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39

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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

I PLAY WAY more acoustic than I do electric. I've owned some great flat-tops too, including vintage Martins, Epiphones and Gibsons (sadly all passed on due to house renovation); shiny new Taylors, Takamines, Collings, Yamahas and more.

Currently my stripped-down but pleasing acoustic array comprises a Gibson J-200, a Martin D-28 and Dreadnought Jr (the latter kept at my sister's in Istanbul), and a Yammy NTX classical. I'm no master of these fine instruments but it doesn't stop me enjoying playing them, both at home and on stage.

For me it stems back to 1970 when a friend brought round James Taylor's Fire And Rain album, which totally turned my head from the distorted electric blues that had obsessed me since Cream and Hendrix. What were these weird chords? How is he playing the bass and harmony and weaving a melody at the same time? I'd thought Eric and Jimi were great, but this sophisticated sound intrigued me, so I had to set about it.

The first fingerstyle thing I learnt was off that album: the deceptively simple Sunny Skies. It was built around just two chords, Cmaj7 and G7sus4 (neither of which I knew, even when played, as

James did, at the 3rd fret with a capo); but it had a syncopated bassline that was tricky to pull together for a fingerstyle newbie. It was a huge learning curve but it set me up for so much more: harmony knowledge, chords, changes, arrangements and so on.

I then bought You've Got A Friend and spent literally months trying to teach myself the picking, plus all the 'weird' chords to this and its lovely B side, You Can Close Your Eyes. But I finally cracked it and I have JT to thank for whatever abilities I possess - which in fact I did when I interviewed him a couple of years ago; he charmingly said that quite a few guitarists of my age tell him the same.

Which brings me to this month's GT. It's acoustic themed, with some amazing things to learn in a host of styles. I wonder if any of you might be persuaded off your electrics

for some acoustic shenanigans? And whether in nearly 50 years' time you'll look back to this issue with the same dewy-eyed nostalgia that I do on my formative fingerstyle fumbblings?

See you next month!

Neville

Neville Marten, Editor
neville.marten@futurenet.com



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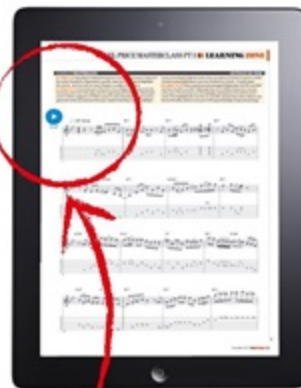
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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



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• CONTENTS • SEPTEMBER 2018 •

CONTENTS

RECEIVE A
POLYTUNE TUNER
AND ELIXIR GUITAR
STRINGS WHEN YOU
SUBSCRIBE!
PAGE 30



Our acoustic cover
star is a Martin
Reimagined OM-28

COVER
STORY

FEATURES

COVER STORY

ACOUSTIC MASTERY
50 acoustic guitar tips! 14
With brilliant exercises to measure your
progress and keep improving for years to come!

SPECIAL FEATURE

ACOUSTIC BLUES
In three tunings 32
Inject new life into your playing with lessons in
three top tunings Drop D, Open G and DADGAD.

CLASSICAL TAB

AMAZING GRACE 52
Play Bridget's arrangement of a piece that's
the backdrop to many human rights events.

ACOUSTIC TAB

OH, WHEN THE SAINTS... 74
Stuart's take on how Chet Atkins might play
this popular tune will challenge your fingers.

REGULARS

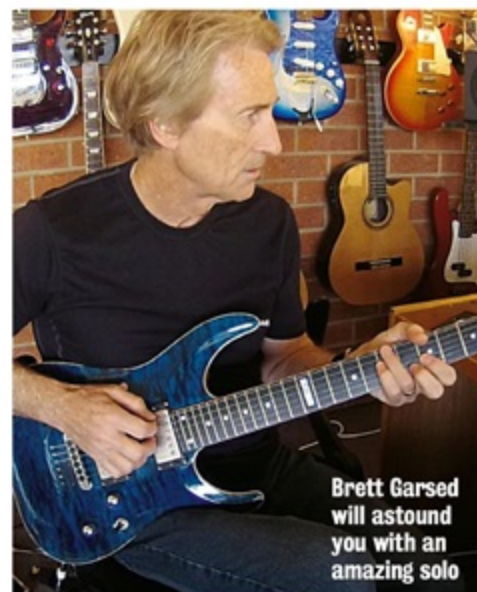
WELCOME 3	Nev tells how James Taylor taught him to play!
INTRO 6	Justin Sandercoe, Scott Henderson, Mitch Dalton, Jam Tracks, One-Minute Lick and more.
USER GUIDE 12	Our easy-to-follow tab and notation guide.
FRETBOARD MAP 13	Learn where all the notes are on the neck.
SUBSCRIPTIONS 30	Save time and money; get GT delivered every month. Print and digital editions available!
BACK ISSUES 56	If you missed a copy from the last six months.
ALBUMS 95	Latest guitar CDs reviewed and rated.
SIXTY SECONDS WITH... 96	He's Guthrie Govan's earliest guitar hero, Alex Harvey's 'sensational' guitarist Zal Cleminson.
NEXT MONTH 98	Invigorate your chops! Jimmy Page: Full study. Brett Garsed: King Bee. Schubert: Trout Quintet. Jerry Reed, Bonnie Raitt, Mike Stern, Radiohead.

LEARNING ZONE

LESSONS INTRODUCTION 57	Music editor Jason Sidwell has more words of wisdom about this month's lessons section.
30-MINUTE LICKBAG 58	Pat Heath has six new licks, from kick about in the park to World Cup penalty shoot-out.
BLUES 60	Ronan McCullagh looks at the upside-down world of Clapton's favourite six-string son of Texas, the brilliant Doyle Bramhall II.
ROCK 64	Martin Cooper does rock's 100-metre dash equivalent with Motörhead's Fast Eddie Clarke!
JAZZ 68	John Wheatcroft introduces a brilliant new jazz guitarist, the Norwegian genius Lage Lund.
ACOUSTIC 74	Stuart Ryan begins a new series on top country pickers, with a great Chet-style workout.
SLIDE 78	Harrison Marsh looks at the melodic slide style of Middlesbrough's brilliant artist, Chris Rea.
CREATIVE ROCK 82	Shaun Baxter looks at using major and minor 2nds in this month's Creative Rock column.
FRETBOARD FLUENCY 88	Martin Goulding continues his series with a look at the Aeolian mode in 5ths and 6ths.
IN THE WOODSHED 92	Charlie Griffiths discusses the 'devil's interval' and how to make musical use of the flat five in five different musical settings.

EXCLUSIVE VIDEO!

BRETT GARSED SOLOS OVER... Flight Or Fight 42
Brett continues this soloing masterclass series by explaining his approach to an extremely tricky track by GT's Jason Sidwell.



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: Just do it.

Most of us have things that we know we really should do... and a little nagging voice in the back of our minds that tells us that we can't keep ignoring it. But it's so hard to get started and even harder to complete... Just do it?

What holds us back from doing things we know we should do? Most commonly the problem seems to be not really understanding why we should put effort into something when there may be an instantly gratifying lazy subpar alternative.

When you decide to commit to something (be it practice, study or exercise) it *really* helps to have a clear and defined purpose in mind; making sure that your chosen activity will help you reach your goal is likely to be one of the main motivational tools you have to help you stay on track.

I recall many times being given exercises by a teacher and told to work on them 'because' – and guess what? I hardly did them. But when I started studying with people who explained the 'why' as well as the 'what', I found myself working with dedication and concentration.

I try to emphasise this in my teaching work, and when I made the realisation of how important the 'why' was, there was an almost immediate improvement in my students' practice adherence. I went through every exercise and explained exactly what the benefits were of each area of study, and why it should be done in a certain way.

That knowledge empowered the students to be able to explore the work in their own way – even change and adapt to fit their style but maintaining the 'essence' of the exercise. Let's look at some of the things people avoid through not understanding the 'why'.

Scale Practice. I doubt there are many get excited when it comes up on the practice schedule. But it's got a whole bunch of benefits. The primary one is about coordinating the hands and making sure the synchronicity of the fretting and picking is as perfect as can be.



Don't just learn the 'what' says Justin, learn the 'why' too

There are secondary benefits too: finger dexterity, programming the scale shape to fall naturally under the fingers, picking development, playing in time with a metronome, quality of notes... and more.

So it has benefits... but *why* should you do it? If your hands are synchronised enough for you to play the music you like and express yourself you might find you get more benefit working on something

you must. You can look at an end goal, like, you would like to be able to do harmonic analysis of a song or solo, or something more immediate like understanding the chords in a key, or chord construction... think about what you need to know and use that to be your driving force.

I recently launched a new Music Theory course on my website and am spending a lot of time making sure that the 'why' is clear and

“I DOUBT MANY PEOPLE GET EXCITED WHEN SCALE PRACTICE COMES UP, BUT IT'S GOT A WHOLE BUNCH OF BENEFITS”

else. I find this kind of practice very beneficial to 'get my sync on' when I've had some days off too. But be sure to ask *why*!

