACK 10

Guitarist Andy Cousins helped give The Strawbs and almost prog-style sound. **INTRO AND CHORUS [Bars 1-14]** The track starts out with the classic use of the sus4 chord to create a typical folk-rock opening riff which needs to be played with gusto. We have used repeat marks for the chorus to save space. **VERSE [Bars 15-24]** These arpeggios are played over a repeated D pedal tone.

We have notated a suggested picking pattern that will help deliver an even tone and a solid, rhythmic feel.

BRIDGE [Bars 25-28] It's time to rock! These powerchords are fun to play and will sound best if delivered strongly with downstrums.

CHORUS [Bar 29-end] This section is a repeat of the previous chorus.

INTRO

♩ = 127

COUNT IN

Bridge Pickup
With light overdrive

CHORUS

VERSE

BRIDGE

CHORUS



The score is written for guitar in D major (one sharp). It includes a 'COUNT IN' section, a 'Bridge Pickup' section, and five main sections: INTRO, CHORUS, VERSE, BRIDGE, and CHORUS. The tempo is marked as ♩ = 127. The score uses standard guitar notation with a six-string guitar (E, B, G, D, A, E) and includes fret numbers for each note. Chords are indicated above the staff. The score is divided into measures by bar lines. The score ends with a double bar line and a repeat sign.

EXAMPLE 4 RUNRIG STYLE**CD TRACK 12**

Scotland's Runrig combine Celtic flavour with rock band instrumentation. **INTRO AND VERSE [Bars 1-end]** To mix things up a bit this track is in 3/4 time. The strumming pattern is pretty much the same throughout and we have

notated a suggested strumming pattern. Again to save space we have used repeat marks around the various sections that are repeated. The use of open strings provides sustain and interesting sounding extensions to the chords.

INTRO
Amadd9

$\text{♩} = 160$ COUNT IN 2

Clean Bridge Pickup

f

3, 7

VERSE
Amadd9 Cmaj7 D6/9 Amadd9

11 etc

Em Amadd9 Cmaj7

15 18, 25

D6/9 Fmaj7 #11

20, 27

G6 Amadd9 Cmaj7 D6/9

24, 30 31

CD TRACK 12

34. 38

CD TRACK 14

CHORUS [Bars 19-36] Step on the overdrive pedal and dig in for some power chord riffing. Again to save space we have used some road map symbols. Following the repeat take the second time bar at bar 33. Go back to the sign in bar 3 and then take the coda to bar 52 for the ending. Alan Hull and Simon Crowe were Lindisfarne's guitarists. The band was dubbed the '70s Beatles!

8



Pentangle's line-up included, amazingly, both Bert Jansch (left) and John Renbourn (right) on guitars



The unmistakable Ian Anderson and Martin Barre (with SG) of Jethro Tull

EXAMPLE 5 LINDISFARNE STYLE ...CONTINUED

CD TRACK 14

EXAMPLE 6 PENTANGLE STYLE

CD TRACK 16

Pentangle featured two legends of folk guitar: Bert Jansch and John Renbourn. Our Pentangle track uses the DADGAD tuning combined with a 5th-fret capo position. To get into DADGAD simply detune the sixth string, second string and

first string by a tone. This part is very simple to play, but sounds effective due to the tuning and capo use. Feel free to play this with fingerstyle technique, hybrid picking or a flat pick.

INTRO
Gm7 (Dm7)

COUNT IN

DADGAD tuning
Acoustic Gtr Capo 5th Fret

SECTION A

Dm (Am) G5 (D5) Dm (Am) G5 (D5) Csus2 (Gsus2) G5 (D5) Csus2 (Gsus2) G5 (D5)

SECTION B

Dm (Am) G5 (D5) Dm (Am) G5 (D5) Dm (Am) G5 (D5) Dm (Am) G5 (D5)

Csus2 (Gsus2) G5 (D5) Csus2 (Gsus2) G5 (D5) Gsus2 (Dsus2)

12 16 18, 20

EXAMPLE 7 INCREDIBLE STRING BAND STYLE**CD TRACK 18**

The Incredible String Band was formed by Scottish multi-instrumentalists Clive Palmer, Robin Williamson and Mike Heron. For convenience our next piece uses the same DADGAD tuning and 5th fret

capo position. The opening melody is played in unison with the mandolin. This one is a fun strum-along piece so feel free to dig in. Again we have used repeat marks to save on space.

INTRO
N.C.

$\text{♩} = 110$ COUNT IN

DADGAD tuning
Acoustic Gtr Capo 5th Fret

f

SECTION A

G5 (D5) G (D) G5 (D5) G (D) G5 (D5) G (D) G5 (D5)

Fsus2 (Csus2) Cadd11 (Gadd11)

SECTION B

G5 (D5) G (D) G5 (D5) G (D) G5 (D5) B $\flat$ /6 (G6)

Cadd9 (Aadd9) OUTRO N.C. G5 (D5)

2, 4 6, 10 8, 12 14, 18 17, 21 22



Maddy Prior and folk guitar legend Martin Carthy of Steeleye Span

EXAMPLE 8 STEELEYE SPAN STYLE

CD TRACK 19

Steeleye Span has featured both Martin Carthy and Bob Johnson on guitar. Our final piece is simple, sea shanty style melody with a 3/4 time signature.

All of the notes are picked and we have notated a suggested picking pattern. The faster semiquaver runs may take a little more getting used to.

$\text{♩} = 110$ COUNT IN

Clean With Middle Pickup

mf

Am Dm Am E7 Am Dm Am G7

3, 11 etc

Cm Fm Cm G7 Cm Fm Cm B $\flat$ 7 Am

7, 15 19

Guitarist
CHOICE

LEGACY

by Patrick James Eggle



find out more at:
faith.guitars

Brett Garsed Masterclass *pt 3 (of 8)*



This month Brett demonstrates his ability to navigate the chords with a cracking fusion solo over Jason's track, Big Up! With **Jon Bishop**.

ABILITY RATING

★★★★★ Advanced

Info

Key: E minor

Tempo: 105bpm

CD: CD-ROM track

Will improve your

- ✓ Switching scales and arpeggios
- ✓ Rock fusion soloing
- ✓ Use of hybrid picking

This month we step up the pace with one of Brett's trickiest tracks to date. As he explains the tempo is brisk and there are quite a few chord changes. The song starts out with a B dominant 7 sound over the intro so B Mixolydian is the natural choice (B-C#-D#-E-F#-G#-A).

To add some extra tension Brett includes a bit of B Altered scale, the 7th mode of C Melodic Minor (B-C-D-E_b-F-G-A). The verse moves to an E minor tonality and Brett mixes E Natural Minor (E-F#-G-A-B-C-D) and E Minor Pentatonic (E-G-A-B-D) to excellent effect. The chorus switches to an E major sound and E Major (Ionian) (E, F#, G#, A, B, C#, D#) is the clear choice here.

As usual, in addition to these scales Brett

“IT'S A QUICK GROOVE SO LOCK IN AND HAVE A BALL” *Brett Garsed*

employs chord tones and arpeggios as the changes whiz by. As he explains, selecting notes from the chords you are soloing over is a great way to be melodic.

As we've seen, shifting from major to minor chords is a big feature of this track. In the verse we change from E major to E minor, and to navigate this effectively the 3rd of the E chord (G#) changes to (G) for the G minor so these are perfect target tones to aim for.

To spice things up, chromatic passing notes can be woven in to link phrases and add colour; Brett is a true master of this.

The feel of the track is a straight-ahead driving pop-rock feel at 105bpm. In bar 68 it shifts to a rather sophisticated sounding triplet groove so don't let that put you off. In the notation we have used E minor as the overall key signature so you can clearly see when notes from outside the scale are being used.

Brett plays an F/B chord to explain his choice for B Altered Scale licks

BRETT ON EXOTIC SCALES

I'm a self-taught player for the most part so I learned things by ear from albums and tried to emulate the phrasing of my favourite players. I had a good ear for basic harmony and could manage the Ionian, Aeolian, Mixolydian, Dorian and Lydian modes quite well even though I had no idea what their names were. When I re-located to the USA I became friends with TJ Helmerich and it was TJ that introduced me to the Melodic Minor mode. He also told me the names of all the other modes that I was using so I learned a lot!

I loved the ambiguity of the Melodic Minor sound with the minor 3rd and major 7th so I was keen to learn more. I don't know a lot of scales and I haven't been through Slonimsky's thesaurus by any means but the modes I do know are ones I find a use for all the time. I seem to be a "use it or lose it" kind of guy as if I don't have a practical use for a scale I'll forget it but if I find it's something I can use a lot then it'll become part of my sound and style. I find myself using Lydian Dominant instead of Mixolydian, the Altered scale over 7#9 chords and could see the relationship of the Whole-Tone and Half-Whole Diminished scales to the Altered scale so it all began to make sense. By using chromatic passing tones I could weave these ideas into my improvising even in a rock-pop context and not sound too 'out'.

Brett signs off with great advice: "It's a quick groove so lock in and have a ball!"

As ever we challenge you to record your own solo once you have mastered some of the concepts in Brett's amazing excursion. Even though it's very high end there will be elements you can incorporate. Also, Jason's excellent backing track is great to play over, so get recording and let us hear your version. There have already been some great videos posted. Brett loves them so keep 'em coming. Have fun and see you next time. **I**

NEXT MONTH Brett plays a stunning slide solo over another Jason Sidwell track, *Sunrise*



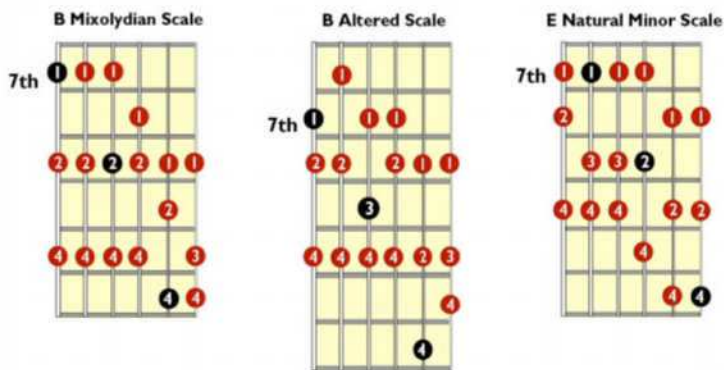
Get the Tone

Brett played his Gibson CS336 with the neck humbucker selected (tone set to 50%). He used a Fractal Audio AX8 amp modeller for his tone; a Marshall JTM jumped amp was selected with treble drive set to 9.5 and normal drive set to 3, master volume at 10. Two virtual Marshall 4x12 cabinets were panned in stereo. In front of the Marshall JTM was an overdrive pedal (Esoteric RCB) with the drive set on 4.2. Spring reverb was set to 10% and stereo tape delay set to 10% to add width.



TRACK RECORD Brett is best known for his live and recorded work with Australian rock star John Farnham. But his earlier albums with guitar tapper T J Helmerich are legendary for their technique and musical interplay. He also works with American rock band Nelson. To hear Brett playing his own music, check out, Big Sky (2003) and Dark Matter (2011). For all things Brett Garsed go to www.brettgarsed.com.

SCALE DIAGRAM



TOP THREE LICKS

LIK 1 Compound String Bending lick, bars 27-28

Brett bends from the major 7th (B) to the root (C) and this bending up twice adds excitement to the phrase. Bending up from the 7th of the chord is a really effective concept and well worth adding to your bag of tricks.

LIK 2 Ascending dissonance, bars 48-49

In this lick Brett cleverly ascends and lets the notes on the fourth and third string run into each other. As these notes are only a tone apart a cool dissonance is produced. This concept could be stretched out for longer should you wish.

LIK 3 Free-time ending lick, bars 70-72

Here Brett uses a combination of Lydian legato and arpeggios to create a beautiful end phrase; the perfect choice for a floaty major 7 #11 sound.

BIG UP! CHORD CHART

$\text{♩} = 105$

INTRO
A/B B7 A/B Fadd #11/B A/B B7 A/B Fadd #11/C

VERSE 1 & 2
Em9 Cmaj9 Bm7 Em9 Cmaj9 Am11 Em9
Cmaj9 Bm7 C/E Cm/E $\flat$ G/D B7/D $\sharp$ F7

CHORUS 1 & 2
Emaj9 Asus4 Am6 Emaj9 Asus4 Am6
Emaj9 Asus4 Am6 1 A/B B7 A/B Fadd #11/B A/B B7 A/B Fadd #11/C
2 D/A C $\sharp$ 7 $\flat$ 9/G $\sharp$ F $\sharp$ add9 G $\sharp$ /F $\sharp$ F $\sharp$ add9 F $\sharp$ m7 $\flat$ 5 F7

VERSE 3
Em9 Cmaj9 Bm7 Em9 Cmaj9 Am11 Em9
Cmaj9 Bm7 C/E Cm/E $\flat$ G/D B7/D $\sharp$ A/B

CHORUS 3
Emaj9 Asus4 Am6 Emaj9 Asus4 Am6 Emaj9 Asus4 Am6
D/A C $\sharp$ 7 $\flat$ 9/G $\sharp$ F $\sharp$ add9 G $\sharp$ /F $\sharp$ A B/A

END BREAK
A/B B7 A/B F/C A/B B7 Aadd9/B A/B F/C D F $\sharp$ add9/E

Triplet feel . . .

EXAMPLE BIG UP!

CD-ROM TRACK

INTRO [Bars 1-5] Brett starts with some lovely 16th-note phrases. The switch from B Mixolydian to B Altered in bar 3 is very effective at pricking up the ears.
VERSE 1 [Bars 6-14] The verse switches to an E minor tonality and Brett

kicks in with a cracking E Minor Pentatonic blues line. The staccato (play the notes short and percussive) phrasing is a feature throughout this solo and the ascending eighth-note line in bar 12 benefits from this articulation.

INTRO *Drum Fill* *♩ = 105*

INTRO *A/B* *B7* *A/B* *Fadd#11/B*

VERSE 1 *A/B* *B7* *A/B* *Fadd#11/C* *VERSE 1* *Em9*

Cmaj9 *Bm7* *Em9* *Cmaj9* *Am11* *Em9*

BU *BU* *BU* *Cmaj9* *Bm7* *C/E* *Cm/Eb*

G/D *B7/D#* *F7*

The notation shows a guitar solo in 4/4 time at 105 bpm. It consists of an 8-measure introduction and a 14-measure verse. The introduction features a drum fill in bar 1, followed by 16th-note phrases in bars 2-5. The verse begins in bar 6 with a B Mixolydian scale (B, C#, D, E, F#, G, A) and switches to B Altered (B, C#, D, E, F, G, A) in bar 3. The verse continues with various chords and scales, including E minor pentatonic blues in bar 12. The notation includes fret numbers, accidentals, and dynamic markings like staccato and accents.

EXAMPLE BIG UP!

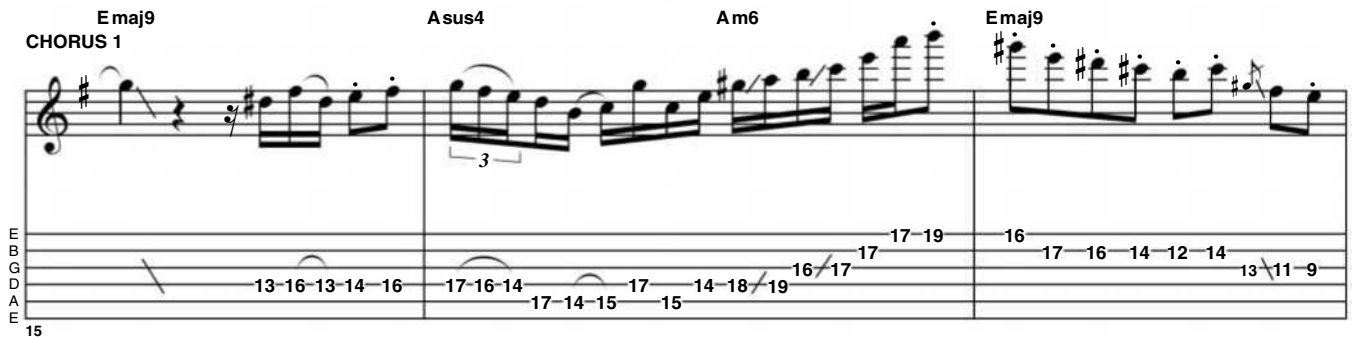
CD-ROM TRACK

CHORUS 1 [Bars 15-24] The chorus switches to an uplifting E major sound and in bar 17 the E Major lick sounds great. The lines are intricate, so we recommend starting slowly when getting this type of work under the fingers.

