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285 AUGUST 2018

GuitarTechniques

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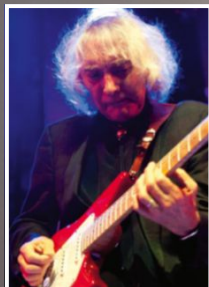
CRANK UP YOUR BLUES!

Use three-notes-per-string licks to
add harmonic spice and fluency
to your minor blues solos



PAUL KOSSOFF

Learn the fiery style of
Free's lord of vibrato!



SPICE UP ANY SOLO TODAY

Country Rocks!

Play like Albert Lee, Brad Paisley,
Vince Gill, Brent Mason, Danny Gatton

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Questions with
Bumblefoot and
Camel's Andy
Latimer

ACOUSTIC

RAY DAVIES

Pick and strum
like The Kinks'
frontman

CLASSICAL

Abide With Me

This moving hymn
tabbed for solo guitar

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


SHAUN BAXTER

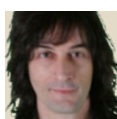
One of the UK's most respected music educators, Shaun has taught many who are now top tutors themselves. His Jazz Metal album is considered a milestone.


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

HOW ONE DRAWS a distinction between blues and rock, and more particularly that point at which the two overlap or indeed one becomes the other, I've never quite worked out. Think of the obvious one of Clapton with John Mayall and then Clapton in Cream; the latter band is clearly more 'rock' even though many of the elements remain.

And was Rory Gallagher in Taste more 'rock' than Rory Gallagher as a solo artist? And, more importantly, how can we tell?

Could it be the drums and bass being more attacking? Or perhaps just the kit forgoing a swing feel for a straight 4/4 backbeat? Whatever it is, I think you'll agree we know it when we hear it.

It could be argued, too, that when a guitarist shifts from pattern based Pentatonic playing using two-notes-per-string licks (due to the scale's five-note nature), to seven-note scales such as Major or Minor, which require a three-notes-per-string approach, the mood alters again.

It's not even a case of blues being 'simple' and rock being scallically 'complex': no one would say that Stevie Ray was a simple player but he was certainly very Pentatonic in his approach. Whatever!



Anyway, this month Richard Barrett has been tasked with 'cranking up your blues'. To do that he's taken one seven-note scale, the Natural Minor or Aeolian mode, and written out some really exciting ideas for you to try. Richie is at pains to point out that this is not about rethinking what you already do (if you play blues, that is), but simply adding some tastier notes to your Minor Pentatonic repertoire. The reason it works, of course, is that the Minor Pentatonic is contained in its entirety within our Minor scale, but those two extra notes make a whole world of difference to how you can sound.

Some of these licks are blues, plain and simple, while others could equally sit under the fingers of George Lynch or Randy Rhoads. It's all about context.

A byproduct of this lesson, is that learning the licks Richard has devised, will also make you a more fluent sounding player. Plus of course you can transfer the concept to the Major scale by altering one note. It's the lesson that just keeps on giving! See you next month.

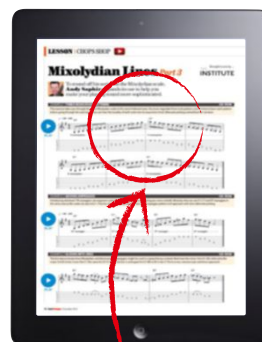
Neville Marten, Editor
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CHECK OUT OUR AMAZING DIGITAL EDITION

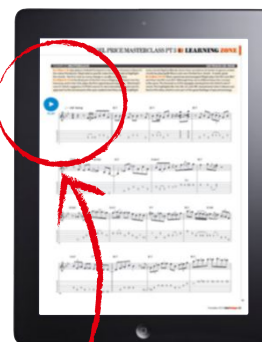
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DISC AUDIO (PRINT VERSION ONLY) Sometimes the GT CD features some of the backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer, and will not work in a regular CD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

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YOU SUBSCRIBE!
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A Gibson Memphis '63 'block' Reissue is this month's cover star!

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CRANK UP YOUR BLUES!
Your best minor licks yet 16
Three-fingers-per-string licks and the Minor scale are perfect bedfellows for blues. Players like Gary Moore and Rory Gallagher have used them to superb effect, as Rich Barrett shows.

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COUNTRY ROCKS
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Andy Saphir takes five top Nashville fret-melters (Albert Lee, Brent Mason, Vince Gill, Brad Paisley, Danny Gatton) and gives you their hottest licks.

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ABIDE WITH ME
This beautiful hymn tabbed 50
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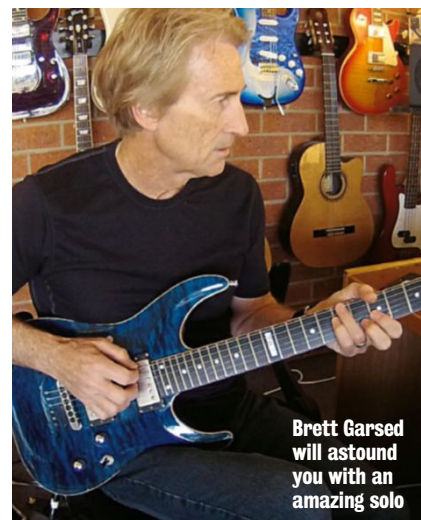
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Brett Garsed will astound you with an amazing solo

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: Pick and mix.

There comes a time in most guitar players' lives when their practice routine just gets too full - there are too many things that need doing but there just are not enough hours in the day to do them. I have been using a 'pick and mix' approach for my practice time for the last couple of years and I find it effective and fun. So I thought you might do too.

I used a big bag of picks for this (I'll explain in a minute). You could just as easily use bits of paper, though I guess it's just not quite as cool. To write on a pick you'll probably need a thin permanent marker like a Sharpie, although it might just work with pen.

On each pick I write an exercise I should do for five minutes. I keep all these picks in a little jar on my studio table (where I do most of my practice) and when it comes time for practice I grab a pick out of the jar, do five minutes on that exercise (see my previous article on why using a timer is so effective) and then that pick goes into the 'done jar'. I work my way through all the exercises before starting again.

There's quite a range of things in my jar right now. For the most part they are technique exercises, but I also include creative ideas and other things I want to work on that are not urgent. I have about 30 picks in the jar and aim to do three each practice session, so I only look at these things every couple of weeks. So if you're working on something important then you might want to work on it every day and that might not suit this idea. Here are some that I have in there currently that I suspect might be interesting for some of you.

Bending Intonation is just that: working on the pitching of my string bends. All over the neck, using semitones, tones and bigger if I feel like it - but staying focused on the tuning of the bend is what it's all about.

Bend Explore is what it says, trying to find some new ground to explore using string bending. I have



a few of these 'explore' things in my jar, exercises where I try to push my understanding out a little and aim each session to do something I've not done before.

Economy Picking is one of those techniques I don't fully commit to (perhaps I should?) but still want to work on it a bit, so I added this to just 'keep my hand in' until I can give it a proper go. Usually I just

usually slow, but try to keep my focus purely on the quality of the notes I play. The idea is to really get into 'the zone' and make every note perfect - no fret buzz, no half-muted notes, no open strings ringing out. Quality is king here.

Finger Tapping is one of those technique things I was quite good at 20 years ago and so I keep it in because it's fun, and because I don't

“THE IDEA IS TO MAKE EVERY NOTE PERFECT - NO FRET BUZZ, NO HALF-MUTED NOTES, NO OPEN STRINGS RINGING”

work on two or three string groups and use little economy-picked licks to work on the technique.

Minimum Movement is an exercise you'll find on my site. The idea is to play scales with the absolute smallest movements possible from the fretting hand. Major scale Pattern 1 is a great starting point.

Quality Notes is a fun one, where I just play anything at all,

and really trying to lock in with the groove. The tracks I use change all the time but some examples of great grooves to soak up include Folsom Prison Blues, The Weight (live one), If It Makes You Happy, or a thing like Cissy Strut - not playing the single lines but strumming and trying to lock into the time-feel rhythmically.

Sweep Picking is another of those techniques I never really got along with but I'm still working on it slowly. In a five-minute slot I would usually just work on one lick or pattern and see what I can get out of it that will be useful to work into my playing.

Vibrato is something I like to revisit often, just to explore various different approaches: hand, whole arm, neck movements; whichever aspect I decide to pick on I try to stay with and see where it takes me.

Finding Melodies is simply imagining a song melody and seeing if I can play it right off without any preparation - just find my way through the melody. It's something I use a lot when doing Ear Training, but I do it on its own too and think it's one of the most powerful exercises to develop a relationship between the musical mind and the hand.

But there are many, many more. Quite a few involve exploring ideas so it's less technical and more creative - sometimes I combine a creative exercise with a card from Brian Eno's *Oblique Strategies* and see if that might take my practice somewhere new.

For those with limited practice time the Pick And Mix approach can be very useful. But I've also found it a general boost to creativity when I'm in a writing period. Start with using just things that you know you need or want to work on, and then add in come creative concept ideas - and don't be afraid to ditch things that don't work for you and always try to keep it fun!

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

TINA K

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: The Mel-ody lingers on.

Once upon a time, when a pick was a plectrum, a whammy bar was a Bigsby Tremolo Arm and The Tremeloes were an Essex beat group, my parents placed an advertisement in the classified section of *The Melody Maker*, the pre-eminent popular music organ of the day.

"Wanted - guitar teacher for 10-year-old boy." Their literal economy with words precluded the use of *de rigueur* Rockspeak like "No time wasters", "No Musos" and "Work waiting". But back then it paid to advertise, no matter how tersely. In retrospect, one can only marvel at the juvenile quantities of pester power that I must have possessed to drive them to Ad-land. Frankly, they must have been desperate, the more so due to their minimal exposure to a world where fenders were not necessarily items into which TV private investigators drove carelessly on a Sunday evening.

But it worked. A charming middle aged gentleman by the name of Cliff Devereux appeared. Cool name or what, huh? Quiet, middle aged, well mannered and still possessing the faint burr of a West Country, if not a Country And Western accent. He opined: "Well now. I can tell that your boy is serious so if I take him on, we'll have to do this thing properly. I shall teach him proper dance band plectrum guitar technique and the rudiments of music and sight reading. I'm not really up to speed with this new fangled Elvis Presley and Shadows malarkey, but by the time we've finished I imagine that he'll be equipped to take on any style of music that takes his misguided fancy."

And so it proved. Mr.D was a superbly accomplished dance band orientated picker of the old school. He could play the lacquer off his trusty Hofner Committee and turned out to be an inspirational teacher. Although the word Doubling was a term as yet unknown to me in this context, I was also

mightily impressed with his regular appearances with The Banjoliers on the er... wireless, if I may be permitted to maintain the retro feel to this account. Respect! The dude was on the radio. At the very start of my association with the maestro I dimly remember him producing an instructional manual, old fashioned even by the standards of the era.

The Nick Manoloff Spanish Guitar Method, or something approximating that title, was my introduction to printed music. The cover featured an imposing, appropriately Hispanic looking individual seated formally and attired in elegant bow tie and tails. Only later did I learn that Nicholas

invented and patented the Bakelite slide bar for pedal steel guitars.

However the main relationship buster was the sudden appearance of The Mel Bay Modern Guitar Method, a seven-part series of instructional books graded seamlessly in difficulty and with meticulous attention to detail. And whose publication was to have life changing consequences for both Mel and me. It was about three months into my weekly tuition when Cliff produced Grades 1 and 2 from his case, with the aplomb and flourish of a veteran of The Magic Circle. And who's to say he was overplaying his hand? It was the matter of the most cursory of page

“MR MEL BAY CLEARLY KNEW HIS STUFF FROM FIRST-HAND EXPERIENCE OF KEEPING HIS STUDENTS ENGAGED”

was in fact an East European immigrant who had settled in Chicago with his Bulgarian wife. However, my own association with the author proved to be but a brief one, in no small part due to the disappointing tendency of the individual pages of his grand oeuvre to fall gracefully from their token binding and then decompose spontaneously from their wafer thin original state. I later discovered that the gentleman in question had been prolific from the '30s onwards and had among other accomplishments

turned to confirm that someone had finally developed a systematic and rigorous approach to learning plectrum guitar that compared favourably with the orthodox classical approach to learning an orchestral instrument.

But here's the killer ingredient. This guy, whoever he was, had made it fun. He showed you the notes and where and how they were to be played on the instrument, string by string. Three at a time. And immediately gave you a wee tune to play.

Naturally, the student couldn't wait to nail the information supplied in order to get to play the melody printed on the same page. And what melodies! Simple arrangements of classical music chestnuts by Brahms (Hungarian Dance) or Carcassi (Senorita). Folk tunes like Silver Threads Among The Gold, Turkey In The Straw or Jeannie With The Light Brown Hair. Wonderful.

Mr Bay clearly knew his stuff from first-hand experience and the importance of keeping his students engaged. Even his self-penned studies were melodic and musical. And he had one last trick up his sleeve. Such a simple idea, yet devastatingly effective. At the conclusion of each section of new material he had written or arranged a duet. Naturally, the accompaniment or second part would be considerably more difficult, to be performed by the teacher. But the effect on the student was thrilling. You were performing music that was rewarding, mellifluous and repaid the effort applied almost immediately. What's not to like?

At around the time that I was working my way through the colour coded grades and keys and had arrived at Grade Seven and the dizzy heights of G Flat Major, Mel had been a busy teacher from Bunker, Missouri (that's Nowheresville, USA, to put it bluntly) who had discovered the dearth of musical material available for his pupils. So he wrote his own. I think it's fair to suggest that not unlike his students, he was rewarded for the effort applied. The last time I checked, Mel Bay Publications had sold around 20 million copies of *The Modern Guitar Method* and kick-started a music publishing empire. And to think that I must have been one of the very first kids to learn to play the Bay way. Who knew?

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



INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked top players in a variety of genres for their take on this iconic movement. Today, one of the most exotic shredders, the great **Ron 'Bumblefoot' Thal**.

GT: What is it about guitar instrumentals that appeals?

RT: Being a guitarist I'm a bit biased. To me electric guitar is the most contemporary 'physical' instrument (where the instrument reacts to how you touch it) that best acts as our external voice. When we sing, that's our own body as the instrument. When we play guitar it's an extension of us, the closest thing to being our voice (maybe

followed by a growling sax?).

Electric guitar instrumentalists are as diverse as vocalists in personality and expression, and I always enjoy hearing a guitarist with a 'new voice', their own voice and spirit.

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

RT: The melody can have a wider range of pitch, tones and sounds, and technical accuracy that the

voice can't. The voice can do things an instrument can't – language, adding a detailed story – but when you want a story of pure emotional dynamics, instrumental music can give you that.

GT: What tendencies do you like to embrace or avoid?

RT: I like to bring out a smile, but the main thing is to translate your emotion, energy, intensity, anxiety, frustration, reckless abandon,

passion, love, contentment, whatever you feel. Whatever sounds and songwriting that will connect us and make us feel it together. Use that 'other voice' to express an experience, and don't impose limits; don't think about the rules of theory or technique, simplify and minimise your thoughts and just let it flow out without obstacles.

GT: Is a typical song structure of verse, chorus, middle 8 etc, always relevant for an instrumental?

RT: Song structure should fit the individual song – do what tells the story how you want it to. Do what feels right in your gut. Typical song structure doesn't assure likeability. Think of Unchained Melody, Stairway To Heaven, and so many more that resonate deeply while having their own structure.

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

RT: It's a good idea. Use your volume knob, control over vibrato intensity, and letting the melody be its own part; try letting it disconnect from the music, to come up with ideas you may not consider if staying in the lanes of the other parts of the music. Singers come up with melodies guitarists never would have thought of – try to tap into that. Put down the guitar for a minute and sing some melodies – when you hit on something, play it on the guitar, capture the same feeling, and build from there.

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

RT: The mistake we make is waiting for inspiration to come to us. You live and breathe and exist in a world of inspiration; it's everywhere you look, you just have to see it that way, and embrace it. From a car horn honking outside to something someone said last night to a smell in the air from the neighbour's dinner, to the lines in the wood on your table, to your current sense of being at this very moment. Inspiration is air – you're surrounded by it, you breathe it in, but we don't honour it



Ron Thal with his amazing double-neck Vigier, fretted and fretless guitar

enough. For me that's how writing starts – not with a drum groove or guitar riff, but with a need to burst out of your skin and mix yourself into the 'air'.

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

RT: To not fuck up. Haha! To not think and to just flow, to lose myself in the moment, and be free. And to not fuck up. Practise practise practise. Always be prepared, and always be comfortable.

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

RT: It's sex. You don't cum first, and work down to a slow 'just-the-tip'. Haha, I'm being serious. It's nature – the buildup to the explosion. The climb to the top of a mountain. Our instincts for a solo, sections of a song, and the overall song, are to build, build, build, aaaaaahhhhhh, hug. So more often than not, this will happen naturally.

GT: What type of guitar tone (or tones) do you prefer when you are playing instrumentals?

RT: It all depends on the song, the mood you're going for. Much of the time I go for a sound driven by fast compression and mid-boost EQ. I

want the notes to be clear and still have an organic reaction to how the strings are being hit.

GT: Do you have any favourite keys or tempos?

RT: They all have potential. It's all about what you write.

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

RT: Both should feel comfortable to write in – writers should feel comfortable with writing, with sharing all sides of themselves.

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

RT: I often like Lydian ♯7 where the dominant 7th gives some attitude to balance out the heightening from the raised 4th. Then you can take it a step further and raise the 2nd, where it's like a dominant 7 arpeggio (1-3-5-7) with a leading tone in front of the 3-5-7, so you get: 1-♯2-3-♯4-5-6-♯7.

GT: And modulations into new keys? Some players start in the key of, say, E and never change!

RT: For that I'll sometimes resolve the melody, but in that resolving moment I'll change the chord to lead things into a different key. I'll give you an example: Let's say you're resolving a progression in the key of C, with a IV (F) chord, V

(G) chord and I (C) chord – over those chords a melody goes F (over F chord) F-E-D (over G chord) D, then C (over C chord). On that final C where the chords and melody resolve, you can change the final C chord to A₇, where it feels like a V chord ready to resolve in the new modulated key of D, (so the C note in the melody went from being the anticipated root of the C chord, to being the major 3rd of the A₇ chord). You can hear an example of this in the instrumental song Spaghetti, and in the vocal song Glad To be Here.

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

RT: It depends on what you want. Do you want to be part of a band, with players that contribute their identities to the music? Or do you want to be a solo artist with stock backing music? Bands have a magic that you can't get from just one person, but maybe you want to express yourself in every aspect, doing all the writing and arranging and performing and production. Whatever it is you choose, do it well, be authentic, and do it with dignity and respect.

GT: What are your views on harmonising melodies?



RT: Harmonising your riffs and melodies can add to the build-up, whether layering harmonies or additional melodies. Whatever your vision is, whatever gets others to feel what you feel, there's no right and wrong in the music. If you're being honest musically, it's right.

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

There's a whole lot. I'll go with Van Halen's Eruption, Steve Vai's Attitude Song, and Al Di Meola's Passion, Grace & Fire with Paco de Lucia on his Electric Rendezvous album. Each one lit a fire in me to learn more and expand my playing.

For more info on what Ron is up to recording, touring and gear-wise go to www.bumblefoot.com

PHIL HILBORNE'S ONE-MINUTE LICK

Am9 arpeggio phrasing lick

GUITARISTS OFTEN STRUGGLE to fit arpeggios into their playing. So I have come up with a short lick that only uses the notes of an Am9 arpeggio (A-C-E-G-B). The idea is to avoid just running up and down the arpeggio, be less predictable and hopefully more interesting as a result. The lick starts quite sparsely and leaves small rests which let the phrase 'breathe'. I also used the

vibrato here to 'scoop' into some of the notes from below and also to add vibrato – imitating the late, great Alan Murphy. From bar 3 on things gets busier and rely heavily on ascending and descending sequencing. Aim to keep the tempo as metrical as you can, and also strive for smooth and even picking dynamics. As always, remember to develop similar ideas of your own.

Am9 (throughout)
♩ = 110

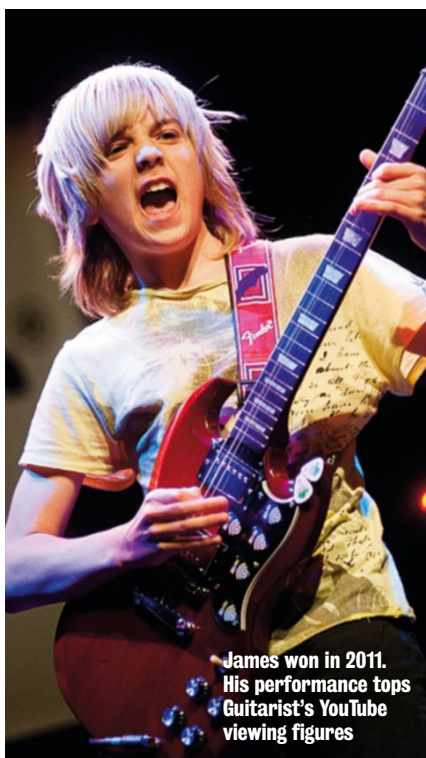


You could be Guitar Techniques's **GUITARIST OF THE YEAR!**

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: 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, where you can also see and try the wares of the world's top gear companies.

To get involved, upload a video of your playing to YouTube and send us the link. It's as simple as that. Our experts will then broadcast our favourites to our million-plus audience. Email your entry 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 our various Facebook pages. Our pick of the best will be invited to play at the final, live in London at the UK Guitar Show (29/30 Sept), 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.

That Was
The Year...

1948

Star Tiger, Electro
1 and the 356

THE RICKENBACHER ELECTRO

Model NS lap steel gets an upgrade. This popular all-steel electric lap guitar now has top-mounted strings, rather than through body, and the position markers on the three-octave 'board have changed from black to white. Some models retain the earlier spelling of the company name. Not so the Rickenbacker Electro 1 acoustic with a fully fitted horseshoe magnet pickup and surface mounted volume and tone controls. The f-holes are curiously placed either side of the neck joint but it's an attractive guitar.



THE UK'S FIRST BUSINESS SCHOOL,

the Administrative Staff College, runs its first courses in Henley-on-Thames; a radio comedy, Take It From Here and an episodic drama, Mrs Dale's Diary begin broadcast on the BBC Light Programme. Also a topical debate programme, Any Questions? is taken up by the BBC Home Service. The Poor Law is replaced by the National Assistance Act.

PORSCHE MARKETS THE 356, THE COMPANY'S

first production automobile. Created by Ferdinand 'Ferry' Porsche, it's a lightweight two-door sports car with a rear-mounted engine and rear-wheel-drive. Available in hardtop and convertible configurations its attractive design is an instant success. Sir Malcolm Campbell, racing motorist and motoring journalist, achieves both the world land and water speed records.



AN AVRO TUDOR MARK IV PASSENGER AIRCRAFT,

G-AHNP Star Tiger, disappears without trace over the Atlantic Ocean while on a flight from the Azores to Bermuda. Within a year the British South American Airways aircraft, Avro Tudor Star Ariel also vanishes in the same area helping to fuel the Bermuda Triangle legend.

THE STATE OF ISRAEL COMES INTO BEING

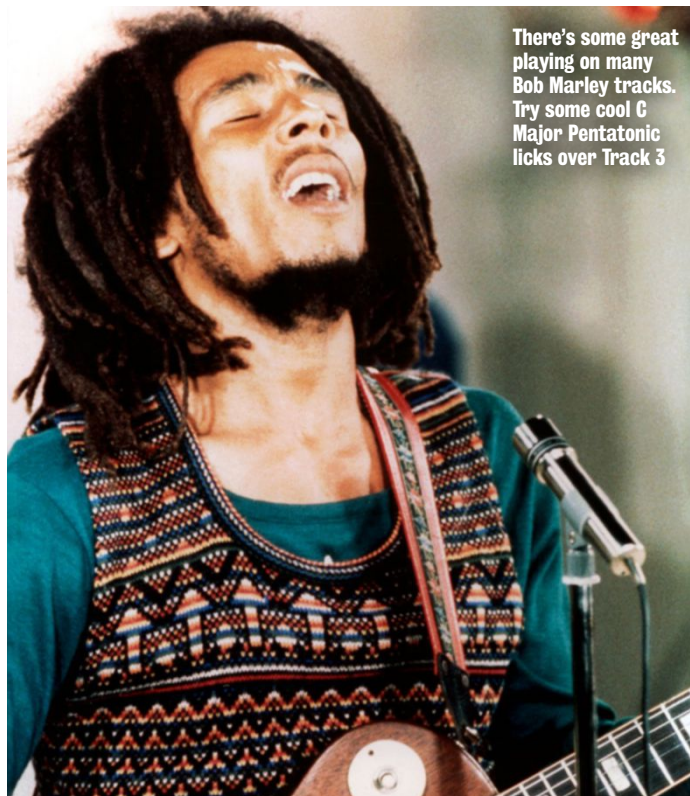
as the British Mandate of Palestine is officially terminated and as a result the first Arab-Israeli War begins. (The conflict remains ongoing 70 years later).