Music Theory. Another of those topics many love to avoid. I've always enjoyed the maths behind the music but even if you don't it's one of those things that has such wide-reaching benefits for your musicality that it's sometimes hard to define one thing – but define it

helping the new students stay on track with it – all those with a clear goal find sticking to the program easier than those that are there because they feel 'they should' be working on it. I think theory study is rewarding but there are many examples of great players that don't know or study theory – so you need to find your own 'why'.

Notes On The Fretboard. Oh man, this one drives me crazy! On

every other instrument people learn the notes as a first thing but on guitar many people never seem to get around to it. But it's one of those things with a vast array of benefits and it will be very helpful if you clearly define your own 'why'. Could be that you want to know where all the root notes are for your blues solos? Could be that you'd like to do more chord manipulation? Or could it be about understanding the notes you play and how to move licks to other parts of the neck? There are so many benefits here – but again – you need to find your own 'why'.

Doing things 'because someone said so' should not be good enough. As well as improving your focus, you are likely to get greater benefit from the activity itself. By practising the right things, the right way, you stand the best chance of success in reaching your goal.

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

NICK DELANEY

SESSION *shenanigans*

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

Now. Would the entire history of Psychology have taken a different course had Freud played guitar? Would his 1899 opus *The Interpretation Of Dreams* have included a chapter on the fear of fretting? How much does Harry Kane earn per minute for almost heading a football into the net from two yards? So many questions. And not for an authoritative specialist journal. Or here.

However, imagine this. You're on a long-haul schlep to Australia, shoehorned into the sybaritic delight that is your World Traveller seat. And there you sit. In a bizarre twist to airline protocol, at four-hourly intervals you are invited to leave your Econoseat along with your fellow sardines to purchase and consume in-flight food and beverages. More pertinently, at random moments the pilot announces that the big silver bird is about to fly into the side of a mountain (an unusual event given the expanse of ocean beneath) and I (specifically) will be killed instantly. I adopt the brace position, discover religion and become aware that my will is not up to date. But we don't crash. We continue on our surreal journey. This happens maybe half a dozen terrifying times during the interminable hours on board.

An attempt is made to relieve the tedium by showing a Hollywood blockbuster. There is no choice. Disappointingly, I have seen it before, and the cabin crew then see fit to show it twice. Six and a half hours of blood, gore and wholesale evisceration. By the time we touch down at Sydney-next-the-sea I am exhausted by the combination of fear, boredom and the sheer concentration of trying to survive this nightmare. On the plus side, I have memorised the entire screenplay of a 100-million dollar, Oscar nominated Toga Fest and will thus be quids-in should Mastermind and its specialist round ever return to our screens.

At which point we are informed

that we must return to London after a generous six hours of rest and relaxation. I awake from rapid eye movement torture, salivating like a rabid bat. I babble incoherent phrases, many of them ending with the word "off". A nice uniformed lady wraps a blanket around me, administers a cup of tea, makes me sign my name on a couple of forms and leads me to the ambulance.

“AT RANDOM MOMENTS THE PILOT ANNOUNCES THAT THE BIG SILVER BIRD IS ABOUT TO FLY INTO A MOUNTAIN”

And that is an authentic account of two days of *Gladiator*, recreated in every detail. Who needs metaphor, analogy or parable? That is a simple, unvarnished description of what it was like. Bitter experience tells me that my cynical readership is both demanding and disbelieving in equal measure. So in order to placate you I will now toss a few inconsequential details your way.

We performed the soundtrack, especially re-orchestrated for symphony orchestra, to a sell-out audience at The Royal Albert Hall. Twice. In one day. After seven hours of rehearsal the day before and a sound check and further run-

through at 09.30 the following day.

Lisa Gerrard, The Royal Philharmonic Orchestra, a choir and a small group of specialist ethnic instrumentalists sat beneath a giant screen while a number of Romans, Barbarians and Nubian slaves were abused for the delectation of the crowd. To say nothing of Russell Crowe. Or the guitar player. The first difficulty

presented itself after minute one of the rehearsal. My part is written for acoustic and Spanish guitar. But many of the main parts can only be realised by detuning the acoustic to D. I need a third instrument. And then there's the minor detail of the second chair being written for baritone guitar, Spanish and bass guitar. We need another guitarist. There are only four cues for him to play mind, but he is duly booked and will be with us tomorrow. Meanwhile, I got more issues of my own. For example, at various points I must play a nine-note figure in 32nd notes on my newly acquired D string. It's only playable by

hammering on and pulling off the notes D-E-F-G-A (open fifth) and back. It's pretty much solo and recurs many times. And it's horrid to play. In different time signatures. At different points in any group of bars. What joy. I focus on the conductor's right hand for the tempo. His left is cuing the various solo entries. Stuff like, "Is this for me or the cymbalom player behind me?" becomes an ongoing concern. Meanwhile I count endless bars with varying time signatures and tempo markings. At one point the orchestra gives way to a flamboyant solo flamenco style interjection that comes out of nowhere, tempo-wise. The challenge is then to hit the three huge chords that follow on cue. In two. Then three. Then two. Then a triplet crotchet phrase to bring the band back in. By now the nature of this mission should be apparent to you. I will spare you the other "moments" along the way to the entirely appropriate point at which "Those who are about to die we salute you" is intoned by Russell C. Never a truer word, matey!

But I survived it. Fear is an effective if draining method to get you through life, I have often found. In fact there were a number of minutes during the 36 hours when I almost enjoyed it. And I was gratified to be told by the chief orchestrator-editor-programmer boffin that my despairing attempt was the best the guitar had ever sounded in concert. He also confirmed that the guitars were all overdubbed, tracked, recorded separately and inserted painstakingly on the original soundtrack. He also kindly mentioned that in Rome last month at a no-pressure performance at The Coliseum (!) the music came off the rails completely at the flamenco guitar entry. And I say that with absolutely no attempt to denigrate the poor plucker concerned.

It so could have been me...

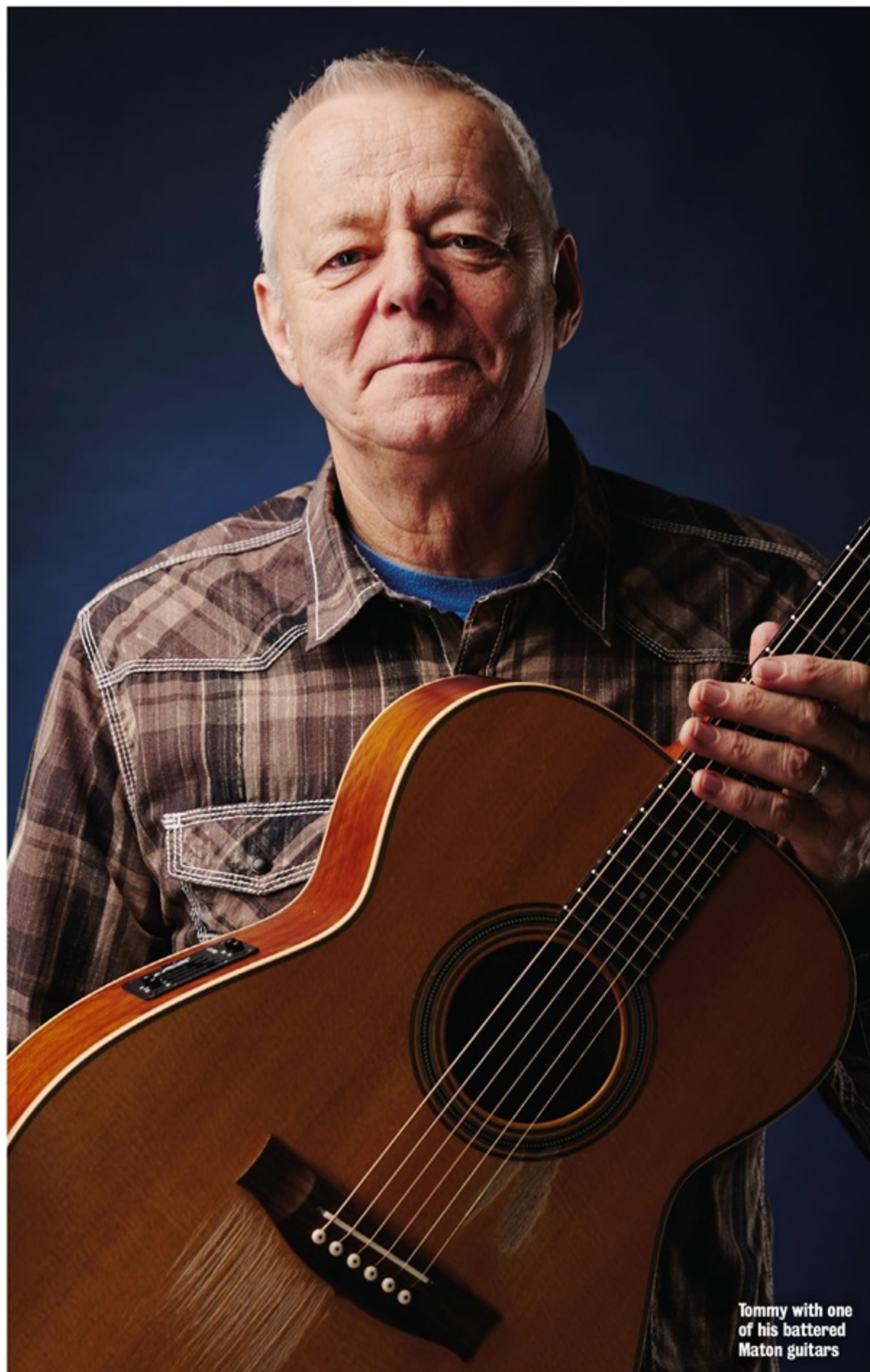
For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk



Mitch survives his surreal airline trip and a nightmare *Gladiator* score

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Aussie master of the acoustic and Chet Atkins 'Certified Guitar Player', the astounding **Tommy Emmanuel**.