VERSE 2 [Bars 25-33] The chord pattern is the same as the previous verse, but here Brett begins to step up a gear with some ear-grabbing high string bends in bar 27. Remember this is a totally improvised solo!

CHORUS 1

E maj9 Asus4 Am6 Emaj9



15

Asus4 Am6 Emaj9 Asus4 Am6



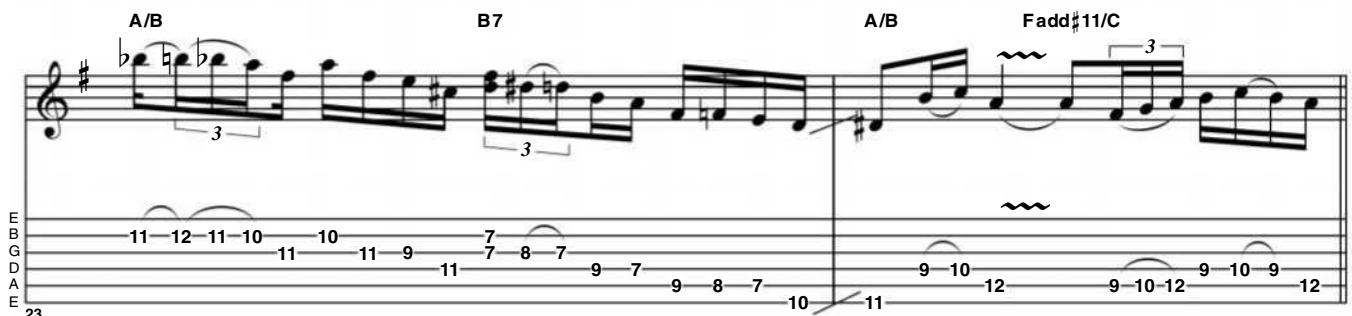
18

A/B B7 A/B Fadd#11/C



21

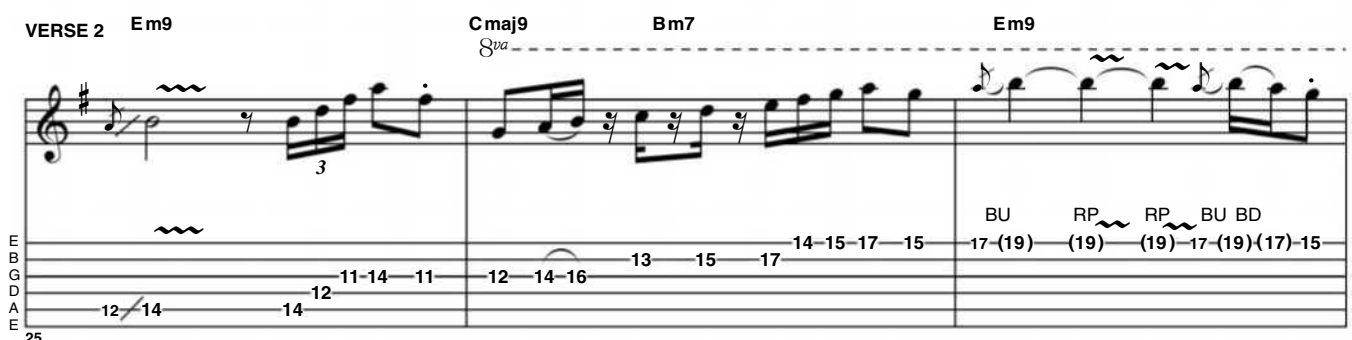
A/B B7 A/B Fadd#11/C



23

VERSE 2 Em9 Cmaj9 Bm7 Em9

Sva



25

EXAMPLE BIG UP!

CD-ROM TRACK

CHORUS 2 [Bars 34-45] Again the staccato phrasing is a feature in bar 37. There is some cool 16th-note syncopation to listen out for in bar 42.

Chorus 2, Bars 28-30. Chords: Cmaj9, Am11, Em9, Cmaj9, Bm7. Fingering: 17 (19) (20) 17 15 17 19, 14 17 15 14 15 17, 12 13 10 12.

Chorus 2, Bars 31-33. Chords: C/E, Cm/Eb, G/D, B7/D#, F7. Fingering: 8 8 12 8 11 10 8 11 11 (12) 8, 10 7 8 7 9 8 7 9 7 9 8 7 5 6, 5 7 8 7.

CHORUS 2

Chorus 2, Bars 34-36. Chords: Emaj9, Asus4, Am6, Emaj9. Fingering: 9 6 7 9 11 9 11 13 11 9 8 9 11 12 11 9 12 9 10 9 9 10 13 14, 15 16 14 16 17 14.

Chorus 2, Bars 37-39. Chords: Asus4, Am6, Emaj9, Asus4, Am6. Fingering: 15 14 17 15 13 12 14 (16) 15 14 (16), 11 (12) (11) 9 9 12 11 9 12 9 10 9 12 12.

Chorus 2, Bars 40-42. Chords: D/A, C#7b9/G#, F#add9. Fingering: 12 11 12 14 11 12 14 10 12 14 12 15 14 12, 14 15 14 13 16 13 14 16 (18) 16 (18) (16) 14 16.



FIRST FINGER VIBRATO

Brett often plays high up on the fretboard using bends, stretches or, as here, first-finger vibrato. With a steady push-pull vibrato, he uses the edge of his thumb to act as a fulcrum with which to work against.

FOURTH FINGER BENDS

Brett's got very able fretting-hand fingers with particularly great ability with his fourth finger for bends and vibrato. Here, he's using three other fingers behind the fourth finger's vibrato because it's a default natural posture for the hand and also adds security if he wants to apply tone wide (or more) vibrato.



FINGER ROLLS

Many of Brett's phrases involve intricate intervallic jumps performed with exceptional note clarity. This is a snapshot from a particularly busy line where he's rolling his second finger across the fifth and fourth strings at the 12th fret. When rolling a finger make sure the previous note isn't still sounding when you play the next. If you're going to be playing 4th based intervals (as Brett is here) a good finger rolling technique is imperative.



EXAMPLE BIG UP!

CD-ROM TRACK

VERSE 3 [Bars 46-54] In bar 48 Brett cleverly ascends and lets the notes on the fourth and third string run into each other. As these notes are only a tone apart

a cool dissonance is produced. This is a signature concept and Brett usually pops this type of lick into his solos to add colour.

G#°/F# **F#add9**

BU BD

E 16 14 13 13 13 (15) (13) 11 11 10 11 13 11 9 8 9 8 11

42

Fm7b5 **F7**

8 9 11 8 8 6 9 8 6 8 5 6

44

VERSE 3
Em9 **Cmaj9** **Bm7** **Em9**

Let ring

E 7 5 7 9 7 8 7 9 5 4 5 4 7 7 9 7 9 9 12 14 11 14 16 12

46

Cmaj9 **Am11** **Em9** *8va*

BU BU BU

E 16 17 14 17 16 15 17 16 14 12 14 (16) 15 14 (16) 14 12 12 12 15 15 17 (19)

49

(8va) **Cmaj9** **Bm7** **C/E** **Cm/Eb**

BU

E (20) 17 15 17 20 19 17 20 18 16 17 16 19 18 17 16 19 15 16 16

51

EXAMPLE BIG UP!

CD-ROM TRACK

CHORUS 3 [Bars 55-65] The long 16th-note phrase in bars 57 and 58 will take some memorising, so play it several times to get its 'shape' into your head as

well as reading the tab. There are several position shifts to navigate, too. Again the staccato eighth-note phrasing is used to great effect in bar 63.

Chorus 3, Bars 53-54. Chords: G/D, B7/D#, A/B.

Chorus 3, Bars 55-56. Chords: Emaj9, Asus4, Am6.

Chorus 3, Bars 57-58. Chords: Emaj9, Asus4, Am6, Emaj9.

Chorus 3, Bars 59-60. Chords: Asus4, Am6, D/A, C#7b9/G#.

Chorus 3, Bars 61-62. Chords: F#add9, G#7/F#.

EXAMPLE BIG UP!

CD-ROM TRACK

END BREAK [Bars 66-end] The end section has a tricky-to-navigate triplet feel in bar 68. Brett uses a triplet rhythm to fit in with this. The ending features a held $F\#add9/E$ chord, and over this Brett employs a combination of legato phrases

and smooth arpeggios to create a beautiful end phrase. The timing is free (rubato) because the drums have dropped out and there is no 'pulse', so feel free to make this flow however you feel it. But what a great solo, eh?

Sva A B/A

BU

E B G D A E

64

END BREAK A/B B7 A/B F/C

BU BD

E B G D A E

66

A/B B7 A/B F/C D

Triplet feel . . .

E B G D A E

68

$F\#add9/E$

Sva ---

E B G D A E

70

(*Sva*)

BU BD BU BD BU BD

E B G D A E

72

Advertise Here Now

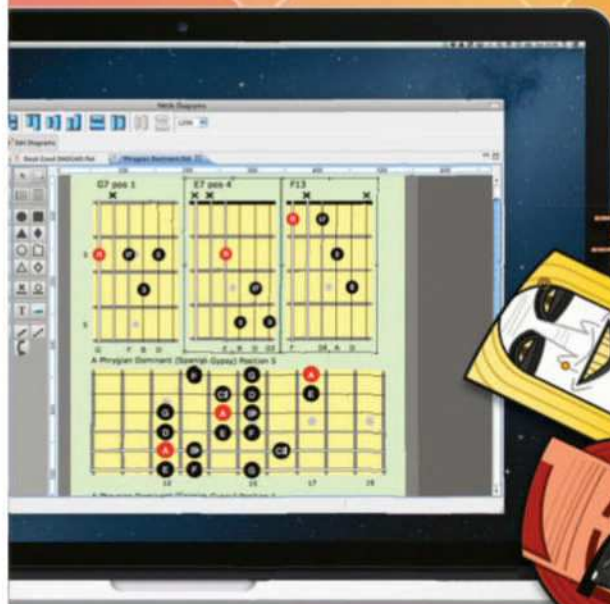


Call today on **01225 687439**

GuitarTechniques

Find out more about advertising with future on www.futureplc.com.

NECK DIAGRAMS



Creating fretboard diagrams
just got **EASY**

- AS SIMPLE AS POINT AND CLICK!
- MOUSE-DRAW RESIZING
- SCALE GENERATOR WITH 98 SCALES
- LEFTY SUPPORT
- SHOW NOTE NAMES, FINGERINGS AND INTERVALS
- CREATE FRETBOARDS AND CHORD BOXES QUICKER THAN EVER BEFORE!
- LEARN FASTER!



LOADS MORE FEATURES
IN THE NEW 1.9 RELEASE!

VISIT WWW.NECKDIAGRAMS.COM/GT
FOR A FREE TEST DRIVE TODAY!



Sergei Rachmaninoff

Rhapsody On A Theme Of Paganini



Are your fingers ready for a serious workout? Well, this month **Bridget Mermikides** has arranged a corker of a piece to test your technique, stamina and determination. Good luck!

ABILITY RATING

Moderate/Advanced



Info

Key D Tempo 46 bpm CD TRACKS 22-23

Will improve your... ✓ Melody and accompaniment separation

✓ Melodic phrasing ✓ Fretboard and harmonic knowledge

Russian composer and piano virtuoso Sergei Rachmaninoff (1873-1943) was one of that rare breed of composers who managed to marry high technical skill with accessibility in their music. His work is characterised by powerful orchestral forces and deep harmonic ideas blended with highly expressive melodic themes. Rachmaninoff wrote prolifically in a range of contexts, but large-scale piano and orchestra virtuoso pieces, was a recurring approach. This richness of orchestration, stunning virtuosity and harmony makes it a challenge to translate his music satisfyingly to the solo guitar.

In GT264 we tackled the ever-popular Vocalise, and here we turn to Rhapsody On A Theme Of Paganini op.34, which was written in his Swiss villa in the summer 1934. It is in the form of a 'theme and variations', a well-established structure which is defined

by a series of melodic, key, rhythmic and harmonic re-interpretations of a short musical theme. Examples include Mozart's 12 variations for piano of a French folk song (most recognisable as Twinkle, Twinkle Little Star these days), Elgar's Enigma variations (of which the Nimrod variation we

“I’VE TRANSPOSED THE MELODY UP A SEMITONE TO D, AND USED DROP-D TUNING. THIS MAKES THE ARRANGEMENT MORE RESONANT”

played in GT225), and Paganini's 24 Caprices, a series of pedagogical and virtuosic showcase violin pieces.

You may recognise the last of these (Caprice 24, of which there are 11 variations and 1 finale) as the theme for The Southbank Show, or as a mainstay of neo-classical metal (Yngwie's introduction on Prophet Of Doom, or loosely referenced in Eugene's Trick Bag from the movie Crossroads). It is in fact the theme of Caprice 24 that Rachmaninoff uses in a rather meta fashion as the source for his Paganini theme and 24 variations, displaying both compositional artistry and unbelievable pianistic virtuosity. He starts very inventively with an introduction followed by the first variation and then the main theme, followed by the remaining 23 variations. They are all wonderful, but for some reason variation no.18 in D, (which ingeniously is based on an upside down version of the theme) has had an enduring popularity in its own right in various arrangements. Its sumptuous melody supported by lush romantic harmony has made it a mainstay of TV and film music, perhaps most famously in the 1993 film

Groundhog Day, which Phil Connor (Bill Murray) plays to Rita (Andie MacDowell) after stopping the band as she walks into the bar. He plays it as a solo rubato melody and then with the band as a jazz-blues standard and clearly his practice pays off.

I've transposed the melody up a semitone to D, and used drop-D tuning. This makes the arrangement more resonant and allows for the extraordinary pedal-tone harmonies, such as in bars 32-36 where a series of chords is underpinned by a D pedal, even though D is not found in the chords themselves.

The challenge here is clear: a melody needs to sing over a consistent accompaniment, so this involves our usual thumb-finger separation in the plucking hand, and fretting-hand control. However, the 3/4 metre is generally broken into triplets in the accompaniment and the melody in quavers and semiquavers, so there are occasions (such as the last beat of bar 31) where there is a three against two feel which require additional control and musical understanding.

However, I think it has worked really well as a guitar solo and I hope you enjoy learning this magical masterpiece! 🎸

NEXT MONTH Bridget arranges the well known and beautiful hymn *Abide With Me*

TECHNIQUE FOCUS

Barre chords

Barre chords on classical guitar can be tiring for the hand and forearm so it's good practice to minimise them if possible. Adjusting fingering and only using barre chords when absolutely necessary is a worthwhile endeavour. Also, paying attention to which actual strings you need to be pressing down and training the first finger to apply weight to only those strings is an important part of technical development. Play a G major barre chord at the 3rd fret; 3 5 5 4 3 3 (low to high strings); you need a full barre but only need to be pressing sixth, second and first strings, and therefore the barring first finger can be curved and only be pressing said strings.



Rachmaninoff: among the all time great composers



TRACK RECORD We are lucky enough to have Rachmaninoff himself playing the piece (Victor 1934). [But for less crackle, try Stephen Hough with the Dallas Symphony Orchestra (Hyperion 2010) featuring the Rhapsody (alongside Piano concertos 1-4); or his stunning 2013 Proms performance. For a great introduction to Rachmaninoff, the 'Best Of' (Phillips 1993) has the Rhapsody and other amazing works.

RHAPSODY ON A THEME OF PAGANINI { RACHMANINOFF

PLAYING TIPS

[Bars 1-9] The theme starts at 7th position with the melody on the second string for a warm, sumptuous tone. It shifts down to 2nd position in bar 2 and then back up the second string in bar 3. The accompaniment is in triplets and can be played with a fair amount of rubato. Project the melody as lyrically and beautifully as you can. Bar 6 has some stretches. Take care to give the melody notes their full value so keep them pressed down where necessary.

CD TRACK 23

[Bars 10-17] At bar 10, beat 3 you will need a 2nd-fret barre and the fourth finger of the fretting hand gets busy at the end of bar 10 in order to keep hold of the B and D notes underneath. The fourth finger can then slide up to the C note on bar 11 without losing contact with the string. At the end of bar 12 the melody reoccurs, this time with a fuller G(add9)/A chord and the melody is fingered on the first string.