NATIONAL GUITAR'S 1160 IS GIVEN A SET NECK

for this year's production only. Essentially it's a rebranded Gibson LG-3 produced specifically for the National Company but with a more rectangular shape for the scratchplate. Otherwise it's the same standard spruce top, mahogany back, sides and neck with a rosewood fingerboard and pearl dot inlays. Three-a-side nickel tuners with plastic buttons, a pearl dot-inlaid rosewood bridge and with black string pins rather than white as on the Gibson. The sound is exceptional.

AFTER 50 YEARS IN PRODUCTION MARTIN

pulls the plug on its 0-21 model. Its appearance is looking dated with a natural finish solid spruce top, rosewood back and sides, herringbone soundhole rosette and wood bound body. The cedar neck has an ebony fingerboard and pearl dot inlays. The slotted headstock features standard three a side brass tuners with ivory buttons and the ebony bridge is adorned by ebony pearl dot pins - a good combination of materials so it's sad to see it dropped.



There's some great playing on many Bob Marley tracks. Try some cool C Major Pentatonic licks over Track 3

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Dorian Blues (Gm)

We start with a fun-to-play and straightforward blues shuffle. This stays within the framework of G Dorian mode (G-A-B_b-C-D-E-F), but you can also simply use G Minor Pentatonic (G-B_b-C-D-F) as these notes are in G Dorian too. Arpeggios to pull out would be Gm (G-B_b-D), C (C-E-G) and Dm (D-F-A).

2 Slow Minor Jazz Blues (Am)

Here's a super-slow jazz blues in A minor. As always you can use A Minor Pentatonic (A-C-D-E-G) and A Minor scale (A-B-C-D-E-F-G) as your starting point. For the F7 chords F Lydian Dominant will give your licks a more ear-catching sound (F-G-A-B-C-D-E_b) and for the E7 chords A Harmonic Minor (A-B-C-D-E-F-G_#) will work great.

3 Happy Reggae Jam (C)

Here we have a fun down-tempo reggae style jam. You can improvise throughout with just the C Major scale (C-D-E-F-G-A-B) or C Major Pentatonic (C-D-E-G-A). A sections: C-Am-F-G and B sections: F-F-C-C-F-F-G-G7. Arpeggios: C (C-E-G), Am (A-C-E), F (F-A-C), G (G-B-D) and G7 (G-B-D-F).



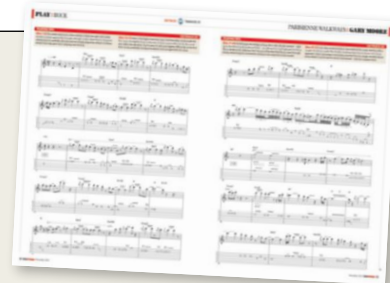
4 Mambo Blues Jam (Am)

Our final track is a mambo flavoured jam with a lovely Santana-inspired feel. Use Am Pentatonic (A-C-D-E-G) and Dorian mode (A-B-C-D-E-F_# G). But try A Minor (A-B-C-D-E-F-G) and A Harmonic Minor scales (A-B-C-D-E-F-G_#); the latter adds a lovely twist. Happy jamming!

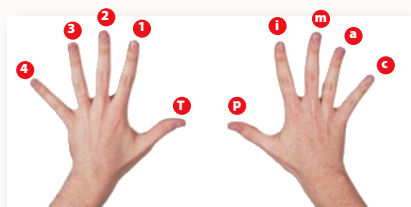
For tons of free scale maps and hundreds more top-quality backing tracks, visit www.Quistorama.com/jamtracks. You can also subscribe to www.youtube.com/QuistTV to get all the latest free jam tracks and licks. Finally, you can also find Quist and his jam tracks on Instagram, Facebook & Twitter.

GT User Guide

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

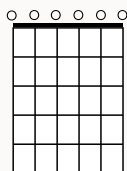


RELATING TAB TO YOUR FRETBOARD



HAND LABELLING

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



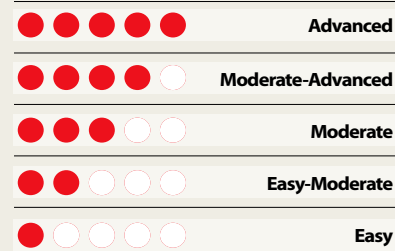
NUT & FRETBOARD

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



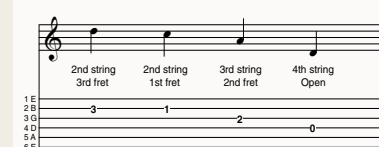
OUR RATING SYSTEM

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

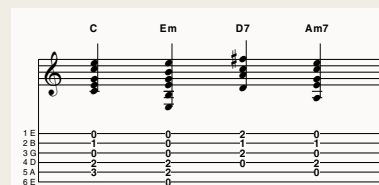


READ MUSIC

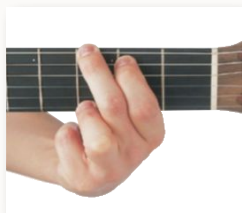
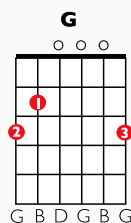
Each transcription is broken down into two parts...



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

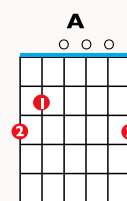


TABBING Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



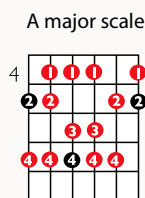
CHORD EXAMPLE

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



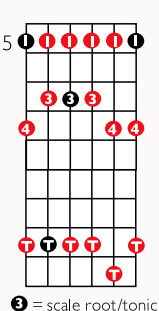
CHORD EXAMPLE (WITH CAPO)

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

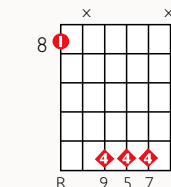


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



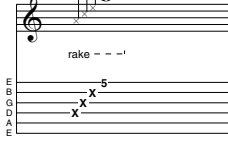
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

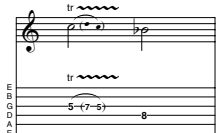
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



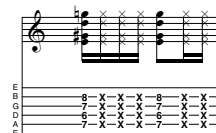
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



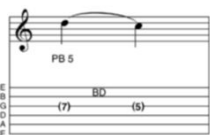
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

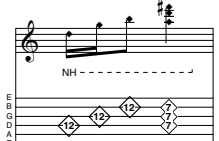
Vibrato



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

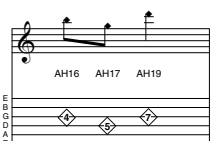
HARMONICS

Natural harmonics



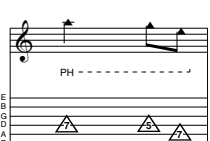
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



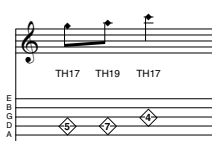
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



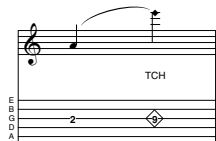
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



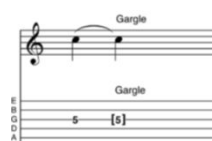
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



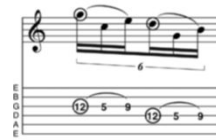
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

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

Open Strings

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



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SENNHEISER

Crank up your blues!



Want to expand your blues-rock vocabulary? **Richard Barrett** looks at the seven positions of the Minor scale using three-fingers-per-string ideas, culminating in a solo that incorporates them with the Minor Pentatonic.

ABILITY RATING

Moderate



Info

Key A minor Tempo Various CD TRACKS 4-8

Will improve your... ☒ Improvisation and expression
☒ General blues-rock vocabulary ☒ Fretboard dexterity

While the old maxim of “It’s not what you play, but the way you play it” remains true, this is no reason not to explore new ideas and patterns – especially when these can give our playing more expression, a greater melodic feel and, yes, a few new licks! Undeniably, many inspiring solos have been played using purely the perennial and always incredibly useful Minor Pentatonic scale, but many more also feature a little added interest by way of a few extra melodic or ‘passing’ notes from outside those ‘pure’ Pentatonic shapes.

This article presumes you already have a working knowledge of the five shapes of the Minor Pentatonic so we won’t revisit that here. And anyway, this info is easy to find – it isn’t a huge undertaking and is well worth investing the relatively small time and effort. Whatever the case, you’re probably already aware that playing horizontally along a string can give some interesting linear melodic ideas. What we’re doing here is combining this approach with the usual Pentatonic shapes. It’s what many of our favourite players do, to retain an inherently bluesy feel but to crank up the melodic interest.

There are a couple of ways you can

approach this. First, random experimentation with adding extra notes on a trial and error basis over several years will certainly work. The disadvantages, of course, are obvious. But suppose you could accelerate the process with scales and patterns devised specially for this purpose, to selectively add them to your vocabulary whenever you see fit. In this case,

“WE PRESUME YOU HAVE A DECENT KNOWLEDGE OF THE MINOR PENTATONIC SCALE SO WE WON’T BE REVISITING THAT HERE”

we’re taking the seven positions of the Natural Minor scale, arranged as three-notes-per-string patterns and putting them in the context of one of the most melodic expressions of this genre, a minor blues (see fretboard diagrams at the end of the article). And why Natural Minor? Well, it contains all the notes of the Minor Pentatonic, plus those extra notes you can use to expand it.

Listening to players like Rory Gallagher, Gary Moore, David Gilmour, and monsters

such as Michael Landau, will give you a idea of what adding a few such extra notes can do. And that’s all we’re trying to do; not swamp you in musical jargon, or erase your unique style to replace it with generic scale runs.

The first step is to familiarise yourself with the seven shapes. This doesn’t mean playing them fast, or going straight into trying to improvise with them – though these things will follow naturally when you become comfortable with them. Next, there are four examples which show ways you can ‘break up’ the lines to play more interesting patterns.

There are thousands of ways this can be done, so treat these examples as a basic demonstration and experiment with applying similar approaches to all seven shapes. As you do this, you will start to hear patterns you recognise, or perhaps even like enough to use as a lick in its own right. You’ll also start to hear them in other people’s playing and absorb them more easily and quickly than before. Finally, the demo solo puts some ideas into a musical context. It’s most definitely Pentatonic, but incorporates quite a few easy-to-spot three-notes-per-string ideas from our Natural Minor shapes. Do enjoy! 

TECHNIQUE FOCUS

Fretting-hand fingering

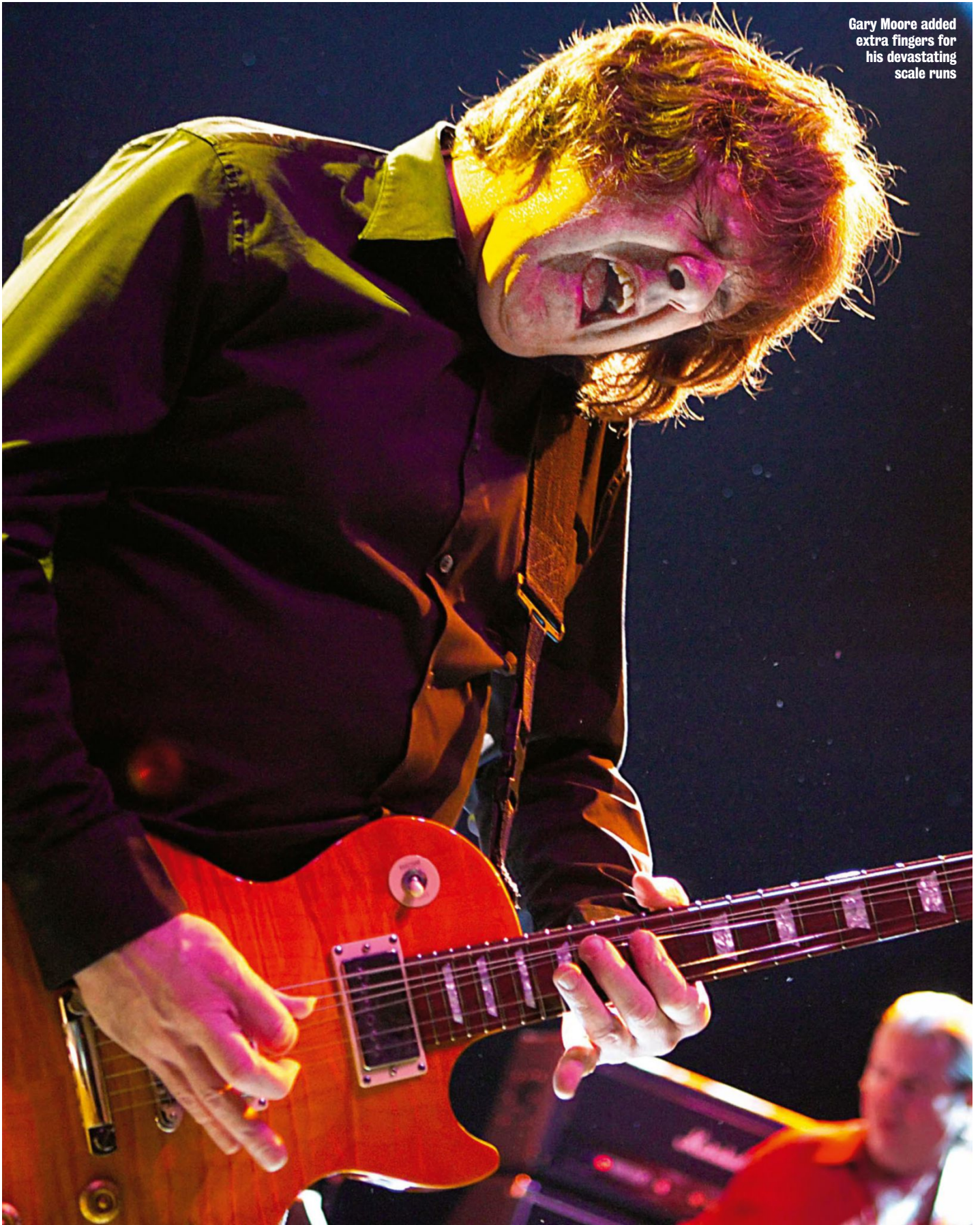
Many of us are taught the ‘finger per fret’ technique, where your first finger is assigned to the first fret, your second finger to the second, third to the third, etc. Though this certainly is an efficient way to play, phrases that require greater strength (such as hammer-ons, pull-offs and bends, all definite staples of blues and rock technique) may feel unwieldy using first, third and fourth fingers due to the lack of independence between those third and fourth digits. Stretching across more than four frets would likely mean using first, second and fourth fingers, so no issues there. But staying within a four-fret pattern, most players use first, second and third fingers for the higher strings, only bringing in the fourth for stretching down to the lower ones. The licks in this article use the most logical and efficient fingerings, so you learn correctly from the off.



Get the Tone

Although I chose a distorted tone there’s no reason why these licks couldn’t work clean. And don’t forget what a powerful ally the pickup selector is when colouring your dynamics and tone. Playing at higher volumes with a shade less gain is also very expressive as it lets you control the gain with the strength of your picking. Add reverb or delay to taste.

Gary Moore added extra fingers for his devastating scale runs



TRACK RECORD Here's three songs to inspire you when combining Minor Pentatonic and Natural Minor scale: Rory Gallagher's Shadow Play with its vaguely Celtic-folk inspired blues licks; then, turning up the gain, have another listen to Gary Moore's melodic soloing on Still Got The Blues (the album version with that amazing outro solo); and lastly Michael Landau's incredible take on Worried Life Blues.

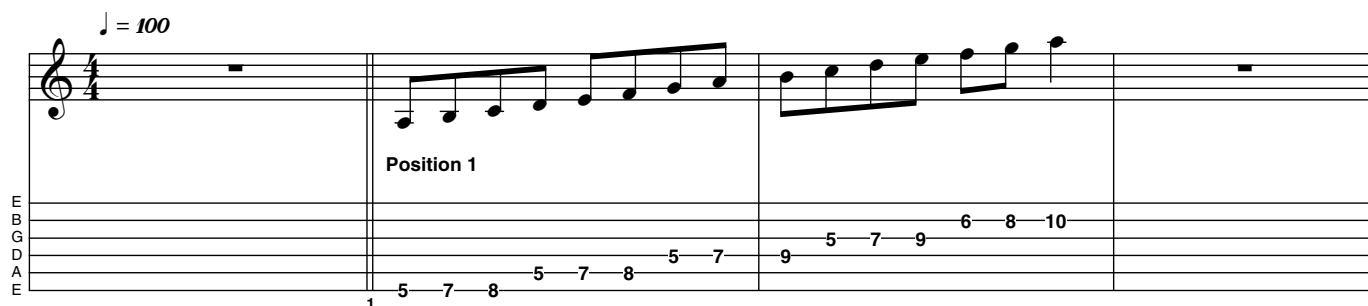
EXAMPLE 1 NATURAL MINOR SHAPES 1-7

CD TRACK 4

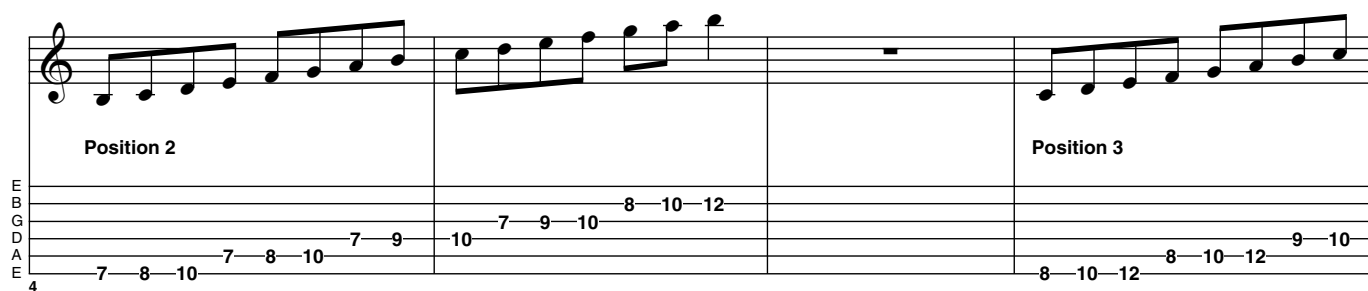
Familiarise yourself with these shapes over a period of time rather than slavishly playing up and down them. They are all played over an A minor 'pad' which demonstrates how some of the notes - especially the B and F - create

tension against the chord. We refer to these as 'passing' notes - great as part of a melodic phrase, but not the best choice for a long sustained bend - try it for yourself, and you'll soon realise where it does and doesn't work.

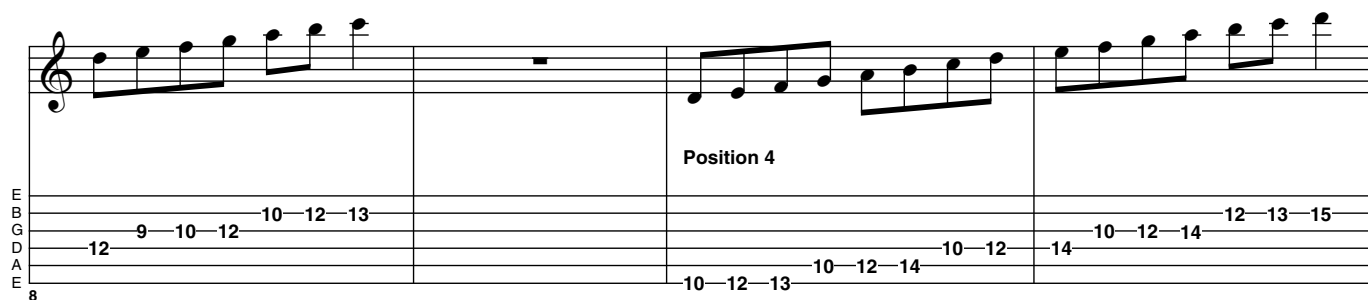
$\text{♩} = 100$



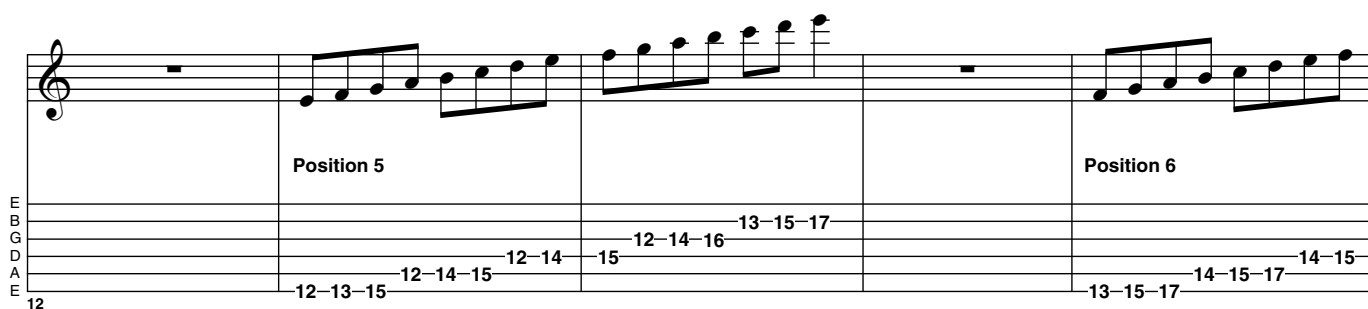
Position 1



Position 2



Position 3



Position 4

EXAMPLE 1 NATURAL MINOR SHAPES 1-7 ...CONTINUED

CD TRACK 4

Position 7

8va

E B G D A E

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

EXAMPLE 2 EXERCISES 1-4

CD TRACK 5

These examples demonstrate a couple of the many approaches you could take to make these scales sound more like music than mere exercises. Try these (and any other ideas you can dream up) in all the positions and you'll find new

ideas will start to form over time. Don't forget to listen to your favourite solos again too - you may find you have gained some fresh insights and be able to make sense of what may have seemed unfathomable before.

♩ = 100

Ex 1

E B G D A E

1 5-8-7 5-8 7-5-8 7-5-8 7-5-9-7-5 9-7-5-9-7-6-9-8

Ex 2

E B G D A E

4 6-10-8-7-10-8 7-8-10-7-8-10-7-8 10-7-8-10-7-8-10-7 8-10-7-9-10-7-9-10

Ex 3

E B G D A E

9 7-9-10-9-10-7-9 10-12-13 12-10-12-14-12 10-12-14 12-10-12-14-13

EXAMPLE 2 EXERCISES 1-4 ...CONTINUED

CD TRACK 5

Ex 4

BU

EXAMPLE 3 BLUES SOLO

CD TRACK 7

Taking a blues-rock approach, this solo (or three 12-bar solos) incorporates lots of easy-to-spot three-notes-per-string patterns derived from the Natural Minor scale. You may find yourself being a little more subtle about it in a 'real

world' context, but there should hopefully be lots of ideas here to keep you going. Some of these licks are redolent of players as diverse as Rory, Gary, Peter Green, David Gilmour and even BB King (who could be surprisingly busy).