Tommy with one of his battered Maton guitars

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

TE: I love the challenge of trying to write instrumentals that can tell a story without words, that can paint a picture for the listener and that are interesting enough you want to hear it over and over. I always think the title is so important because it gives the listener a picture of what the writer is trying to say. So I choose my titles carefully - Determination, The Journey, Hellos And Goodbyes, etc.

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

TE: An instrumental can allow the listener to make up his own idea about what the writer is saying. A good example is my song, Old Photographs. If you listen to that title, then listen to the song you visualise whatever old photographs you want. When I wrote it I was thinking about my grandmother and the days where I was really little and I used to look at all the old photographs in her cookie tins. She would tell me about my grandfather and my great grandfather and who all the different characters were in the photos. They were my old photographs, but when I play it for audience each person can listen and think about whatever photographs are in their family and in their life.

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

TE: My first thing I want to avoid is playing stuff that only musicians could understand. I want to write in a way that a normal person can hear it and totally get into it, and that's a challenge. I try never to let my abilities and my hands dictate what I write. I write from my head and my heart. I try to take the listener on a journey and into a story.

GT: Is a typical song structure always relevant for instrumentals?

TE: Absolutely it is! I use it all the time. There are only some songs where I will start with the main theme, so you could actually call that the chorus. My song, Endless Road starts with the chorus and then it goes into different areas like a bridge and a different section and then it

comes back to the chorus at the end. Then you have songs like Lewis And Clark where the song opens by quoting the chorus and then it sets up the verse and then the story starts. I'm using the same tools as a writer that's trying to write a hit song for a singer. I think in song structure.

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

TE: This is a great question and I applaud whoever asked me this because that's exactly the approach I use. I try to think like a singer. If I'm learning a song that is a vocal, I'll listen to the singer over and over. I study how they sing it and try to emulate that style. When I play a melody I always try to think like a singer. And I make sure I still learn the words so I know what the story's about and I know what I'm playing about. Learning the lyrics will help you remember the melody.

GT: How do you start writing one?

TE: It's different almost for every song. Sometime I just get an idea. I'll get a little chord sequence going that I like and I'll take it from there. Other times I hear a melody in my head and I go with it. When I wrote Lewis And Clark I couldn't get the chorus. The verse came quickly but each time I got to the chorus it was difficult and I didn't want to make it complicated; it had to be simple. Then a phrase came into my head and with that phrase I got the melody for the chorus. The inspiration for that song came from reading the story of their adventures. Lewis and Clark were explorers who helped discover the American West for the white man, but the Native Americans were

already there and it was their land so the white men came and took a lot of their land. I was thinking from the Native American people's point of view and the words, "If you bring your love with you, we'll welcome you" came into my head and with that phrase came the melody. That's pure inspiration.

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

TE: My aim is to play the song with as much feeling as I possibly can. I send it out to you and try to hose the hell out of you with it and take your mind away from everything so you can't think of anything but what's coming at you right now. That's

because I love how it makes me feel and how the music unfolds. I'm telling a story, allowing it to breathe and take me on a journey. I try not to be analytical in my songwriting.

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

TE: It depends what the song needs. There's a reason I don't play the same guitar for certain songs. For example, when I play a song like El Vaquero it sounds really good on my Maton guitar, but much more powerful and authentic on my Larrivée. It has a different tone. A little deeper, and a little richer so that guitar really suits that song. But then when I play a song like It's

belongs. So from that day on I played Angelina in E.

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

TE: Minors are much more moody and seem to be deeper. Majors are more outgoing, so to speak.

GT: What about key modulations?

TE: If a song needs a key change you'll soon know. I think modulating is a really important thing. Taking the song to another key is a great tool to have, especially as an arranger and a producer because it gives you a lift, it takes you to another place.

GT: Do you view the backing band differently than on a vocal song?

TE: No, if I have a backing and I'm playing over it I'm the lead singer. Even though I'm instrumental, I still think like the lead singer.

GT: What are your views on harmonising melodies?

TE: I love harmonising melodies. It's a great sound and I always try to view that vocally as well. If you listen to The Beatles and The Everly Brothers, you'll hear harmonising on a beautiful level and that's the stuff I try to learn from, so my melodies and harmonies are interesting and not just the 3rd or the 5th; it's something interesting.

GT: What guitar instrumentals are iconic or have inspired you?

TE: Guitar Boogie – Arthur Smith; Cause We Ended As Lovers – Jeff Beck; Always With Me, Always With You – Joe Satriani; Classic Gas – Mason Williams.

For more news on Tommy's tours, CDs, T-shirts, picks and more go to tommyemmanuel.com

“ I TRY NEVER TO LET MY ABILITIES AND MY HANDS DICTATE WHAT I WRITE. I WRITE FROM MY HEAD AND MY HEART ”

what performances are all about. That is what I aim for, to play things as best as I can in this very moment.

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

TE: A guitar solo is designed to build a song to a crescendo and that's why solos are structured that way. I don't think that way when I'm writing songs. As I mentioned, I think like I'm writing the song for the singer. Developing pace and dynamics is important, but it's not everything. Telling a good story is a very important part. Writing a melody that you want to hear again and again is what you're aiming for. A song like It's Never Too Late, I wrote it and played it over and over and I couldn't wait to play it again

Never Too Late it sounds perfect on my Maton because it isn't too big. It has a mid-range that speaks in a really nice way and I can play it gently and get close to the mic and that's how I got that sound.

GT: Any favourite keys or tempos?

TE: I've written songs in a lot of different keys and a lot of different tempos. But I like A and I like using a capo on the second fret. It takes the guitar to a slightly high pitch, which makes the melody sound that much sweeter. For instance, when I wrote Angelina, I wrote it in drop D in the key of D and I played it for almost a year in that key. One day I had the capo on the second fret and had the guitar in drop D, which makes me now in the key of E. I went into Angelina and suddenly realised that this is where it

PHIL HILBORNE'S ONE-MINUTE LICK

Flat 5 triad arpeggio lick

THIS LICK FEATURES a device for using a pair of triad arpeggios on altered dominant (7,9, 7,9#11, etc) chords. It's also effective when played against straight major or 7th chords for a slightly 'outside' effect. It involves alternating two triads a 5 apart – in this case A (A-C#-E) and E_b (E_b-G-B_b); both coming from the A Half-Whole diminished scale. Notice how the

end of the lick resolves via an A7 arpeggio idea to the I minor chord (Dm). A good resolution is vital for this idea to work effectively. It can be played as indicated using a mini-sweep picking scheme or with hybrid or alternate picking – just choose whichever method suits you best. Be sure to develop other similar ideas using varied rhythms and different triad fingerings.



Medium rock
♩ = 172

A7^b9 or A7 (throughout)

mf

A arp E_b arp A arp E_b arp A arp

→ Dm7

1 5 4 7 6 5 8 7 6 9 8 8 11 10 9 12 9 12 11 10 9 10 9 11 12 10 12

V V V V V V V V V V V V V V V

That Was The Year... 1961

Conservation, reverberation and annihilation

MARTIN INTRODUCES THE 00-21NY

classical style guitar. Essentially a 00-21 with the scratchplate removed so it has a spruce top, rosewood back and sides and a mahogany neck with an unadorned rosewood fingerboard. The round soundhole has a three-stripe rosette, and the bridge is also rosewood with black-and-white dot string pins. The traditionally slotted headstock features chromed tuners with white buttons. Natural finish only.

THE WORLD WILDLIFE FUND (WWF) IS FOUNDED

by the world's top conservationists as a means to organise fundraising and to heighten public awareness to conservation issues. The Xingu National Park is created in Brazil; the Antarctic Treaty System comes into force to ensure that Antarctica will be used exclusively for peaceful purposes forever; and the world's population reaches the four billion mark.

THE ORIENTEXPRESS COMPLETES ITS LAST RUN

from Paris to Bucharest; Amnesty International begins operation in the UK; black and white five pound notes cease to be legal tender; and the most popular films include The Guns Of Navarone, Breakfast At Tiffany's and West Side Story.

A HAT-TRICK FOR THE SHADOWS



as they occupy the top position in the Melody Maker Singles, EP and Albums charts in the same week! Kon-Tiki is their second number one single; Shadows To The Fore is the number one EP and The Shadows is the number one LP. Better still their first EP, The Shadows is at number two. Their covers show iconic Fender guitars, the envy of every rock band in the UK!

EPIPHONE UPGRADES ITS EA-10 DELUXE

25-watt amplifier to include reverb. Re-designated as the EA-10RV it's a sensible addition although at the demise of the middle tone control. The Deluxe name remains on the panel of this two-channel mini-brute along with four inputs, volume 1, volume 2, bass, treble, reverb and a curious four-way rotary on-off switch that includes standby and hum reduction. Loaded with a single 15-inch speaker it's presented in grey livery with a tan grille cloth.