Andante Cantabile $\text{♩} = 46$

Drop D tuning

Chords: Gadd9/A, D, Em, D, D, Em/A, D, Dm6, A, A9, Em, Bm, Bm9/A, F#m, F#m9/E, Bm, Bm7, Dm7, E13, Bm7/A, A, Gadd9/A

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

Staff: E, B, G, D, A, D

Bar numbers: 1, 4, 7, 10

Amplitude: a m i p p

PLAYING TIPS

[Bars 18-25] On beat 3 of bar 19 I use a barre at the 7th position and then a barre in 2nd position in bar 20. On the last D note of bar 21 use the fourth finger and slide it up to the F on bar 22 for a subtle glissando. The main theme

appears again at the end of bar 23, this time with the melody on the first string, but it can be done on the second string if you prefer. And of course if you find fingerings that you prefer, and still sound good, feel free to use them.



The score is divided into two systems. The first system contains measures 13-15, and the second system contains measures 16-25. Each measure is accompanied by a guitar-specific fingering diagram showing fingerings for the E, B, G, D, and A strings. Chords are indicated above the staff: D, Em, D, Em/A, D, Bm, Em, A, Bm/A, Em, F#m, G/B, Gm7, A13, D, Gadd9/A, D, Em, D, Gadd9/D, D, Em/A, and D. The score includes various musical notations such as triplets, slurs, and bar lines.

RHAPSODY ON A THEME OF PAGANINI { RACHMANINOFF

PLAYING TIPS

CD TRACK 23

[Bars 26-33] At bar 28 we reach a D7 chord and from there on the harmony becomes much richer. Allow the melody notes to sustain correctly and at the same time pick out the accompaniment triplets as clearly as possible. The harmony is extraordinarily beautiful at this point and is changing on every beat so take your time and allow every note to speak clearly and with

plenty of feeling, to achieve the full musical effect.

[Bars 34-41] More lush harmony ensues here with the chromatically ascending chords in bars 35 and 36 before the octave A# which ends that section. There is then a final and very brief return of the melody before the piece reaches its tranquil conclusion.

Bar 28: Chords: D7, B/D, Esus4, Em/G, Em7, Dm13, F#. Fingering: 8, 7, 7, 7, 10, 8, 0, 7, 9, 6, 0, 0, 2, 3, 4, 2.

Bar 31: Chords: G6/B, Bm7, A9, Gm6/D, D, A/D, D7, C#7/D, Cmaj7/D, F#7/D. Fingering: 5, 0, 3, 0, 2, 4, 2, 0, 5, 3, 5, 4, 2, 0, 6, 5, 7, 9, 8, 8, 8, 7, 0.

Bar 34: Chords: B/D, Gm/D, Dsus2, A7#5/D, Daug/A, Eb aug/A, Am7, A7. Fingering: 7, 7, 8, 7, 6, 8, 7, 8, 7, 0, 7, 5, 6, 0, 6, 7, 8, 8, 9, 15.

Bar 36: Chords: A7#5/D, Daug/A, Eb aug/A, Am7, A7, A#. Fingering: 5, 6, 6, 0, 7, 8, 8, 9, 18, 15, 5, 2, 3, 5, 3, 2, 0, 2, 3.

Bar 39: Chords: D, A9/C#, A9/B, A9/A, D. Fingering: 3, 4, 0, 0, 2, 0, 3, 4, 0, 0.

musicradar.

The No.1 website for musicians



Love this magazine? You'll love musicradar.com

Thousands of gear
reviews and killer
video demos

Tips and techniques
to help you play and
sound better

musicradar.





LEARNING ZONE

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

Brought to you by...



If variety is the spice of life, then you'll find this issue most inspiring. You've already seen a rock overview of Ozzy's guitarists (p14), a substantial appreciation of UK-based folk-rock (p30), an outstandingly emotive guitar solo by Brett Garsed (p42), and an exquisite version of Rachmaninov's Rhapsody On A Theme Of Paganini (p52). So, rock, folk, jazz-fusion and classical - lots of spice there!

But look closer at this stylistic 'shop window' and you'll find many techniques common to all guitar players: chords, string bending, fretting-hand slurs, picking with a pick, picking with fingers, clean and distorted amp sounds, etc. And the longer one plays, the more obvious it becomes to see where the best returns can be had for the effort. So, using these articles as inspiration, things to develop now and in the near future might include: chord vocabulary (major, minor, dominant 7th and diminished), Pentatonic scales, the Major scale and its related modes (maybe discard Locrian - not much money in that!), chord tones for soloing, alternate picking, fingerstyle, etc. You can place niche areas such as eight-finger tapping or the modes derived from the Melodic Major scale for much later down the road.

For the remainder of the issue you've much, much more to enjoy that will further fuel your curiosity and ability. Take Lowell Fulson blues (p60), with great Pentatonic and string bending ideas; or Richie Sambora (p64) rock with powerchords, even more Pentatonics, octaves and fast picking; and Mick Goodrick jazz approaches (p68) with fabulous rhythmic syncopations and single-note lines that reflect the chord changes. Then what about some tasty acoustic strumming in the style of the mighty Keith Richards (p74); or the power of note 'enclosure' when soloing, in Creative Rock (pg 78); Sonny Landreth slide playing in open E tuning (p84); scale and intervallic studies in Fretboard Fluency (p88); and then closing with improving your fretting-hand stretches (p92)?

You'll be hard pressed to get this breadth of authoritative visual and audio guidance anywhere else on the planet, let alone for the price of a couple of pints.

Enjoy the issue!



IN LESSONS GT#284



ROCK 64

As Sambora reunites with Bon Jovi at the Rock And Roll Hall Of Fame, Martin Cooper checks out Richie's slick and exciting style.



CREATIVE ROCK 78

Shaun Baxter looks at the practice of using scale- and non-scale notes to introduce any specific target note, known as 'enclosure'.

30-Minute Lickbag



Pat Heath of BIMM Brighton brings you yet another varied selection of fresh licks to learn at easy, intermediate and advanced levels.

Brought to you by...

bimm brighton 

EASY LICKS EXAMPLE 1 PETER BUCK

CD TRACK 24

This example in the style of R.E.M. follows a simple chord progression arpeggiating the voicings with slow and controlled picking in the directions notated. Emphasise beats 1 and 3 for rhythmic dynamics.

$\text{♩} = 140$

D **G** **Fmaj9** **D7**

mf

EASY LICKS EXAMPLE 2 JIMMY PAGE

CD TRACK 25

This E Minor Pentatonic style riff needs a loose and laid back approach in the fretting hand but plenty of attitude in the picking hand. Watch out for the quarter-tone bends as they lend the licks their bluesy essence. A big fat humbucker sound is the order of the day.

$\text{♩} = 110$

N.C. **Em7** **Am7**

mf

INTERMEDIATE LICKS EXAMPLE 3 JOHN MAYER

CD TRACK 26

A smooth, and carefully executed idea, this example needs attention to details such as the slides and tone of the guitar. Mayer is a master of the subtle touch. Take note of the chord changes and the staccato note that occurs.

$\text{♩} = 115$

N.C. **Dm7** **Em7** **Dm7**

mf

INTERMEDIATE LICKS EXAMPLE 4 GRAHAM COXON

CD TRACK 27

Listen to this example for a while to get a feel for the groove of this Blur style idea, then work gradually to get the bassline part and the harmony ideas at the top end working together. A relaxed picking hand is essential as is a clean-ish guitar tone.

$\text{♩} = 120$ N.C.

E B G D A E

mf

1 2 3 4 5 7 8 9

0 7 5 7 8 9 7 7 0 5 7 5 3 3 5 5

3 0 7 5 7 8 9 7 7 0 5 7 5 3 3 3 5 5

3 3 3 5 5

ADVANCED LICKS EXAMPLE 5 JOHN PETRUCCI

CD TRACK 28

This beautiful Phrygian Dominant idea combines octaves and slides on the third string to each successive note in the scale. Practice skipping the second string using your fourth finger to fret the first-string pitches. Start slowly and work up to speed.

$\text{♩} = 130$ N.C.

E B G D A E

mf

10 11 14 15 17 18 17 15 14 11

7 7/8 8/11 11/12 12/14 14/15 15/14 14/12 12/11 11/8

1 2 3 4 5 7 8 9 10 11 12 14 15 17 18 17 15 14 11

ADVANCED LICKS EXAMPLE 6 RITCHIE BLACKMORE

CD TRACK 29

Alternate-pick this example on a Strat or single-coil guitar with low gain and plenty of picking-hand attack. Focus on the picking pattern between the first and second strings, and when this is comfortable move the arpeggios around one at a time.

$\text{♩} = 135$ N.C.

E B G D A E

mf

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

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

3 3



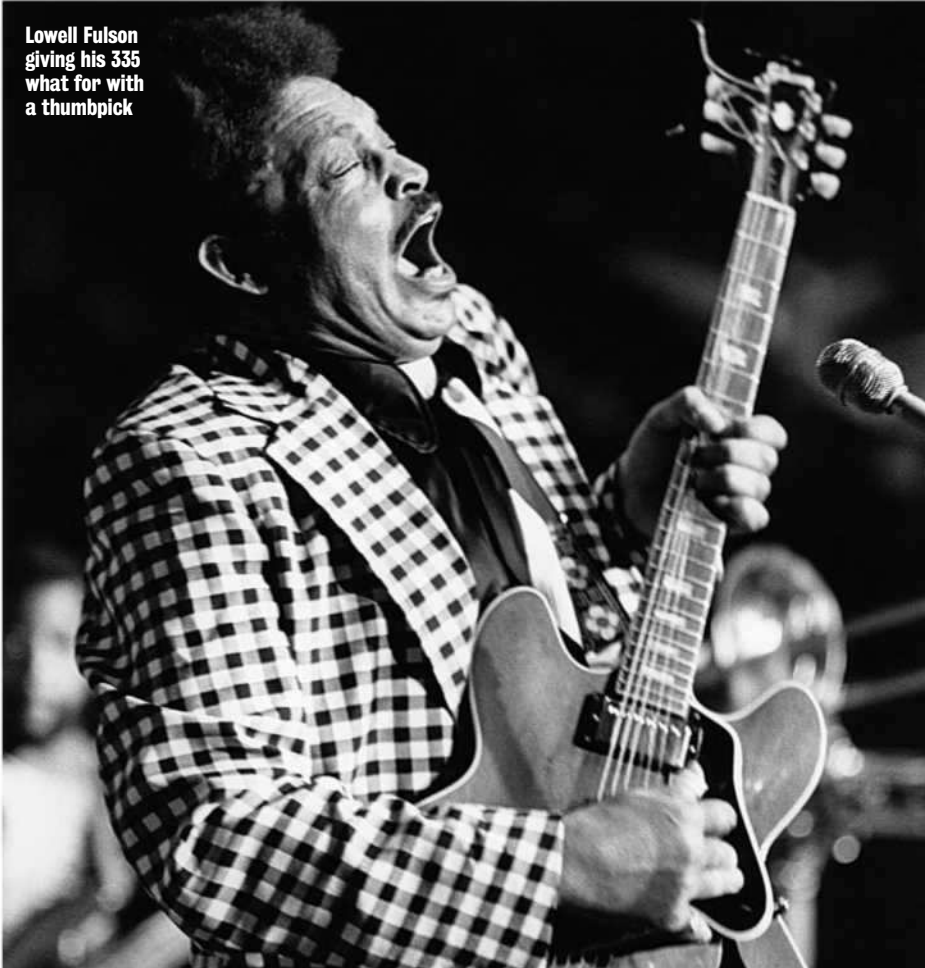
Lowell Fulson

Brought to you by...



Join **Ronan McCullagh** as he takes a look at the blues man that gave Three O'Clock Blues to BB King and Reconsider Baby to Elvis Presley!

Lowell Fulson giving his 335 what for with a thumbpick



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 30-33

Will improve your

- ✓ Traditional blues vocabulary
- ✓ Unusual bends and timing
- ✓ Vocab for faster tempo blues

Born in Tulsa, Oklahoma in 1921 Lowell Fulson's fascination with guitar started when he heard Blind Lemon Jefferson and Blind Boy Fuller. Around the age of 12 he would sneak away with his uncle's guitar, always making sure to return it in perfect order to hide the unauthorised loan. His first performances were at church but by his teens Lowell had flown the nest and hit the

road with the Dan Wright String Band.

In 1944 he was drafted into the Army and posted to the Pacific island of Guam. Once discharged, Fulson landed himself a record deal in California and started making a name for himself with classics such as Three O'Clock Blues, and Everyday I Have The Blues.

A young BB King who was at DJ in Memphis at the time was a fan of Fulson's. Playing his records frequently through his shows Fulson was grateful and in return gave BB Three O'Clock Blues which would become King's first hit. Fulson's own first national hit was Reconsider Baby, which brought financial stability. Inspired by this his pianist decided to go out on his own, taking several key band members with him. This pianist was none

other than the legendary Ray Charles.

It wasn't until the mid-'60s when Fulson signed to Kent records as Lowell Fulson (due to a typo) that things got back on track. Even though record labels were losing interest his peers kept the faith, with the likes of Otis Redding covering Tramp and Elvis Presley doing Reconsider Baby. These big name covers saw Lowell through the next chapter of his career so he decided to take a back seat and do more fishing, making occasional guest appearances with the likes of BB King and Eric Clapton until he passed away in 1999.

Lowell Fulson's guitar style is not easy to replicate. His playing is full of notes that bend outside of conventional western music and rhythms that don't quite sit within a subdivision. But that's what makes it so pure. It's sheer emotion played in a very vocal style.

“HE STARTED TO MAKE A NAME FOR HIMSELF WITH THREE O'CLOCK BLUES AND RECONSIDER BABY”

Staying mainly in one position he mixed Major and Minor Pentatonic, and Blues scale but in a very specific way. His 'personal' scale spanned just over two octaves: octave one - R-3-4-5-5-7; octave two - R-3-4-5-6-7; octave three - R-2-3.

He constantly pushed and pulled his phrasing, more often than not on the pushed side. It was as though he would find a gap in the vocal and a burst of notes would come out that emotionally reflected what he sang. It's a powerful thing that is very difficult to describe but you will hear it. It's worth mentioning that Lowell used a thumb pick and employed heavy down strokes. Why not give this a go a see what it brings to your playing? **1**

NEXT MONTH Ronan digs in with the gritty style of Free's manic vibrato king, **Paul Kossoff**



TRACK RECORD One More Blues, Lowell Fulson 1993 – This album is a later one of Lowell's but it captures so many sides of his playing from the gutsy slow tempo blues right up to the almost jazz-funk based faster tempo tunes. The recording quality is great and the rhythm section and horn section are on fire with some excellent rhythm playing from the second guitar which is well worth checking out.

EXAMPLE 1 SOLO 1

CD TRACK 30

This example is based around what Lowell Fulson is best known for with that typical note choice mentioned in the main text but repeated here as a reminder: octave one - R-3-4-5-5-7; octave 2 - R-3-4-5-6-7; octave three - R-2-3. Notice the movement between the triplet to 16ths groupings. Don't

be afraid to push the 16ths as Lowell often did. In bar 1 you will notice the quintuplet group on beat 4 which you will often hear in Lowell's playing as a result of the extreme pushing rhythmically so get this sound into your arsenal as it's a great way of getting out of the even subdivisions.

♩ = 100 Shuffle **Bm7** **E7** **A7**

1 **4** **8** **11** **14**



EXAMPLE 2 SOLO 2

CD TRACK 32

Notice how Lowell deals with the quicker tempo; feeling it as half time, playing quarter and eighth notes rather than eighths and 16ths. Playing these slower lines grounds the music, giving your sound a sense of control. Another way he kept up

was by putting more movement on the picking hand (see bars 5-8). Finally, notice the repetitive nature of the solo. This gives the listener time to absorb the playing rather than hearing a long string of notes with little or no meaning.

EXAMPLE 2 SOLO 2

Tempo: $\text{♩} = 140$

System 1:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 2:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: C7.
- Staff 2: Bass clef, 5-string bass line. Chord: C7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 3:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: D7.
- Staff 2: Bass clef, 5-string bass line. Chord: D7.
- Staff 3: Bass clef, 6-string bass line. Chord: C7.