$\text{♩} = 113$ Shuffle feel (swung)

Am7

Dm7

Rory Gallagher
used three-notes-
per-string licks
for his Celtic style
runs and solos



CD TRACK 7[illegible][illegible]

E																														
B																														
G																														
D																														
A																														
E																														
15																														

EXAMPLE 3 BLUES SOLO ...CONTINUED

CD TRACK 7

F5 **G5** **Am**

18

Em7 **Dm7** **Am7**

21

Em7 **G5** **Am7** *8va*

24

(8va) **Dm7**

27

CD TRACK 7

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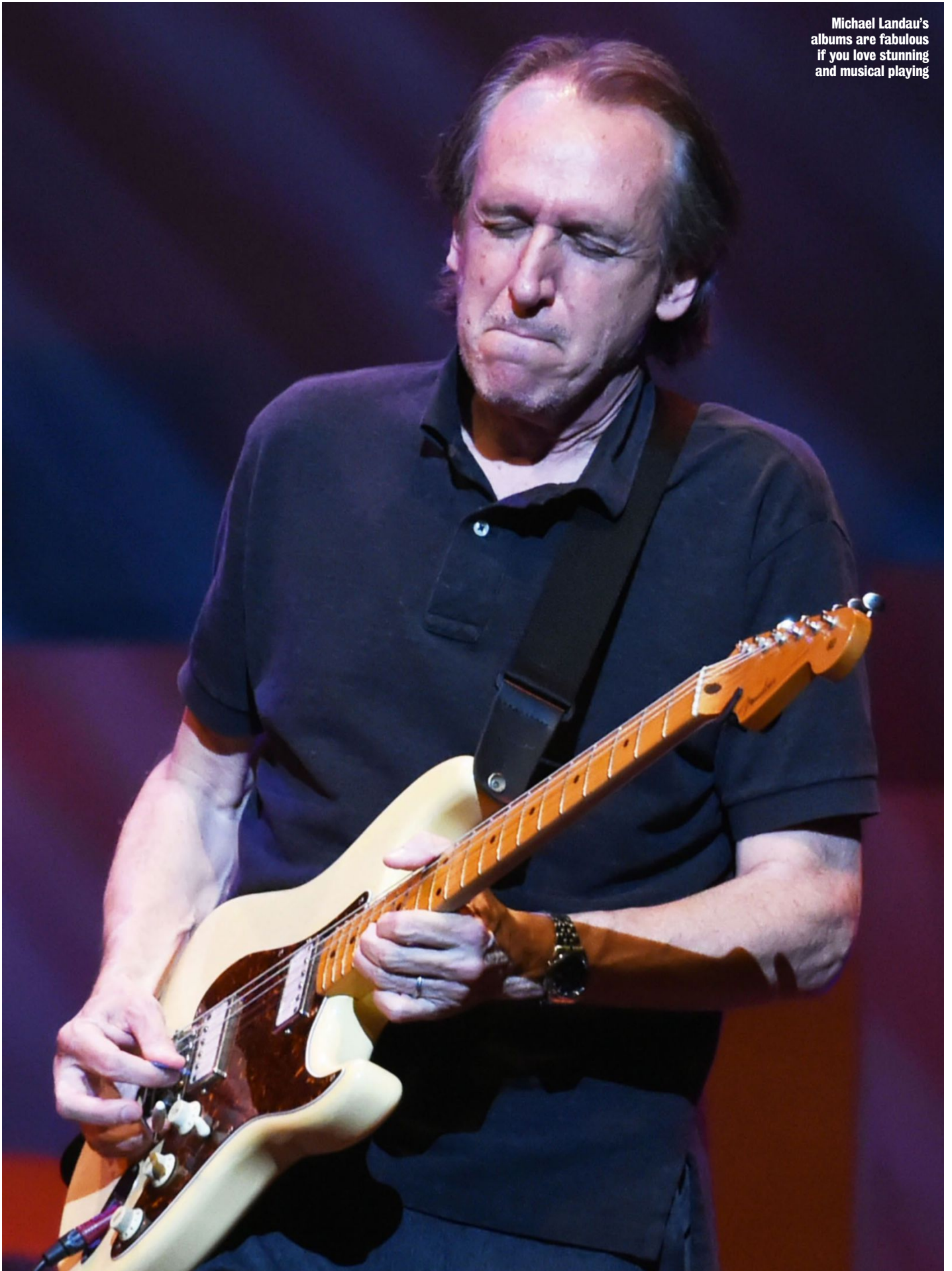
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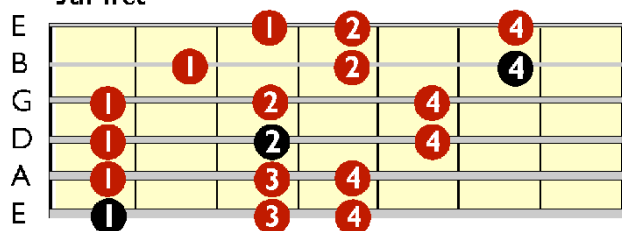
SCALE DIAGRAMS

To complete this article, the following seven fretboard diagrams show A Natural Minor scale (A-B-C-D-E-F-G) arranged for three-notes-per-string playing. The numbers show suggested fretting-hand fingers but you may decide to alter some of them depending on your own playing preferences or ideal requirements for certain note sequences or licks. The black circled numbers show the root note (A) so you have two or three anchors within each shape/position. Whether you've been playing for a year or over 10, knowing a fundamental scale like A Natural Minor all over the fretboard is an imperative

skill that will enhance all aspects of your playing. If any of these shapes are new to you, now is the time to memorise them until all seven are comfortably under your fingers without hesitation. To start you off, try playing up and down each shape using alternate picking, two notes per metronome click at 100bpm. Once flawless, increase the metronome's tempo and work at different beat subdivisions such as three, four and six notes per click. At whatever speeds you cultivate your three-notes-per-string shapes, always aim for clearly sounded notes and good hand synchronisation.

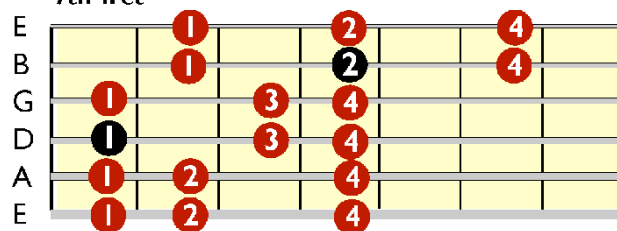
A Natural Minor – shape 1/position 1

5th fret



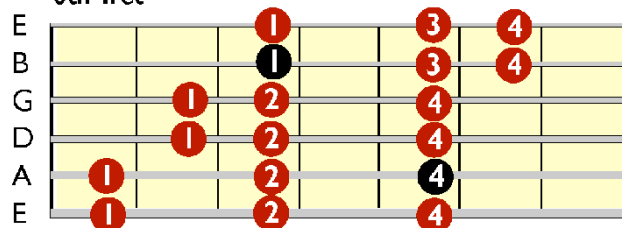
A Natural Minor – shape 2/position 2

7th fret



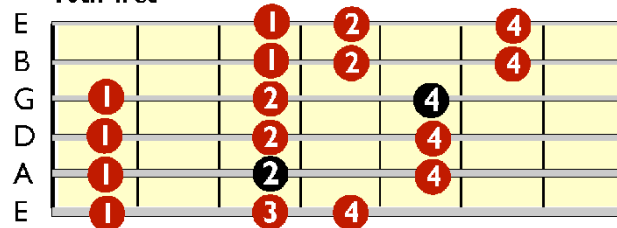
A Natural Minor – shape 3/position 3

8th fret



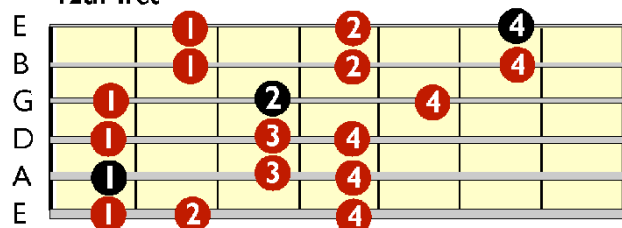
A Natural Minor – shape 4/position 4

10th fret



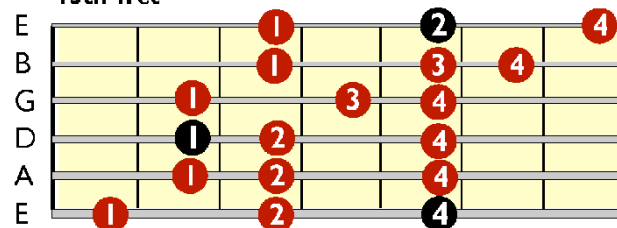
A Natural Minor – shape 5/position 5

12th fret



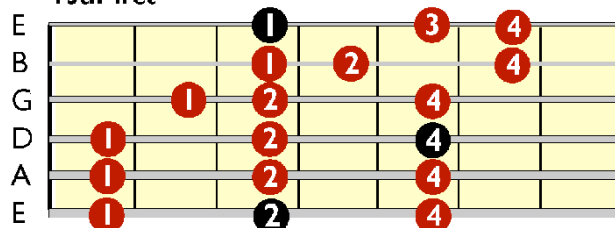
A Natural Minor – shape 6/position 6

13th fret



A Natural Minor – shape 7/position 7

15th fret



Joe Bonamassa's brilliant blues-rock playing is packed with three-notes-per-string licks!



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Rocking country!



Country music is not all songs about trucks, front porches and that girl who left you. This month **Andy Saphir** brings us licks from some of the extraordinary talents that put some rock into country.

ABILITY RATING

Moderate/Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 9-18

Will improve your... ✓ Country lick vocabulary

✓ Sense of phrasing, timing and feel ✓ Hybrid picking technique

If you're curious about country guitar playing in general, mesmerised by the technical wizardry of string bending, chicken pickin', double-stops and hybrid picking, or just generally turned on by twang, then this month's Rocking Country feature is going to get your juices flowing.

I have assembled five original tunes in the style of five of the most recognised virtuosos in the field of Nashville style guitar; they are (in no particular order), Albert Lee, Danny Gatton, Vince Gill, Brad Paisley and Brent Mason. There are many others who could lay claim to the title of virtuoso, as Nashville has been a magnet for the best musicians for decades, but my choices are due to their level of output, influence, and stylistic differences.

All of the tunes have a 'rhythm guitar' section and a 'solo' section. As I've tried to replicate the style and approaches of the five players, each tune has its own technical challenges and utilises the kind of approaches that the player in question might incorporate. That being the case, there are fundamental country guitar style techniques in common with all five tunes, such as hybrid picking, bending, use of Major Pentatonic scale etc. They are geared towards the intermediate player, and with enough practice and attention to detail, playing the licks accurately will naturally help to develop proficiency in the various technical areas.

TECHNIQUE FOCUS

Hybrid picking

Although some players favour a pick based approach and others might prefer a thumbpick and fingers, a large proportion of the familiar country vocabulary is achieved with hybrid picking (pick and fingers) as it provides the appropriate feel and sound and is logical to use in the style, due to the 'shape' of so many of the licks. Make sure the flat of your picking hand rests on the strings (you should feel the ball of your thumb and the outer side of your hand touching the strings) and the pick at 90 degrees to the strings. Bend your picking-hand fingers enough to confidently pluck the strings without pulling your hand away, but try not to tense up or pluck too hard as this makes the sound harsh and jagged.

★ALBERT LEE

Born in the UK in 1943, Albert Lee relocated to the USA many years ago. Having played with Eric Clapton, Emmylou Harris and The Everly Brothers, he has been a professional guitarist for over 50 years, has legendary status in the music business and is one of modern country's most influential figures. Albert uses a hybrid picking approach, but also plays long passages with just the pick. Employing a clean 'in-between' tone, sometimes heard with a touch of chorus, and playing his trademark red Ernie Ball Music Man guitar, he is known for his blisteringly fast playing and seemingly endless flow of ideas. He is still actively touring and is a 'must' for any aspiring country player.

★DANNY GATTON

Danny Gatton, who passed away in 1994, was an incredible virtuoso, amalgamating elements of country, blues, rockabilly and jazz into a powerhouse of energy that was mind boggling to behold. Described by Guitar Player magazine as "The world's greatest unknown guitar player", he was never as famous as some of his counterparts, yet he left an indelible mark due to his unique and distinctive style. Another exponent of hybrid picking, Gatton's fusion of styles, combined with his musicality and amazing technique, produced his signature sound which made it impossible to 'compartmentalise' him. Nicknamed 'The Humbler' due to his ability to outplay pretty much anyone, he ended up being signed to Elektra records, and had his own signature Fender Telecaster guitar.

★VINCE GILL

One of Nashville's superstars, Vince Gill's virtuosic talents are evident in not just his guitar playing, but his singing and songwriting also. Born in Oklahoma USA, this multi Grammy and CMA award-winning musician has been recording best-selling albums and hit songs for decades. Although he utilises hybrid picking, Vince often can be seen playing with a pick. His flawless style is full of technical prowess, using techniques

common to country guitar, yet his approach, whether using a clean, compressed tone, or blues-rock overdrive, always sounds effortless, smooth and sublimely musical.

★BRENT MASON

Having the accolade of "one of the most recorded guitar players in history", Brent Mason is a veteran of the session world and has played on countless albums by A-list country music artists. His playing can be heard on a plethora of Nashville albums from the 1990s onwards, and his thumbpick and fingers style has influenced a generation of country players. His sound and approach has helped to shape the sound of modern country' with his exciting riffs, catchy hooks and breathtaking technique.

★BRAD PAISLEY

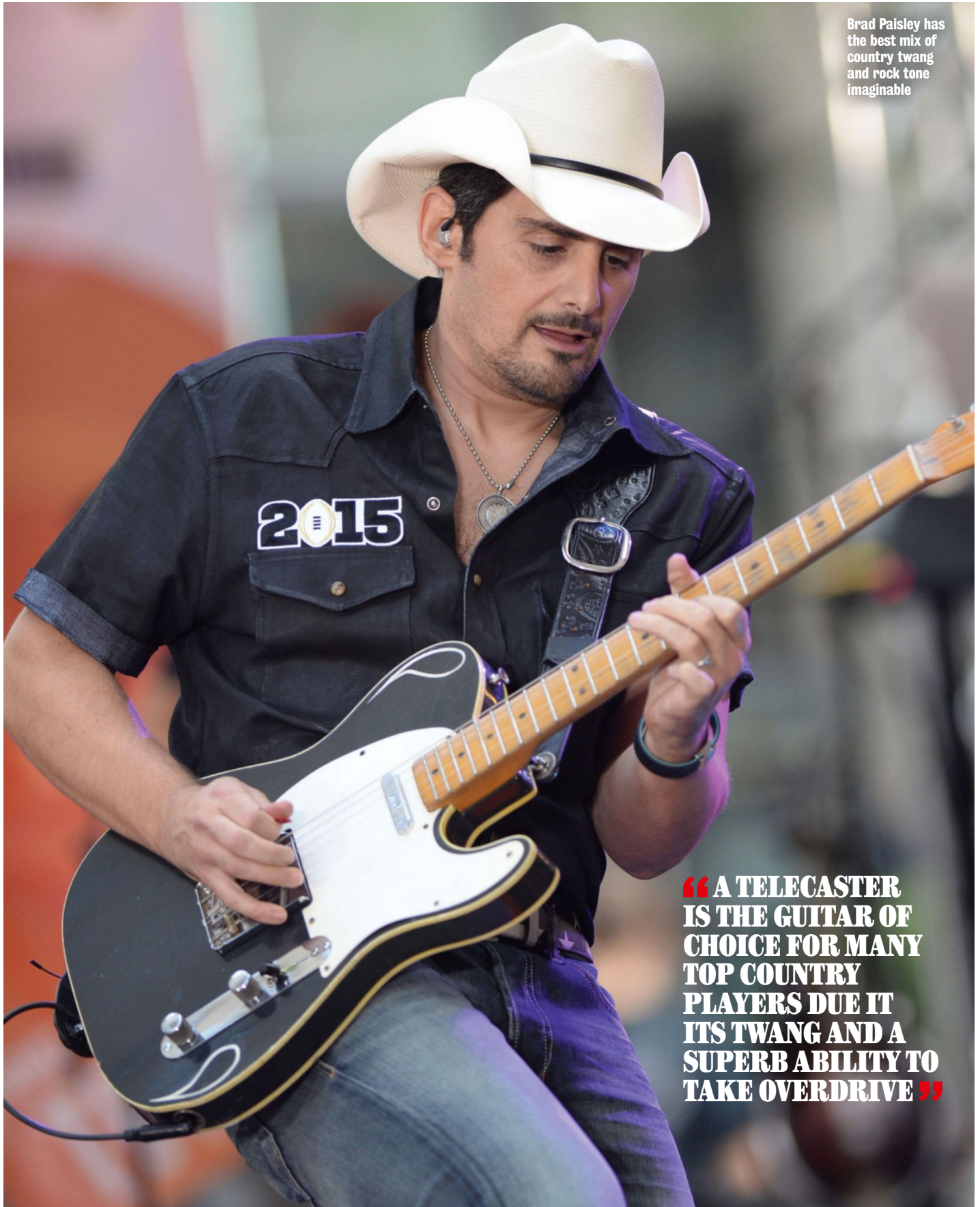
Another Nashville superstar, Brad Paisley is the youngest of our five players and has shot to the top with his blend of songwriting, singing and awesome guitar playing. With songs that are often lyrically quirky and humorous, Brad favours a hybrid picking approach and his virtuosic guitar style complements his songs with some blistering, high-energy riffs and technically complex lines which often contain quirky and interesting touches such as 'G bender' licks, open strings and 'outside' sounding notes, which sound wonderful! Having been regularly releasing albums for nearly 20 years, Brad is another virtuoso country guitarist whose playing must continue to influence many an aspiring player! 



Get the Tone

A clean sound direct from guitar to amp with plenty of headroom and a bit of reverb is often all that's needed. A Telecaster is often the guitar of choice due to its 'twang' and a superb ability to drive. A more modern setup might add compression to fatten up and smooth out the tone, with some subtle 'slapback' delay. Varying degrees of overdrive can be used (check out Brad Paisley) and here you might try going higher on the mids and rolling off some bass and treble to avoid overpowering bass and a harsh, piercing top end.

Brad Paisley has the best mix of country twang and rock tone imaginable



“A TELECASTER IS THE GUITAR OF CHOICE FOR MANY TOP COUNTRY PLAYERS DUE TO ITS TWANG AND A SUPERB ABILITY TO TAKE OVERDRIVE”

TRACK RECORD Albert Lee's *Country Boy* features a blistering solo and long instrumental outro featuring his trademark delay trick. Danny Gatton's *88 Elmira St* has some great moments in a variety of hot styles, while Vince Gill's *Liza Jane* and *One More Last Chance* feature great solos. Check out Brent Mason's solo albums *Hot Wired* and *Smokin' Section* for some scary playing; and to hear Brad Paisley in equally terrifying action try *Mr Policeman*, the ballad *Waiting On A Woman*, or his blistering instrumental track, *The Nervous Breakdown*.



CD TRACK 9

[Bars 13-15] This section of the rhythm part of the tune is more complex as it leads us into the solo section. Hybrid picking is used here as there is a combination of single notes, double-stops and arpeggiated chords.

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ALBERT LEE STYLE ...CONTINUED

CD TRACK 9

[Bars 16-20] A fast triplet based D Major Pentatonic run in bar 16 leads into the solo section which starts with a D Blues (D F G A, A C) phrase incorporating the minor to major 3rd (F-F#) move. A sliding A Mixolydian 6ths line over the A7 resolves to a Major Pentatonic lick uses the minor to major 3rd idea (C-C#).

[Bars 20-24] This rhythmical phrase uses hybrid picking and carries a similar idea from a G7 to A7 to match the chords its played over.

[Bars 25-32] The first four bars here feature a typical phrase that weaves from a D Major Pentatonic based line over the D chord into an A Major Pentatonic line over the A7 chord. Listen to how the notes react with the chords to give a sense of a continuous phrase. Albert's a master of this! A similar idea connects the G to A7 chords in bar 29, but with a rapid-fire triplet approach, before ending with a sliding D9 sound Minor Pentatonic 3rds move over the D.

The tablature is presented in five systems, each with a treble clef staff and a five-line guitar staff. Bar numbers 18, 21, 24, 27, and 30 are indicated at the start of their respective systems. Chord changes are marked above the staff: A7 (bar 18), G (bar 21), A7 (bar 22), D (bar 24), A7 (bar 27), G (bar 28), D (bar 30), and D9 (bar 31). The notation includes various fret numbers, accidentals, and rhythmic markings such as triplets (3), 1/4 notes, and slurs. The solo concludes with a D9 chord in bar 32.

CD TRACK 11

[Bars 9-12] Bars 9 and 10 see a cross rhythm style double-stop and bass note idea which again needs to be played hybrid style, with second and third fingers playing the double-stops and pick downstrokes on the fourth string. The turnaround in bars 11 and 12 feature rapid tremolo strummed, chromatically descending jazz style dominant 13th chords.

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DANNY GATTON STYLE ...CONTINUED

CD TRACK 11

[Bars 17-19] This extended double-stop and bass note phrase which is played over the D7 and A7 chords really does need to be approached with hybrid picking to produce the correct feel. Use second and third fingers for the double-stop, and pick downstroke for the fourth string notes.

[Bars 21-25] The rest of the solo can be played using just the pick if desired, although many players adapt their hybrid picking to play licks like these. Apart from the obvious technical aspects, which you may find challenging, the important thing to bear in mind with this solo is to play it with energy.

16

D7

18

A7

20

F#7#5

Bm7

22

E7

F9

E9

A7

C7

24

B7

Bb7

A9

CD TRACK 13

fingers of the fretting hand to dampen the 'x' strings. The only exception to this is the part over the G7 chord in bar 13 (starting on the last eighth note of bar 12), which is played using hybrid picking.

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Albert Lee seems to encapsulate all that's great about country guitar

CD TRACK 13

mutated bent string B note in bar 24 should be played with pick downstrokes. Although certain parts of the solo could be played using hybrid picking, try just using the pick for this, going for a rhythmical, smooth approach.

19

22

25

28

31

BRENT MASON STYLE KEY E, TEMPO 200 BPM

CD TRACK 15

[Bars 1-16] This is the rhythm guitar section of the tune and features a typical Brent style double-stop style riff based hook. Although Brent's playing style is predominantly thumbpick and fingers, I've played and transcribed this tune using hybrid picking, as similar results can be achieved using this approach.

Note: Even though Brent is probably my biggest influence in my own country playing, I've never really been comfortable using a thumbpick, which is another reason I've written it with hybrid in mind. Although hybrid picking is my preferred approach, please feel free to experiment with a thumbpick.

RHYTHM
N.C.

$\text{♩} = 100$

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

CD TRACK 15

work up to them. Try very light gauge strings if necessary (.009s or even .008s). Ensure pitching is accurate and remains consistent through the 'hold'. In bar 29, fret the D note (7th fret third string) with your fourth finger while playing the double-stop on the second and first strings with your second and first fingers respectively; this can be seen as a little 'E7' chord shape.

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Vince Gill is the arbiter of taste in country playing, be it rhythm or lead



RICK DIAMOND / GETTY IMAGES

BRAD PAISLEY STYLE KEY G, TEMPO 120 BPM

CD TRACK 17

[Bars 1-8] This section represents a 'half time' style feel that Brad might use at the start of a song before the band kicks in. This can be played with just pick.

[Bars 9-16] This is the rest of the song 'intro' where Brad would play a kicking riff with his signature clipped, overdriven sound. This needs to be approached yet again with hybrid picking and played positively and in the pocket. The Em,

D and C triads in bar 15 can be played with a rhythmic strumming approach with the pick, and the repeated C notes (3rd fret, fifth string) on the last eighth note of that bar going into bar 16 needs to be played with downstrokes to get a strong, attacking feel. The rapid-fire 16th-note triplets following are a typical example of how Brad might enter a guitar solo.

RHYTHM INTRO $\text{♩} = 120$

Bar 1: G (triad), Cadd9 (triad), G (triad), C (triad). Let ring. Fingering: 3 0 0, 0 2 3, 3 0 0, 0 2 3.