WORLDWIDE TENSION INCREASES

as the Soviet Union conducts the largest ever nuclear bomb test detonating the 'Tsar Bomba' over the Novaya Zemlya island in the Arctic. The blast is equivalent to 50 megatons of TNT. In response President John F Kennedy advises American families to build nuclear bomb shelters. The German Democratic Republic closes its border with West Germany and installs barbed wire fences to create the Berlin Wall.

GIBSON ANNOUNCES THE GA-19RVT FALCON

15-watt combo. This single-channel amp offers two inputs, volume, tone and reverb controls plus depth and frequency for the on-board tremolo effect. It's a powerful sound from the 12-inch Jensen C12R or Special Design speaker and includes a footswitch. Finished in tweed with a warm brown grille.



Try out your Nile rhythm chops on jam track #4

JAM TRACKS tips

Use these tips to navigate our bonus backing tracks

1 Gospel style blues (G)

We start with a fun blues jam track in the key of G major, which features a gospel chord progression, similar to jazz-blues changes. Start by mixing G Major Pentatonic (G-A-B-D-E) and G Minor Pentatonic (G-B_♭-C-D-F) and zoom in on the arpeggios: G7 (G-B-D-F), C7 (C-E-G-B_♭), C#dim7 (C#-E-G-B_♭), E7 (E-G#-B-D), Am7 (A-C-E-G) and D7 (D-F#-A-C).

2 2-5-1 jazz practice (C)

In theory, you can play C Major scale (C-D-E-F-G-A-B) all over this. That would result in D Dorian (Dm7 chords), G Mixolydian (G7 chords) and C Ionian (Cmaj7 chords) - all the same seven notes. Next up, try out some more advanced colours on the dominant chord (G7/G13) by using the G Diminished Half-Whole scale (G-A_♭-B_♭-B-C#-D-EF).

3 Minor blues energy (B)

Here's a high-energy blues jam in the key of B minor. Use B Minor Pentatonic (B-D-E-F#-A), B Dorian (B-C#-D-E-F#-G#-A) and B Harmonic Minor (B-C#-D-E-F#-G-A#) as your go-to scales. Arpeggios: Bm (B-D-F#); E7 (E-G#-B-D) and F#7 (F#-A#-C#-E).



4 Funk guitar workout (E)

This jam is perfect for practicing your 16th-note funk strumming technique. The harmony is kept simple (no 3rds), which means you can practise three and four-note minor chords, major chords, and dominant chords. Remember to keep your wrist loose, maintaining a constant up and down movement, even in between hits. Happy jamming!

Jam tracks by Jacob Quistgaard. For free scale maps and hundreds more tracks, visit www.quistorama.com. You can also subscribe to www.youtube.com/QuistTV to get all the latest tracks and licks. Or find Quist and his jam tracks on Twitter, Instagram and Facebook.



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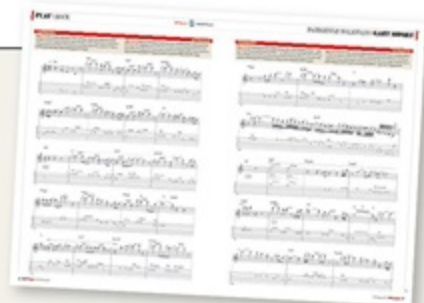
Guitarist

**TOTAL
Guitar
LOUDER**



GT User Guide

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

TAB Under the musical staff, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

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

PICKING

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

Appoggiate chord



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

FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



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

Left Hand Tapping



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

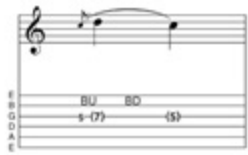
Fret-Hand Muting



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

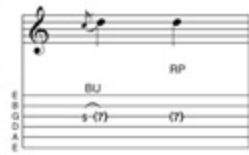
BENDING AND VIBRATO

Bend up/down



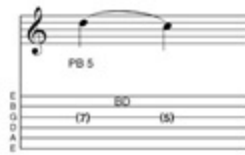
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

CAPO

Capo Notation



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

HARMONICS

Natural harmonics



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

Artificial harmonics



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

Pinched harmonics



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

Tapped harmonics



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

R/H TAPPING

Right-hand tapping



■ Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 't' or 'm'.

HOW TO... ...find all the notes on the fretboard

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

Fret	1st String (E)	2nd String (B)	3rd String (G)	4th String (D)	5th String (A)	6th String (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#

50 acoustic guitar tips!



Jon Bishop serves up a bumper 50 tips to help you become a better acoustic guitarist. Covering all aspects of acoustic mastery it's guaranteed to improve your skills and make you a better player.

ABILITY RATING

Easy to Advanced     

Info

Key Various Tempo Various CD TRACKS 4-10

Will improve your...  General acoustic guitar skills set

 Knowledge of various styles

 Overall musical understanding

Welcome to our mega, '50 tips to become a better acoustic guitarist' behemoth. With such a broad base of techniques and ideas covered there'll be something in here for everyone. The acoustic guitar is a beautifully expressive instrument that has been used in many a hit record, in all genres from country to hip-hop. Singer-songwriters armed with just a handful of open chords have written and recorded songs on acoustic guitar that have changed the face of popular music. No matter how technologically advanced music creation becomes, acoustic guitar-slinging singer-songwriters such as Ed Sheeran and Jack Johnson continue to be right in the middle of it all. The 'unplugged' format of stripped-down acoustic performances is as strong as ever and many performers these days have an acoustic section in their show.

You may well have already looked at improving various areas of your acoustic guitar playing. Our aim is that this feature will contain some new ideas and fresh approaches for acoustic guitar players of all styles and abilities. Be it incorporating advanced harmonic techniques or trying the show stopping YouTube friendly spectacle of adding in percussive elements, there is hopefully something in here for everyone. Practising slowly is great for developing consistent, accurate results.

Practising a technique, riff or lick slowly often gets overlooked, as it's not the most exciting way to spend time on the instrument and requires focus and patience. By practising slowly you are programming your brain with the correct information and from this position it is easy to up the tempo. By practising too fast in the early stages there is more chance that mistakes will be made and learnt. A good

“WHILE YOU MAY HAVE ALREADY LOOKED AT IMPROVING VARIOUS AREAS OF YOUR PLAYING, THE HOPE IS THAT THIS FEATURE WILL CONTAIN SOME NEW IDEAS AND FRESH APPROACHES”

way to set a good learning tempo is to take something that seems slow and then half it.

And there are many basic things that can lift your playing to the standard of a pro: think of open-string muting; it's often overlooked, but any strings that aren't damped by either the fretting or picking hand can ring out and make your playing sound amateurish. You will find that implementing some of these less exciting, core concepts can knock the rough edges off your technique and provide truly noticeable gains in the long run. **1**



Get the Tone

Any acoustic will work as it's all about applying the techniques here. Often a lighter pick works best for strumming, and make sure your picking nails are honed. I used my Stonebridge S23 with a pair of SE Titian mics into Universal Audio's Apollo interface. If this feature excites you into checking out a new acoustic then see the 'Choose The Right Acoustic For You' box-out.