System 4:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: D7.

System 5:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 6:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 7:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 8:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 9:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 10:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 11:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 12:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 13:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

System 14:

- Staff 1: Treble clef, key of D major (F#), 4/4 time. Chord: G7.
- Staff 2: Bass clef, 5-string bass line. Chord: G7.
- Staff 3: Bass clef, 6-string bass line. Chord: G7.

TIME TO STEP OFF THAT TREADMILL

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



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

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



Bon Jovi

Brought to you by...



As Sambora reunites with Bon Jovi at the Rock And Roll Hall Of Fame, **Martin Cooper** checks out Richie's slick and exciting style.



Richie reunited with Bon Jovi for their Rock And Roll Hall Of Fame induction

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E Minor

Tempo: 125bpm

CD: TRACKS 34-35

Will improve your...

- ✓ Bending and vibrato
- ✓ Speedy flourishes
- ✓ American rock attitude

Bon Jovi has been around for 35 years since Jon Bon Jovi formed the band, adding Richie Sambora (guitar), David Bryan (keys), Tico Torres (drums) and Alec John Such (bass). After the first two Bon Jovi albums achieved only modest success so Jon, Richie and the boys were heading towards their potentially final chance third album before being dropped by Vertigo.

So under the watchful eye of producer Bruce Fairbairn they set about giving their third album their best shot. That 1986 album *Slippery When Wet* went on to sell over 12 million in the US alone, and the tour that followed grossed nearly 25 million dollars and included a headline set at Monsters Of Rock, Donington. The album included *Livin' On A Prayer*, which Jon had originally wanted to give away as he didn't think it was a strong enough song for Bon Jovi to release.

More huge commercial success followed after the release of *New Jersey* in 1988, but after spending the best part of five years living in hotels and arenas the band needed a break. Jon and Richie recorded solo albums in the early '90s before reconvening for *Keep The*

Faith in 1992. The album didn't sell as well as the previous two, but the grunge era was dawning so five million sales and continued sold-out stadium tours were still a huge sign of success for Bon Jovi.

They have continued to play to huge crowds around the world, year after year, and also continued to release classic songs along the way, such as *It's My Life* in 2000.

Richie Sambora left the band mid tour in 2012 after as Jon put it "failing to show up to work anymore", and was replaced by session man Phil X, with the live line-up being completed by John Shanks on guitar. Bass player Hugh Macdonald had also taken over from Alec John Such in 1994, and continues as bassist to this day.

Richie's guitar style is more influenced by Eric Clapton than Eddie Van Halen, and Clapton actually guested on Sambora's

“JON HAD ORIGINALLY WANTED TO GIVE AWAY LIVIN' ON A PRAYER AS HE DIDN'T THINK IT WAS A STRONG ENOUGH SONG FOR BON JOVI!”

Stranger In This Town solo album. However, with Bon Jovi's heyday being the mid 1980s it's no surprise that there's plenty of guitar hero shredding on the band's biggest songs. With that in mind the track this month features some classic E Minor Pentatonic riffs, big chords and a melodic solo that ends with a classic E Minor Pentatonic scale flourish (E-G-A-B-D) high up the fretboard.

Richie has great blues-rock feel with lovely vibrato, great picking, slinky legato, and lots of string bends, so give it all you've got! **11**

NEXT MONTH Martin examines the sublime playing of King Crimson's **Robert Fripp**

Get the Tone

Richie Sambora has used a vast amount of guitar equipment and gone through many different tones during his time with Bon Jovi. He currently plays a 1959 Les Paul, but in the band's heyday of the mid to late '80s he used a Kramer guitar with humbuckers and Marshall amps. Effects were usually limited to delay and reverb (plus a talk box). I used a Tom Anderson Drop Top Classic guitar and a Friedman X amp for the track this month.



TRACK RECORD 1986 album *Slippery When Wet* includes the massive hits *You Give Love A Band Name*, *Livin' On A Prayer* and *Wanted Dead Or Alive*, and the follow-up album *New Jersey* features *Bad Medicine* and *Born To Be My Baby*. There was a *Greatest Hits* released in 2010 and latest album *This House Is Not For Sale* has recently been re-released with two new songs, *When We Were Us* and *Walls*.

CD TRACK 34

The main Minor Pentatonic riff in the rhythm guitar part, and the chords in bars 17-24, include some low string palm muting. This is common in rock when a player wants to make a part sound tight, or punch out of the track.

♩ = 125

N.C.

Em

E
B
G
D
A
E

5, 7 0 7 5 7 5 0 7 5 7 9

N.C. Em C A

11 0 7 5 7 5 0 7 5 7 5 7 8 9 9 7 5 5 5 3 2 2 2 0 2 2 2 0

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The system is divided into five measures, each with a chord symbol above it: Em, C, G, D/F#, and Em. The notes are written on a five-line staff. The first measure (Em) has notes E4, G4, and B4. The second measure (C) has notes C4, E4, and G4. The third measure (G) has notes G4, B4, and D5. The fourth measure (D/F#) has notes F#4, A4, and C5. The fifth measure (Em) has notes E4, G4, and B4. The system is numbered 25, 29 at the beginning and 33 at the end.

EXAMPLE 2 BON JOVI STYLE - LEAD

CD TRACK 34

The solo features some fairly fast Minor Pentatonic lines and you should use whichever fingers are most comfortable, but for the most part you can probably opt first and third fingers, with the fourth finger being used for the 12th to 15th-fret moves on the top two strings.

$\text{♩} = 125$

24 24

Em C

5 5 5 7 9 9 9 7 7 5

25

G D/F# Em

BU BD

4 7 (9) (7) 5 7 5 12 7 5 7 5 7 7 5 7 5 7 4 5

27

C G

9 7 9 7 9 8 9 8 10 9 10 12 12 14 14 15 15 7 9 9 11 11 12 12

30

D/F# Em

6 6

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

32

Find Your Perfect Tone

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



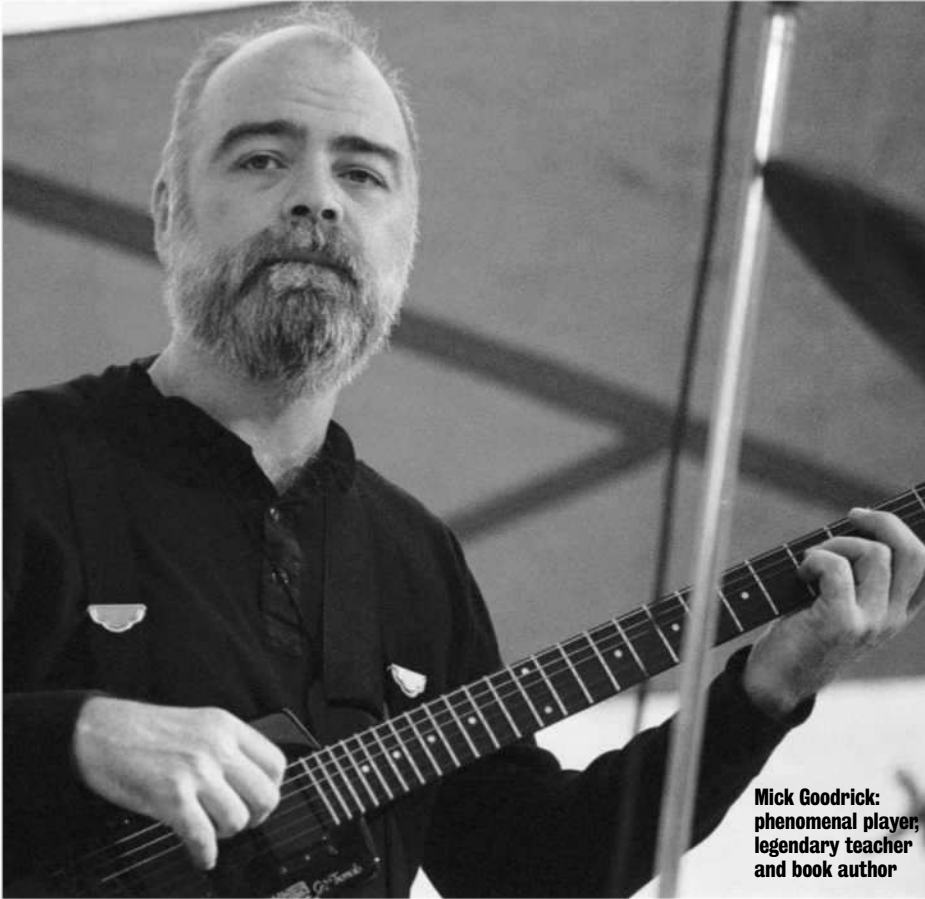
Guitarist magazine is also available on
Newsstand for iPhone, iPad & iPod touch

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

Mick Goodrick



This month **John Wheatcroft** looks at one of the most influential jazz players and teachers on the planet, the wonderful Mick Goodrick.



Mick Goodrick:
phenomenal player,
legendary teacher
and book author

ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 36-50

Will improve your...

- ✓ Fingerstyle technique
- ✓ Motivic development
- ✓ Rhythmic command

If the measure of a music teacher is in the success of their students, then Mick Goodrick is possibly the best in the world. During the extensive period he's taught at Berklee College of Music, his students have included John Scofield, Mike Stern, Julian Lage, Bill Frisell and many more. In fact, I could probably fill my next year of articles with famous players that have benefitted from Goodrick's sage wisdom. While touring with vibraphone virtuoso Gary Burton, he acted as

mentor to a young Pat Metheny, and guitarists from all over the world have broadened their musical horizons with the help of his legendary book, *The Advancing Guitarist*.

Goodrick's playing credentials are equally impressive and, as well as Burton, include stints with Charlie Haden, Steve Swallow, Jerry Bergonzi and in recent years in guitar duo settings with two phenomenal modern players, Wolfgang Muthspiel and Tim Miller, both of whom are hugely deserving of your attention, so be sure to check them out also.

Mick's most recent book release, *Creative Chordal Harmony For Guitarists*, written in collaboration with Miller, would be a fantastic addition to your library.

Mick's playing is, simply put, beautiful. His phrasing is lyrical and expressive and while his harmonic and melodic vocabulary is richly

sophisticated, involved, intelligent, forward thinking and informed, he always employs this considerable knowledge and facility in the service of the music at hand. His sound is full and warm and he has a remarkable command of rhythm, with an almost pianistic use of single notes, double-stops, chord fragments and full voicings, assisted by his later decision to adopt a purely fingerstyle picking approach to the electric guitar.

This month there are eight examples for your consideration, each designed to illustrate an aspect of Mick's vast conceptual, compositional and improvisational arsenal, ranging from single-note lines blended with double-stops to complete chord melody introduction ideas, all delivered with expert rhythmic variety, harmonic intelligence and melodic ingenuity.

“I STUDIED WITH HIM FOR A WHILE. MICK IS AN AMAZING PLAYER AND TEACHER” *Mike Stern*

Mick's teaching style is much more suggestive than explicit. He aims to coax you, the learner, into discovering things for yourself, never too far away from a guiding hand but also empowering you to do much of the 'heavy lifting'.

With this in mind your job here is to make a shortlist of any ideas that take your fancy. Naturally, start by learning the lines presented as written; but then your mission is to extract each underlying concept, approach or technique and aim to assimilate these thoughts into your own playing. Perhaps start with one original short composed musical phrase that embodies each idea. From small acorns, as they say. As always, enjoy. **II**

NEXT MONTH John meets Jimmy Smith and Diana Krall's guitarist **Russell Malone**

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

If ever a player exemplified the idea that tone comes from the fingers, it's Mick. Choosing a solidbody guitar into a clean amp with few effects, Goodrick sounds glorious on any guitar, which in recent years has been a headless model made by Steve Klein, although he sounds equally amazing on a Hohner headless Steinberger copy. Go for your neck pickup and for extra authenticity leave the pick firmly in your pocket, using a combination of all available fingers and thumb.



TRACK RECORD Fans of beautiful tunes must consider *In Pas(S)ing* (ECM 1992) and *Biorhythms* (Landmark 1993). *Live At The Jazz Standard* (Material 2010), sees Mick in duet with the incredible Wolfgang Muthspiel. There are some staggering good YouTube videos of Mick in action with the likes of Michael Brecker, Pat Metheny and many more. And do get his legendary book, *The Advancing Guitarist*.

EXAMPLE 1 CHORD FRAGMENT LINE WITH QUESTION AND ANSWER

CD TRACK 36

Mick is a master at implying great sophistication with a small selection of just the right notes. This example, in the key of A, shifts from B Dorian (B-C#-D-E-F#-G#-A) over the associated Bm7 chord, to E Altered or

Superlocrian against the E7 (R-2-3-3-5-#5-7), although this is achieved by extracting two major triads from this pool of notes, specifically B_b (B_b-D-F) and C (C-E-G).

EXAMPLE 1 Musical notation for Example 1, showing a chord fragment line with question and answer. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of 150. The piece is in 4/4 time. The notation is divided into two systems, each with a guitar staff and a bass staff. The first system is labeled Bm7 and E7alt. The second system is labeled Amaj7 and Dmaj7. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fret numbers (e.g., 10, 7, 9, 11, 8, 12, 10, 8, 11, 9, 8, 10, 9, 10, 8, 9) and a 6/8 time signature in the second system.

EXAMPLE 2 BLUESY LINES MIXED WITH CHORD FRAGMENTS

CD TRACK 38

Goodrick's playing can be quite bluesy at times, as this excerpt ably demonstrates. While you could play this (and many of the other examples, of course) with a plectrum, you should consider trying a purely fingerstyle

approach here, as this will help to create a smooth transition between the single-note lines, double-stops and small chord fragments that Mick is so good at mixing together.

EXAMPLE 2 Musical notation for Example 2, showing bluesy lines mixed with chord fragments. The notation includes a treble clef, a key signature of one flat (Bb), and a tempo marking of 158. The piece is in 4/4 time. The notation is divided into two systems, each with a guitar staff and a bass staff. The first system is labeled Bb7 and Bb7. The second system is labeled Ebm7, Dbm7, and F11. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fret numbers (e.g., 11, 10, 6, 8, 10, 8, 9, 11, 9, 8, 9, 8, 8, 10, 7, 6, 5, 6, 5, 8, 7, 6, 6, 7, 6, 5, 4, 5, 4, 5, 4, 3, 6, 4, 3, 4, 6, 9, 6, 8, 6, 9) and a 6/8 time signature in the second system.

EXAMPLE 3 MELODIC BOSSA DEVELOPMENT

CD TRACK 40

While there is nothing too tricky here from a technical perspective, the two aspects that you should focus on are Mick's obvious command of all registers of the fretboard and his seamless rhythmic transitions, selecting eighth notes,

quarter, eighth-note triplets and 16th notes as he sees fit. Also, make sure you take the time to acknowledge the explicit connections between the note selection and the underlying chords.

$\text{♩} = 122$ Straight

G7 $\flat$ 9 $\sharp$ 5 **Cmaj9** **B7 $\sharp$ 9**

(8^{va})

Cmaj9 **Dm7** **E m7** **Fmaj7** **E m7** **B $\flat$ 13**

A7 **Dm7** **A7 $\sharp$ 5** **Dm7** **Fm7**

(8^{va})

EXAMPLE 4 MANIPULATING RHYTHM THROUGH CHANGES

CD TRACK 42

Once again, there are two main areas of consideration here. First, make sure you consider and recognise the time manipulation starting at the end of bar 2, with each subsequent phrase repetition pulled slightly earlier the bar,

but make sure you don't speed up or lose the pulse. Secondly, we see more evidence of the Altered or Superlocrian mode in bar 5 against D7, although here we're starting half a bar early against the Am7, as a form of anticipation.

$\text{♩} = 256$ Swing

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

CD TRACK 42

E
B
G
D
A
E

CD TRACK 44

to really concentrate on Mick's unique and expert articulation. Each hammer-on and pull-off is specifically chosen to enhance the rhythmic bounce of each line, or to add expressive colour, variation and dynamic diversity.

E
B
G
D
A
E

CD TRACK 46

of the subtle time manipulation changes, namely the transition from swing to straighter rhythms in the final bars of this example. I'm certain that Mick would do this quite naturally and not give it too much thought.