Bar 2: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 3: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 4: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 5: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 6: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 7: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 8: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 9: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 10: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 11: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 12: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 13: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 14: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 15: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 16: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 17: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 18: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 19: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 20: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 21: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 22: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 23: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 24: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 25: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 26: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 27: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 28: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 29: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 30: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 31: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 32: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 33: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 34: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 35: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 36: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 37: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 38: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 39: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 40: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 41: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 42: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 43: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 44: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 45: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 46: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 47: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 48: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 49: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 50: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 51: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 52: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 53: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 54: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 55: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 56: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 57: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 58: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 59: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 60: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 61: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 62: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 63: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 64: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 65: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 66: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 67: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 68: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 69: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 70: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 71: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 72: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 73: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 74: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 75: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 76: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 77: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 78: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 79: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 80: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 81: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 82: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 83: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 84: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 85: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 86: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 87: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 88: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 89: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 90: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 91: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 92: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 93: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 94: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 95: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 96: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 97: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 98: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 99: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

Bar 100: G (triad), Cadd9 (triad). Let ring. Fingering: 3 0 0, 0 2 3.

BRAD PAISLEY STYLE ...CONTINUED

CD TRACK 17

[Bars 17-25] This challenging solo starts with the quirky open-string approach that Brad might play. The third bar of the solo features a fourth-string 'behind the nut' bend. This is a tough technique and needs to be approached with caution if you're new to it, due to the stamina required to achieve it. Try using both your first and second fingers, but don't over practice the technique, as

by doing so you're likely to get painful and tender fingertips which means you probably won't be able to play for a while. So go easy! Some more tricky held bend licks follow in bars 21 and 22, so ensure accuracy and maintenance of pitch. The lick in bar 23 should be played with just the pick for smoothness, but this leads into the final natural harmonics lick which should be played hybrid.

SOLO

D

G

BU

PM

C

G

Let ring

BU

RP

PB 13

BD

BNB (behind nut bend)

BD

PM

C

G

C

Let ring

BU

RP

BD

BU

RP

BD

BU

RP

BD

Em

D

C

D

G

Let ring

NH

The image displays a guitar solo for Brad Paisley's 'Country Rock', spanning bars 16 to 25. The notation is presented in four systems, each with a treble clef staff and a six-string guitar staff. The key signature is one sharp (F#), and the time signature is 4/4. The solo begins in bar 16 with a D major chord and a G major chord. It features various techniques including bends (BU), pick bends (PB), behind-the-nut bends (BNB), and natural harmonics (NH). The notation includes fret numbers, accidentals, and dynamic markings like 'Let ring' and 'NH'. The solo concludes in bar 25 with a G major chord and a natural harmonics lick.



Brett Garsed Masterclass *pt 4 (of 8)*



This month Brett improvises beautiful slide guitar over Jason's modern sounding, pop ballad, Sunrise. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C

Tempo: 86bpm

CD: CD-ROM & 19-20

Will improve your

✓ General slide technique

✓ Ability to angle the slide

✓ Integrating fretting with slide

Regular readers will know that in this eight-part series we asked Aussie session ace Brett Garsed to improvise over Jason Sidwell's original compositions. Each of these compositions has been designed to present a unique set of challenges, and it has been fascinating to see how Brett has negotiated these. In part four we are going to look at the track entitled Sunrise, in which Brett uses the slide.

Slide guitar has a couple of significant

barriers to entry. The first is establishing a good consistent contact between the slide and the string. You may find heavier strings and a higher action can help here. The second is to be able to mute unwanted strings from ringing both behind and in front of the slide. Brett is an advanced slide player and uses a combination of pick and fingers. You may find it harder to mute the strings effectively with the pick in play, so feel free to try a fingers-only approach also. Once you have mastered the contact and muting you can then work on

“BRETT PLACES THE SLIDE ON HIS SECOND FINGER WHICH ALLOWS IT TO BE ANGLED FOR TRICKY INTERVALS”

your intonation, vibrato, etc.

As Brett explains he uses some advanced concepts and plays slide in standard tuning. He explains that playing slide in standard tuning is convenient, as you don't need to take several guitars in different tunings when playing a show. Brett places the slide on his second finger, which allows for fingers of the fretting hand to be used and the slide angled easily. Angling the slide makes it possible to access intervals, such as major 3rd between third and second strings. He also uses the fourth finger of the fretting hand to fret notes and we have marked where this happens.

The use of artificial harmonics with the slide has a real wow factor and it's possible to play notes so high the local dogs will perk up! Here Brett uses a pinch harmonic 12 frets above the slide. Once started, any movements of the slide will retain the harmonic. These advanced concepts are tricky, but well worth the effort.



See how far Brett angles the slide to obtain a huge range of intervals

BRETT ON SLIDE

I started to play slide at around 14 years old. The results were pretty horrible as I was in standard tuning, and had no ability to mute other strings; my intonation was terrible, too. A friend suggested I tune to open E major, which I did and it helped a lot as there were no ugly notes that could ring out. I was using my second finger for the slide as I'd seen Joe Walsh on TV and assumed that was what everyone did. After a while I developed more control so I went back to standard tuning and realised that if I angled the slide I could still get the major 3rd intervals between notes on the second and third strings and simulate the sound of open E tuning. Having the slide on my second finger turned out to be a stroke of luck as it makes this approach much easier.

My biggest influences were David Lindley, Rory Gallagher and even Ritchie Blackmore who played a lot of slide guitar in standard tuning. Sonny Landreth would have a huge impact as well, as I adopted his method of incorporating fretting-hand fingers with the slide. Slide is such a lyrical technique so once you've been bitten it'll dictate your guitar setup forever. I use .011-.052 strings and a higher action than a legato player would, so I have to work hard but it's worth it. Standard tuning is handy as you don't have to change guitars, but the open tunings have amazing possibilities of their own so it's worth checking all of it out.

The track is in C (C-D-E-F-G-A-B). There is only one chord that is not diatonic to C and this is the E/G# (bars 17 and 68). Each time this happens Brett targets the 3rd of E major (G#) for navigating this change. The phrases in this solo are tasteful and well chosen and, as Brett explains, the main focus is to be melodic.

The tab contains all of the articulations and phrasing from the video performance. Look closely at how Brett picks the phrases, then why not create a solo of your own over the backing track. There's a handy one-page chord chart so you can plan your assault. Have fun and see you next time. **I**

NEXT MONTH Brett solos over Jason Sidwell's uptempo track *Flight Or Fight*



Get the Tone

Brett played his blue ESP on the bridge pickup with tone backed off to 50%. He used a Fractal Audio AX-8 amp modeller with a Marshall JTM 'jumped' amp selected with Treble Drive set to 9.5, Normal Drive on 3 and Master Volume at 10. Two virtual Marshall 4x12 cabinets were panned in stereo. In front of the JTM was an overdrive pedal (Esoteric RCB) with drive set on 4.2. Spring reverb was set to 10% and stereo tape delay also set to 10%.



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.



Brett favours his blue 24 fret ESP electric guitar for slide playing.

TOP THREE LICKS

LIK 1 Sliding artificial harmonics

[Bar 5] Find the harmonic at fret 20 and when this is sounded slide up to 15th fret without re-picking to maintain the harmonic. As you pick, let a little bit of the thumb touch the string so as to release the harmonic.

LIK 2 Using open strings

[Bar 11] This is the technique of hammering on and pulling off onto open strings with the slide. Try the idea in isolation before putting it all together into Brett's lick. This will take some practice, but it's really worth the effort.

LIK 3 Angling the slide

[Bar 23] Here's Brett's famous use of an angled slide to play a major 3rd on third and second strings. It's usually the preserve of lap steel and pedal steel players so it's great to see it adapted for guitar. The angle technique only really works on guitar if you place the slide on the second finger. Getting the intonation correct is quite tricky as the angle of the slide changes slightly in each position and generally more angle is required than one would expect.

SUNRISE CHORD CHART

$\text{♩} = 86$ Drum Fill

INTRO

C G Fmaj7 G7/B C G/B C F/G

VERSE 1 & 2

C G/B F/A C/E Dm F/A G/B

C G/B F/A C/E Dm F/A G/B

BRIDGE 1 & 2

F/A C/G E/G# Am F G F/A G/B

F/C C F/C C F C/E Dm G/B C

rall - - - - -



EXAMPLE SUNRISE

CD-ROM & TRACKS 19-20

INTRO 1 [Bars 1-6] The solo starts out nicely paced with some tasteful lines. Brett is famous for combining fretted notes with the slide and this makes its first appearance in bar 3. Hammer on to the G note at the 12th fret with the fretting hand fourth finger. In bar 5 find the harmonic (fret 20) and when this is sounded slide up to the 15th fret without re-picking to maintain the harmonic.

CHORUS VERSE 1 [Bars 7-33] Bar 11 features the technique of hammering

on and pulling off onto open strings with the slide. This will take some practice, but it's really worth the effort.

BRIDGE 1 [Bars 15-22] Here At bar 18 Brett precedes the note with a rake of the pick on muted strings. This rake adds a different and more pronounced attack to the note. This style of accenting is another trademark technique that Brett uses throughout this solo.

Drum Fill

VERSE 1

CHORUS

BRIDGE

ENDING

Technical details:

- Tempo: ♩ = 86
- Chords: C, G, Fmaj7, G7/B, C, G/B, C, F/G, G/B, F/A, C/E, Dm, F/A, G/B, C, G/B, F/A, C/E, Dm, F/A, G/B, F/A, C/G, E/G#, Am
- Techniques: Fret with fourth finger, PH 20, 8va, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

EXAMPLE SUNRISE

CD-ROM & TRACKS 19-20

INTRO 2 [Bars 23-28] Here's Brett's famous use of an angled slide to play a major 3rd interval on the third and second strings. This angle technique only really works if you place the slide on the second finger of the fretting hand. Getting the intonation correct is quite tricky as the angle of the slide changes slightly in each position, and generally more angle is required than one would expect. There is another use of the pinch harmonic in bar 26. This time the node

is located on an imaginary 27th fret. You may need to locate this and use the pickup as a reference point.

VERSE 2 [Bars 28-35] Here Brett uses a single string to play the melody. Slide guitarists like Derek Trucks are fond of using the single string as one can really dig in with the slide and make it sing. It also keeps the tone constant as this can change from string to string.

INTRO 2

VERSE 2



EXAMPLE SUNRISE

CD-ROM & TRACKS 19-20

BRIDGE 2 [Bar 36-end] Let the notes ring in bar 38 to provide a cool clash. The rake technique is used more extensively as the emotion builds. There is a slight

slowing down at the end before placing the final chord. This piece will take some learning but there's so much here to enhance any player's slide technique.

Chords: C, G/B, F/A

Chords: C/E, Dm, F/A, G/B

BRIDGE 2
Chords: F/A, C/G, E/G#, Am

Chords: F, G, F/A, G/B, F/C, C

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



MUTING THE STRINGS

Brett favours a glass slide on his second finger for playing slide in standard tuning (E-A-D-G-B-E) and his guitar strung with a set of .011 gauge strings. His second finger allows his first finger to mute and/or fret strings behind the slide while the third and fourth fingers are in front of it to fret. Notice that he uses his standard hybrid picking approach to pick the strings, and well-placed picking hand muting to keep unwanted string noise at bay.

ANGLING OF THE SLIDE

This shows exactly why Brett favours the second finger for the slide - the ability to play 3rds on the third and second strings by extremely angling the slide. Here he's playing C at the 13th fret, second string and A note at the 14th fret, third string. To achieve this with the slide on the third or fourth finger would prove very difficult (if not impossible!).



UP AT THE DUSTY END

Like many great slide guitarists, Brett isn't shy to play slide high up at (and beyond) the dusty end of the fretboard! The advantage of the slide on the second finger is quite obvious here; the hand's position isn't too awkwardly placed unlike, say, if he had the slide on the fourth finger. As with all slide playing, keeping unwanted string noise at bay is imperative to have all articulations clearly heard so use your picking hand wherever possible to mute unplugged strings.



William Henry Monk

Abide With Me



This month **Bridget Mermikides** tackles a much loved Christian hymn, known to be a favourite of many luminaries including both King George V and Mahatma Ghandi!

ABILITY RATING

Moderate 

Info

Key C major Tempo 96 bpm CD TRACKS 21-22

Will improve your...  Chordal fluidity

 Fretting-hand stamina  Chords, arpeggios & counterpoint in picking hand

William Henry Monk born in London in 1823, was an accomplished organist in his teens and went on to be organist and choirmaster at various London institutions including Kings College London where he continued his development as a composer. Monk wrote several hymns and anthems, and in 1861 while attending a hymnal committee meeting as a music editor he discovered the text *Abide With Me* written by the curate Henry Francis Lyte (1793-1847) when he was close to death in 1847. Lyte was reportedly haunted by the phrase, a misremembered quote from Luke 24:29 “Abide with us...for it is toward evening and the day is far spent”. Lyte’s switching of “us” to “me”, gives the text a more intimate and personal quality than many hymns. This is captured beautifully by Monk’s musical setting of the text (originally titled *Eventide*) which was written in just 10 minutes. *Abide With Me* -with Monk’s music – has an enduring and broad appeal, it’s bittersweet and is seemingly appreciated

by many cultures of all ages.

It is also very fitting for moments of great passion, community and reflection and is used at sporting and commemorative events such as the British Legion’s Festival of Remembrance, FA Cup Finals, by the Salvation Army at Ground Zero after the 9/11 attacks, and in numerous diverse film and TV soundtracks such as *Shane*, *A Bridge Too Far*, *The Full Monty*, *28 Days Later*, *Lost*, *Doctor Who* and *Parks And Recreation*.

The piece itself is structurally simple; a four-bar instrumental introduction is used as preparation to two similar eight-bar sections; the first that ends on the V chord via a ‘secondary dominant’ (in this arrangement D7 is used to approach G7, the V chord in the key of C in the last beat of bar 11); the second 8 bar section ending on the root chord of C. The lyrics of the piece are sung to this same 16-bar melody in a repeating strophic form. Various arrangements construct the four-bar instrumental and 16-bar melody in different ways, and here I’ve used a four-bar introduction followed by

the 16-bar melody section repeated four times (there are four stanzas to the text).

On each repetition, variation is created by using reharmonisations, suspensions and arpeggiations of the supporting chords under the melody. The mission here is for the melody to be heard, and sound like it is

“ THIS PIECE IS FITTING FOR MOMENTS OF GREAT PASSION, COMMUNITY AND REFLECTION, AND IS USED AT SPORTING AND COMMEMORATIVE EVENTS ”

sung so the individual notes should be legato – that is, connected together rather than detached. In order to achieve this while harmonising the melody requires an ability to change chords fluently, a degree of stamina in the fretting hand and the ability to separate the duties of the picking hand, as outlined in the tab captions. 

NEXT MONTH Bridget arranges and transcribes a legendary emotive piece, *Amazing Grace*

TECHNIQUE FOCUS

Fretting hand

Fretting-hand technique on the classical guitar can be physically arduous due to the number of voices we have to play simultaneously: often we require held chords underneath a melody line. Or a bass line, middle accompaniment and melody all together. There is a lot of physical fretting going on and it can cause aching and tiredness in the hand or arm. To build up stamina make sure you use sensible and efficient fingering, take it slowly in small sections with relaxed accuracy, and stop and rest for a moment if aching occurs. Also practise regularly!



Monk set Henry Francis Lyte's poem to music



TRACK RECORD To hear this among other popular hymns, check out King’s College Choir on *50 Favourite Hymns* (Decca 1996), or for an emotional classic brass band interpretation listen to the Grimethorpe Colliery Brass Band’s self-titled album; the amazing history this incredible band from a small Yorkshire mining village was dramatised in the film *Brassed Off* (2016 Windmill).

WILLIAM HENRY MONK { ABIDE WITH ME

PLAYING TIPS

CD TRACK 22

[Bar 5] After the initial four-bar introduction the main 16-bar verse begins. I have kept the first verse simple and clean with the accompanying chords mainly following the rhythm of melody - the obvious deviation is the dotted

rhythm in the bass line in bar 15. In this same bar use a full barre and on beat 3 then turn it into a 'hinge' barre by lifting the tip on the first finger to reveal the open fifth string for the bass but without losing the F on the first string.

♩ = 96

G G7/F C/E G7/E C G/B Am Dm/F C/G G7 C

G6 G7 Am C/E F G Am7 Bdim C

C/B F/A G F C Dm G/B C Am6 G

C Cadd11 G6 G7 Am C/E Em Fadd9 F A aug A Dm

G7/F C/E G7/D C G/B Am Dm/F C/G G C

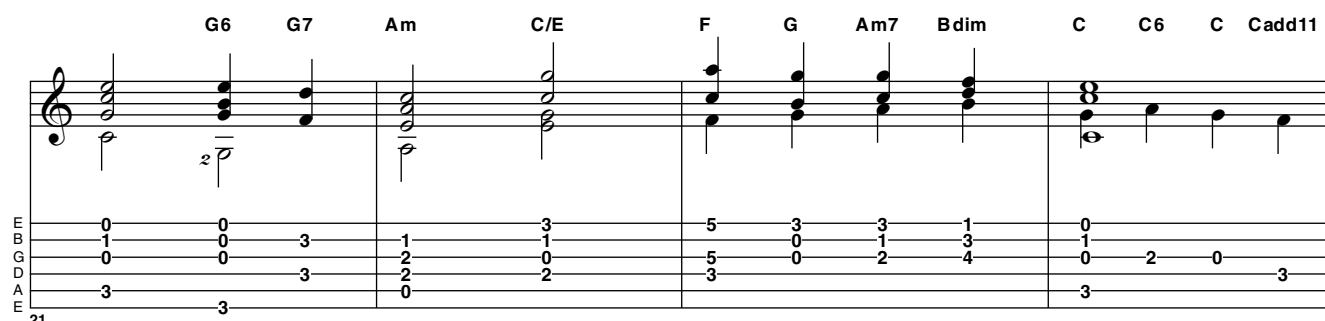
PLAYING TIPS

CD TRACK 22

[Bar 21] In the second verse there's some variation with additional notes in the inner part and bass line, and the harmony becomes more sumptuous with the

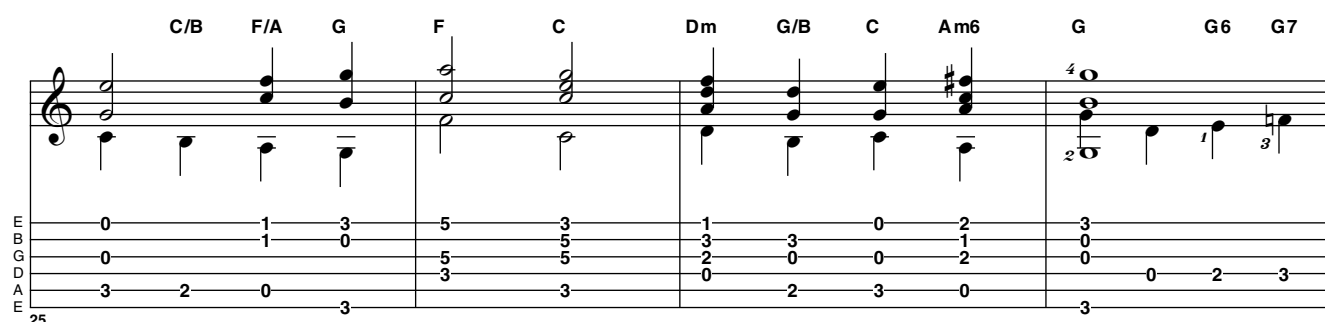
Amadd9 at bar 30. Play legato with the chords and melody nicely connecting to one another. This can mean working quite hard with the fretting hand.

Chords: G6 G7 Am C/E F G Am7 Bdim C C6 C Cadd11



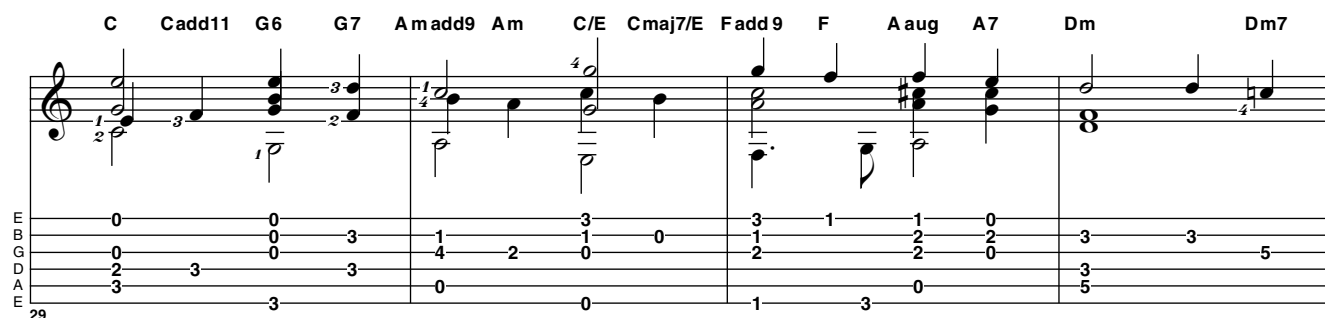
21

Chords: C/B F/A G F C Dm G/B C Am6 G G6 G7



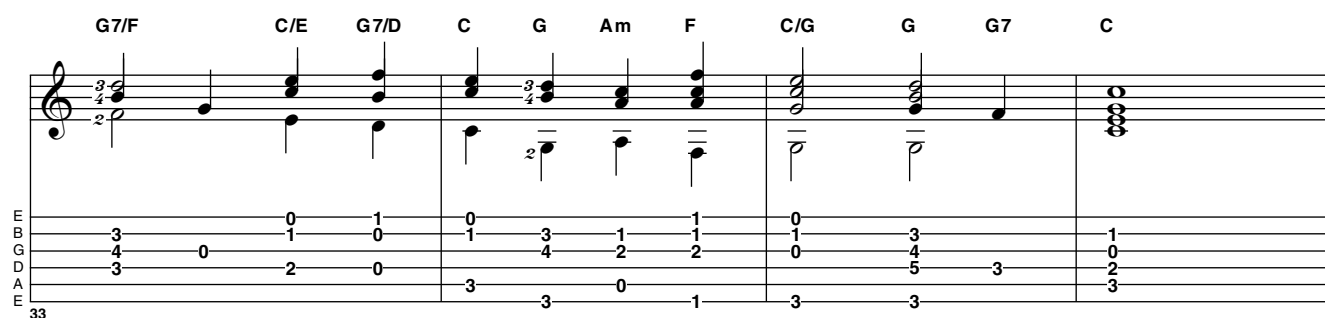
25

Chords: C Cadd11 G6 G7 Amadd9 Am C/E Cmaj7/E Fadd9 F A aug A7 Dm Dm7



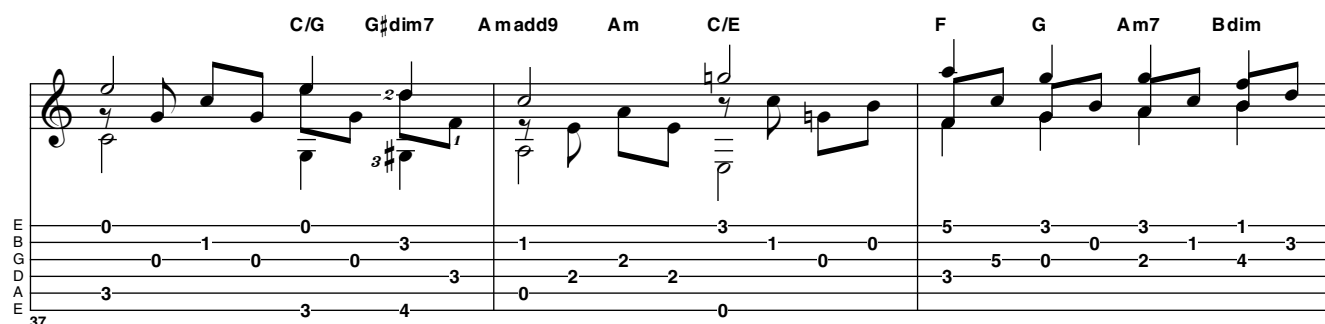
29

Chords: G7/F C/E G7/D C G Am F C/G G G7 C



33

Chords: C/G G#dim7 Amadd9 Am C/E F G Am7 Bdim



37

WILLIAM HENRY MONK { ABIDE WITH ME

PLAYING TIPS

CD TRACK 22

[Bar 37] The third verse begins at bar 37 and I use a finger-picked arpeggio accompaniment. Again keep it flowing and project the melody notes over the

accompaniment. At bars 49 and 51 I use a pedal G in the bass and fanfare-like rhythm in bars 51/52, to create a sense of anticipation for the final verse.