CHOOSE THE RIGHT INSTRUMENT FOR YOU

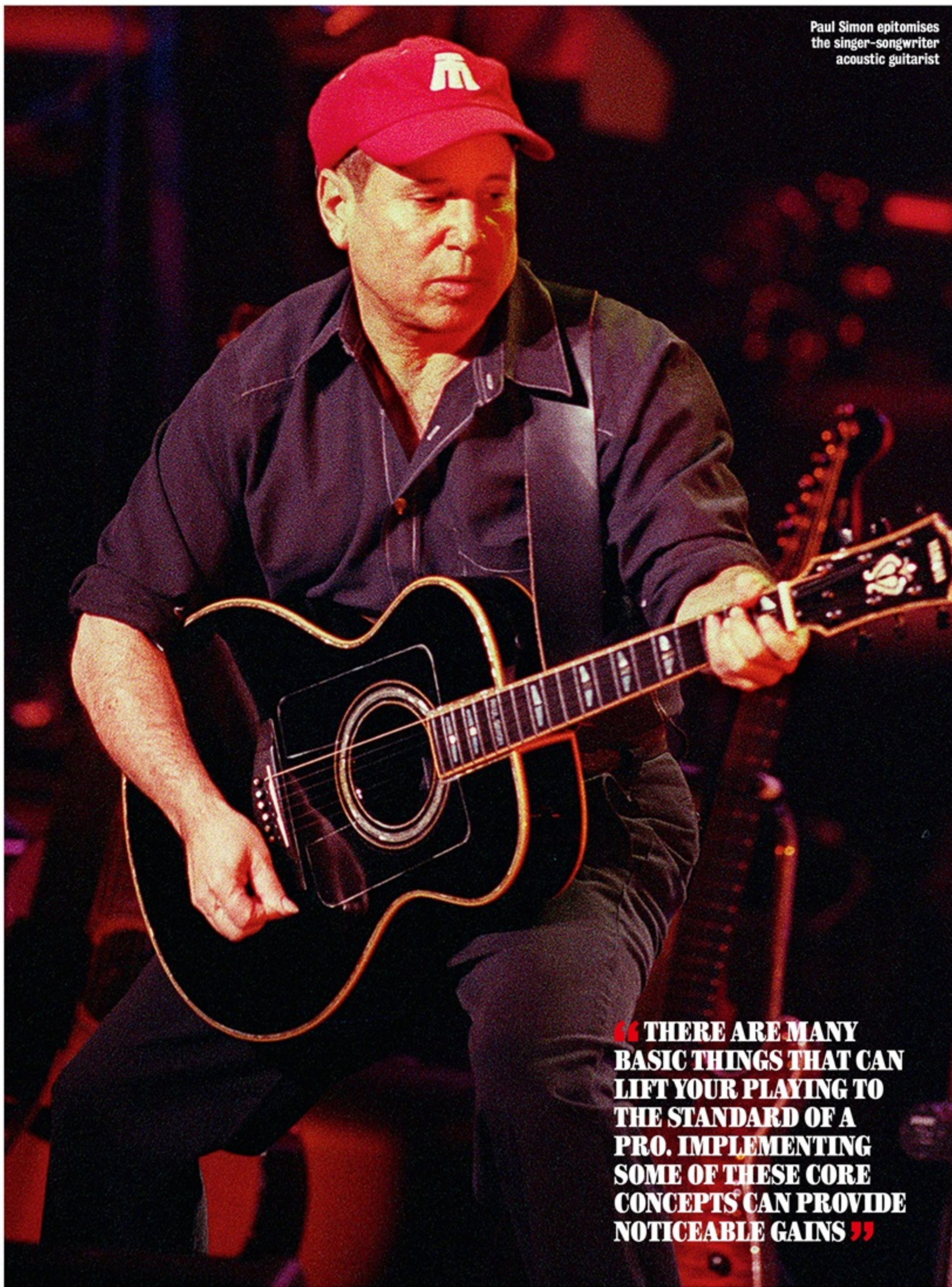
01 There are many types of acoustic guitar so it's worth understanding the options. Body size is a big component when it comes to volume and tone. Sizes include powerful dreadnought (D) and jumbo (J) models, while smaller, folk (000 and OM) and parlour-sizes (00 and 0) are also popular. Woods also affect the tone. Spruce (bright) and cedar (warm) are popular for the top, while maple (bright), rosewood (rich and dark) or mahogany (balanced and articulate) are top choices for back and sides. Other variables include which fret the neck joins the body (14th or 12th), if there's a cutaway (for top-fret access), or whether the neck is bolted on (Taylor, Fylde, Collings, Eggle) or glued (Martin, Takamine, Yamaha, Gibson). There's a plethora of pickup options, too, from magnetic soundhole (warm and chunky) to under-saddle piezo (bright and detailed), so try out a number of guitars until you find the combination that suits your sound and style.

USING A THUMB PICK

02 The fingerstyle technique provides great facility and tone. Adding in a thumbpick provides a more defined attack to bass notes that could otherwise be muddy and get lost in the mix. The thumbpick allows all fingers to be used and provides the attack of a pick when required.



Paul Simon epitomises
the singer-songwriter
acoustic guitarist



**“THERE ARE MANY
BASIC THINGS THAT CAN
LIFT YOUR PLAYING TO
THE STANDARD OF A
PRO. IMPLEMENTING
SOME OF THESE CORE
CONCEPTS CAN PROVIDE
NOTICEABLE GAINS”**



PLAY FINGERSTYLE

03 Fingerstyle is handy for playing simple blues licks through to complex accompaniments. The picking-hand thumb is used to play bass lines so the first three picking-hand fingers are free to concentrate on arpeggios, melodies and chords. If you require more tonal definition on the low strings a thumbpick can be utilised; this also frees up the first finger and lends a lot of power. Fingers are labelled and notated using p, (Thumb) i, (first) m, (second) and a (third). The fourth (c) is rarely used.

USE DADGAD TUNING

04 The DADGAD name comes from the notes the strings are tuned to. DADGAD tuning is often referred to as a modal tuning. The DADGAD tuning is ambiguous in terms of being major or minor as it contains perfect 4ths (G), perfect 5ths (A), the root (D) but no 3rd. The open strings strummed together are basically a big Dsus4 chord. This tuning is popular among solo fingerstyle guitarists and is especially effective when playing Celtic tunes. Many acoustic guitarists of a percussive persuasion also favour this tuning. DADGAD is great for creating full sounding arrangements and otherwise tricky single-note lines.

MAINTAIN YOUR NAILS

05 Maintaining your hands and nails is an obvious, but often overlooked aspect of preparation. Aim to keep the fingernails of the fretting hand short to help with easy fretwork. Longer picking-hand nails are essential for certain styles but rough edges can lead to inconsistent tone production. Always keep some clippers and a nail file in your gigbag and wash your hands prior to playing. Clean hands will transmit less dirt to the strings giving you a longer string life and better tone in the long run. Many players now go to nail bars to get their nails 'gelled'.

USE OPEN D

06 The open-string note names for open D are DADF#AD. To re-tune from standard tuning is fairly straightforward. Simply drop the sixth string down a tone to D, then the top two strings down a tone to A and D respectively. The final step is to drop the third string a semitone to F sharp. Open D tuning is great for blues and fingerstyle pieces and players like Joni Mitchell like and use it.

GET A GOOD SET-UP

07 Due to string tension acoustics can suffer from unfriendly playability. Setting up an acoustic is an art and best left to a professional luthier. The string gauge you choose should be matched to your style and preference. Heavy strings (.013 - .056) will provide more oomph, but will be harder to play. Light strings (.012 - .054) will sound thinner, but be easier to finger. Be aware too that your soundboard can, like an amplifier, be 'overdriven' by strings that are too heavy. Aim to match the strings to suit your playing and the soundboard's capabilities, and don't struggle because someone says 'heavier is best'.

FLATPICKING

08 Tone is the by-product of many factors. The pick you use, the angle of attack, fretting-hand touch, picking strength, etc, will all affect the sound you produce. Experiment with where and how you pick the string. Angling the pick will produce more attack while hitting it flat on gives a fatter tone. Pleasing results can be achieved for strumming with a thinner pick that provides an even and pronounced attack. A heavier pick can be better for projecting lead melodies as more of the energy is transmitted to the string. Try various different plectrums until you find one that fits the application and your style. An all-round compromise is often best live but think about different weights when recording.

USE A SLIDE

09 Slide guitar has a couple of significant barriers to entry. The first is establishing a good consistent contact between the slide and the string. Heavier strings and a higher action can help, but an acoustic's action usually needs no adjustment. The second is to be able to prevent unwanted strings ringing behind and in front of the slide. Once these are mastered, work on slide intonation, projection and vibrato.



USE DROP D

10 As the name suggests to get to drop D from standard tuning you simply drop the sixth string down a tone to D. If tuning by ear simply take a reference note from the open fourth string, now an octave higher. Drop D is very effective on acoustic guitar and the resonance provided by the detuned sixth string adds real depth to the sound. Try it for slide, too!

USE OPEN G

11

To tune your guitar to open G tune the sixth down a tone to D, the fifth string down a tone to G and the first down a tone to D. The notes from low to high for open G tuning are therefore: DGDGBD. This tuning sounds great with a slide and is a common choice for the acoustic blues guitarist.

ADDING PERCUSSION INTRO

12

Adding in percussive elements to your acoustic guitar playing can lead to some draw dropping results and has that instant wow factor. Guitarists like Eric Roche and Andy McKee have pushed the limits of what is achievable by coaxing percussive textures from all over the guitar.

USE A CAPO

14

A capo is great way to play in different keys using open chord shapes. A capo sounds particularly effective on acoustic and also helps to lower the action, making the guitar easier to play. Buy a capo that's adjustable so you can set it for the right amount of pressure to get well-intonated, buzz-free results all over the neck. A partial capo can be an interesting option, too. Many manufacturers make capos that only stop certain strings while leaving the others open; this can also provide a quick and easy route into other tunings. A capo is hugely inspirational, too; think of Here Comes The Sun, Fire And Rain, Romeo And Juliet and others.