CD TRACK 48

unexpected sonic fruits. Once you commit these shapes to memory, see if you can discover any neighbouring ideas that take your fancy. Moving any note up or down by a semitone can often have startlingly effective results.

CD TRACK 48

EBGDAE

CD TRACK 49

over time, with suitable repetition, motivic development and variation, as you see here. Again, take care to recognise and acknowledge the rhythmic breadth and variation on offer throughout so few bars, from whole notes through to eighth-note triplets and everything in between.

EBGDAE

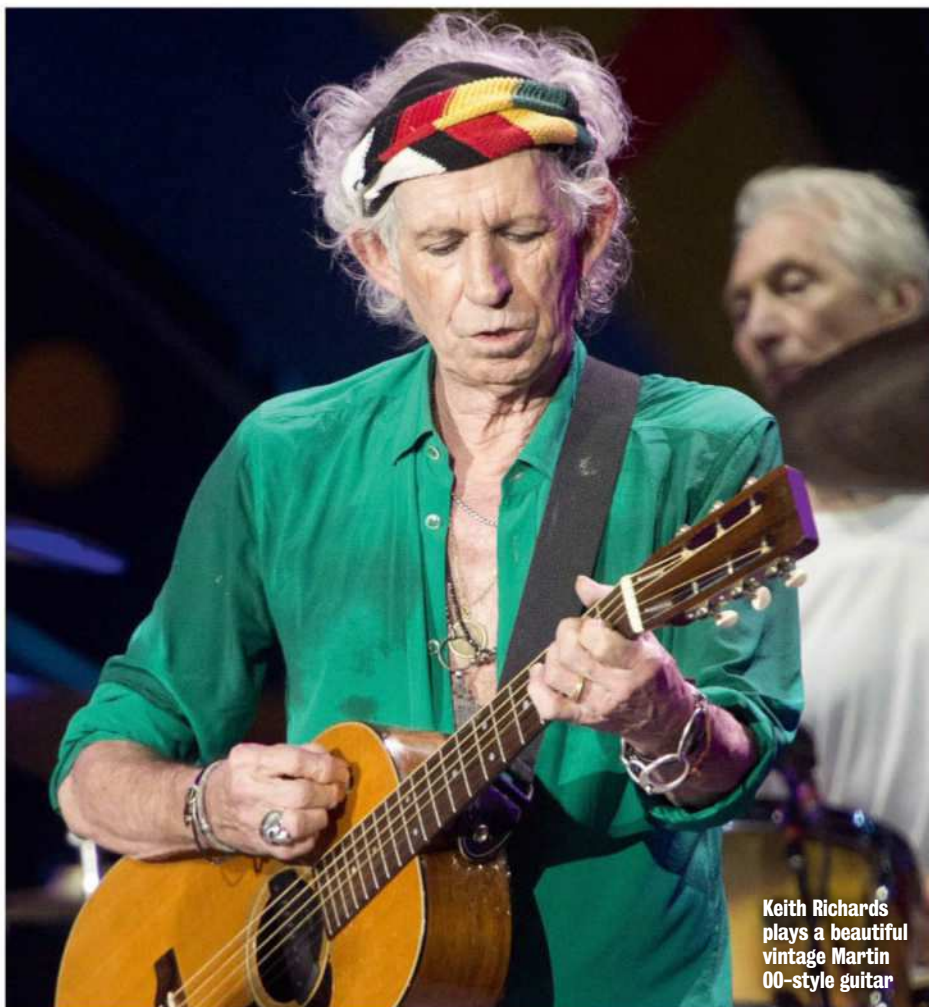
EBGDAE

EBGDAE

Keith Richards



Although best known for his riffy electric rhythms, **Stuart Ryan** reckons Wild Horses couldn't drag Keef from his favourite acoustic!



Keith Richards plays a beautiful vintage Martin 00-style guitar

ABILITY RATING

★★★★★ Moderate

Info

Key: G

Tempo: 67bpm

CD: TRACKS 51-52

Will improve your...

- ✓ Embellishing chords with licks
- ✓ Playing on slow ballads
- ✓ Rhythmic accuracy

When you think of Keith Richards your first image is probably of the Teletotaling, bandana-wearing wildman of rock. However, delve into the Rolling Stones' back catalogue and you'll find that acoustic instruments feature heavily – from strummed and fingerpicked acoustic guitars to 12-strings, mandolins and Nashville tuned

guitars. For anyone interested in acoustic songwriters, the styles of Richards and accomplices Brian Jones and Ronnie Wood provide an invaluable source of learning.

Keith Richards was born on 18th December 1943 in Dartford, Kent. The story of how he came to learn guitar is rather charming – his grandfather Gus Dupree was a working musician who told the young Richards that he would teach him guitar if he could reach it off the shelf. After many ingenious attempts Richards finally grasped the instrument and the lessons began. His first influences were the great jazz musicians of the time, principally Duke Ellington and Louis Armstrong, but he also had an early

guitar hero in the shape of Scotty Moore.

Richards famously met Mick Jagger while at school and the two developed a shared love of blues, especially Chicago blues, which became the bedrock of the Rolling Stones sound. Indeed, the friendship was re-kindled years later when Richards bumped into Jagger who was carrying a stack of Chess Records releases. The Stones' rock and roll sound was also defined by Richards' love of Chuck Berry and Chicago blues legend Muddy Waters, and this style accounts for his ability to move from rhythm to lead and back again within the space of a bar. It also translates over to Richards' acoustic playing where open chords are often interspersed with bluesy double-stops and licks.

“DELVE INTO THE ROLLING STONES' BACK CATALOGUE AND YOU'LL FIND THAT ACOUSTICS FEATURE HEAVILY”

Although Richards favours open G tuning for a lot of his electric work there are also plenty of examples of his playing and writing in standard tuning and that's what I've opted for here. This is partly to save you the bother of re-tuning your guitar but also so that hopefully you'll be able to 'see' how his ideas are derived more quickly than if you were orientating yourself in an altered tuning. Interestingly, Richards' first love is actually acoustic guitar – he views electric as being more limited and prefers the challenge that acoustic playing can offer him. Delve into the music of The Rolling Stones and you are guaranteed to find a wealth of acoustic inspiration! 

NEXT MONTH Stuart looks at the acoustic style of The Kinks' Ray and Dave Davies



Get the Tone

As you'd expect, Richards has a large and enviable guitar collection. A favourite acoustic was a Gibson Hummingbird – you'll hear this guitar on *Jumpin' Jack Flash* among others, and it features in the film of the making of *Exile On Main Street*. These days, however, you are more likely to see him with a 1964 Martin 00-21. For this recording I used my 1959 Martin 000-18.



TRACK RECORD Keith loves acoustic guitar so much that it features on most Stones tracks, even if sometimes it's buried deep in the mix (acoustics are often used in rhythm tracks to provide momentum and a subtle percussive element). Some of the most famous examples of his more prominent acoustic work are *Angie* from 1973's *Goat's Head Soup* and *Wild Horses* from 1971's *Sticky Fingers* album.

EXAMPLE KEITH RICHARDS STYLE

CD TRACK 51

[Bar 1] Keith will often break his rhythm parts with bluesy fills like this one and the lick in the second bar. This can be tricky to get used to at first as you are using the rhythm and lead mindset simultaneously. When you get used to it it's a great way of adding interest to chord progressions.

[Bar 3] Embellishing chords is another common Richards-ism and here a C Major is given some colour by the changing notes on the fourth string.

[Bar 5] Moving from a G major to a C major in this way is one of the classic rock movements and sounds great on acoustic or electric. If this one is new to you commit it to memory as it's been used time and time again.

[Bar 10] Most of use are familiar with the various embellishments on the D chord that occur on the first string but there are plenty more ways to embellish this chord as with the example on the third string here.

Example Keith Richards Style

Tempo: ♩ = 67

Chords: Am7, Am11, Bm, C, Csus2, C/E, Csus4/F, C/E, C, C6, C5/G, C/E, G, C/G, G/D, G, C/G, Csus2/D, Em, Dsus2, Dsus2 $\frac{2}{4}$, Em, Dsus2, Dsus2 $\frac{2}{4}$

Tablature (Fret numbers):

Bar 1: Am7 (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), Am11 (2 2, 3 3, 4 4, 0 0, 2 0), Bm (2 2, 3 3, 4 4, 0 0, 2 0), C (0 1 2, 1 0 2, 1 0 2, 1 0 2, 1 0 2), Csus2 (0 1 2, 1 0 2, 1 0 2, 1 0 2, 1 0 2), C/E (0 1 2, 1 0 2, 1 0 2, 1 0 2, 1 0 2), Csus4/F (0 1 2, 1 0 2, 1 0 2, 1 0 2, 1 0 2), C/E (0 1 2, 1 0 2, 1 0 2, 1 0 2, 1 0 2).

Bar 2: C (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C6 (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C5/G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C/E (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C/G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), G/D (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C/G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), Csus2/D (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0).

Bar 3: G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C/G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), G/D (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), C/G (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), Csus2/D (3 1 0 2, 0 3 4, 0 3 4, 0 3 4, 2 0), Em (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0).

Bar 4: Dsus2 (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0), Dsus2 $\frac{2}{4}$ (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0), Em (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0), Dsus2 (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0), Dsus2 $\frac{2}{4}$ (0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0, 0 0 0 0).

EXAMPLE KEITH RICHARDS STYLE

CD TRACK 51

[Bar 14] The F Major7/C chord here will need to be fretted with the thumb holding down the note on the 1st fret of the sixth string. This is a very common and incredibly useful way of playing this shape, and has been from the 1930s

onwards. In fact you'll hear everyone from Merle Travis and Chet Atkins to Keith Richards, John Mayer and even David Bowie using this type of fingering, so don't shy away from it.

Chords: C/G, Cmaj9/B, G, G/D, Fmaj7/C, C/G, Csus2/D, C/E, Csus2/D

13

Chords: G, C/G, Cmaj9/B, G, G/D, Fmaj7/C

16

Chords: C/G, Csus2/D, C/E, Csus2/D, G, Fmaj7/C, Dsus2, Am7, Am11

19

Chords: E7, Esus4, E, C/G, Cmaj9/B, G, Fmaj7/C, Dsus2

23

EXAMPLE KEITH RICHARDS STYLE

CD TRACK 51

[Bar 28] This bluesy lick breaks up the D major chord in the Richards style.

[Bar 34] And here's a great string bend you can play after a G chord.

[Bar 37] One last Richards style fill, this time played after a C7 chord. Can you adapt these ideas to suit other chords you know?

Em Dsus2 Dsus4 Em

27

D7 D9 G A

30

C/G Cmaj9/B G G C/G G/D

33

Am7 C/G C/Bb G C/G

36

G C/G G C/G G

39



Chromaticism *pt3*

Enclosure



Shaun Baxter looks at the practice of using scale- and non-scale notes to introduce any specific target note, known as 'enclosure'.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A

Tempo: 120bpm

CD: TRACKS 53-55

Will improve your...

- ✓ Use of chromaticism
- ✓ Use of tension and resolution
- ✓ Thematic development

In this series, we've been looking at the use of non-scale notes in order to add spice to our lines. By mobilising notes that are not in the key (chromaticism), we get to nearly double the amount of different notes in our musical palette (from seven per octave, to 12). Crucially, chromaticism provides us with the opportunity to use tension (dissonance) and then resolve it (consonance), rather than just

dwell on consonant notes all the time.

So far, we have looked at: 1) Chromatic Approach-notes: either from a semitone above or below the target note. 2) Chromatic bridging: whereby one note is linked to another (however far apart) by a consecutive series of chromatic steps.

In classical music, when a chord tone is arrived at via a chromatic route, it is known as chromatic decoration and, in this lesson, we are going to explore the concept of 'enclosure'. Basically, enclosure involves approaching a target note from above and below either diatonically or chromatically.

All of the musical examples in this lesson will feature at least one chromatic note when applying the enclosure technique to get to any target note.

Diagram 1 shows two, three, and four-note combinations (although the number can be greater than these). The combinations that are shown featuring a note with an asterisk above it can only be applied in situations when that note is in the key or scale (diatonic); because a note a semitone away from (above or below) a chord tone is always a viable enclosure tone, whether or not that note is consonant; however, a note a whole tone away from the target note, will only be suitable if it's in the scale or key.

Generally, other issues that need to be taken into consideration are:

- a) Whether a chromatic note is used on an offbeat (the most palatable option) or a downbeat (the most pungent option).
- b) The speed at which chromaticism is applied:

the longer you linger on a chromatic note, the more it will prolong the agony for the listener;

conversely, the quicker you play, the more liberties can be taken as any tensions created are brief so will be resolved speedily.

In this lesson, we will be looking at building lines that feature the enclosure technique in each of the five CAGED shapes of A Mixolydian (see Diagram 2).

In the transcription of the musical examples, the chromatic notes are shown in square brackets, just so that you can visually distinguish them from the 'correct' notes (in other words, that ones that belong to A Mixolydian); however, this does not mean that they should be played as 'ghost'-notes (no rhythmic value): each chromatic note has a full note-value (usually a 16th note in these examples) and should be played as loud and proud as any other note within the line.

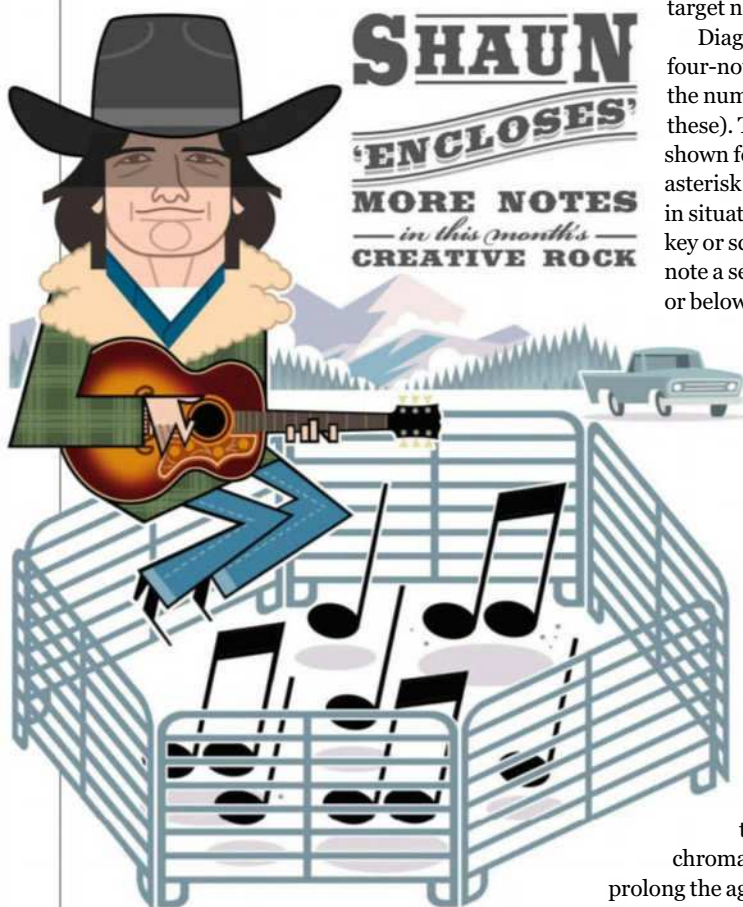
Although enclosure is the main concept in our musical examples, each will also usually

“ENCLOSURE INVOLVES APPROACHING A TARGET NOTE FROM ABOVE AND BELOW, DIATONICALLY OR CHROMATICALLY”

feature some of the other chromatic concepts that we have studied so far; namely, 'approach notes' (AN) and 'bridging' (Br).

Finally, also bear in mind that, due to the nature of the backing track, the musical examples could have been written out in 2/4 at twice the tempo (240bpm): meaning that there would be four times as many bars and all lines would be written as eighth-notes rather than 16th-notes; however, each line is shown as being played in 4/4 at 120bpm as it's easier to consider them as 16th-note-based lines, as that is how you will be able to use them in most other musical settings.