Chords: C, F/A, G, F, C/E

40

Chords: G7/D, G/B, C, D7, G, G7, C, Cadd11, G6, E7/G#

43

Chords: Amadd9, Cadd9/E, C/E, Fadd9, F, A aug, A7, Dm, Dmadd9, D, Dm/C, G/B, G, C/G, G7

46

Chords: C/G, E7/G#, Amadd9, Dsus4, Dm7, C/G, G7, C

50

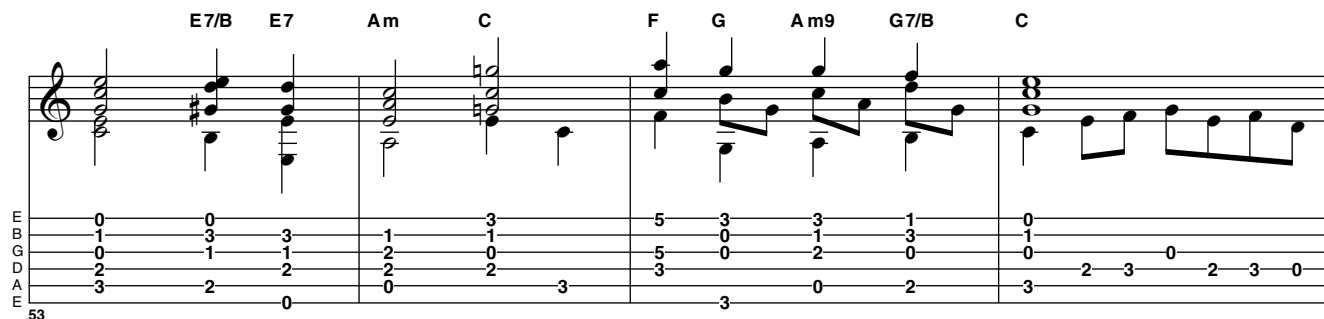
PLAYING TIPS

CD TRACK 22

[Bar 53] The final verse is re-harmonised with E7 going to the Am at bar 54. There is more movement in this variation with additional notes in the inner

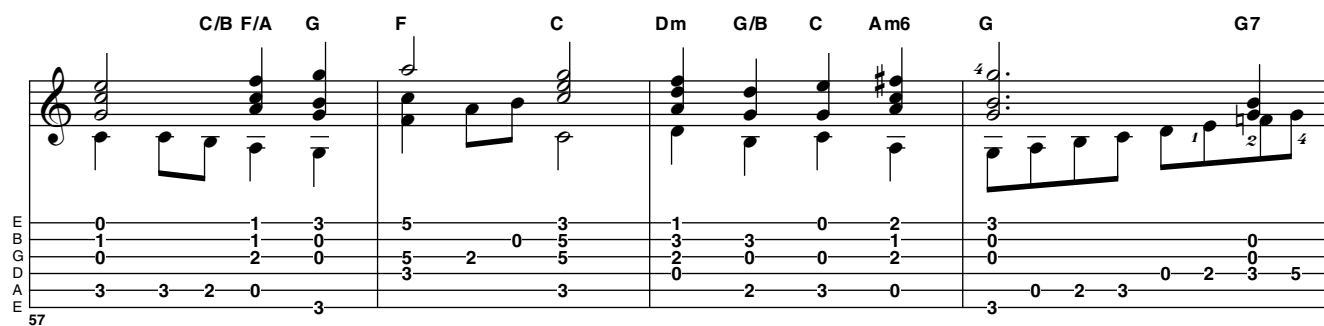
parts and extra scales in the bass line. The final cadence uses the minor IV chord of F minor for extra drama before the penultimate bar.

Chords: E7/B, E7, Am, C, F, G, Am9, G7/B, C



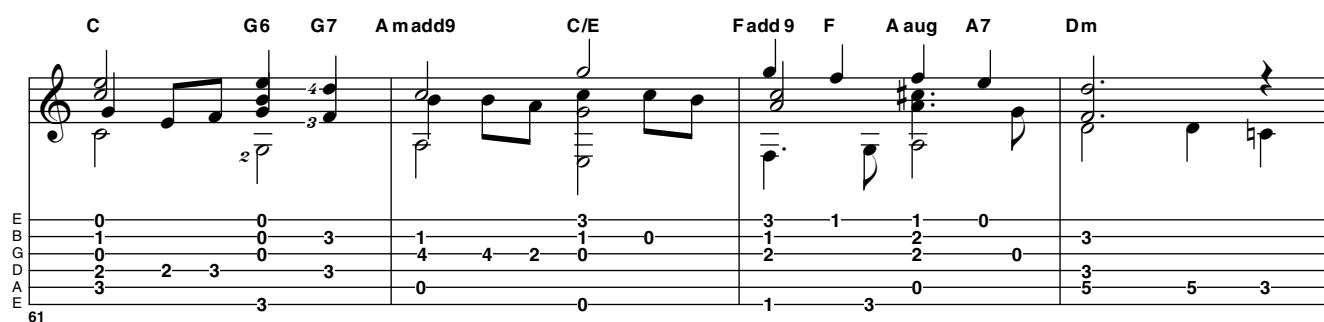
53

Chords: C/B, F/A, G, F, C, Dm, G/B, C, Am6, G, G7



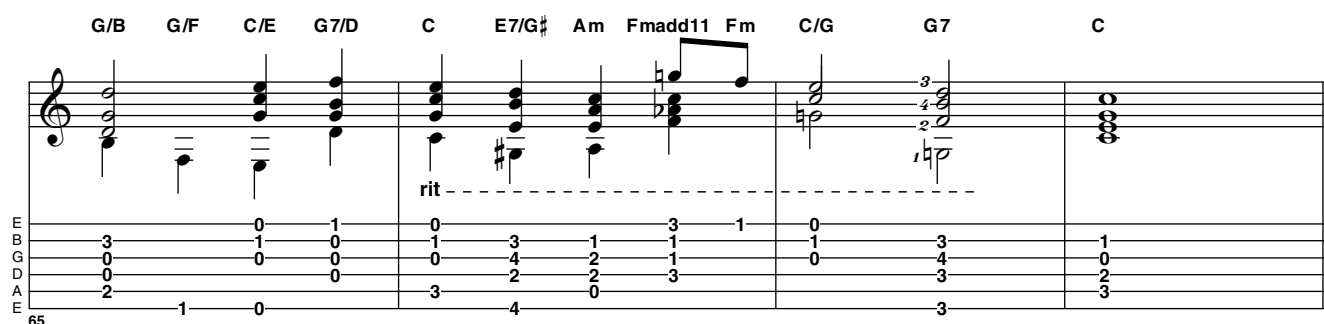
57

Chords: C, G6, G7, Amadd9, C/E, Fadd9, F, A aug, A7, Dm



61

Chords: G/B, G/F, C/E, G7/D, C, E7/G#, Am, Fmadd11, Fm, C/G, G7, C



65

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Many guitarists want their solos to sound more related to the underlying chord progression than Pentatonic licks usually allow. The remedy to this is to reference more chord tones; playing notes that are found in the band's chords (especially as first and last notes to phrases). For example, over A7 the notes of A-C#-E-G are chord tones but a D note isn't. Blanket usage of Pentatonics is typical in blues-rock soloing - and does sound great when played with good phrasing - but this scale will only stretch so far before it starts sounding awkward, or just plain wrong.

Improving one's soloing vocabulary can be tough, and attempting to learn licks, scales or phrases isn't particularly great when playing on one's own. But there are ways to maximise your solo efforts. For instance, tackle any example from John's article on jazzier Russell Malone (p68). If you play the sophisticated single-note lines you may find it difficult to hear their relevance in context because you can't quite hear how they're meant to function. If this sounds familiar, there's a surefire way to improve how you learn and then how to use what you learn; play the chord(s) stated above the tab and notation, then play the actual example. Do this many times (at

least 10), switching from chord(s) to the single notes as this process will immensely help 'burn' the playing and the harmonic context into your hands and brain more quickly. Now tweak and manipulate the two roles so you're looping them in a musical fashion, ideally in a call and response scenario.

It's not clear when or where the polarisation of 'chord guitarist' and 'lead guitarist' historically started (it was certainly there in The Shadows, Ventures, Beatles etc) but if you consciously aim to combine the two roles more often than you do presently, the better you'll be. To start you off, try Creative Rock's Mixolydian examples 1 and 2 (p78); play an A7 chord then slowly tackle the single-note lines until you can hear the chord in your head while you solo. This may sound simple but it's frequently overlooked by guitarists (especially early to intermediate levels), even though they desire to sound better and more 'focused' over chord progressions. Like many things in life, balance will provide the most fulfilment for your music development.



Jason

IN LESSONS GT#285



ROCK 64
Martin Cooper goes progressive as he examines the individualistic but incredibly impressive style of King Crimson's guitarist, Robert Fripp.



CREATIVE ROCK 82
Shaun Baxter looks at 'delayed resolution' which is all about embellishing and prolonging your chromatic journey to any specific target note.

bimm *brighton***CD TRACK 23**[illegible]**CD TRACK 24**

♩ = 160 N.C.

mf

5 4 4 4 5 4 4 4 5 4 4 5 4 4 3

3 2 2 2 3 2 2 2 3 2 2 3 2 2 1

CD TRACK 25

CD TRACK 26[illegible]**CD TRACK 27**

♩ = 160

N.C.

mf

PM

PM

B7

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

CD TRACK 28

The image shows a musical score for a guitar solo. The top staff is a treble clef staff with a tempo of 120. The solo is marked 'mf' and includes chords Em and Em7. The solo is divided into two parts, B and C, with a repeat of B. The bottom staff is a guitar staff with fret numbers. The solo is marked 'mf' and includes chords Em and Em7. The solo is divided into two parts, B and C, with a repeat of B.

Paul Kossoff

Brought to you by...



Join **Ronan McCullagh** as he covers the playing of one of the most expressive, dynamic and melodic blues-rock guitarists of his time.



Paul Kossoff in classic pose with '59 Les Paul and Marshall stack

ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 29-32

Will improve your

- ✓ Vibrato
- ✓ Dynamic intensity
- ✓ Pentatonic vocabulary

As many fans and lovers of good music will know, 1968 was a significant year for outstanding music. Jimi Hendrix had released *Electric Ladyland*, Eric Clapton was playing with Cream, and Led

Zeppelin had just released their debut album. It was also in 1968 that the 17-year-old Paul Kossoff would join forces with bassist Andy Fraser, drummer Simon Kirke and lead singer Paul Rodgers to form the band Free. The group started out relentlessly touring the UK and Europe, working the blues clubs before quickly graduating to ballrooms. They found the market tough by all accounts, even though they had carved a respectable live following.

However, after the release of *All Right Now* in 1970 things changed somewhat and suddenly the group found themselves

headlining shows in countries that they never dreamed of even stepping foot in. Free had become 'the' band to watch live as they poured every drop of every emotion into their performances. Thankfully in 1971 this was captured and released as *Free Live*.

Unfortunately, the band had a few internal issues which led to its break-up in 1973. The line-up had changed, and they struggled to ignite that original fire again. Rodgers and Fraser, the two main writers of the band hadn't been creatively seeing eye to eye, but ultimately it was Kossoff's increasing drug dependency and subsequent unreliability that has been attributed to the band's demise. Struggling to get clean, Kossoff's health deteriorated and in 1976 he suffered a fatal heart attack at only 25 years old.

“ IN 1968 THE 17-YEAR-OLD PAUL KOSSOFF JOINED PAUL RODGERS, SIMON KIRKE AND ANDY FRASER TO FORM THE BAND FREE ”

Paul's playing shows you that it's not what you play it's how you play it. His guitar was clearly his means of expression in life as he released whatever experiences he had that particular day through his touch, feel, and dynamics on the instrument. His phrases were just as much about the space as well as the notes and we can't forget about that incredible singing vibrato - the 'manic wobble' as it has been described. Paul was heavily influenced by Eric Clapton and in particular was captured by his solo on The Beatles' track, *While My Guitar Gently Weeps*. It's said that Kossoff spent hour after hour trying to match this solo note for note. **11**

NEXT MONTH Ronan examines one of Clapton's favourite players, *Doyle Bramhall II*

Get the Tone

A Gibson into a Marshall was the rig of choice for Kossoff with a preference for late 50s Les Pauls plugged straight into a Marshall Super Lead or Super Bass head paired with a 4x12 cab. Favouring heavier gauges Paul usually strung his guitars 12-56 and controlled the level of gain by just turning the volume down and playing lighter for a clean tone. His entire approach was simplicity, which you just can't fault.



TRACK RECORD With six studio and one live album there's a small but serious bit of music to get your hands on. Each album contains fantastic songwriting and plenty of guitar playing to drool over, but *Fire And Water* is a clear standout. Once you hear that swelled-in note with that vibrato and feedback you're guaranteed to be hooked on Kossoff. And YouTube is great if you want to see the man in action.

EXAMPLE 2 OPTIMUM PLACING OF PHRASES

CD TRACK 31

This solo looks at the concept of finding sophistication in simplicity. The idea is to hold on to the notes and through that expressive vibrato say all you need to say. Once again, the content is basic, using just C Minor Pentatonic with the addition of the 9th (D) - C Minor Pentatonic (add 9): C-D-E_b-F-G-B_b. Again, there

are plenty of phrases to really focus on the vibrato and the intonation of your bends as you hold them across the bar. Over time develop your own lines of course but you could use the blueprint for this study to help in terms of note length, and when and where not place a phrase.

$\text{♩} = 120$

System 1:

Staff 1: Treble clef, 4/4 time. Chords: Cm, F. Notes: (4 bars)

Staff 2: Bass clef. Fingering: 10, 10, 8, 10-(12)-(10)-(12). Vibrato: wavy lines. Bends: BU, BD, BU.

System 2:

Staff 1: Treble clef. Chords: Cm, F. Notes: (4 bars)

Staff 2: Bass clef. Fingering: 10-(12), 8-11, 10, 10-(12), 8-7, 10-8, 10, 10. Vibrato: wavy lines. Bends: BU.

System 3:

Staff 1: Treble clef. Chords: Cm, F. Notes: (4 bars)

Staff 2: Bass clef. Fingering: 18-(20), 18-(20), 18, 18-(20). Vibrato: wavy lines. Bends: BU.

System 4:

Staff 1: Treble clef. Chords: Cm. Notes: (4 bars)

Staff 2: Bass clef. Fingering: 18-(20), 18, 18-(20), 18-15, 16, 17, 17, 15, 15-13-15. Vibrato: wavy lines. Bends: BU. Accents: 1/4.

System 5:

Staff 1: Treble clef. Chords: F, Cm. Notes: (4 bars)

Staff 2: Bass clef. Fingering: 13, 16-(18), 13-11, 12-10, 13-10, 13. Vibrato: wavy lines. Bends: BU.



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King Crimson



This month **Martin Cooper** goes progressive as he examines the individualistic style of King Crimson's amazing guitarist, Robert Fripp.



Robert Fripp with his MIDI pickup and vibrato equipped Fernandes custom

Brought to you by... 
bimm bristol

decades later. Fripp and co also blended psychedelic rock and British pop into the mix, and quickly picked up a loyal fan base.

By the early '70s tensions surfaced, with Fripp wanting to head into harder edged music and lyricist Peter Sinfield desirous of a more finely arranged jazz approach.

Over the years King Crimson has taken several hiatuses and had numerous line-up changes, including Adrian Belew and bass maestro Tony Levin, but they continue to record and tour together to this day.

Robert Fripp's influences range from Charlie Parker to Hendrix and The Beatles, and his style features heavy progressive riffs

“DEBUT ALBUM IN THE COURT OF THE CRIMSON KING FEATURED LUSH ARRANGEMENTS AND ABUNDANT GUITAR AND KEYBOARD TEXTURES”

alongside fast alternate picked lines and intricate motifs. He also contributed to some of Blondie and David Bowie's best numbers. In the '90s he worked with the likes of David Sylvian and into the 21st century REM's Peter Dinklage as well as Satriani and Vai.

The track this month is in D minor, with a D Dorian sound overall (D-E-F-G-A-B-C) and some chromatic passing notes such as F# and C# (3rd and 7th). There's also a time signature change from 4/4 to 6/8 half-way though, which may test your metal. **11**

NEXT MONTH Martin looks at the frenetic but surprisingly melodic guitars of **Motorhead**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D minor
Tempo: 125bpm
CD: TRACKS 33-35

Will improve your...

- ✓ Progressive rock understanding
- ✓ Time signature rhythm changes
- ✓ Arrangement skills

King Crimson formed in London in 1968, and have been an influence on prog rock acts over the years, up to Mastodon and Dillinger Escape Plan. So revered is Crimson guitarist Robert Fripp that he was invited to join Joe Satriani and Steve Vai on several of the G3 tours.

The band's original line-up included Greg Lake who went on to ELP, and drummer Peter

Giles, along with Fripp and Ian Macdonald who played keyboards and woodwinds.

The band made its live debut in April 1969 and in July of the same year played at the Rolling Stones' massive Hyde Park gig in front of an estimated 500,000 people. Debut album *In The Court Of The Crimson King* featured lush arrangements and guitar and keyboard textures in abundance. It went top five in the UK and sold over half a million units, with The Who's Pete Townshend calling it 'an uncanny masterpiece'. In 2015 *Rolling Stone* magazine also listed the album as the second greatest progressive rock album ever, behind only *Dark Side Of The Moon*.

Crimson signalled the beginning of prog rock and also what would become grunge



Get the Tone

Robert Fripp has been a long time Gibson Les Paul player (these days with a locking vibrato), and has often favoured Marshall amps. So it's definitely a 'classic' sound we're after this month. Effects should be minimal, so just a touch of delay and reverb. Fripp often goes for a bridge pickup tone, but is just as likely to confound you with his Fernandes Sustainer.



TRACK RECORD Debut album *In The Court Of The Crimson King* features prog rock classics such as 21st Century Schizoid Man and the incredible title track itself, while its follow-up *In The Wake Of Poseidon* includes Peace and Cat Food. Discipline from 1981 features the combined skills of Fripp and Adrian Belew, and the live album *Radical Action To Unseat The Hold Of Monkey Mind*, was released in 2016.

EXAMPLE KING CRIMSON STYLE

CD TRACK 34

The first part of the track needs expert timing with absolutely no strings ringing or other noises that shouldn't be there - Robert Fripp is an absolute

stickler for perfection. The change from 4/4 to 6/8 in bar 17 should be smooth and almost unnoticeable.

$\text{♩} = 125$

Dm C Dm C Dm C B $\flat$ A

1, 5

Dm C Dm C Dm

9

C Dm

13

17

EXAMPLE KING CRIMSON STYLE ...CONTINUED

CD TRACK 34

Generally you are looking at alternate picking for the single-string parts, and do remember to watch for any extraneous string noise that might spoil the

effect. The final phrase will prove challenging so you may need to practise it slowly at first, and build up the speed to play it with Fripp-style perfection.

20

20 21 22

23

23 24 25 26

27

27 28 29 30

31

31 32 33 34

TIME TO STEP OFF THAT TREADMILL

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



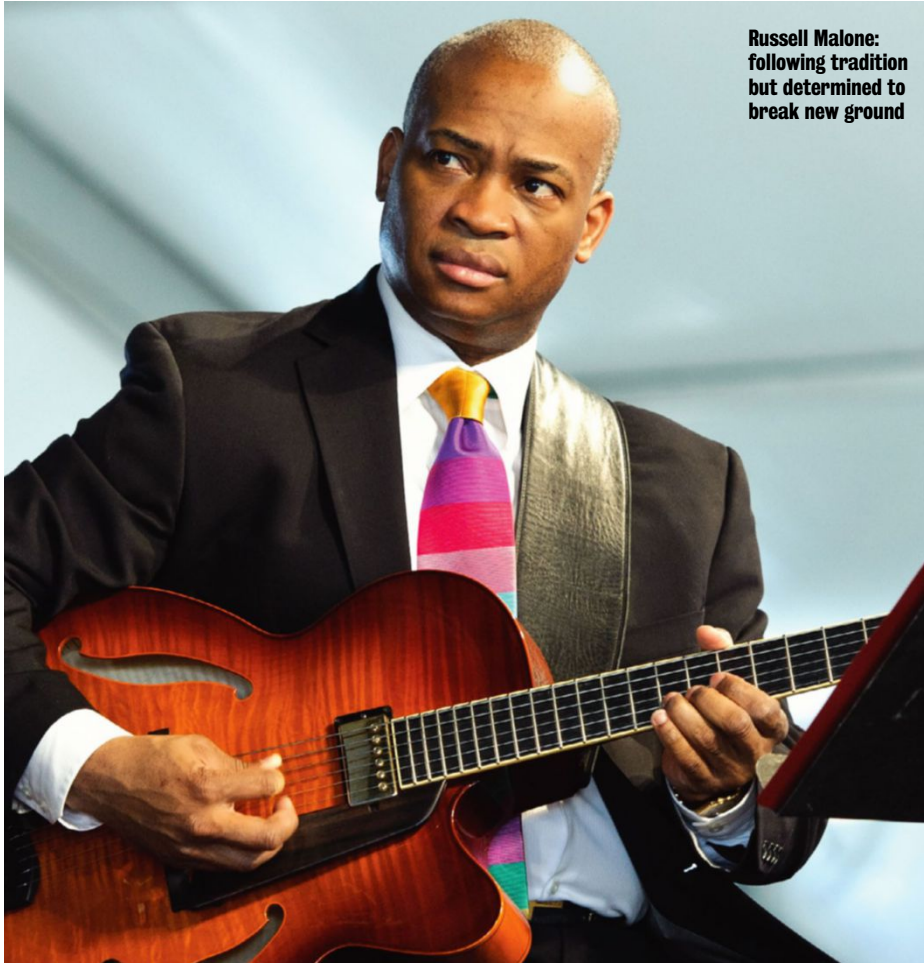
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pauseyourday.co.uk

Russell Malone



John Wheatcroft meets one of the classiest guitarists in jazz today. He's a top solo artist and sideman to Diana Krall and Harry Connick Jr.



Russell Malone: following tradition but determined to break new ground

each typical of the type of ideas that Russell might present in an improvised situation. Make sure you see the connections between the melodic material and the underlying harmony, as this will allow you to transpose and modify these ideas at any given moment. This transformational skill is fundamental to getting the most from these lessons, so perhaps choose just one idea and really explore the potential of each concept by moving to new keys, positions and exploring rhythmic possibilities too.

Russell's playing is a lesson in stylistic awareness and authenticity. He really has done his homework and it would benefit your playing tremendously to take a similar approach. So, as well as all the hours you spend working away on your instrument,

“ONE OF THE THINGS I'M AWARE OF IS NOT TO PLAY TOO MUCH. INSTEAD OF PLAYING ALL THE NOTES, YOU JUST NEED TO PLAY THE NOTES THAT COUNT”

Russell Malone

needless to say with your trust copy of *Guitar Techniques* close to hand, make sure you're doing a significant amount of listening and don't restrict yourself to just guitarists. Figure out which musicians your favourite players listened to and get stuck into transcribing. Go and see live music as frequently as possible and definitely do as much playing with other like-minded and ideally more experienced players as you can. I promise you that you'll make huge progress in the shortest possible time and hopefully have great fun in the process. As always, enjoy. **1**

NEXT MONTH John investigates the fantastic playing of Norwegian jazzier **Lage Lund**

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 36-51

Will improve your...

- ✓ Picking technique
- ✓ Classic jazz vocabulary
- ✓ Outlining of harmony

Russell Malone first began to make waves in 1988 when he landed the gig with Hammond B3 virtuoso Jimmy Smith at just 25. This led to high profile stints with jazz superstars Harry Connick Jr and Diana Krall. Worldwide touring, acclaim, Grammy award nomination, it was fair to say that by the end of the '90s Malone had truly arrived. From that point he has performed

and recorded with a veritable 'who's who' of the jazz world; Benny Green, Ron Carter, both Branford and Wynton Marsalis, Sonny Rollins, Jack McDuff, the list goes on.