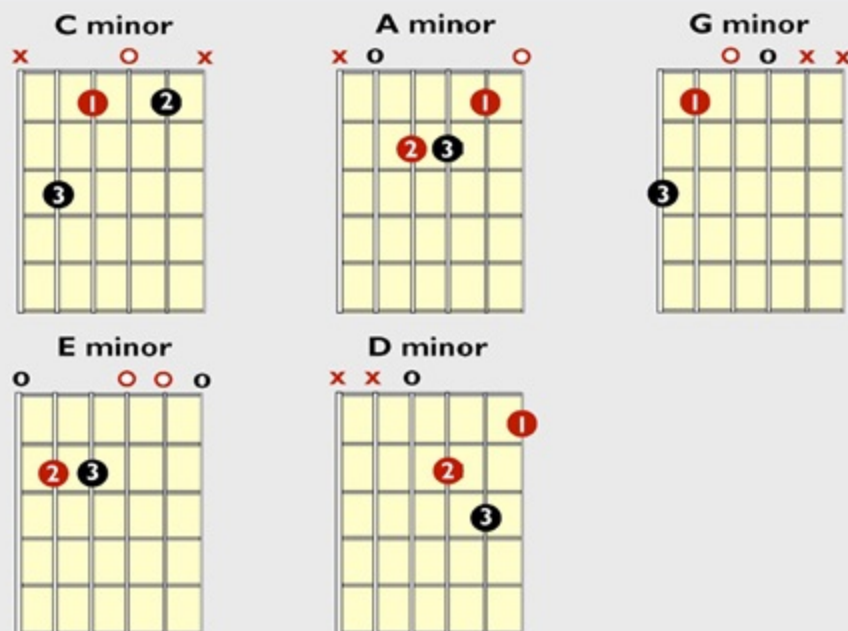
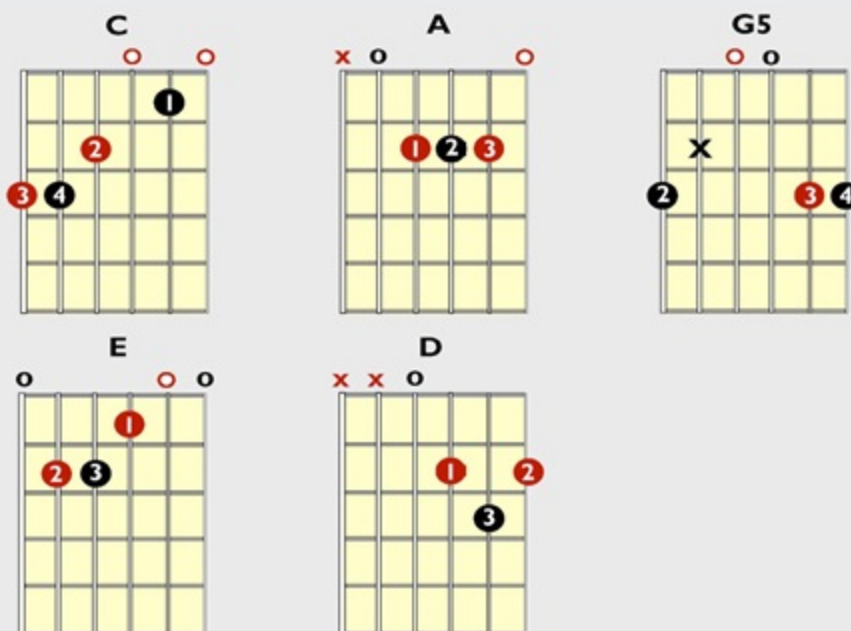


OPEN POSITION MAJOR CHORDS

13

It is possible with just this handful of chords to write great songs and accompany yourself and others (just ask Bob Dylan!).

You will notice in our diagram that there are five possible major triad chord fingerings (C-A-G-E-D). We have taken out the 3rd (B) from the G chord, as the G5 fingering is more common (first finger where X is if you want G major). The beauty of the open chord system is that the fingerings sound good and are easy to play. You can access other keys by using a capo, and knowledge of the CAGED system, as it is called, will allow you to quickly find a capo position to play in any particular key. Try fingering and strumming these chords together. Who knows, a number one hit could be just around the corner?



OPEN POSITION MINOR CHORDS

15

Just as with the five major chords there are also five possible minor fingerings. However, the shapes for open C and G are tricky to play and don't sound particularly good for strumming, since certain strings have to remain unplayed, making strumming ineffective and sonically unsatisfying. Most guitarists therefore avoid them when strumming and only use them when looking for a certain sound using fingers, hybrid (pick and fingers) or thumbpick and fingers. The most popular three minor fingerings are D minor, E minor and A minor so make these a priority in your practice.

MUSIC EXAMPLE 1 THE BEATLES STYLE OPEN-VOICED TRIADS

CD TRACK 4

16 Acoustic guitarists like Paul McCartney and Paul Simon have used open-voiced triads to add space and colour to their fingerstyle songs. To create an open-voiced triad simply take

the 3rd of a normal closed voicing like G-B-D and place it up the octave (G-D-B). Even though the closed and open voiced versions contain the same notes, the sound of the 3rd up one octave is remarkably different.

The musical score for "Mimmi" is presented in standard notation and guitar tablature. The tempo is set at 100 beats per minute. The key signature has one sharp (F#), and the time signature is 4/4. The piece begins with a "COUNT IN" of two measures. The main melody is played on acoustic guitar with fingers, starting with a forte (*f*) dynamic. The harmony consists of chords G, Amadd9, G/B, C, Dadd4, Em, F#madd9, and G. The guitar tablature shows fret numbers for each string (E, B, G, D, A, E) across five lines. Fingerings are indicated by numbers 1-4. The piece concludes with the lyrics "m i m m i e t c".

MUSIC EXAMPLE 2 STRUMMING WITH A BACKBEAT SLAP

CD TRACK 4

17 Introducing a percussive slap from the strumming hand on beats 2 and 4 stands in for the snare drum and adds a cool rhythmic twist. Acoustic guitarists like Jack Johnson have made

this technique a trademark feature, and think of Nuno Bettencourt and Extreme's *More Than Words*. Our example features an open chord strum that uses the percussive slap on beats 2 and 4 to drive the part forward.

MUSIC EXAMPLE 3 SLASH CHORDS FOR SMOOTH BASS LINES

CD TRACK 4

18 This example uses chord inversions to create a more interesting sounding rhythm part. If you place the 3rd of the chord in the bass we refer to the chord as a first inversion and in our

example these are expressed as D/F# and G/B. Our example uses these to make the moving bass sound more musically interesting than playing all the chords with the roots in the bass. Think of Clapton's Tears In Heaven.

[illegible]

MUSIC EXAMPLE 4 JOHNNY CASH COWBOY CHORDS

CD TRACK 4

19 Playing open chords with the 5th in the bass is a popular trick and helps to provide a strong sounding fingering for strumming. Here the country bassline of an alternating root

and 5th is picked with chord strums in between. The use of downstrums throughout insures an even attack and dynamic. Good fretting-hand muting and an accurate picking hand will bring this example to life.

MUSIC EXAMPLE 5 CARTER PICKING

CD TRACK 4

20 This example takes the idea of picking out basslines to the next level and is named after the Carter Family's fabled picker Maybelle Carter. The technique was adapted and updated by

players like Merle Travis (thus Travis picking), and of course legendary players such as Chet Atkins and Tommy Emmanuel. The chords are as in the previous example so start slowly and dig in for the best results.

Acoustic Guitar W/Plectrum

System 1:

- Tempo: $\text{♩} = 110$
- Key Signature: One sharp (F#)
- Time Signature: 4/4
- Section: COUNT IN
- Chords: G5, Csus2, G, G5, Csus2

System 2:

- Chords: D, G5, Csus2, G, G5

Fretboard Diagram:

The diagram shows the fretboard for the acoustic guitar, with strings labeled E, B, G, D, A, E from top to bottom. Fingering numbers (1-4) are indicated for each note. The diagram is divided into two systems, corresponding to the musical notation above.

MUSIC EXAMPLE 6 BOSSA NOVA STYLE

CD TRACK 5

21 The bossa nova style has a lovely feel and uses fairly complex harmony. The 6/9 chord is a bossa favourite and works beautifully here. This piece has a fairly complex part to learn.

which incorporates bass lines, chords and melody notes. Check out the picking pattern in the tab and take it slowly, as this may take some practice to fully perfect. Think Antonio Carlos Jobim or Joao Gilberto.

Musical Score:

- Tempo:** ♩ = 140
- Instrument:** Acoustic Guitar W/Fingers
- Chords and Fingerings:**
 - C6/9
 - G7#5#9
 - G7#5
 - C6/9
- Fingerings (bottom staff):**
 - a m i p
 - a m i p
 - a m i p
 - etc

MUSIC EXAMPLE 7 TRAVIS PICKING

CD TRACK 5

22 Here's that upgraded version of Carter picking mentioned earlier. To add more interest to a bassline pattern we can add the 3rd and 5th into the mix. Take your time and start slowly as

playing a bassline and melody at the same time can be demanding. You may wish to start just playing the bassline with the thumb. When this feels comfortable you can add in the other elements.

[illegible]

MUSIC EXAMPLE 8 **BLUEGRASS RHYTHM**

CD TRACK 5

23 Bluegrass is a fast and exciting country based style that uses only acoustic instruments such as guitar, mandolin, fiddle and banjo. Here our country style rhythm guitar part with the

alternating bass line is supercharged with a down and up strum on beats 2 and 4. Forgetting the 'thin picks are good for strumming' rule, bluegrass is usually played with much heavier picks to generate the required power.

[illegible]

MUSIC EXAMPLE 9 BLUEGRASS LEAD

CD TRACK 5

24 Our bluegrass lead example combines open strings with the country Pentatonic scale (Major Pentatonic with an added minor 3rd - you might like to think of it as the Blues scale

moved four frets down). Check out the picking directions and use of hammer-ons and pull-offs. This is a demanding style so listen to top bluegrass acts like Union Station or Nickel Creek to hear it in action.

♩ = 240

COUNT IN

G5

Acoustic Guitar W/Plectrum

f Let ring -

D G5

E
B
G
D
A
E

2 3 0 3 2 0 2 0 0 2 0 1 2 1 2 3 0 1 2 2 0 0 0 2 3 3

3

MUSIC EXAMPLE 10 FIDDLE STYLE OPEN-STRING LEAD

CD TRACK 5

25 Doubling a violin or mandolin lead line with acoustic guitar is a popular trick in traditional folk styles. And since English, Scottish, Irish and Appalachian folk tunes inspired the birth of

bluegrass, you will find it throughout this genre but, of course, suitably pepped up. Here we combine the open strings with pull-offs to provide a typical Celtic style melody.