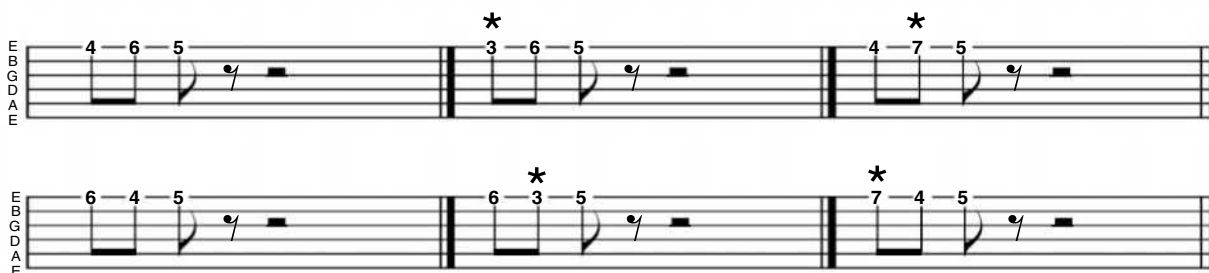
Remember to use these ideas as a springboard for your own explorations.



TRACK RECORD The enclosure technique (a prominent musical feature when playing single-note lines in jazz), is certainly not exclusive to the genre. Indeed, it has been an aspect of classical music for centuries, from the 'musica ficta' of medieval and renaissance music, to the baroque composers such as Bach, Mozart and Haydn, right up to the romantic music of Schubert, Chopin and beyond.

DIAGRAM 1 TWO, THREE AND FOUR-NOTE COMBINATIONS

2-NOTE APPROACH TO TARGET NOTE



* = these notes are only really appropriate when there is a corresponding scale note

3-NOTE APPROACH TO TARGET NOTE



4-NOTE APPROACH TO TARGET NOTE

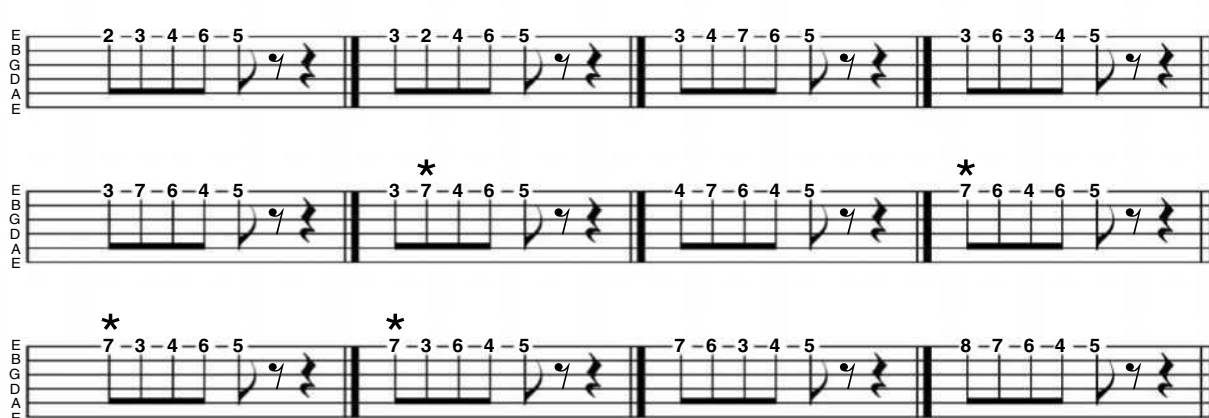
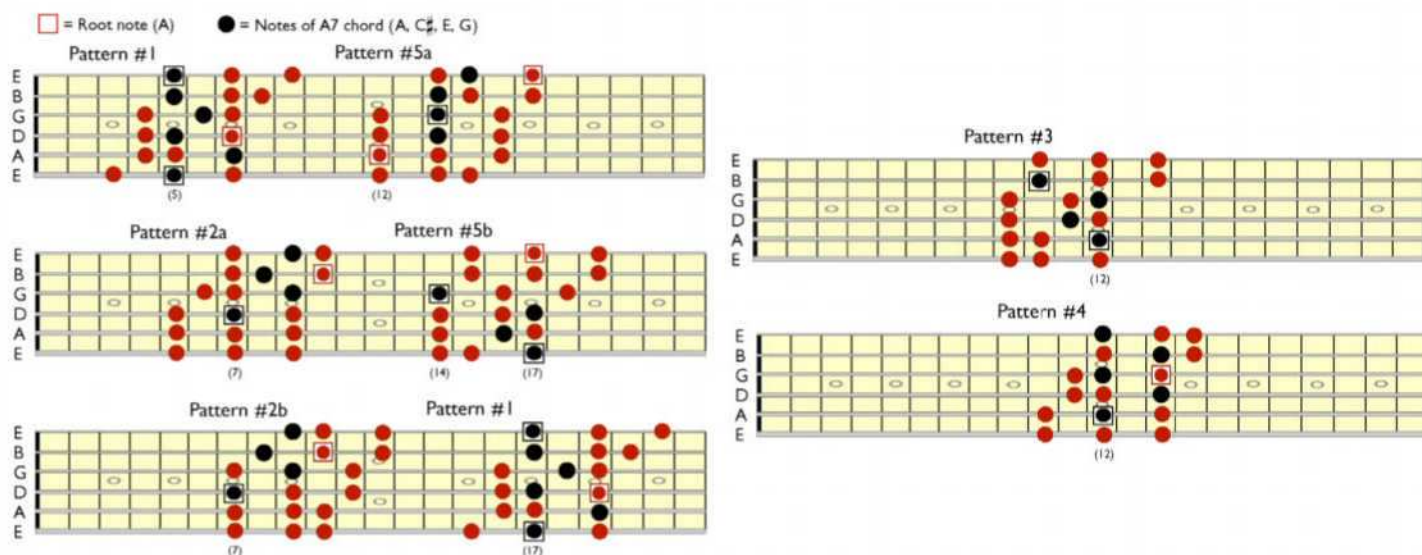


DIAGRAM 2 FIVE CAGED SHAPES OF A MIXOLYDIAN





EXAMPLES ENCLOSURE

CD TRACK 54

EXAMPLE 1 Is based in and around CAGED shape #1 of A Mixolydian. This, and the following example, feature some three-note enclosures (see if you can see which ones from Diagram 1). The first one in bar 1 is sometimes referred to as examples of 'double chromaticism', whereby the target note is approached from both a semitone above and below. The second enclosure cell in bar 1, is the first of many examples of how the enclosure cells from Diagram 1 can be arranged over two strings, rather than one. Finally, in bar 2, by using the wholesale repetition of a three-note motif against a four-note rhythmic template (16th-notes) we create a 'three against four' feel (hemiola).

EXAMPLE 2 In the previous example, the double-chromatic motifs were used to enclose and target the major 3rd (C#) in each octave; whereas, in this example, we use the same technique to approach the 5th (E) in each octave.

EXAMPLE 3 This example starts off with a series of four-note enclosures. See how the initial note changes in each one depending on whether that note is a tone or semitone above the target note within the scale or key. Finally, there's a three-note equivalent in bar 10.

EXAMPLE 4 Here, we also see a healthy mixture of four and three-note enclosures. Again, note the 'three-against-four' effect created in bar 14.

(All chromatic approach notes [shown in square brackets] should be given full note-value)

AN = Approach Note; Br = Bridging; Enc = Enclosure

Ex 1

♩ = 120

1

Ex 2

3

Ex 3

7

Ex 4

11

14

EXAMPLES ENCLOSURE

CD TRACK 54

EXAMPLE 5 More three and four-note enclosures here; this time, in bar 17, note how a 16th-note 'rest' (sustained mostly) has been added to the end of each consecutive four-note motif in order to create a series of five-note groupings that create some ear-catching rhythmic displacement in which the point of emphasis changes, or shifts, throughout.

EXAMPLE 6 We don't need any 16th-note rests this time, as each enclosure 'unit' is already five notes long, allowing us to repeat the figure without it sounding

overtly repetitive due to the powers of natural rhythmic displacement.

EXAMPLE 7 Okay, it's time to start establishing vocabulary in each of the other CAGED shapes. This one is the first of three in shape #2 and is reminiscent of the sort of classic bebop figure employed by players like Martin Taylor.

EXAMPLE 8 This shape #2 example demonstrates the virtues of not overdoing things, as it displays a healthy balance of different chromatic approaches mixed with straight arpeggios and scale-orientated patterns.

Ex 5

17

Ex 6

19

Ex 7

22

26

Ex 8

29

EXAMPLES ENCLOSURE

CD TRACK 54

EXAMPLE 9 Here we have a classic example of a country-rock style line that uses a combination of chromatic bridging (see previous issues) and enclosure to link descending scale 6ths.

EXAMPLE 10 Next, we have the first of three lines that stem from CAGED shape #3. In this one, a series of four-note enclosure motifs are used to target each note of the underlying A major arpeggio (A-C#-E).

EXAMPLE 11 We're targeting the notes of an A major arpeggio again here,

only, this time, via a series of three-note enclosure motifs, creating the same 'three-against-four' feel featured in Examples 1 and 4.

EXAMPLE 12 In this, the last of our CAGED shape #3 lines, chromatic notes only ever come from a semitone below the target note and are always on the offbeat. Note that, in bar 46, our groupings have now grown to six notes long. This still produces rhythmic displacement, but the effect isn't as radical or obvious as repeating groups of five.

Ex 9

35

Ex 10

Enc

Enc

Enc

Enc

Ex 11

The exercise is written on a five-line staff. The first line contains a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of chords, each marked with a circled number (3) above it. Below the staff, the fingerings for each chord are indicated by numbers 1-5. The chords and their fingerings are: 10 [8] 9, 12 [9] 10, 11 [8] 9, 12 [10] 11, 14 [11] 12, 14, 12 14, [11] 14 12, [10] 12 11, [8] 11 9, 10, 12 11 9, 12. The exercise is labeled 'Ex 11' at the top left.

Ex 12

11 12 9-12 11-9 12-9 [10]-11 9-12 12-10 12-11 9 10 12-[10]-11 12-9 9 12-[10]-11 12-9 9 10 12-10

43

EXAMPLES ENCLOSURE

CD TRACK 54

EXAMPLE 13 Now it's time to move up to the first of two lines in CAGED shape #4. This one is based on the same country-style 6ths approach in Example 9.

EXAMPLE 14 This shape #4 line, features tight interplay between bridging and enclosure, reminiscent of London-based sax player Mornington Lockett.

EXAMPLE 15 Now to the first of two lines in CAGED shape #5. Again, note how

it features a healthy blend of approaches that maintain the listener's interest.

EXAMPLE 16 Finally, it's the accents in this final CAGED shape #5 line that will provide a lot of the musicality and interest. Remember not to neglect all the other aspects of good line construction when creating your own chromatic-based ideas, such as dynamics, rests, slides, bends and vibrato.

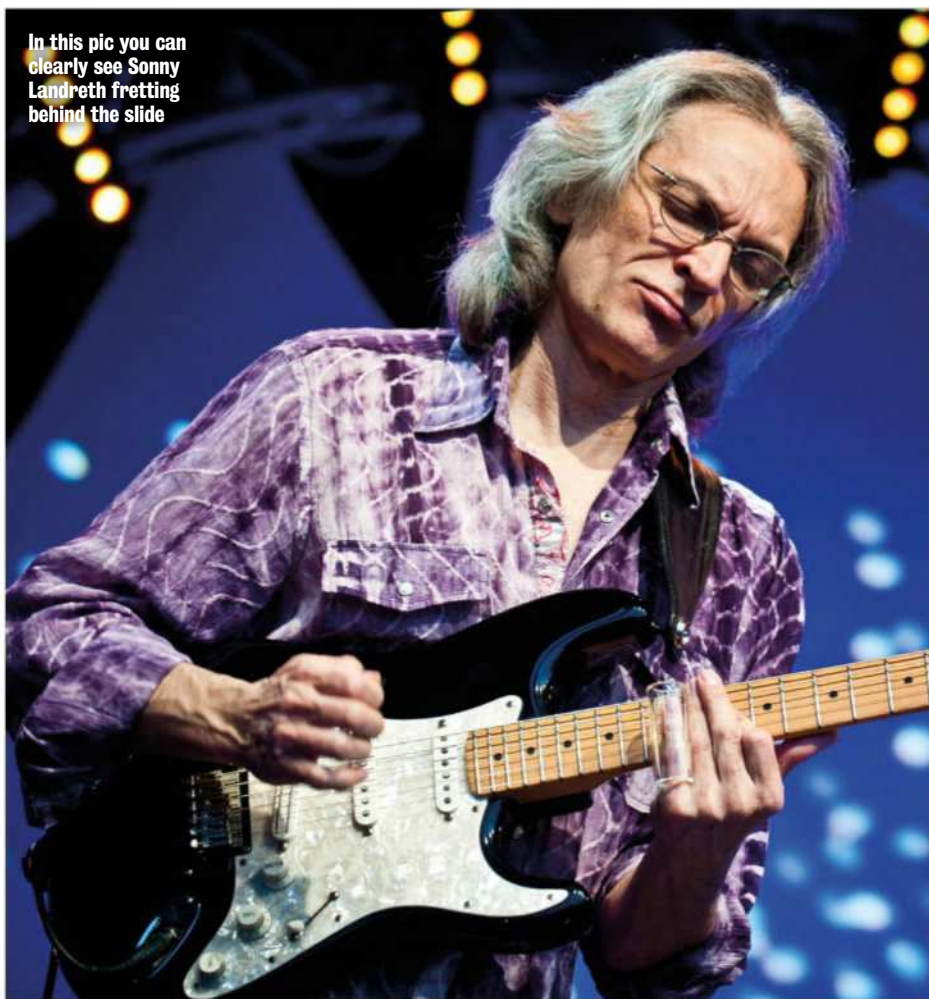
Ex 13

Ex 14

Ex 15

Ex 16

In this pic you can clearly see Sonny Landreth fretting behind the slide



Brought to you by...
RGT@LCM

vibrato aimed at emulating the sound of a Leslie rotary speaker. Add to this blistering speed at times and a variety of unconventional picking techniques, and the result is songs like *Uberesso*. Yet Landreth also displays an enviable knowledge of more traditional slide phrasing and rhythms.

Landreth has experimented with open minor and modal tunings throughout his career, both for accompaniment and for slide instrumentals (all examples here are in open E tuning). This knowledge of altered tunings along with his ability to fret notes in combination with the slide, has allowed Sonny to incorporate the slide into his chords,

“LANDRETH USES THUMB PICK AND FINGERS, ALLOWING HIM TO SWITCH BETWEEN FINGERSTYLE AND USING THE THUMB PICK AS A REGULAR FLAT PICK”

to create otherwise impossible voicings. In fact, Landreth's ability to fret while using the slide has taken the whole style to a new level.

Although commonly seen with a Fender Stratocaster, Landreth has released many acoustic slide recordings, including 2017's *Live From Lafayette*, on which he uses a resonator style instrument, showing every bit of the mastery he uses in his electric performances. All of this technical ability gives a wide range of sounds and styles to his music and makes him one of the most important guitarists in any genre. **11**

Sonny Landreth



Harrison Marsh continues his look at the slide guitar greats. This month the 'King of Slideco', the amazing Sonny Landreth.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 56-63

Will improve your

- ✓ Slide intonation and tone
- ✓ Blues phrasing and vibrato
- ✓ General slide technique

Sonny Landreth's approach to slide playing is instantly recognisable. While influenced by the early blues players, he has taken slide playing further by fretting behind the slide, mixing fretted notes and slide notes in a unique way. No wonder then that his career has seen him share stages and studios with Mark Knopfler, Eric Clapton and John Mayall as well as being Grammy nominated. Indeed, Clapton calls him, "the most underestimated musician on

the planet and also one of the most advanced."

The Mississippi-born guitarist settled in Lafayette Louisiana at an early age and his earliest influences were Creole and Zydeco based, which influenced his rhythmic approach to the blues. Landreth started out playing in Clifton Chenier's Red Hot Louisiana band, a prominent Zydeco group, moving on to John Hiatt after Chenier's death. Landreth has contributed towards three albums with John Hiatt in addition to 13 solo albums of his own.