Russell's playing exudes class. He can be bold and forthright one moment, tender and lyrical the next. His lines are full of ingenuity and it's evident in his vocabulary that he has assimilated all that is good about jazz language and history; his playing establishes a stylistic link in the chain connecting to previous masters but he takes things totally in his own direction. He's got superb technique, a beautiful tone and he knows how to deliver a song, so it's clear why he is held in such high regard in the jazz community.

There are eight examples for your perusal,


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Russell goes for a traditional archtop tone through a clean valve amp. He's used a variety of guitars over the years with models from Gibson, Sadowsky, Buscarino, Ibanez and D'Angelico, often plugged straight into a Fender Twin. He uses 13-56 flatwound strings and hits the notes pretty hard at times, so you'll need to play with some energy and commitment. Select your guitar's neck pickup, perhaps roll off a little treble and get stuck in.



TRACK RECORD Russell's most recent release, *Time For Dancers* (HighNote 2017), sees him in great form and is highly recommended. But anything that bears his name is definitely worth a listen. Try *All About Melody* (HighNote 2017) and his collaborative album *Ray Brown, Monty Alexander, Russell Malone* (Telarc 2008). To hear him in sideman mode, check out Diana Krall's *When I Look In Your Eyes* (Verve 1999).

EXAMPLE 1 DESCENDING DIATONIC MOTIFS

CD TRACK 36

This example illustrates the beauty in simplicity. The descending statement in bars 1 to 3 comes directly from the scale of F Major (F-G-A-B_♭-C-D-E), albeit juxtaposed against Gm7 and C7 (IIm7 and V7 chords) and effectively implying

G Dorian and C Mixolydian. In bar 4 we see how Russell might outline slightly more sophisticated harmony in the form of C7#5 with some swinging F Major Pentatonic (R-2-3-5-6) against the associated F6 (F-A-C-D).

Swing ♩ = 180

8va — Gm7 C7 Gm7

C7#5 (8va) F6 Gm7 C7 F6

EXAMPLE 2 INTERVALLIC BRIDGE LINES

CD TRACK 38

After the predominantly diatonic simplicity of the first example, let's contrast this with some beautifully bonkers bouncy 'outside' ideas. The octave skips in bar 2 imply F7#5 and this is followed by a descending line based on F Altered scale, otherwise known as Superlocrian mode (R-2-3-3-5-#5-7). After some

relative calm against B_♭7, the intervallic quirkiness picks up again against G7 in bar 6. The main trick to this kind of playing is conveying intent and playing with conviction, so don't be afraid to dig in and don't under any circumstances be hesitant or bashful.

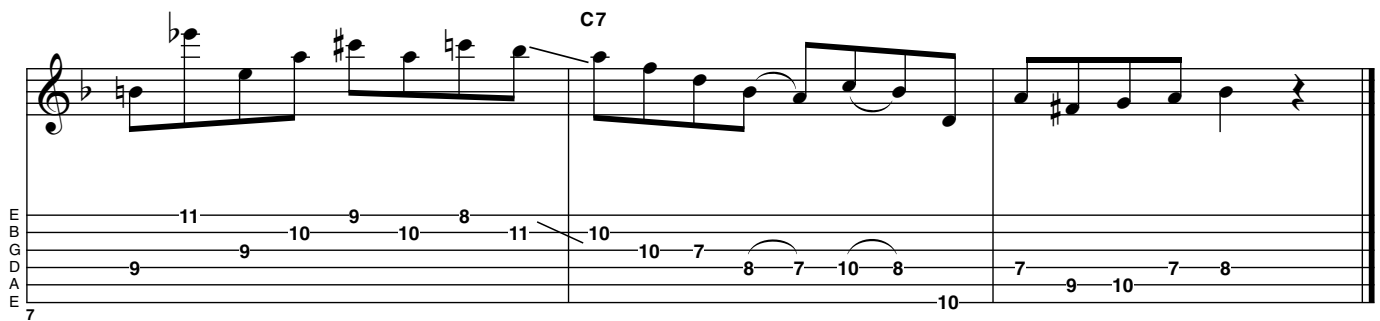
Swing ♩ = 180

F7

B_♭7 G7

EXAMPLE 2 INTERVALLIC BRIDGE LINES ...CONTINUED

CD TRACK 38



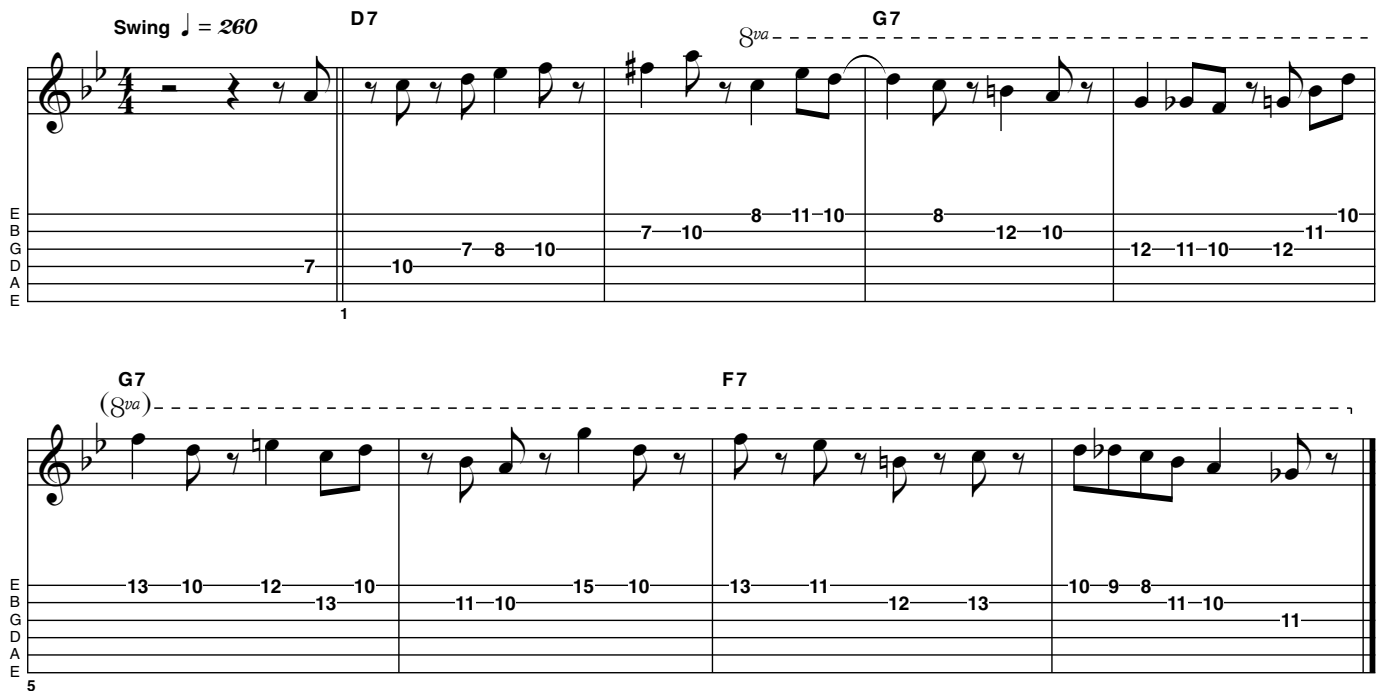
11 9 10 9 10 8 11 10 10 7 8 7 10 8 7 9 10 7 8

EXAMPLE 3 UP-TEMPO BEBOP BRIDGE LINES

CD TRACK 40

These snappy phrases outline a sequence of cyclic dominant 7th chords, resolving in 4ths and this is a progression that you'll often find in the 'B' or bridge section of jazz standards. As this is such a common sequence, it's really wise to stockpile musical ideas, concepts, phrases and motivic techniques that

you can employ as and when you spot this pattern at work. In this instance we're looking at resolving back to the home key of B_b, via D7-G7, G7-C7, C7-F7 and finally F7 back to B_b. Although you don't see this in our example, you can rest assured that this is what is about to happen next.



Swing ♩ = 260 D7 8va G7

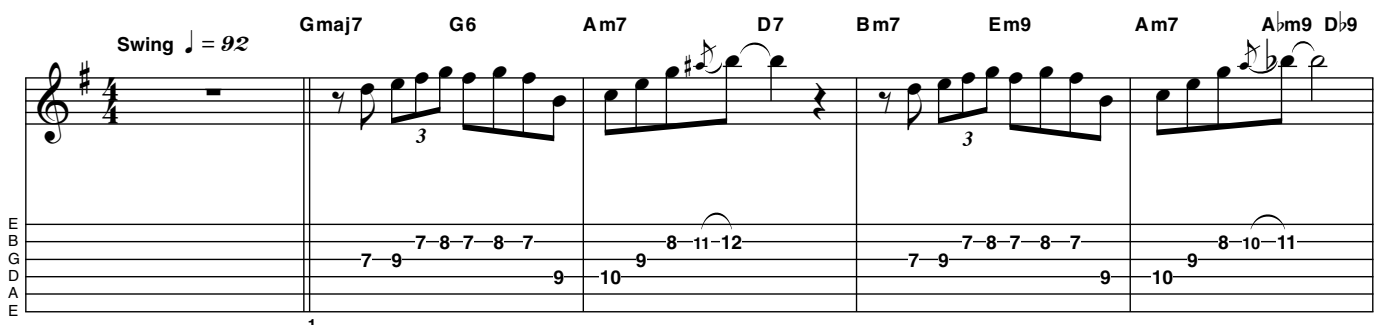
13 10 12 13 10 11 10 15 10 13 11 12 13 10 9 8 11 10 11

EXAMPLE 4 MELODIC DEVELOPMENT

CD TRACK 42

As one of Russell's album titles exclaims, this one really is All About Melody. This excerpt states and develops a number of theme-and-variation ideas, generally in two-bar chunks to create a sense of logical cohesion and an almost

composed feel to the lines. With just a couple of momentary exceptions, we're predominantly in G Major; so much of the melody material is generated from this pool of notes (G-A-B-C-D-E-F#).



Swing ♩ = 92 Gmaj7 G6 Am7 D7 Bm7 Em9 Am7 Abm9 D#9

7 9 7 8 7 8 7 9 10 9 8 11 12 7 9 7 8 7 8 7 9 10 9 8 10 11

EXAMPLE 4 MELODIC DEVELOPMENT ...CONTINUED

CD TRACK 42

Chords: C7, C#dim7, G/D, Em7, A7, D7

EXAMPLE 5 BALLAD LINES WITH RHYTHMIC VARIATION

CD TRACK 44

Whilst the lines here are beautifully considered and you should still make the connection between note choice and underlying chords. The main interest in this example is in the expert control, command and ingenuity with rhythm,

particularly in bar 3. If your reading is not up to scratch then listen closely and play along to the GT audio, although I'd stress that any time spent working on this universal aspect of your musicianship would be time well spent.

Tempo: Straight ♩ = 64

Chords: Bbm7, Eb9, Cm7, F7b9

Tempo: Swing 16ths

Chords: Bbm7, Eb7, Abmaj7, Cm7b5 F7b9, Bbm7

Tempo: Straight

EXAMPLE 6 DOUBLE-TIME BEBOP LINES

CD TRACK 46

This excerpt in E, showcases Malone's incredible picking. This allows him to play 'double-time' whenever the mood strikes. The alternation between eighth and 16th-note vocabulary sounds particularly energetic and exciting, so it's

a very useful skill to develop. You could, of course, integrate hammer-ons and pull-offs and this is a very cool sound also. Pay attention to the 'swing' to 'straight' indication on the music or again work closely with the GT audio.

Tempo: Swing ♩ = 112

Chords: Ebmaj7, Fm7, Bb7, Ebmaj7

EXAMPLE 6 DOUBLE-TIME BEBOP LINES ...CONTINUED

CD TRACK 46

A $\flat$ m7 **E $\flat$ maj7**

Straight

E B G D A E

4 7 6 5 4 7 6 4 6 6 7 6 8 7 9 8 6 5 10 7 8 13 12 10 11 12 13 12 10 9 11 10 8

F9 **B $\flat$ 7** **E $\flat$ maj9** **B $\flat$ m7** **E $\flat$ 7**

Swing

E B G D A E

7 10 7 8 10 11 8 9 10 11 10 8 7 9 8 6 5 6 7 8 6 11 10 9 14 15 14 15 14 15 14 15

EXAMPLE 7 BEBOP LINES THROUGH SHIFTING TONALITIES

CD TRACK 48

Here we see more consistent rhythmic phrasing, although from a harmonic perspective we're shifting between the keys of A and A $\flat$, before introducing a

set of major 9th chords descending in minor 3rds, specifically Fmaj9-Dmaj9-Bmaj9 in bars 7-9.

Swing ♩ = 174

Bm7 **E7 $\sharp$ 5** **Amaj7** **B $\flat$ m7** **E $\flat$ 7**

E B G D A E

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

A $\flat$ maj7 **A $\flat$ maj9** **Fmaj9** **Dmaj9** **Bmaj9**

E B G D A E

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



MARCUS INGRAM / GETTY IMAGES

EXAMPLE 8 MELODIC BOSSA PHRASING

CD TRACK 50

We round things off with a super-melodic selection of ideas that outline our changes perfectly, all with a completely relaxed time-feel and with expert manipulation of rhythm and space. Harmonically, we begin with a selection

of descending chords from the harmonised G Major scale, before switching to D, minor in bar 5. Then more non-diatonic tonality shifting, although this time expressed as minor 7th chords, specifically F#m7-Dm9 and F#m7-A,m9.

Straight ♩ = 92

Chords: Cmaj7, Bm7, Am7, Gmaj7

Chords: Cmaj7, Bm7, Am7, Gmaj7, Ebm7b5, A7b9

Chords: Dbm7, Gb13, F#m7, Dm9, F#m7, Abm9

Rhythms: Swing 16ths, Straight

Staff 1: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 7, 8, 7, 8, 11, 12, 12, 10, 10, 12, 12, 11.

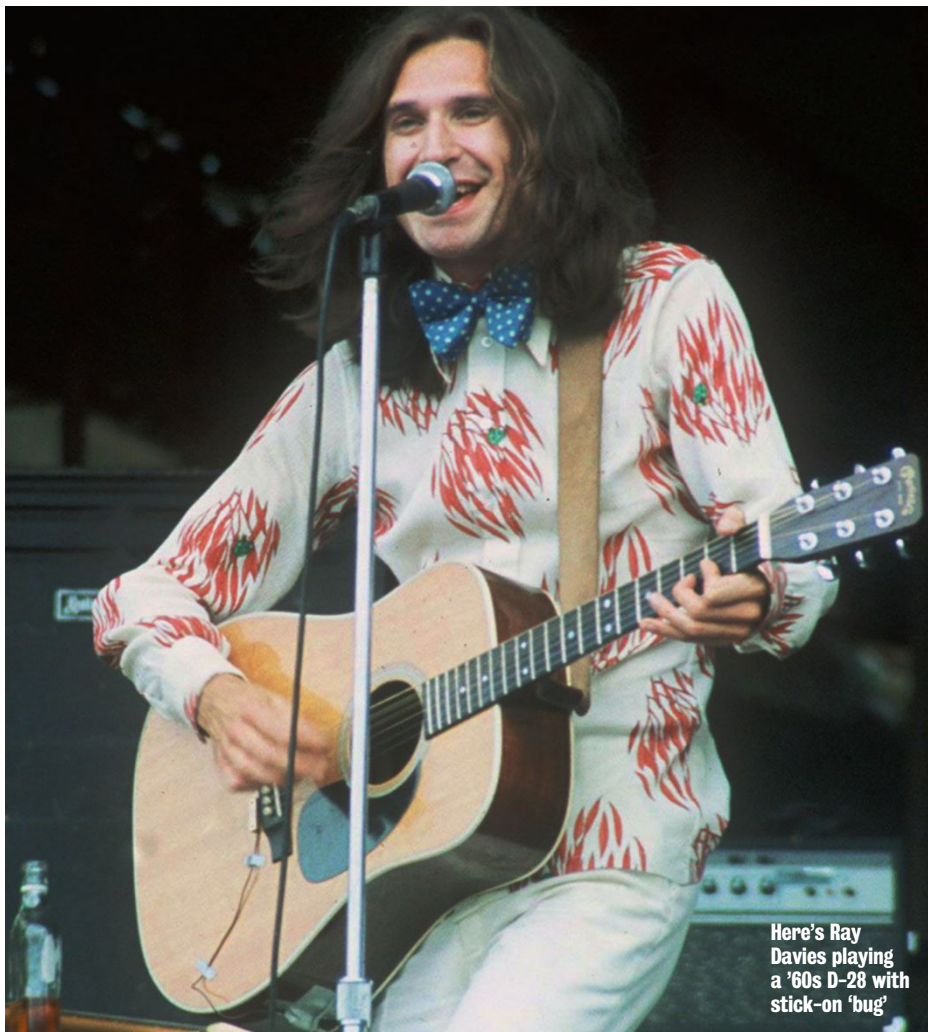
Staff 2: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 10, 12, 11, 9, 10, 11, 12, 6, 4, 6, 2, 4, 5, 4, 5, 4, 4.

Staff 3: Treble clef, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Fingering: 5, 5, 5, 7, 4, 4, 4, 4, 7, 9, 9, 5, 5, 5, 2, 4, 4, 4, 6, 6.

Ray Davies



Got Kinks in your acoustic rhythm playing? **Stuart Ryan** will iron them out with this month's study of band frontman Ray Davies.



Here's Ray Davies playing a '60s D-28 with stick-on 'bug'

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D

Tempo: 101bpm

CD: TRACKS 52-53

Will improve your...

- ✓ Unpredictable changes
- ✓ Complex acoustic riffs
- ✓ Strumming patterns

If You Really Got Me is the first thing that springs to mind when you think of The Kinks then fear not, you aren't alone. The 1964 hit was an era defining track with that 'torn speaker' sound, crunching riff and 'that' solo – indeed for some it even heralds the arrival of the heavy metal age (the tale of

Jimmy Page playing the famous solo is just that – if it were true though it would have been an incredible link between the 1960s and one of metal's real pioneers).

While You Really Got Me is perhaps the group's most widely known hit they were in fact a fantastically inventive band that featured acoustic guitars in a whole variety of tracks. Listen to Waterloo Sunset and Lola (played on National resonator) and you'll hear the acoustic guitars driving the track or at the very least providing its structural backbone.

The Kinks were formed in London in 1964 by Ray and Dave Davies, a pair of gifted musicians who would also become known as

legendary feuding brothers long before the Gallaghers made family rifts a part of their image. As with their contemporaries The Beatles, The Kinks had a wide range of influences from rhythm and blues to folk, country and British Music Hall – the last of these is particularly evident across much of the band's work and re-enforces the eccentricity of some of their lesser-known tracks. Ray Davies emerged as the rhythm guitarist and principal writer while younger brother Dave handled lead duties. Ray was so creative that he was a big influence on his peers at the time, with The Who's Pete Townshend a particularly ardent fan.

Ray Davies is a fantastically inventive songwriter, lyricist and guitarist. In his hands the acoustic guitar is strummed and fingerpicked but no matter what format he's playing in the content is always original and

“RAY EMERGED AS THE RHYTHM GUITARIST AND WRITER, WHILE YOUNGER BROTHER DAVE HANDLED LEAD GUITAR DUTIES”

engaging. You will find simple strummed chords providing the foundation of many Kinks tracks but there are also plenty of acoustic parts that have complexity and interest to them, either from a playing or harmonic and melodic perspective.

For this study I've focused on Ray's strumming picking side and have taken a look at how the band would use unpredictable chord sequences, bluesy fills and riff-based sections that can sometimes come as a surprise. Listen to the guitar work of the Davies brothers and you'll gain a real insight into how it was all done in the '60s. **T**

NEXT MONTH Stu creates a fabulous version of *When The Saints Go Marching In* 'Chet' style

5

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Ray Davies has played a number of acoustics over the years from a Martin D-28 (pictured) to Gibson's 'Beatles' jumbo the J160E, a '60s Fender Kingman and various Ovation. I aimed for a period correct sound with a 1959 Martin 00018 mic'd through Brauner and Gefell small diaphragm condensers. Any acoustic will work fine, just play it with strident confidence.



TRACK RECORD All The Kinks albums are classics but if you are new to the band a good way of getting a flavour of what they were about would be to start with their 1964 debut *Kinks* and follow this up with 1968's more eccentric *The Kinks Are The Village Green Preservation Society* (one of the first 'concept' albums) and 1970's *Lola Versus Powerman And The Moneygoround Part One*. All classic British fare!

EXAMPLE RAY DAVIES STYLE

CD TRACK 52

[Bar 1] Timing is crucial here so be careful not to rush ahead in these first few bars. The movement of triad shapes up the neck is a very common device in 1960s guitar and you'll hear the same thing in Pete Townshend, Brian Jones and Paul McCartney's playing among others.

[Bar 11] The F# is something of a surprise here but Ray Davies would

commonly use non-diatonic movements like this (in the key of D this should technically be an F#minor) and it only last briefly before taking us back to the more key-friendly chord of G.

[Bar 15] Riffs like this are also common from both Davies brothers so make sure your hammer-ons are strong enough and keep the rhythm in place.

♩ = 101

Chords: D, G/D, C/D, D, G/D, A/D, D, G/D, C/D, D, G, A7, D, Dsus4, Dsus2, G, A7, D, D7, G, A7, D, Dsus4, Dsus2, D, F#, G, G7, D

The tablature is organized into four systems, each with a treble clef staff and five string staves (E, B, G, D, A from top to bottom). Fret numbers are indicated by digits 0-4 below the strings. Chord names are placed above the staff. Bar numbers 1, 4, 8, and 11 are marked at the start of their respective systems.

EXAMPLE RAY DAVIES STYLE

CD TRACK 52

[Bar 18] Here's some more unpredictable movement and barre chords. I've written the F as a full barre with the first finger at the 1st fret but in this era many guitarists would eschew the barre in favour of the 'thumb over' approach where that would hold down the 1st fret, leaving the other fingers free to fret the chord without the pressure of a difficult full barre. I must admit that after nearly 30 years of playing I've come to love the 'thumb over' approach

and you'll see it with many players, from Chet Atkins to Jimi Hendrix.

[Bar 24] Notice a fairly standard blues fill here but it's a useful one to practise your fingerpicking or hybrid picking technique with.

[Bar 26] Descending movement on the bass is a great compositional tool and you'll hear parts similar to this in the intro to the classic *Waterloo Sunset*. Note the slight variation at the end of this theme on the second time round.

15

D6 D C/G G D

18

F C E7 A7 D C/G

21

G D F C E7

24

Gm D E7 A D5 Csus2

EXAMPLE RAY DAVIES STYLE

CD TRACK 52

[Bar 32] This outro section features some tricky acoustic picking and you'll find lines like these in various Kinks tracks. A relaxed picking hand will be important here; it's quite brisk but getting the rhythms in place may even be a greater challenge so as always if necessary start slow and build up to speed.

[Bar 37] There's another potentially tricky rhythm on beat three here, if this rhythmic pattern is new to you then try counting it or tapping it out a number of times so you can come to 'feel' it before you play it. Ray was the classic '60s British 'rhythm' guitarist and enjoyed making his parts interesting.

Chords: G/B, D sus4/A, D5, C sus2, G/B, Gm/B $\flat$

27

Chords: F, G7, D, D6

30

Chords: D, A5, A7

33

Chords: F, G

36

Chord: D

39



Eric Sardinas, the most rock and roll of all slide guitarists?

Eric Sardinas



This month **Harrison Marsh** investigates the fiery slide playing of Eric Sardinas. Cowboy hats on and resonator guitars at the ready!