♩ = 200

COUNT IN

N.C.

Acoustic Guitar W/Plectrum

f

E
B
G
D
A
E

4 5 0 0 4 0 5 0 5 0 5 0 7 0 5 0 4 5 0 0 4 0 5 0 2 0 4 0 2 0 0 0

V V V V V V V V V V V V V V V V

MUSIC EXAMPLE 11 BANJO ROLL OPEN G FINGERPICKING

CD TRACK 6

26 Our banjo style example is a good fingerstyle work out and provides the illusion of speed. Listen to bluegrass picker extraordinaire, Ricky Skaggs's phenomenal version of Albert

Lee's Country Boy to hear the technique rendered superbly. Take this pattern slowly at first, making sure it's played perfectly and embedded in the fingers' muscle memory before speeding it up.

♩ = 232

COUNT IN

G5

F#sus2

Acoustic Guitar W/Fingers

f

E
B
G
D
A
E

1

p i p m i p i etc

MUSIC EXAMPLE 11 BANJO ROLL OPEN G FINGERPICKING ...CONTINUED

CD TRACK 6

MUSIC EXAMPLE 12 HYBRID PICKING

CD TRACK 6

27 Hybrid picking is a great way to increase tone and dexterity. As holding the pick only requires the thumb and first finger, the second and third are free to pluck various other strings.

The sound of flesh on the string gives plenty of tone and this technique is useful for both lead and rhythm. Country pickers are particularly fond of hybrid picking and our example shows how effective it can be.

MUSIC EXAMPLE 13 SYSTEM OF A DOWN STYLE OCTAVE STRUMMING ...CONTINUED

CD TRACK 6

MUSIC EXAMPLE 14 PALM MUTING

CD TRACK 6

29 Using your palm to mute the strings thickens the tone and adds a meaty attack to the notes. Palm muting sounds great when combined with down picking and can be used to create

a great sounding 'chug' to rhythm parts. Practise lifting the palm mute off momentarily when you require an accented chord. This is one of those simple techniques that brings great power to strummed backings.

MUSIC EXAMPLE 15 RICHIE SAMBORA STYLE OPEN-STRING PEDAL TONE

CD TRACK 6

30 Any open string can be used as a pedal tone against which various picking and strumming ideas can be played. Simply put, a pedal tone is a constant pitch played against other,

moving notes and is why it works so well on open strings (often the bottom three bass strings and also the top string). Interesting harmony can be accessed by placing various different chords over a static bass note.

MUSIC EXAMPLE 16 MELODY EMBELLISHMENT SLIDING 3RDS

CD TRACK 7

31 Using double-stopped diatonic 3rds for melody playing is a tried and tested idea and sounds very pretty. You can hear it in every style from vintage rock and roll to Spanish, blues and

all points in between. The key to this part is the finger slides, where the second and first string notes are picked and then the next 3rd interval is sounded by a finger slide.

“BY PRACTISING SLOWLY YOU ARE PROGRAMMING YOUR BRAIN WITH THE CORRECT INFORMATION AND FROM HERE IT’S EASY TO UP THE TEMPO.”



Eric Roche took modern tapping and melodic playing to the next level

MUSIC EXAMPLE 17 MELODY EMBELLISHMENT SLIDING 6THS

CD TRACK 7

32 The 6th interval is simply the inversion of the 3rd and is usually played on two non-adjacent strings (third and first, fourth and second, etc). Check out the notation and you will notice that

notes we are using are the same as with the 3rds. The difference is that the top note in the 3rds example has been moved down one octave. Sixths are a common play for introducing an acoustic blues.

Acoustic Guitar W/Fingers

Count In $\text{♩} = 116$

E

f

1 **2**

E B G D A E

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

9/11 11/9 9/7 7/9 9/7 7/6 6/4 6 9/7 7/6 6/4 6 9/7 7/6 6/4 6

0 a i a i etc 0

p

MUSIC EXAMPLE 18 MARTIN TAYLOR STYLE CHORD MELODY PLAYING

CD TRACK 7

33 Combining chords and a melody is a very impressive technique and something that jazz guitarists like Joe Pass and Martin Taylor are masters of doing. The key here is that the melody

note is placed as the top note of chord each time. It really is important to begin slowly with this one, since blundering through it will not only fail to impregnate your brain and fingers with it, but will also sound awful.

Acoustic Guitar W/Fingers

Count In $\text{♩} = 140$

Dm11 G13 Gaug G7 Cmaj7 C6/9 Cmaj13

mf

E B G D A E

8 6 5 7 5 3 4 3 5 3 7 8 10 10 9 9

5 7 3 3 5 5 5 7 9 9 9 9 9 9

3 3 3 3 3 3 3 3 3 3 3 3 3 3

MUSIC EXAMPLE 19 CHET ATKINS STYLE CASCADE IN A MINOR

CD TRACK 7

34 Cascade phrases sound very effective and incorporate notes on open strings, which provide dissonance as they ring over to the next note. It can be a little confusing at first to go back up

to a higher string to play a note that descends in pitch. Our lick is simply the A Natural Minor scale descending and ascending. Once you have this pattern dialed in you can change it to any Natural Minor melody you like.

Acoustic Guitar W/Fingers

Count In $\text{♩} = 142$

Am

Let ring

mf

E B G D A E

5 8 0 7 5 0 7 0 8 7 0 7 8 5 7

MUSIC EXAMPLE 20 CHET ATKINS STYLE CASCADE IN E

CD TRACK 7

35 Our cascade lick in E follows a similar process to the previous example. Here we break up the scale and introduce some interval leaps and a nice melody contour. While players like

Chet and the great Lenny Breau are two of the originators of this style, you can also hear it being played by, among others, Jerry Donahue and of course the awesome Tommy Emmanuel.

Acoustic Guitar W/Fingers

Count In $\text{♩} = 142$

E

Let ring

mf

E B G D A E

7 9 0 7 6 0 0 0 7 6 7 6

MUSIC EXAMPLE 21 POP STYLE DADGAD STRUMMING

CD TRACK 8

36

Strumming chords in DADGAD tuning sounds great and in this example we leave the top two strings ringing over as D and A pedal tones. The fifth string is muted by resting the fingers of

the fretting hand on it. Players as diverse as Jimmy Page, Gordon Giltrap, Davey Graham and Jack Bruce have used this method to propel an acoustic track along.

Example 21: Pop Style DADGAD Strumming

Tempo: ♩ = 120

Instrument: Acoustic Guitar W/Plectrum

Tuning: DADGAD

Chords: Gadd9, Aadd11, D5, Bm9

Notation: Musical score with guitar tablature. The score shows a 2-measure count-in, followed by a Gadd9 chord (f), an Aadd11 chord, a D5 chord, and a Bm9 chord. The tablature indicates fingerings for each string (D, A, G, D, A, D) and includes a 'p m p m i a p m' picking pattern for the D5 and Bm9 chords.

MUSIC EXAMPLE 22 JIMMY PAGE STYLE DADGAD PICKING

CD TRACK 8

37

Solo picking pieces work great in DADGAD tuning. Our example features a driving bass note couple with a simple-to-play, yet effective sounding picking pattern. Jimmy Page took

inspiration from the great British folk pickers of the '60s including the aforementioned Davey Graham, Bert Jansch and others, and you can see why the tuning is so beloved of acoustic instrumentalists.

Example 22: Jimmy Page Style DADGAD Picking

Tempo: ♩ = 94

Instrument: Acoustic Guitar W/Fingers

Tuning: DADGAD

Chords: Csus2, G/B, D5

Notation: Musical score with guitar tablature. The score shows a 2-measure count-in, followed by a Csus2 chord (f), a G/B chord, and a D5 chord. The tablature indicates fingerings for each string (D, A, G, D, A, D) and includes a 'p m p m i a p m' picking pattern for the Csus2 and G/B chords.

MUSIC EXAMPLE 23 NUNO BETTENCOURT STYLE TAPPING

CD TRACK 8

38 Trailblazing rock guitarists like Nuno Bettencourt and Eddie Van Halen have used two-handed tapping ideas usually associated with high-octane electric guitar and placed them

on acoustic. The result is that an exciting facility is achievable. Check out pieces like the ending of *More Than Words* or Eddie's 'acoustic Eruption', *Spanish Fly*. Lighter strings would certainly aid this style of playing.

♩ = 105

COUNT IN

N.C.

6

6

6

6

f

Tap with picking hand's first finger (i)

(4) 2 0 (4) 2 0 (4) 2 0 (4) 2 0 (4) 2 0 (4) 2 0 (4) 2 0 (4) 2 0

DADGAD tuning

MUSIC EXAMPLE 24 THUMB SLAP ON BASS NOTES

CD TRACK 8

39 Slapping hard on the bass strings with the thumb when tuned in DADGAD sounds most effective. Use your thumb to slap down on the strings the way a bass player does. It may take a

bit of experimentation to find the perfect place on the string to slap. Many of the modern slap-style acoustic players use this technique, including our much-missed Eric Roche, Preston Reed, Jon Gomm and Thomas Lieb.