Using a thumbpick in conjunction with his fingers, allows Sonny to switch between a traditional fingerstyle approach and using the thumb pick as a regular flat pick. It is also commonplace for Landreth to pick behind the slide for harmonic overtones, usually at the 12th fret. This is often coupled with a wide

NEXT MONTH Harrison examines the awesome style of electric resonator king **Eric Sardinias**



TRACK RECORD Search out tracks such as *Uberesso*, *Blues Attack*, *Blue Tarp Blues*, *Congo Square* and *Back To Bayou Teche*, which are all great starting points for getting into Landreth. All of Sonny's albums are excellent, too, but 2008's *From The Reach* is a highlight. If you want to hear his tearing things up on a resonator, then *Recorded Live In Lafayette* is definitely worth checking out, as it's astounding.

EXAMPLE 1 FRETTING BEHIND THE SLIDE

TRACK 56

Notes in brackets in all of these examples are played by fretting behind the slide. This takes practice to make fluent while maintaining good slide intonation. It's much easier if the slide is on the fourth finger, the way Sonny uses it.

$\text{♩} = 146$

G7

Squared notes & fret numbers are notes fretted conventionally behind the slide finger.

Drop E tuning

EXAMPLE 2 USING VARIOUS TECHNIQUES

TRACK 58

In bar 1, notice that the 10th-fret note is fretted while the slide rests at the 12th fret. The 7th bar uses a Travis picking approach and the last note is also fretted, not played with the slide. The final bar is strummed behind the slide with no muting.

Ex 2

$\text{♩} = 130$

E7

Squared notes & fret numbers are notes fretted conventionally behind the slide finger.

Drop E tuning

Drop E tuning

EXAMPLE 3 MORE UNUSUAL TECHNIQUES

TRACK 60

In bar 5 it's the finger that slides, not the slide itself. Bar 8 sees another fretting-behind-the-slide challenge, with the first finger holding down the string at the 10th fret. The final bar here is picked behind the slide.

$\text{♩} = 82$

E7 **A7** **B7**

Squared notes & fret numbers are notes fretted conventionally behind the slide finger.

Drop E tuning

EXAMPLE 3 MORE UNUSUAL TECHNIQUES ...CONTINUED

TRACK 60

EXAMPLE 4 JAM TRACK

TRACK 62

As usual, our jam track features most of the techniques you will find in the previous examples, put together in a cohesive solo. So once you have these under your fingers (and slide!) the solo should be easy enough to follow. Refer back to specific examples if one or more of these techniques causes problems.

♩ = 114 ♩ = ♩³ ♩

Drop E tuning

E E13 E E13 E E13 E

12 12 12 12 12 12 12 12 12 12 12 12 12 12

12 12 9 9 12 12 9 9 12 12 9 9 12 12

12 12 10 10 12 12 10 10 12 12 10 10 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12

1, 3

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 12/8. The vocal line is written on a single staff with a treble clef. The guitar line is written on a single staff with a bass clef. The score is divided into three measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The third measure contains the vocal melody and the guitar accompaniment. The guitar accompaniment is written in a simplified manner, using numbers 10 and 12 to indicate fret positions. The score is labeled "8" at the bottom left.

EXAMPLE 4 JAM TRACK ...CONTINUED

TRACK 62

11

B E

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

10 12 12 12 12 12 12 12 10

14

B E

9/12 12 10/12 12

7 7 7 7 0 3 1/4 0

10/12 12

17

B E

12 12 10 10 12

12 12 12 12 12 10/12 12

12 12 12 12 10 12 12

20

3 0 5 7 0 5 0

3 0 3 5

0

23

B E

7 7 7 7 0 3 5

12 12 12 12

12 12 12 12

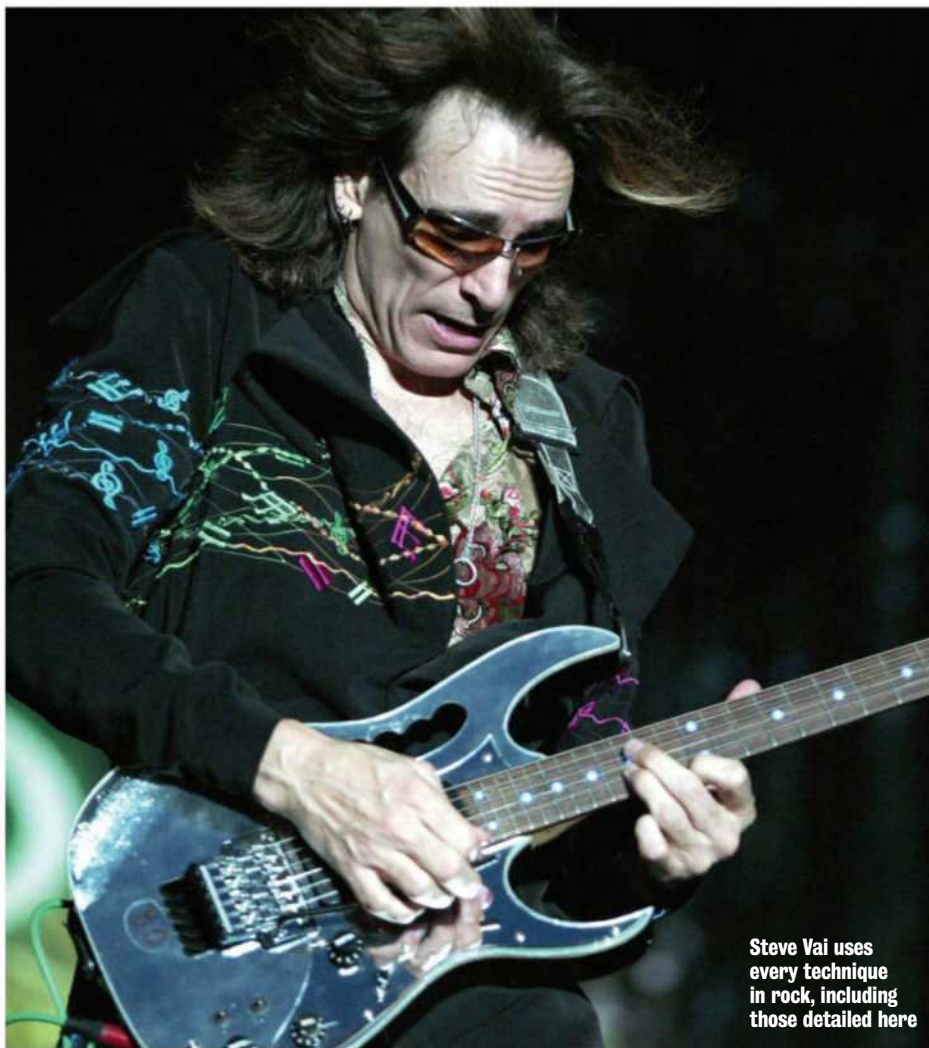


Fretboard fluency *pt 8*

Brought to you by...

DIMEONLINE
 POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION


Martin Goulding looks at Mixolydian mode, often used in conjunction with the Minor Pentatonic and Blues scale over major and dominant chords.



Steve Vai uses every technique in rock, including those detailed here

5ths and 6ths may be challenging at first, so start by breaking each example down two beats at a time and work on memorising each four-note 'fragment' before moving on. Pay particular attention to the recommended fingerings as well as the direction of the pick strokes, which form the basis of the technique. As with all exercise routines, shake out the hands and arms as soon as you feel the onset of any tension or fatigue.

In the third part of our lesson, we'll continue developing our recognition of the strongest intervals in the scale – the chord tones or in this case notes of the dominant 7 arpeggio (root, 3rd, 5th and 7th degrees).

Following on from last month's lesson, where we used lower and upper neighbour tones to surround or 'enclose' each chord tone, this month we'll start off by applying two-note chromatic enclosures either side of the root and 5th of our dominant 7 arpeggio form in position 1. We'll then work through an example which uses three-note enclosures to target all four chord tones. These examples will help to consolidate our visualisation of the key intervals contained within the Mixolydian mode, as well as developing a new base of jazz inspired lines which we can use alongside our existing Mixolydian vocabulary when improvising. **1**

NEXT MONTH Martin looks at more fretboard navigations in **Part 9** of his Dimeonline series

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 64-70

Will improve your:

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

Welcome to the eighth part in our series looking at developing fretboard fluency. Following on from our last lesson, where we worked through a multiple element 'master exercise' in D Mixolydian, and with the associated

chord, scale, arpeggio and intervallic pattern in 3rds and 4ths arranged in positions 1 and 4, this month we'll revisit the same idea using 5ths and 6ths.

In order to develop legato and alternate picking approaches to scale and arpeggio playing in tandem, this month we'll practise the Mixolydian mode using a legato approach, with the dominant 7 arpeggio executed using the sweeping technique in combination with hammer-ons and pull-offs. All intervallic patterns will be played as usual using alternate picking starting on a downstroke.

Playing through the scale using intervals of



For chord progressions based around the Mixolydian mode, check out the classic tracks Sweet Home Alabama by southern rockers Lynyrd Skynyrd, or the verse section to Sweet Child O' Mine by Guns N' Roses. If you haven't got a sweet tooth and would prefer something more high-octane, have a listen to Steve Vai's track The Audience Is Listening, taken from his landmark 1990 release Passion And Warfare, or Joe Satriani's Summer Song, taken from his Grammy winning 1992 album, The Extremist. All use the type of approaches detailed here.

CD TRACK 64

pick through the strings in a single motion, similar to the action of dragging a stick through park railings. In bars 8-14, we'll continue by ascending and descending the scale in 5ths using strict alternate picking. This will involve barring and rolling as you use a single digit to execute adjacent notes across two strings, so start by positioning the finger with its tip set to mute off the lower string, before leaning forwards from the wrist and rolling or 'pinching' onto the lower adjacent note. Work through bar by bar until memorised before practicing to a metronome at a slower tempo. Remember to shake out the hands and arms whenever you feel the onset of any tension or fatigue.

10 $\vee$ $\vee$ etc

CD TRACK 65

the first finger, with its tip set to mute the lower adjacent string as well as all higher strings underneath the hand, will also help eliminate any dissonance. Once memorised, try playing through the first example again, this time replacing the 5ths with 5ths.

1 10 10 12 etc

CD TRACK 65**CD TRACK 66**

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

CD TRACK 6790 **GuitarTechniques** July 2018

EXAMPLE 2B SEE EXAMPLE 2A...CONTINUED

CD TRACKS 67

EXAMPLES 3A AND 3B D DOMINANT 7 ARPEGGIO IN POSITION 1

CD TRACKS 68

Example 3a targets root and 5th, with a two-note chromatic enclosure (a note played a semitone either side) on beat 4 of each bar. Ex 3b has two enclosure phrases using a three-note lead-in to draw the ear towards the target note on beats 1 and 3. The first phrase is applied to the root, 5th and 7th and consists of an upper neighbour tone followed by upper and lower chromatic passing notes. The second enclosure phrase is applied to

the 3rd only. The key to using tension and resolution is in the timing and placement of the line, with the 'outside' notes on the weaker upbeats and the target chord tones on the main downbeats – 1 and 3. The picking-hand technique is based around legato technique with the pick following the conventions of economy picking when crossing strings, and with additional accents on the 'ands' of beats 3 and 4 for a jazzy, upbeat feel.

EXAMPLE 3B SEE EXAMPLE 3A

CD TRACKS 69

In The Woodshed



This month down at the shed Rockscool's **Charlie Griffiths** focuses on developing wider fretting-hand finger stretches. Creak!



John Petrucci playing low-string stretches with Dream Theater

ABILITY RATING

★★★★★ Moderate

Info

Key: Em
Tempo: Various
CD: TRACKS 71-80

Will improve your...

- ✓ Fretting-hand flexibility
- ✓ Legato strength
- ✓ Interval knowledge

Developing your finger stretch should be approached very slowly and carefully so as to avoid injuries. Everybody has different sized hands and different levels of suppleness, so go at your own pace and adapt the examples to suit you.

Wide stretches are mostly associated with rock and fusion players Allan Holdsworth,

Shawn Lane, Eddie Van Halen and others, all of whom have notable stretches and can reach wide intervals with accuracy and strength. Being able to reach wider intervals while staying on the same string increases your the palette and the creative possibilities of legato licks becomes much greater.

Our first example is chordal warm-up inspired by Dream Theater's John Petrucci. This is purely an exercise to warm up the hand muscles. So you will put a one-fret space between each pair of fingers, and descend the fretboard one fret at a time; as the fret spaces become wider and wider, the stretch gets gradually more challenging. You can start as high on the neck as you wish and finish as low

on the neck as you wish, depending on your current ability level, size of hands, etc.

Lick two is a scale based version of the first example. Take this three-note fingering shape and move it down the neck to increase the stretch gradually. Keep your thumb near the centre of the back of the neck as this will relieve strain on your wrist. Make sure you also keep a space between your first two fingers as they commonly want to hug each other - a real hindrance to wider stretches. Try this with different fingers and spacings. A good approach is to play patterns using only second, third and fourth fingers as these are the more difficult digits to stretch.

“HOLDSWORTH, SHAWN LANE AND VAN HALEN HAVE NOTABLE STRETCHES AND CAN REACH WIDE INTERVALS WITH ACCURACY”

Our third lick brings to mind Van Halen and Dimebag. It starts with the first three notes of the E Minor scale, E-F#-G, then stretches out into the Minor Pentatonic, E-G-A, and ultimately to a minor triad, E-G-B, and back again. If this is too far to stretch, move things up a few frets to make it easier.

Lick 4 continues the theme of stretching out familiar scales with the Blues scale played three-notes-per-string style. This allows us to play the scale in a much smoother and faster fashion and shows how this approach can open up new melodic opportunities.

Lick 5 is inspired by Allan Holdsworth and Shawn Lane and uses a 'sonic shape' played on each string. Here we stretch out with two minor 3rds on each string (= a diminished triad); this makes hammer-ons and pull-offs much trickier, so practice slowly, gradually building up speed. Happy stretching! 🎸

NEXT MONTH Charlie looks at the many benefits of adopting **three-string chords**

EXAMPLE 1

CD TRACK 71

As you play each chord move each finger down the fretboard one at a time. As the frets get wider apart the stretch between the fingers will get progressively more difficult, so only go as far as is comfortable. To get the best results from the stretch, keep all four of your fingers in contact with the fretboard throughout.

$\text{♩} = 60$

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
E															
B															
G															
D															
A															
E	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1

EXAMPLE 2

CD TRACK 73

Play the initial three notes with first, second and fourth fingers, making sure there is space between your first two fingers. After playing three notes, shift your hand down one fret and keep repeating the process. You could also try this example using just second, third and fourth fingers (much more tricky so take care).

N.C.
8va

♩ = 70

E
B
G
D
A
E

EXAMPLE 3

CD TRACK 75

This legato lick starts off with a manageable position using first, third and fourth fingers. In the second bar play a minor 3rd, then a tone using the same fingers. For bar 3 play a minor 3rd, then a major 3rd with your first, second and fourth fingers.

Em
8va

♩ = 120

E
B
G
D
A
E

EXAMPLE 4

CD TRACK 77

This lick uses the Blues scale in a three-notes-per-string pattern. The sixth string uses a minor 3rd and tone shape using first, third and fourth fingers. The fifth string uses a semitone and minor 3rd shape using first, second and fourth fingers. Use these fingerings on the remaining four strings and finish with a tone bend.

Em
8va

♩ = 120

E
B
G
D
A
E

EXAMPLE 5

CD TRACK 79

This lick has two minor 3rd stretches on each string, all played on the 12th, 15th and 18th frets. Keep your first, second and fourth fingers as close to the strings as possible and focus on making each note sound clean and even.

Em

♩ = 120

E
B
G
D
A
E

NEVER
MISS
ANOTHER
ISSUE

Turn to page 28
to subscribe!

BACK ISSUES

The last six months still available!

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



JUNE GT283

RHYTHM & BLUES INVASION!

Rhythm & Blues Invasion. Play the rhythms and licks of the bands that straddled rock and roll and the blues boom. Focus on Phrygian: learn great flamenco and neo-classical rock-style pieces. Plus: Brett Garsed video; Bruce Welch, Kansas, Tuck Andress and more!



MAY GT282

JOE BONAMASSA

A blues and rock phenomenon, Bonamassa has bucked the anti-guitarist trend to create an amazing career in a variety of styles. Check them out! Drop D tuning is great for many genres: we look at a dark, riffy rock number and some low-slung acoustic blues!



SPRING GT281

MARK KNOPFLER

We examine this extraordinary guitarist's styles, from his legendary clean Strat tones and dirty Les Paul riffing, to open-tuned acoustic and resonator playing. Plus: 20 Top Whammy techniques; Carl Verheyen video masterclass, and all the usual great stuff!