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 54-61

Will improve your

- ✓ General slide playing
- ✓ Control and attitude
- ✓ Pitching and vibrato

Eric Sardinas is a Florida born blues-rock slide guitarist, known for his live shows and blues roots. Growing up listening to guitarists such as Muddy Waters and Bukka White as well as classic rock, Sardinas has always been associated

with resonator guitars fitted with electric pickups. Signing to Steve Vai's Favored Nations label and opening for Vai on a world tour in 2005 preceded 2008's Eric Sardinas and Big Motor album though Sardinas had released four albums prior to this. Sardinas' live shows became famous for his blistering playing and his stage persona with guitars being set light to on a regular basis.

Sardinas' playing sticks with the staple open G and open D slide tunings, though these are always capo'd up to A and E respectively, to suit his voice and for the extra tension. There will be some familiar phrasing

here for fans of Muddy Waters and similar players but it's the combination of influences with his overdriven electric sound that sets Sardinas apart. Sardinas combines a thumbpick and fingers approach with a brass slide on the fourth finger. In addition he uses a single fingerpick on the first finger (secured with electrical tape) and a bare second digit. The thumbpick and the back of the fingers will also strum downwards for added emphasis on chords or on key notes.

Obtaining Eric's speed while maintaining clear intonation might seem daunting at first, but building up these phrases at slower tempos can ensure quick progress and add some great phrasing to your arsenal. Although many of Sardinas' songs follow a traditional

“SARDINAS COMBINES THUMB_PICK AND FINGERS WITH A BRASS SLIDE ON THE FOURTH FINGER, PLUS A SINGLE FINGERPICK ON THE FIRST FINGER”

form with many familiar rhythms, the mixture of swampy licks, riffs, and solos make use of the whole of the neck and challenge both picking and fretting hands.

Additionally there's a range of techniques on show here including bends, and although he uses the slide to great effect, Sardinas also frets with the other three fingers, switching between fretted and slide passages and between lead and rhythm. This combination of influences, techniques and speed can be a great challenge for slide players at any level, but the rewards are well worth the effort. **E**

NEXT MONTH Harrison examines the bluesy pop style of Middlesbrough's finest, **Chris Rea**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Sardinas uses two resonator guitars, both fitted with electric pickups running through distorted Rivera amplifiers. In reality any electric guitar with some overdrive plus delay or reverb will get you close, but a semi-hollow body will get you that bit closer. All examples were recorded with a brass slide on the fourth finger and using a thumbpick and fingers.



TRACK RECORD Eric Sardinas has released many great and exciting blues-rock albums since 1999's Treat Me Right. But his Favored Nations debut Eric Sardinas & Big Motor ushered in a new era for the guitarist. Various tracks over the years like, Through The Thorns, Liars Dice, As the Crow Flies, Just Like That and County Line are all great listening and research to show the different sides of Eric's playing.

EXAMPLE 1 MIXING RHYTHM AND LICKS

TRACK 54

This first example shows how Sardinas switches between playing the classic blues shuffle rhythm and slide melodies. This speedy change takes some time to get used to, especially when maintaining even rhythm and accurate slide intonation.

Drop E tuning

$\text{♩} = 86$ $\text{♩} = \text{♩}^3$

E7

With slide

EXAMPLE 2 ADDING STRING BENDS

TRACK 56

This example in 12/8 shows how Sardinas uses bends and chords interchanging with slide licks. No mean feat on a resonator instrument!

$\text{♩} = 80$

E7

BU

A7

E7

LESSON } SLIDE

TRACK 58

The classic intro is typical of Sardinas, where he mixes classic blues vocabulary with aggressive rock slide playing. Pay careful attention to intonation when switching between open strings and using the slide. Tip: developing good slide vibrato is a great aid to accurate sounding intonation.

TRACK 60

This example shows how Sardinas combines his techniques in full solo mode. The double-stops in bar 1 are fretted, as are the hammer-ons where shown. Because it's all about attitude, this is one of those rare occasions where giving a full run-through a go might be as productive as breaking things down bit by bit.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as 88 BPM. The bass part is written in bass clef with the same key signature and time signature. The score is divided into two systems. The first system covers measures 1 through 4, featuring a guitar solo in measure 1 and a bass solo in measure 2. The second system covers measures 5 through 8, featuring a guitar solo in measure 5 and a bass solo in measure 6. The guitar part includes various musical notations such as chords, scales, and triplets. The bass part includes various musical notations such as chords, scales, and triplets. The score is presented in a clear, professional layout with a white background and black text.

EXAMPLE 4 JAM TRACK ...CONTINUED

TRACK 60

E7 $\frac{1}{4}$ $\frac{1}{4}$ **B7**

7 0

BU BD 8-(10)-(8) 0 3 3/5 7 7 7 5 5/7 5/7 7

A7

10

7 7 7 7 5 5/7 5/7 5/7 7 5 3 0 0 3/5 BU BD BU 8-(10)-(8) 0 3/5 3 5 8-(10)

E7

13

0 0 3 0 1 3 0 12 10 12 12 12 12 10 10/12 12

A7 $\frac{1}{4}$ **E7** **B7**

17

BU 5 (7) 0 3 3/5 BU 5 (7) 0 3 3/5 5 1 3 3 0 12 10 12 10 10/12

E7

22

12/14 12 12/14 12 12 10 10 12 10 10 12 10 10 11/12 12

Chromaticism *pt 4*

Delayed resolution



Shaun Baxter looks at creating melodic interest by embellishing and prolonging your chromatic journey to any specific target note.

ABILITY RATING

★★★★★ Advanced

Info

Key: A (A7)

Tempo: 120bpm

CD: TRACKS 62-64

Will improve your...

- ✓ Understanding of chromaticism
- ✓ Control of tension and resolution
- ✓ Soloing sophistication

In this latest series, we've been looking at ways of spicing up our lines using non-scale (chromatic) notes.

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.
- 3) Enclosure: which involves approaching a target note from both above and below, either diatonically or chromatically.

In this lesson, we are going to look at a method of embellishing the approaches that

we have covered so far by incorporating notes from other strings (which often act as pedal notes) in order to extend our chromatic journey to each target note.

For example, imagine a simple chromatic bridging move whereby an A note on the 7th fret of the fourth string passes to a G note on the 5th fret of the same string via a G# (giving us A-G#-G). This basic motion can be augmented or embellished using surrounding scale notes. First, one could use an E note on the 7th fret of the fifth string as a lower pedal tone between each of our three notes (A-E-G#-E-G). Alternatively, we could try the same thing but with the E note being on the 9th fret of the third string (upper pedal note).

In this lesson, we will be looking at building lines that feature this delayed resolution technique in each of the five CAGED shapes of A Mixolydian (see Diagram 1), and each example will feature at least one chromatic note. Common 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.

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, the 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 loudly and proudly as any other note within the line.

“WHILE I HAVE USED MIXOLYDIAN FOR THE EXAMPLES YOU CAN APPLY ALL THE IDEAS IN THIS SERIES TO ANY OTHER SCALES YOU KNOW”

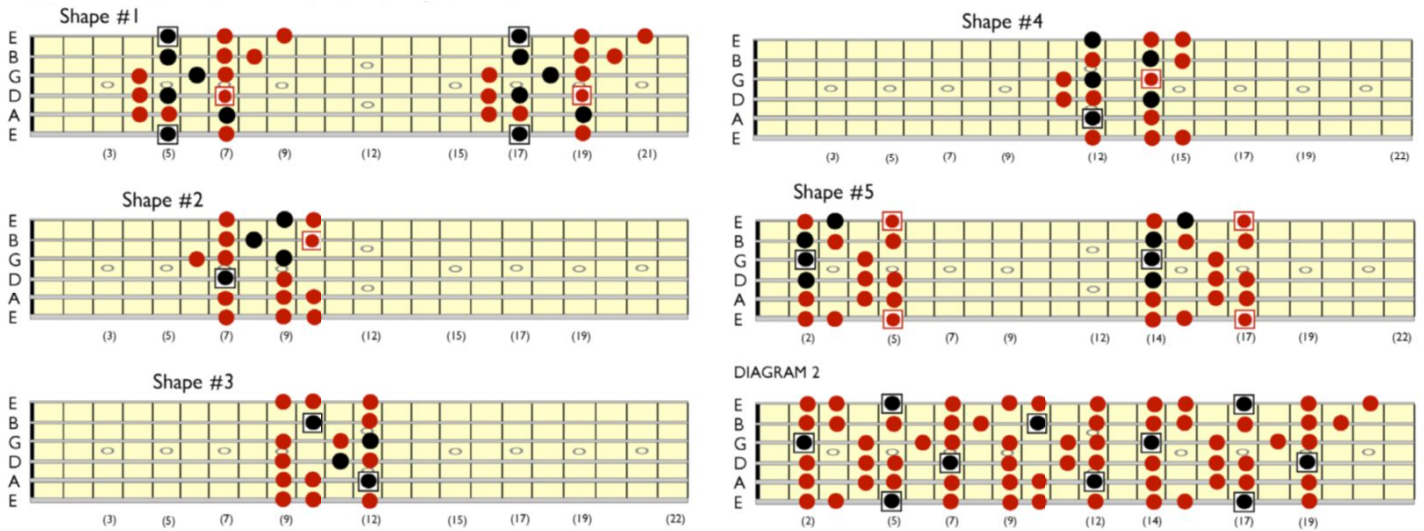
Finally, also bear in mind that, due to the nature of the backing track, the musical examples could have been written out in 2/4 at twice the tempo (240bpm), meaning that there would be four times as many bars and all lines would be written as eighth notes rather than 16th notes; however, each line is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

Remember, while I have used Mixolydian for the examples you can apply all the ideas in this series to any other scales you know. **E**



TRACK RECORD Although in a country-style setting, many of the lines in this lesson are reminiscent of American jazz guitarist Pat Martino. Interestingly, Pat bases his whole approach on the technique of using minor lines from various keys over particular chords (something he calls 'minorising'). In fact, he has a system for using minor lines over every chord type, not just minor. If you are interested in investigating his methods, try his instructional videos *Creative Force: Complete*, and *Quantum Guitar: Complete* (both by Alfred).

DIAGRAM 1 FIVE CAGED SHAPES OF A MIXOLYDIAN MODE IN (A B C# D E F# G)



EXAMPLES DELAYED RESOLUTION

CD TRACK 63

EXAMPLE 1 This is the first of three examples in CAGED shape #1 of A Mixolydian. Here, in an approach reminiscent of Joe Pass, a straightforward chromatic ascent (G-G#-A) is interrupted by a brief diversion to a B note on the 4th fret of the third string. The same action then occurs for the D-D#-E on the fifth string using the F# on the 4th fret of the fourth string.

EXAMPLE 2 In this Pat Martino-influenced example we start off in shape #1 of A Mixolydian but drift down through shape #5 before ending up in shape #4 - the delayed resolution passage indicated shows how the descending chromatic motion of F#-F-E on the fifth string is delayed (or interrupted) by the C# note on the fifth string.

Ex 1

♩ = 120

Del. Res. Del. Res. Enc

5 [6] 4 7 5 [6] 4 7 5 7 [3]/4 7 5 4 7 6 7 4

Ex 2

Del. Res. Enc Br Enc

19-16-17 14-17 16-[15] 14 16-17 14-16 15 [16]-14-15-14 17-15-14 16-14-[13]-12 13 11-[10]-9 11

EXAMPLES DELAYED RESOLUTION ...CONTINUED

CD TRACK 63

EXAMPLE 3 For this final shape #1 example the ascending chromatic motion on the fifth string of C#-D-D#-E is delayed by a brief diversion to an F# on the fourth. This is followed by the equivalent a 4th higher whereby the motion on the fourth string of F#-G-G#-A is briefly delayed by the B on the third string.

EXAMPLE 4 Next, we move up to shape #2. So far we've embellished using one note from a string above or below. So let's look at two variations. The first in bar 13 shows how the motion of C#-C-B on the first string is delayed via two notes on the second string, while the next example features a scale note on strings above and below the descending chromatic motion of E-E_b-D-C# on the third.

EXAMPLE 5 We're back to starting in shape #1 for this example which features contrary motion on two different strings. In the first half of bar 17 we have G-F#-F-E on the second string interpolating with C-C#-D-D# on the third (which resolves to E on the second string). This is then followed by one ascending motion of E-F-F#-G on the second string running in parallel with a descending chromatic series that stems from the same E note of E_b-D-C#-C-B on the third string. As you can see, most of these lines also feature some of the other chromatic concepts that we have studied so far in this series. Here, in bar 18, this line finishes using approach notes to each note of an A major triad.

Enc

12 9 10 9 12 10 12 10 [8] 9 12

Ex 3

Del. Res. AN Del. Res. AN Br

4 5 [6] 4 7 [6] 7 4 5 [6] 4 7 [6] 7 4 [5] 6 9 7 6 7 7 4 7 5 7 [8] 9 [8] 7 5

Ex 4

A.N. A.N. Del. Res. Del. Res.

9 [9] 8 10 6 7 10 [8] 7 8 7 9 [8] 7 9 6

Ex 5

Del. Res. Del. Res.

8 [5] 7 6 7 [6] 5 [8] 5 [8] 7 [6] 7 6 8 [5]

EXAMPLES DELAYED RESOLUTION ...CONTINUED

CD TRACK 63

EXAMPLE 6 Next, we have three more shape #2 lines. Again, this first one is reminiscent of Pat Martino and, in it, the descending motion of F#-F-G on the second string is embellished with a D note from the third string.

EXAMPLE 7 In bar 25 of the next shape #2 line (which drifts down into shape #1), a D note on the third string is used as a pedal tone to embellish the G-F#-F-E chromatic descent on the second string.

EXAMPLE 8 This Charlie Parker-influenced shape #2 line is similar to the previous example, whereby a B note on the fourth string is used as a pedal note to embellish the E-E#-D-C# chromatic descent on the third.

EXAMPLE 9 Continuing up to shape #3, this Pat Martino-style example also features a pedal point example: in bar 33, a D note on the fourth string is used repeatedly to interrupt the chromatic descent of F#-F-E on the third string.

Ex 6

Ex 7

Ex 8

Ex 9

EXAMPLES DELAYED RESOLUTION

CD TRACK 63

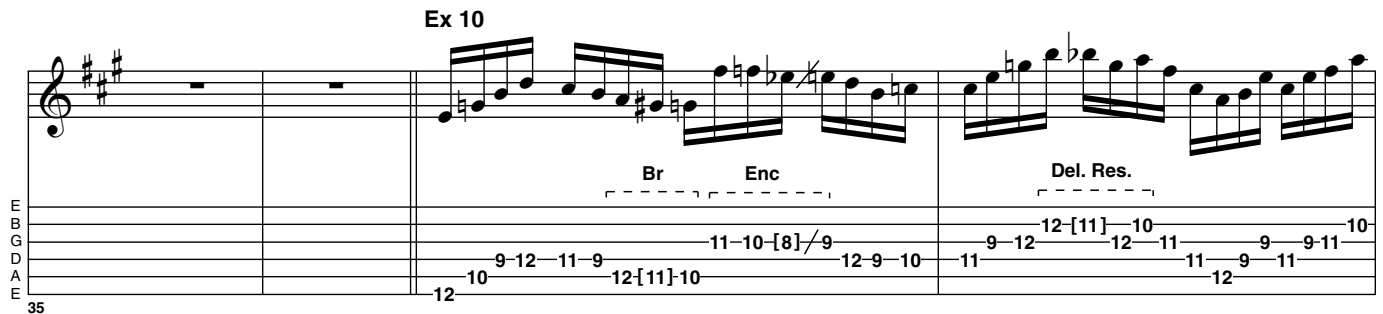
EXAMPLE 10 In this second shape #3 example, the chromatic descent on the second string of B-B_♭-A is diverted briefly by the G note on the third string.

EXAMPLE 11 This is the first of four examples stemming from CAGED shape #4. The descending chromatic motion on the first string of G-F_♯-F-E is briefly delayed by the D note on the second. Later on in bar 42, a C_♯ note on the

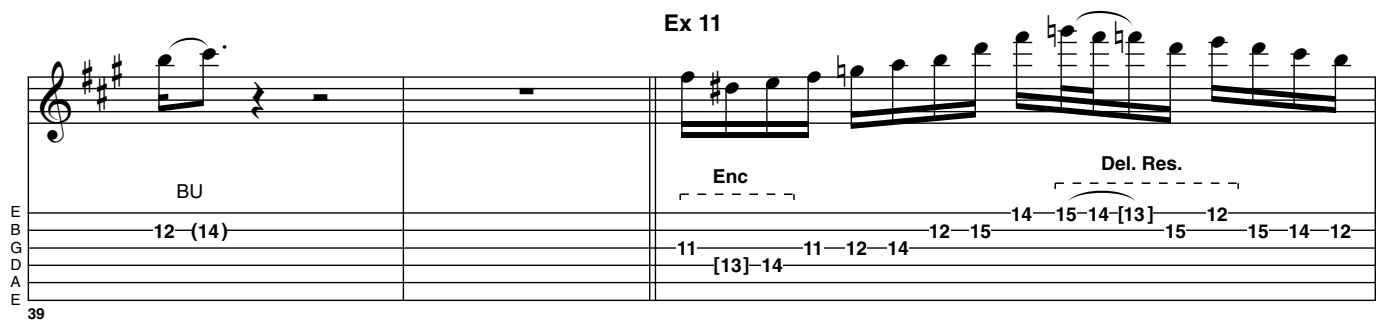
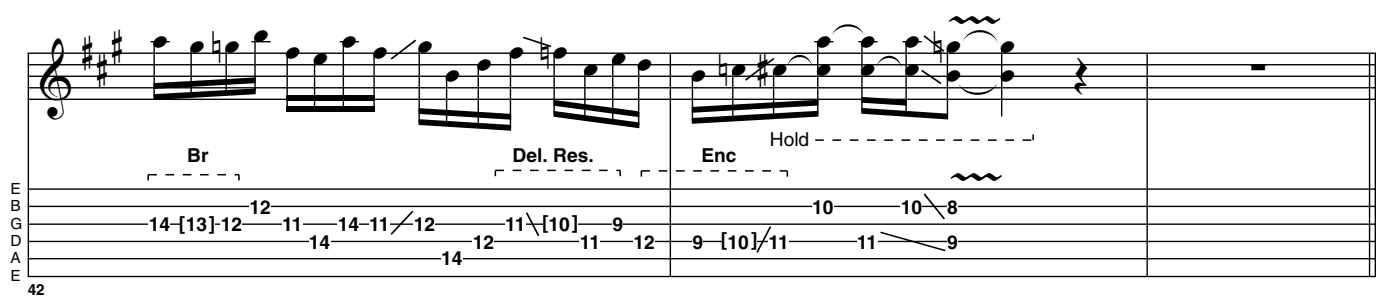
fourth string presents a brief interruption to the F_♯-F-E descent on the third.

EXAMPLE 12 Whereas the previous example finishes with a chromatic descent embellished by notes on a lower string, here we turn that concept on its head by having an ascending chromatic series of notes on the fourth string embellished by three other notes from the string above it.

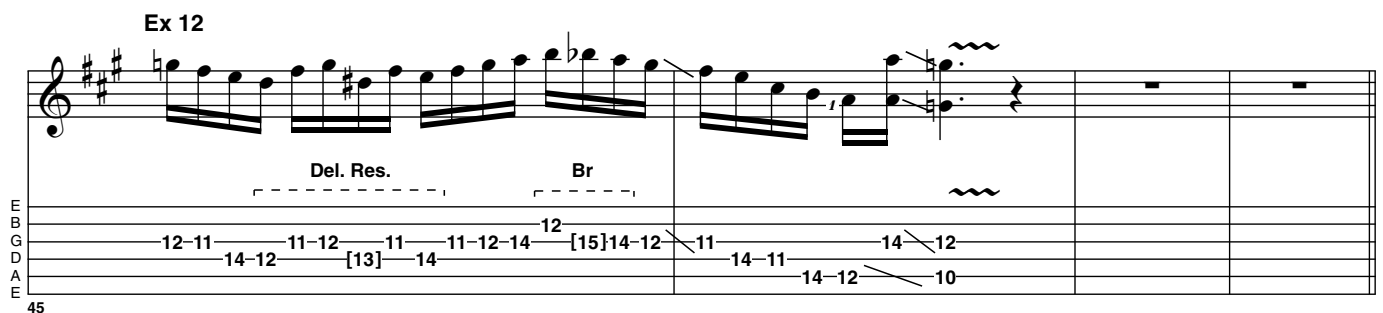
Ex 10



Ex 11

Ex 12



CD TRACK 63

embellished using one note from the second.

EXAMPLE 15 In this, the second of our two shape #5 examples, a D note on the fifth string is used as a pedal point embellishment of the chromatic descent of G-F#-F-E on the fourth string. I know there's a lot to take in here, especially at these tempos, but remember these lines work equally well at a slower pace.

E
B
G
D
A
EE
B
G
D
A
E

EBGDAE

EBGDAE

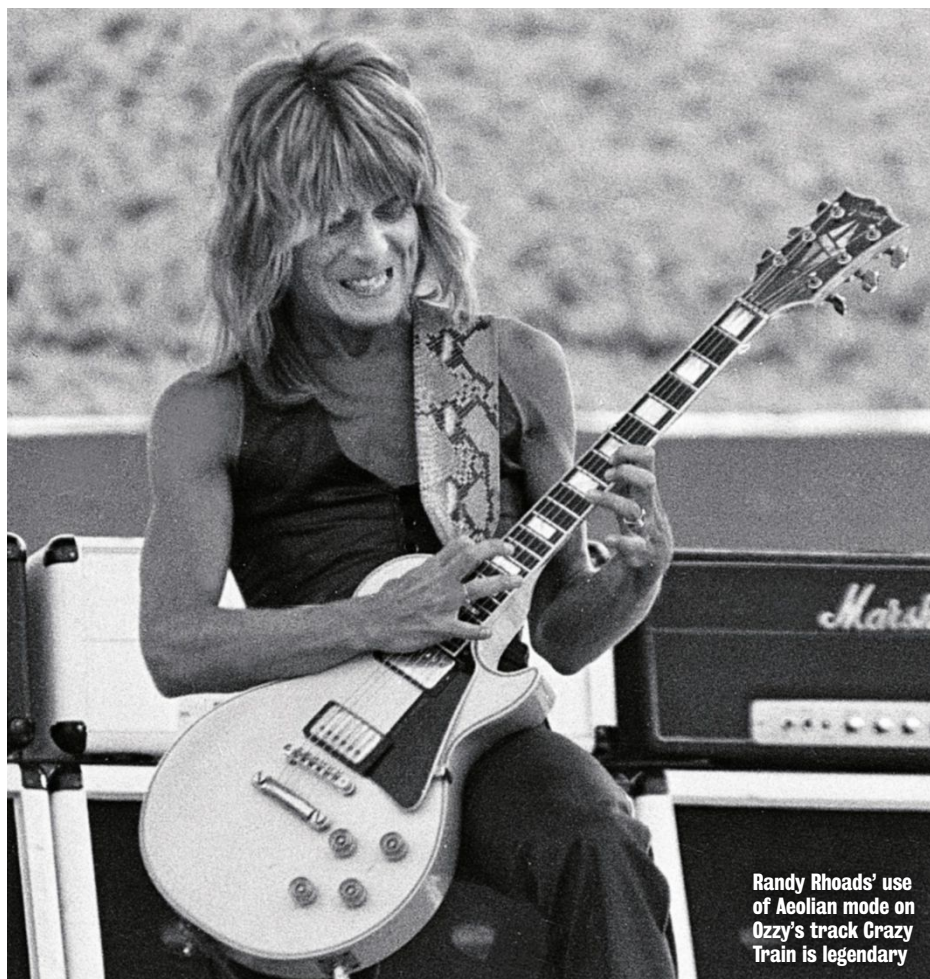
Fretboard fluency *pt 9*

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POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION


This month **Martin Goulding** looks at Aeolian mode. Also known as the Natural Minor it's a scale that lends itself to all styles including blues, rock and metal.



Randy Rhoads' use of Aeolian mode on Ozzy's track Crazy Train is legendary

Playing through these intervals may be challenging at first, so try breaking each example down four notes at a time, and work on memorising each 'fragment' before moving on. Pay particular attention to the recommended fingerings as well as the direction of the pick strokes, which form the momentum of the technique. As with all exercise routines, shake out the hands and arms as soon as you feel the onset of any tension or fatigue.

In the third example, we'll work on developing our technique and intervallic recognition by ascending and descending the Aeolian mode in position 1 using sequences of four. As usual, you'll need to adopt a 'square and dropped' hand position with the thumb positioned in the middle of the back of the neck, and with plenty of space between the underside of the neck and the 'cup' of the hand. With the hand position square, you'll be able to stretch out and position your fingers for greater accuracy, with the first finger set to mute off the adjacent lower string with its tip, as well as resting flat over any higher treble strings underneath. With this fretting-hand approach the notes should sound clear and even in velocity and, even at typical rock levels of volume and overdrive, keep your playing free of unwanted extraneous noise. **1**

NEXT MONTH Martin takes you on another journey in dexterity in **Part 10** of his series.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E Aeolian
Tempo: 120bpm
CD: TRACKS 65-69

Will improve your:

- ✓ Strength and stamina
- ✓ Alternate picking stamina
- ✓ Rolling and barring techniques

Welcome to this month's column, the ninth part in our series looking at developing fretboard fluency.

Following on from the last two lessons, where we worked through a series of routines based around the D Mixolydian mode and dominant 7 arpeggio, this month we'll move on to look at the E Aeolian mode

and minor 7 arpeggio in positions 1 and 4.

This mode is the sixth mode in the key of G Major, with the formula R-2- $\flat$ 3-4-5- $\flat$ 6- $\flat$ 7 (E-F#-G-A-B-C-D). As the relative minor in our parent G Major scale, this mode is also known as the Natural Minor scale when functioning as the tonic in a minor key, and is a common tonality in rock and metal styles.

Based around our usual format, we'll arrange the Aeolian mode as two 'master exercises' in shapes 1 and 4, with the chord, scale, arpeggio and intervallic pattern all incorporated into a single exercise for maximum efficiency. We'll be playing through the scale firstly in 3rds and then in 4ths, with strict alternate picking used throughout.



Get the Tone

Using a mildly overdriven tone is a great way to monitor the effectiveness of your muting techniques, as unplayed strings can create dissonant overtones, especially as you ascend to the neck. It's also the tone of choice for many contemporary styles, and will lend a more fusion orientated sound when improvising using some of the more jazz-based concepts we'll be covering. Just add a little reverb or delay to taste.



The Aeolian mode is common in rock and metal styles due to its first choice status over minor progressions. Often used in conjunction with the Minor Pentatonic contained within it, Aeolian mode became a trademark of players such as Randy Rhoads, with the main riff and solo to the classic Ozzy Osbourne track Crazy Train a good example. Another great Aeolian moment can be found on the title track to Gary Moore's classic 1985 album Out In The Fields, with the main solo featuring some blistering palm-muted Minor scale sequences of four.

CD TRACK 65

examples like this, you may experience a build up of tension or fatigue, in which case stop and shake out the hands and arms until any feeling of discomfort has subsided. Use strict alternate picking throughout, starting on a downstroke. The whole exercise is written as eighth-notes, so tap your foot to accent the downstrokes at the start of each beat. As the speed increases gradually over the weeks, you may wish to reinterpret the exercise as 16th-notes with the click, downstroke accent and foot reinforcing the beat every four notes. Go back and repeat this with earlier scales in the series, to reinforce the learning process.

CD TRACK 66

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

[illegible]

CD TRACK 66**CD TRACKS 67-68**

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

Ex 2b

[illegible]

CD TRACKS 67-68

5

CD TRACK 69

With this in mind, always aim to target the root, $\flat 3rd$, $5th$ or $\flat 7th$, with the extensions used more for colour, and with a need for careful placement when playing melodically. As the $\flat 6th$ (or $\flat 13th$) is only a semitone away from the $5th$ contained within the underlying chord, this interval may sound sour if used to begin or end a phrase. But using the $\flat 6th$ on an upbeat, and then resolving to a stronger chord tone such as the $5th$ on the next downbeat, will create a sense of tension and resolution more acceptable to the ear of the listener.

L

EL

1

In The Woodshed



Speed up your chord changes and get better with the band with these nimble three-string chord shapes **Charlie Griffiths** shows the way.



Nile Rodgers:
perhaps the
master of three
string chords

ABILITY RATING

☆☆☆☆ Easy/Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 70-79

Will improve your...

- ✓ Picking accuracy
- ✓ Fretting-hand flexibility
- ✓ Muting of idle strings

Three-string chords are useful for creating quick and easily manageable chord changes which have a focused and explicit sound. The sensible place to start is 'triads', which are three-note chords comprising 1st, 3rd and 5th of the scale.

The first chord of Example 1 demonstrates a G major triad using the root, 3rd and 5th of the key (G-A-B-C-D-E-F#). This is the most simple form of a major chord there is. The following two chord shapes are also G major triads and contain the same notes, but this time the notes are in a different order. These are known as 'inversions'. We have a 'first inversion' with the intervals played 3rd, 1st and 5th from low to high; and then we have a 'second inversion' of 5th, 1st and 3rd from low to high. This shows how the same chord can be played in three different places on the fretboard, or even six different places if you

repeat the pattern above the 12th fret. Example 2 combines these G triads with C triads and demonstrates this I-IV chord progression in three different fretboard positions. The idea is that wherever you are on the fretboard, you will be able to find any major triad in relatively close proximity.

The beauty of these shapes is the the changes between G and C are very close together and the fingering changes are quick and straightforward. Examples 3, 4 and 5 demonstrate some practical applications of these three-string shapes, starting with a riff reminiscent of the Stones among others.

“THE IDEA IS THAT WHEREVER YOU ARE ON THE FRETBOARD YOU WILL BE ABLE TO FIND ANY MAJOR TRIAD CLOSE BY”

Next we have a funky riff in the style of Nile Rodgers that shows how the major chords can be easily adapted using hammer-ons. You can experiment by adding notes from the key with whatever fingers are free and see what works and what doesn't.

The final example is a rock riff inspired by Eddie Van Halen's playing in tracks like Running With the Devil. When played against the A root note, the triads take on a Dorian mode character (1-2-3-4-5-6-7). These three string shapes retain their clarity when played with distortion, whereas playing bigger barre chords can end up sounding muddy.

Play through the chord shapes and be sure to name the notes you are playing so as to gain a deeper understanding of the shapes and the context within the key. Practise the riffs slowly and make sure all the notes are clean and clear before playing them up to speed with the backing tracks provided. 

NEXT MONTH Charlie shows you how you can be more musical with the **b5**

EXAMPLE 1

CD TRACK 70

Play the three G triad chords by ascending the neck; notice that the lowest note each time is either G, B or D, which are the root, 3rd and 5th of the chord. In the second bar we have three C chord positions with G, C and E as the lowest notes in each case.

$\text{♩} = 70$

	G	G/B	G/D	C/G	C	C/E
E						
B	3	8	12	5	8	13
G	4	7	12	5	9	12
D	5	9	12	5	10	14
A						

EXAMPLE 2

CD TRACK 72

Here we have the same three G triads alternating with the same three C triads seen in Ex1. This shows how inversions can be used to play chord changes in close proximity to each other, rather than shifting needlessly up or down the fretboard.

♩ = 100

G C/G G/B C G/D C/E

String	G	C/G	G/B	C	G/D	C/E
E	-	-	-	-	-	-
B	3	5	8	8	12	13
G	4	5	7	9	12	12
D	5	5	9	10	12	14
A	-	-	-	-	-	-
E	-	-	-	-	-	-

EXAMPLE 3

CD TRACK 74

This riff uses a Keith Richards style I-IV change throughout. Barre the 2nd fret A chord with your first finger, then keep your finger in place as you add the second and third fingers for the D chord. This move is easily transferable up and down the fretboard for some classic blues-rock riffing.

♩ = 120

A/E A/E A/E D/A G/B G/B A/E D/F# D/F# A/E D/F# D/F# G C/G G

String	A/E	A/E	A/E	D/A	G/B	G/B	A/E	D/F#	D/F#	A/E	D/F#	D/F#	G	C/G	G
E	2	3	2	3	2	7	8	7	8	7	2	3	2	3	2
B	2	2	2	2	2	7	7	7	7	2	2	2	2	4	4
G	2	4	2	4	2	7	9	7	9	2	4	2	4	5	5
D	-	-	-	-	-	-	-	-	-	-	-	-	-	5	5
A	-	-	-	-	-	-	-	-	-	-	-	-	-	5	5
E	-	-	-	-	-	-	-	-	-	-	-	-	-	5	5

EXAMPLE 4

CD TRACK 76

Use hammer-ons to add notes to the chord shapes where shown. Hold your fingers in the chord shape and relax the strings away from the frets in order to create the percussive muted sound. You can also curl your thumb over the top of the neck to mute the two lowest strings as you strum.

♩ = 100

D/A G/B D/A D Bm/D D Play 8 times

String	D/A	G/B	D/A	D	Bm/D	D
E	7	8	7	10	12	10
B	7	X	7	11	X	11
G	7	X	7	12	X	12
D	9	X	9	X	X	X
A	X	X	X	X	X	X
E	X	X	X	X	X	X

EXAMPLE 5

CD TRACK 78

Play the triad shapes with confident downstrokes and allow them to ring out, but use your picking-hand palm to mute the fifth string at the bridge. For the final five notes, hold the chord shapes down and use palm-muted downstrokes to pick the notes. You can use a flanger or a phaser to complete the Van Halen effect.

♩ = 120

C/G D/A G/B C D G/B D/A Play 4 times

String	C/G	D/A	G/B	C	D	G/B	D/A
E	5	7	8	8	10	8	7
B	5	7	7	9	11	7	7
G	5	7	9	10	12	9	7
D	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0
E	0	0	0	0	0	0	0

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JOE BONAMASSA

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NEW ALBUMS

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

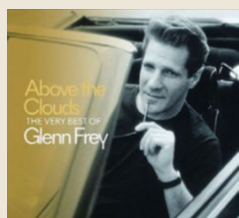
Album of the Month

DEVIN TOWNSEND

OCEAN MACHINE Live at the ancient Roman theatre Plovdiv

Inside Out ★★★★★

GT readers will remember Devin Townsend as the vocalist for Steve Vai's early '90s band who sang as well as screamed over some great rock songs. Since then he's fronted two different bands; Strapping Young Lad's extreme metal and the Devin Townsend Band that was broader in sonic scope (new age to metal). This new Devin Townsend Project 3-CD, 2-DVD, Blu Ray release is a 2017 live performance with him fronting a big rock plus orchestral line-up and it's some undertaking. Devin's ability to combine brutal with beauty makes him an influential artist in modern guitar music and this live release is simply stunning. Opener, Truth is grandiose with cinematic atmosphere and syncopated power fuelled by his uniquely down-tuned signature Framus guitar and confident vocals. Devin remains an underrated guitarist but there's plenty of chops here - a great unison passage plus solo in Stormbending and the arresting wah-wah melodies and shred solo in Failure are just two examples - dressed with a thick distorted tone and rich cathedral-like reverb. A mighty release from a fascinating musician.



GLENN FREY

ABOVE THE CLOUDS: THE COLLECTION

Geffen ★★★★★

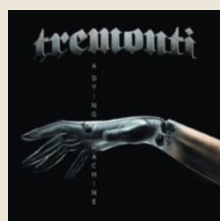
The late Glenn Frey's solo career was every bit as good and, in fact, far more varied than that of his Eagles brethren, as documented in this lovely collection that spans two best of CDs, a live DVD performance of his 1993 Dublin Castle gig as well as a remix of he and JD Souther's milestone country-rock Longbranch Pennywhistle album. While the latter would have a profound impact on The Eagles, the highlights of his solo career span the sax-led pop of The Heat Is On and You Belong To The City, with the soulful R&B of The One You Love and more familiar twang of Soul Searchin' showing his guitar-playing and songwriting prowess were as good as that iconic voice.

TREMONTI

A DYING MACHINE

Napalm ★★★★★

Having occasionally infected the stadium-sized anthems of Creed and Alter Bridge with blistering riffs, his more metallic side project has afforded Mark Tremonti the opportunity to indulge his love of the heavier end of rock. Accompanied by Eric Friedman on guitar Tremonti's previous three albums have been full of fretboard acrobatics and scything riffs, mixed with huge choruses that show off the guitarist's excellent vocal ability. However, A Dying Machine is another step up entirely. Coupled with a futuristic concept, the likes of Make It Hurt, Throw Them To The Lions and the title track crunch with robotic precision yet



still possess that tonne of melody with which Mark has always infused his playing.

GRANT GREEN

SLICK! LIVE AT OIL CAN HARRY'S

Resonance Records ★★★★★

Years ago, the late UK jazzier Ronny Jordan told GT that, for inspiring jazz guitar creativity you need Wes Montgomery for the melody, Grant Green for the funk and George Benson for (deserved) mainstream appeal. It's overly simplistic (and taken out of context) but there's a lot of truth to this. Listening to Slick! you definitely get the depth of Grant's rhythmic skills. Featuring three tracks from his live 1975 show in Vancouver it's a wonderful quintet (guitar, keys, bass, drums and percussion) and the clarity of recording is impressive. Three tracks may suggest poor value but that's not the case; opener, Now's The Time (a John Coltrane blues-based piece) is nine minutes long; Jobim's How Insensitive



clocks in at 26 minutes (what a tone and dynamic range!); and the closing Medley is nearly 32 minutes. For sheer funk, the medley is impressive; five pieces originally penned by (among others) Stanley Clarke (Vulcan Princess), The Ohio Players (Skin Tight) and Stevie Wonder (Boogie On Reggae Woman). Grant is on fire here as he and the band weave around the grooves with immense skill. Sadly, less than four years after this gig Grant had passed on, so Slick! is a great source to check out his greatness.

PAUL RODGERS

FREE SPIRIT

Quarto Valley ★★★★★

Paying tribute to the genius of his first, short-lived pioneers, this show recorded at the Royal Albert Hall finds Paul 'The Voice' Rodgers and his hired guns giving a fitting salute to Simon Kirke and



the much missed Andy Fraser (bassist and co-writer), and guitarist Paul Kossoff 50 years since Free began. While we all expect the likes of Wishing Well and All Right Now to naturally raise the historic roof, it's deep cuts like Love You So and Travelin' In Style, that were never performed live, that stand the test of time and as tall as their peers among the British blues of the late '60s and '70s. Ceremonial stuff.

HAKEM

L-1VE

Inside Out ★★★★★

For followers of progressive metal, Hakem continues to rise above many in the genre. And with two guitarists (one being GT's Charlie Griffiths) there's plenty of unique and colourful six-string action. With four studio albums out (the last was Affinity in 2016), fans were hungry for a live album so a 2017 gig in Amsterdam has generated this 11-track release, L-1VE. Most of the songs are from their last two albums with two pieces from earlier releases; Aquamedley comes from debut Aquarius (2010) and clocks in at over 20 minutes, while Visions is a 23-minute epic from 2011's Visions. Charlie and Richard Henshall's guitars are vivid throughout as they riff, arpeggiate and solo with true precision and flair. 1985 is a song that embraces a lot; thick detuned riffing, tight syncopations and clean ambient chords with a singing rock solo. Look to the two extended tracks though for sheer marvel; the virtuosity and concentration to play these intricate songs is some feat indeed. A real rock gem!



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 legendary guitarist from British prog band Camel, the great **Andrew Latimer**.

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

AL: I long since used a Fender heavy pick. It's a solid little pick.

GT: If you had to give up all your pedals but three, which ones would remain?

AL: As I don't easily give up any of my equipment this is a tough question. Probably only one, a ProCo Rat distortion.

GT: Do you play another instrument well enough to be in a band, and have you done it?

AL: I wouldn't consider myself good enough on any other instrument to play with another band. But maybe a drummer in a bad surf band for fun.

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

AL: Not a chance. I could work it out given time but that would defeat the point.

GT: Do guitar cables actually make a difference? If so, what make are yours?

AL: Not for me. I've so many cables over the years I couldn't tell what make they are.

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

AL: I don't feel jealousy towards other players. I respect and admire certain players and Jeff Beck comes immediately to mind.

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

AL: It would depend entirely on the fire and danger. But I would

go for my Gibson Les Paul. It was my first Les Paul. I still play it.

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

AL: My favourite amp will always be the original Vox AC30, and I set it on 'loud'.

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

AL: I've always preferred a medium to low setting.

fingers, practice my flute or recorder, organise my thoughts and get prepared for the show.

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

AL: That's an unusual question and I'm a bit stumped. I think it's a fantasy to still be going after all these years.

“ I WOULDN'T CONSIDER MYSELF GOOD ENOUGH ON ANY OTHER INSTRUMENT, BUT MAYBE A DRUMMER IN A SURF BAND? ”

GT: What strings do you use?

AL: I primarily use Ernie Ball Super Slinky strings. I used to use 10s but due to arthritis in my hands I now use 9.5s

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

AL: Hank Marvin had a huge influence on me, and still does.

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

AL: A Gibson ES-335.

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

AL: I've had some great gigs during the 50 years I've been playing but unfortunately I tend to remember the far fewer gigs with the worst moments.

GT: Okay then, your worst playing nightmare?

AL: I think my worst nightmare is pretty standard. Forgetting the notes and the words.

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

AL: To be true to myself. It's the only lesson of importance.

GT: Do you still practise?

AL: Yes. Every day. Sometimes focused and concentrated; sometimes just noodling.

GT: Do you have a pre-gig warm-up routine?

AL: Yes. I restrung, exercise my

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

AL: Gosh. Impossible to name just one as they are the best in different styles and techniques. I'd say Django, Wes Montgomery, Jimi Hendrix, Eric Clapton and Jeff Beck.

GT: Is there a solo by any other guitarist that you really wish you had played?

AL: I think a guitar solo is unique to the character of a player. If there's anything I wish I'd come up with, it's a great riff like Layla or Purple Haze.

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

AL: Ice (from Camel's *I Can See Your House From Here* - Ed).

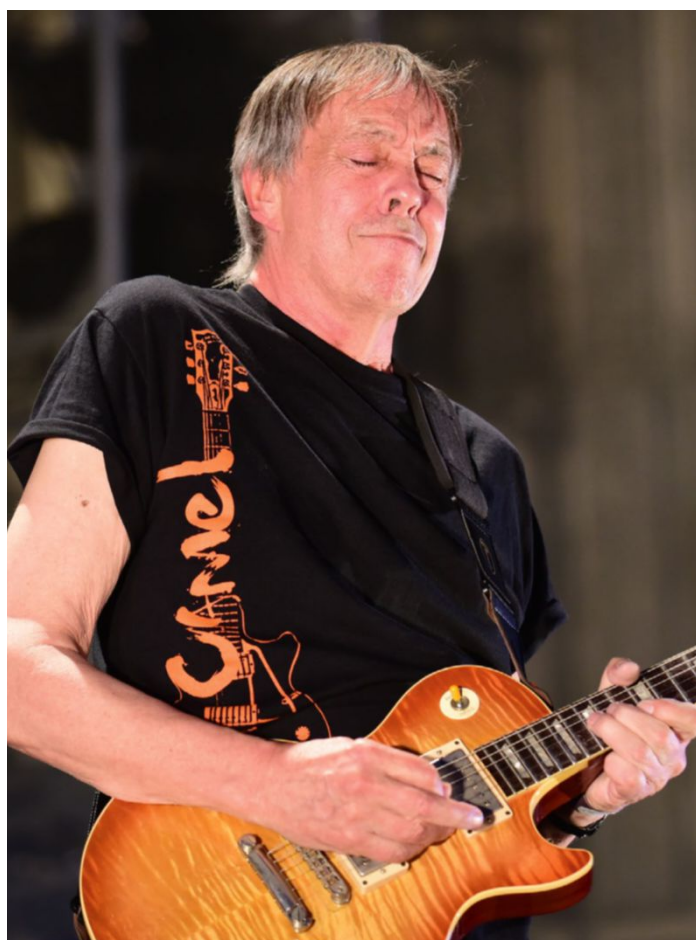
GT: What would you most like to be remembered for?

AL: Being a kind person.

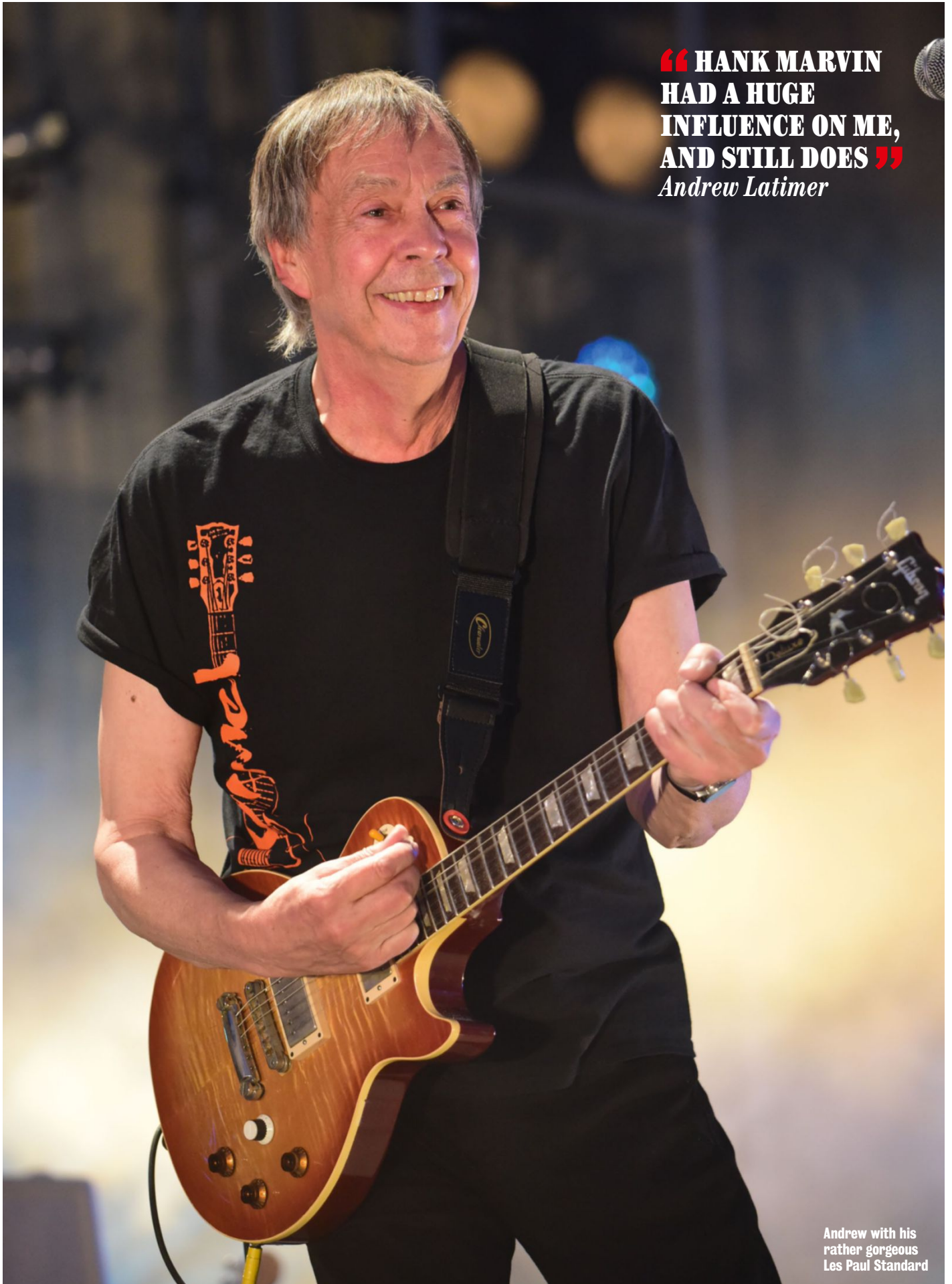
GT: What are you up to at the moment; for instance gigs, tours, projects, or albums?

AL: Presently, we're on tour with Camel in Europe and in the early autumn we're going out in Spain and the UK.

For more on Andrew and Camel, gigs, tours, info, merchandise and much more, please go to www.camelproductions.com



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