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!

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

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

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

NEW ALBUMS

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

Album of the Month

DETROIT RISING

A COSMIC JAZZ FUNK ADVENTURE

Downjazz Records 4 out of 5 ★★★★★

If muscular modern funk and R&B is your thing then this is for you, for sure.

Comprising members that have played or play for Parliament and Funkadelic, the credentials for Detroit Rising are well in place. Among the band are two great guitarists - Duminie Deporres and Blackbyrd McKnight, the latter having played with Bootsy Collins, Herbie Hancock and Red Hot Chili Peppers. With 10 tracks (three clocking in at over nine minutes long), there's a lot of riffing, syncopating and melodic blazing going on. Opener, Lashing Out is a laid-back groover powered by a thick bass synth riff that shows great muscularity. Little Bit is faster with a dark chord progression that nods as much to Roy Ayers as to Jamiroquai, and graced by a long rock guitar solo that seems to channel the legendary George Clinton guitarist, Eddie Hazel (remember the infamous Maggot Brain?). The street-savvy funk grooves continue on the hip-hop vibe My Heart Is Frozen where powerful drums and thickly overdriven auto-wah guitar flirt with gorgeous syncopations. As for Gorgeous, the title speaks volumes as this funky slammer has one of the best guitar solos on the album. Fonky funk indeed!



RICK SPRINGSTEEN THE SNAKE KING

Frontiers Records ★★★★★

With over 25 million album sales, you'd think classic rocker, Rick Springsteen might not have much fire left but with this guitar-driven, blues-biased album he shows no sign of fading away yet. Over 12 tracks, Rick sings great and his various guitars range from clean acoustic strumming to screaming rock bends and all else in between. Opening single, In The Land Of The Blind has some deft George Harrison-esque slide work and a big production while the old-skool rock and roll feel of The Devil That You Know has some burning harp and

screaming guitar work. Little Demon (Parts 1 and 2) has an exquisitely twisting Fleetwood Mac meets Led Zeppelin riff; a punchy song indeed and one of the album's best. Judas Tree is a rollicking Red House style blueser - Rick told GT his solos on this are career favourites. Lyrically, Rick is sharp, with references to Facebook, religion and even Santa (an anagram!) make for colourful listening. As for the 14 minute closer, Orpheus In The Underground - what a story and even more great guitar.

ANDREAS VARADY THE QUEST

Resonance Records ★★★★★

It's very rewarding when someone shows outstanding



musical ability at an early age then carries it into adulthood. This is the case with Andreas Varady who, having now reached 20 years old isn't the cute kid that wowed Martin Taylor at 13 and then Quincy Jones at 15. Now is the time for Andreas to step up and this second album (exec produced by Quincy) sure shows that. With all 10 pieces penned by him and surrounded by four other musicians (two are relatives), his music is involving and stimulating. It spans bebop meets modal jazz (Follow Me), soundscapes (echoes and reverse effects on Patience), and uplifting melodies (the Metheny-esque styled Her Dream). With a dark and strong neck humbucker tone courtesy of his Benedetto semi, Andreas has a lot of vocabulary that can burn with exotic lines or caress as he navigates complex chord progressions and exquisite melodies. There's a lot here to enjoy and surely more to come from this sophisticated jazzier.



BRUCE DICKINSON SCREAM FOR ME SARAJEVO

BMG ★★★★★

An accompaniment to the documentary that recounts Bruce's trip to play a gig in the besieged Sarajevo during the Bosnian War in 1994 - it's a hell of a watch - the album acts as a tidy buffet of Dickinson's solo output. Though lacking any tunes from his debut Tattooed Millionaire there are some choice cuts in the shape of the majestic Tears Of The Dragon and the appropriately titled, Adrian Smith-penned Road To Hell, reminiscent of his day job with Iron Maiden. But, ever the polymath, there's always been variety besides thundering metal, such as the grungy sound of Strange Death In Paradise, from album Skunkworks.



JOE BONAMASSA BRITISH BLUES EXPLOSION LIVE

Provogue ★★★★★

Though his never-ending recorded output is what's garnered him praise and his place the head of the international blues banquet table, there's something about Joe Bonamassa's expression that comes out so much in the live setting. Recorded at Greenwich's Old Royal Naval College, this homage to Joe's British blues heroes is a case in point, with the emotion wrought from The Bluesbreakers' Double Crossing Time and evoking Jimmy Page on How Many More Times cutting through the at-times scratchy production. Available on CD and vinyl or DVD and Blu-Ray with some extra goodies in order to fully embrace the experience, this is as celebratory as was intended.

A PERFECT CIRCLE EAT THE ELEPHANT

BMG ★★★★★

While Tool's return is repeatedly delayed, Maynard James Keenan's other big concern subtly revealed their first album proper in 15 years. Dominated by strings and keys means that when Billy Howerdel's sustained notes and emotive melodies hit on The Doomed and So Long And Thanks For All The Fish they're all the more impactful over Keenan's sardonic vocals. Though lopsided with the better tracks The Disillusioned and TalkTalk near the front, the towering solo on the later Feathers is just achingly perfect melancholy.



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 Liverpool born blues-rock guitarist **Laurence Jones**.

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

LJ: I use Dunlop Tortex 1.0mm. I never used to think picks were that important until I started doing 200 shows a year. They are very high quality so it takes a long time for them to get shredded. And they are super easy to grip when sweating on stage. My favourite thing is that they don't make a clicking noise on the strings when you play them.

GT: If you had to give up all your pedals but three...

LJ: That's an easy one as I only have five pedals on my board. So it would have to be my Mojo Hand FX Rook overdrive. I keep this on all the time and use my volume knob to back off the gain; it just brings my amp to life; it's a modern day Tube Screamer but way more sensitive. I always have it set with everything at 12 apart from the gain turned up almost full. Then my Mad Professor Sweet Honey overdrive. In my opinion it's the best sounding overdrive out there for soloing. It's perfect for stacking on top of another pedal; it has this thick, warm bass punch which makes it sound like I'm playing two amps when I kick it in. Lastly, my Mad Professor Deep Blue delay. I have tried so many delays and most of them are so complicated or sound computerised. It's a very natural sounding delay that has a very vintage old-school delay sound.

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

LJ: I have written a few songs on piano as it inspires me to write differently. I would say three tracks from my new album, *The Truth*, were originally written on piano. I just enjoy playing keys. I love the way it sounds so much that I now have keys in my band.

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

LJ: Yes, I studied classical guitar for 10 years and have my Grade 8 distinction in classical guitar and music theory. The way I hold my hand while playing and my technique with fingerpicking is very

classical. It taught me discipline and, in the early days, I used to practice for 4-5 hours a day as I always had an exam that I was working towards.

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

LJ: I don't use cables. I use a wireless system. I was not convinced until my bass player turned up with one. We did an A-B test with his wireless and my cable. It didn't lose any quality. In fact it sounded clearer. It's great to use on stage because now I don't have to dance around my cable. The model I use is the Shure GLD6.

GT: Is there anyone's playing that you're slightly jealous of?

LJ: Gary Moore all the way. He can play fast with lots of aggression, bring it down and play slow with so much feeling, and he's also Peter Green's favourite guitarist. I was lucky enough to see Gary play when

I have compared this guitar to original '60s Strats and it's as good as it gets. So I would happily run into a burning building to save my Strat 'MacKenzie' haha - that's what BB King did with Lucille.

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

LJ: I like to keep things simple. I have had old amps break down on me on the road and I've had boutique amps that I get frustrated with, but I always come back to Fenders. I use a Hot Rod Deville with 4x10 speakers. I used to play the one with 2x12 but I like the tight sound that the 4x10 speakers create. It's the perfect platform to layer my pedals on. It has a really nice clean shimmer as well. This amp is perfect for me; I can tour anywhere in the world and they will always have one supplied at the venue. They are easy

“THE COOLEST PART WAS JIMMY PAGE BACKSTAGE HANGING OUT. I GOT TO TELL HIM, ‘THANKS FOR INSPIRING ME’”

he supported BB King back in 2006. I was 13 and that concert changed my life. Everything about it was real; the playing, the music, the musicians and the instruments. That concert is one of the reasons why I play the blues. Lots of guitarists aspire to play half as good as Gary and I happen to be one of them.

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

LJ: My custom made signature Stratocaster. Everything about this guitar is carefully designed to my desire. It's heavy reliced and hand built by guitar luthier Cameron Mackenzie (known for his work with Glenn Tilbrook and Chris Difford of Squeeze, and Dennis Greaves of Nine Below Zero). It's loaded with '63 Bare Knuckle pickups hand wound by Tim Mills himself, jumbo frets and a worn slim '60s style neck. My secret weapon on this guitar is the King Tone switch made by Jesse Davey. With the click of a switch (on the tone knob) I can get fatter sounds, more sustain and more bass.

to get hold of and they sound great.

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

LJ: Medium. I can play it with the action low as I don't like it when the action is high; that makes it difficult to bend the strings the way I like to.

GT: What strings do you use?

LJ: Dean Markley Signature series strings - nickel steel 10-52. They are what I call skinny bottom, heavy top and are a combination of 10s-11s. This makes it easy to bend the top three strings and gives me a thick, low sound on the low ones. I tune my guitar down half a step because I like to play a lot of over-the-top bends (like Stevie Ray Vaughan); it also sounds deeper and gives me more range on my vocals.

GT: Who was your first influence?

LJ: Jimi Hendrix. My father introduced me to him when I was 12. We sat together and watched his whole performance at Woodstock on TV. I remember thinking that it was music from another planet. It felt effortless and timeless. I try to hold

onto that and use it in my own music. I said to my Dad, "I wish I could play guitar like that, one day" (I'm still trying, haha). I do a tribute to Jimi in my show by playing *All Along The Watchtower*.

GT: First guitar you lusted after?

LJ: Jimi Hendrix's white Strat. I had a big poster of him playing it in my bedroom and I used to look at it every morning and night.

GT: The best gig you ever did?

LJ: I played a festival at the Royal Albert Hall in London a couple of years ago along with Jools Holland, Walter Trout, Eric Burdon and Sir Van Morrison. At the end of the night we all got to jam together on stage. It was magical. It's one of the only stages I have ever been on where I could feel the history and I felt honoured and privileged to be on that stage. I don't think I would ever get the opportunity again to jam with them all together at the same time.

Sir Van and Jools were very complimentary on my playing, too. The coolest part was Jimmy Page backstage hanging out and watching the show. I got to meet him and tell him, "Thank you for inspiring me".

GT: Worst playing nightmare?

LJ: To feel ill on stage. I suffer with Crohn's disease so to have a Crohn's flare-up would be awful (it happened once, hopefully never again).

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

LJ: It was the wise words of Walter Trout. He told me to always be myself, don't ever copy anyone else. Write music that is real and comes from the heart. Walter has been a mentor to me from a very early age and he said, "If you can do one thing for me, that would be to help the next generation come up and play the blues because that's how we keep it alive". He taught me to be humble.

GT: Do you still practise?

LJ: I wouldn't call it practice because I don't see the guitar as a chore. I often spend hours playing and I can't remember what I was even playing, and other times I will just focus on songwriting and being creative.



GT: Any pre-gig warm-up routine?

LJ: No. Every gig is different and I like to keep it like that. I always have my guitar backstage and warm up before the show to get my fingers loose, especially if it's cold. Last year we played in the Svalbard which is a Norwegian island at the North Pole. That took a lot of warming up!

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

LJ: It would be a unique sounding band but I would choose: drums, John Bonham; bass, Pino Palladino; keys, Steve Winwood.

GT: Who's the greatest guitarist that's ever lived?

LJ: Eric Clapton. He is one of my biggest influences. I first heard Eric play Robert Johnson blues songs and I actually thought they were his songs. This led me to find out about Robert Johnson and I then discovered where the blues began.

It's my biggest dream to play at Eric Clapton's Crossroads guitar festival.

GT: Is there a solo of someone else's that you really wish you had played?

LJ: Jimi Hendrix, All Along The Watchtower. It's pure genius. He took a famous Bob Dylan song, completely changed it, put his stamp on it and made it even more famous. I love the fact that Dylan even admits that Jimi's version is better.

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

LJ: Thinking About Tomorrow off my third album, What's It Gonna Be. The solo is in a major key and I add in the minor blues scale which creates tension. It fits perfectly with the song as I feel that the solo tells a story as it gradually builds up. The song is about losing a loved one and wanting to meet them again one day in another life. I recently had a fan say that this song touched him as he lost his wife, and the lyrics reflected how he felt. It will always be extra special to me now because of this.

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

LJ: To cross over with blues like many of my heroes have, and break into the masses. We need more guitar solos on the radio!

Laurence Jones's new album, The Truth, is out now. Laurence is special guest on Glenn Hughes's Classic Deep Purple Live UK tour that kicks off at the Bristol O2 Academy on Tuesday 2nd October. Tickets: www.thegigcartel.com

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

WHEN COUNTRY WENT ROCK

Distortion mania in Nashville!

On modern country tracks the tones are more George Lynch than George Jones. Learn some white hot country licks today!

CLASSICAL TAB

WILLIAM HENRY MONK

Abide With Me

Bridget arranges and transcribes a hymn beloved of everyone from King George V to Mahatma Ghandi!

VIDEO MASTERCLASS

BRETT GARSED: SUNRISE

Glorious slide workout

Brett is a master of slide guitar with feel, technique and tone to die for. If you play slide you'll want to learn this!

TECHNIQUE & THEORY

TOP THINGS TO LEARN

Fretting stretches & enclosure

Longer stretches bring new ideas; and enclosing notes with chromaticism and scale tones adds sophistication

Use three-notes-per-string licks to...

TAKE YOUR BLUES TO THE NEXT LEVEL!

Playing those two-notes-per-string Pentatonic licks can only take you and your blues playing so far. Join outstanding guitarist Richard Barrett as he helps to ease your playing up a notch (or three) with this simply superb lesson!

MORE GREAT LESSONS

30-Minute Lickbag

Six more great licks to learn

Paul Kossoff

Free's awesome blues-rock

King Crimson

The amazing Robert Fripp

Eric Sardinias

Slide on electric resonator

Russell Malone

Harry Connick, Diana Krall etc

Ray & Dave Davies

The Kinks' brothers in acoustic!

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
Creative Rock, 60 Seconds With,
Instrumental Inquiry,
Fretboard Navigation, and more!

GuitarTechniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0344 848 2852

International Tel: +44 344 848 2852

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:

www.myfavouritemagazines.co.uk

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

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

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

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

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

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

Music engraving: Chris Francis

CD mastering: Adam Crute

Animated tab and audio syncing: Cliff Douse

CONTRIBUTORS

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

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

CIRCULATION

Head of Newstrade: Tim Mathers

PRODUCTION

Head of Production: Mark Constance

Production Project Manager: Clare Scott

Advertising Production Manager: Joanne Crosby

Digital Editions Controller: Jason Hudson

Production Controller: Nola Cokely

INTERNATIONAL

Tom license Guitar Techniques contact us to discuss opportunities

International Licensing Director: Matt Ellis,

matt.ellis@futurenet.com

MANAGEMENT

Chief Operating Officer: Aaron Asadi

Managing Director: Julian Marsh

Group Content Director: Paul Newman

Group Editor-In-Chief: Daniel Griffiths

Group Art Director: Graham Dalzell

Commercial Finance Director: Dan Jotcham

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

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,

Canary Wharf, London E14 5SH. Tel: 0203 787 9060

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation



All contents © 2018 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein. If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).

www.futureplc.com

Chief executive Zillah Byng-Thorne

Non-executive Chairman Richard Huntingford

Chief financial officer Penny Larkin-Brand

Tel +44 (0)1225 442 244 (Bath)

AUGUST 2018 ISSUE ON SALE WEDNESDAY 4TH JULY

NOTE: CONTENTS SUBJECT TO CHANGE



The Capo Company



Heritage capo

With Adaptive Radius Technology

Adapts to match your fingerboard **perfectly**
for **maximum tuning stability** with
the **minimum tension required**.

- Unparalleled preservation of tone
- Stores behind the nut
- Various engraving options available
- Supplied with premium leather pouch and cleaning cloth, free of charge



Find out more:
www.G7th.com/Heritage