[illegible]

MUSIC EXAMPLE 25 OPEN D SLIDE

CD TRACK 8

40 Our open D example demonstrates a classic way to use a slide. This part is easy to play so dig in and keep an ear on the intonation. The vibrato is achieved by waggling the slide back

and forth along the plane of the strings. The rate and width of the vibrato is personal taste. Alternating between the open strings and chords and licks played with the slide is a most effective and infectious sound.

MUSIC EXAMPLE 25 OPEN D SLIDE ...CONTINUED

CD TRACK 8

MUSIC EXAMPLE 26 OPEN G SLIDE

CD TRACK 9

41 Here we combine the slide and use the open G tuning as outlined in the previous tip. Slide into each note of the D arpeggio from below to provide that classic slide sound. Open

G is great for slide because it provides a minor 3rd interval between second and first strings, major 3rd between third and second, perfect 4th between fourth and third, and perfect 5th between fifth and fourth.

DGDGBD tuning

MUSIC EXAMPLE 27 DROP D FINGER PICKING

CD TRACK 9

42 Our drop D example uses a simple idea to demonstrate how effective that down tuned D can sound. It can give a guitar an almost pianistic tone and the octave D notes between sixth

and fourth strings gives great opportunities to practice your Carter or Travis picking. Our fingerstyle pattern is a common one used in many pieces so it is well worth getting this one down.

DADGBE tuning

MUSIC EXAMPLE 28 NATURAL HARMONICS 1

CD TRACK 9

43 Here we make use of the natural harmonics found on the 5th, 7th and 12th frets to create chords from harmonics. These chords are just a few of the literally hundreds of possibilities

available to us, but they are a strong starting point from which you can experiment further. The two fretted notes before each harmonic provide context and should be left to ring over.

Standard tuning EADGBE

MUSIC EXAMPLE 29 NATURAL HARMONICS 2

CD TRACK 9

44 This example uses natural harmonics to create a pretty sounding pair of ascending runs. Keep your first and fourth fingers spread wide so they hover over the 12th and 7th

frets. Picking the strings with a fingerstyle technique will make the string-skipping aspect of this lick a breeze. Again, use this example as a springboard to creating your own cascading harmonic runs.

♩ = 100 COUNT IN

Acoustic Guitar W/Fingers *mf* NH

Standard tuning EADGBE

MUSIC EXAMPLE 30 ARTIFICIAL HARMONICS

CD TRACK 9

45 These artificial harmonics are created by plucking the string with the thumb while lightly touching the node point (12 frets above the note being played) with the first finger of the picking

hand. If you're not used to this technique it might take a little while to perfect, but once you have it under your fingers there's a multitude of chordal and melodic ideas to pursue. Just watch Tommy or Chet!

♩ = 90 COUNT IN

Acoustic Guitar W/Fingers *mf* Emadd9 AH 12 AH 11 AH 12

Standard tuning EADGBE

MUSIC EXAMPLE 31 TAPPING HARMONICS

CD TRACK 10

46 This ascending idea can be played up the octave by tapping the 12th fret as each note is played. A great idea is to visualise the tapping pattern as you aim the tapping finger at the 12th

fret so that your fingers and brain are primed and ready for each move before it happens. Tapping harmonics have their own, unique sound and provide a fabulous lift when used as a section within a tune.

♩ = 100 COUNT IN

Acoustic Guitar W/Fingers Dsus4 TH 12 TH12 AH 12

DADGAD tuning

MUSIC EXAMPLE 32 HARP HARMONICS

CD TRACK 10

47 Artificial harmonics can be used to add that distinctive sound to fretted notes. This example uses them to create an ethereal, harp-like effect. Lightly rest the first finger of your picking hand

at the 15th fret on the sixth string and pluck it with your thumb. Then pluck the open third string. Continue this pattern to create the 'harp' like quality. This technique is a little fiddly so be patient and take your time.

♩ = 100 COUNT IN

Acoustic Guitar W/Fingers *mf* Gm G7 AH 15 AH 15 AH 15 AH 15 AH 15 AH 15 AH 15 AH 15

Standard tuning EADGBE

p a p a p a p sim

MUSIC EXAMPLE 33 ADDING PERCUSSION 1

CD TRACK 10

48 If you are new to the percussion concept then this example should get started as it's relatively easy to do. The use of a big, open sounding-ringing chord has a dramatic effect, and the tapping of the body helps it to sustain. The kick drum sound is made by hitting the soundboard with the palm of the strumming hand. The snare

sound is made by hitting the side of the guitar with the fingernails of the strumming hand. You may need to experiment with finding the best sounding spots on the guitar body. Once you have this down you can tap out any groove you wish. Professional players often fit contact pickups at specific points inside their guitar to accentuate 'kick', 'bass' and 'snare'.

♩ = 100

C space = Tap side of guitar with picking hand fingers
F space = Hit top of guitar with picking hand palm

COUNT IN

Acoustic Guitar W/Fingers

Let Chord Ring . . .

DADGAD tuning

MUSIC EXAMPLE 34 ADDING PERCUSSION 2

CD TRACK 10

49 Our second example adds an extra percussive element. This involves hitting the guitar's cutaway with the fretting hand and may take a little getting use to. The pattern is strum, hammer-

on, palm hit, finger hit, finger hit with fretting hand, palm hit, hammer-on. Take it slowly and then build up the speed. It's a bit like tapping your head and rubbing your belly, but with practice it will become second nature.

♩ = 120

C space = Tap side of guitar with picking hand fingers
F space = Hit top of guitar with picking hand palm
E space = Hit side of guitar with fretting hand fingers

COUNT IN

Acoustic Guitar W/Fingers

DADGAD tuning

MUSIC EXAMPLE 35 JOE PASS STYLE WALKING BASS LINES

CD TRACK 10

50 We up the sophistication now by adding some fancy chords and a walking bassline. The bassline is plucked with down picks from the thumb, and the chord stabs with the fingers. Again,

the point can't be stressed strongly enough that it's vital to slowly train the fingers and brain so they simultaneously take onboard these new techniques. Then building up to speed it will sound clean and accurate.

♩ = 160

COUNT IN

Acoustic Guitar W/Fingers

Standard tuning EADGBE

p a p p p etc



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Acoustic blues

In three tunings



Phil Capone presents three authentic pieces to play in Drop D, DADGAD and Open G tuning, all guaranteed to revitalise your acoustic blues.

ABILITY RATING

Moderate

Info

Key Various Tempo Various CD TRACKS 11-14

Will improve your... ☒ Fingerstyle technique
☒ Bottleneck technique ☒ Fluency in open tunings

For this perfect follow-on to Jon's 50 Tips feature, which hopefully whetted your appetite for all things open-tuned, we will be looking in depth at three excellent tunings to lift your acoustic blues.

Open tunings are often perceived to be a fairly recent innovation, having enjoyed a steady rise in popularity since the 1990s. Of course back in the '60s rock and folk musicians were experimenting with open tunings, but even they were not the first. In fact, most of the open tunings in use today can be traced back to the early days of Delta blues and its pioneers. These musicians were solo performers, so open tunings made self-accompaniment easier, they were fuller and louder sounding, plus they facilitated the use of slide technique and simple fingerings.

In this feature you will learn three blues pieces in a trio of open tunings; at the very least they will encourage you to rethink your blues technique and, who knows, you might

find it's the perfect way forward for creating your own signature style. So let's have a close look at the three tunings you will be studying in this lesson:

Drop D. De rigueur for modern metal players (since a powerchord can be played with just one finger on the bottom three strings); this deeply resonant tuning was first

“A GREAT THING ABOUT OPEN TUNING IS THAT IT FORCES YOU TO USE YOUR EAR, BECAUSE YOUR OLD LICKS NO LONGER FALL UNDER YOUR FINGERS”

used by Delta blues virtuosos such as Son House and Robert Johnson over a hundred years ago. Contemporary blues revivalist Eric Bibb also frequently uses Drop D tuning. This is a great tuning for playing fingerstyle blues because alternating bass patterns can be easily played on the open fourth and sixth strings, leaving the fretting hand free to add melodies higher up the neck.

DADGAD. Believed to have originated in North Africa, DADGAD was popularised by 60s British folk guitarist Davey Graham. It is often referred to as 'Celtic tuning' because of its widespread use in Celtic and folk music. This tuning is not normally associated with the blues style as it doesn't have a family line that can be traced back to those Delta blues pioneers, but that doesn't mean it can't be used for playing the blues. The 'sus chord' generated by simply hitting the open strings creates an ambiguous and blurred tonality,

that's perfect for playing blues with perhaps a more contemporary feel.

Open G. Also known as 'Spanish' tuning it was extensively used by Charley Patton, the 'father' of Delta blues guitar style. Other influential open G players include Howlin' Wolf, Muddy Waters, Blind Lemon Jefferson, and Robert Johnson. This tuning often requires the sixth string to be muted, one reason why Keith Richards removed this string altogether. If you don't want to do that and don't need the usual low D of this tuning, you can always tune your sixth string up to G so it's in unison with the fifth. Slide players already use lots of damping so this issue is less of a problem for them. And open G is perfect for slide because forming a barre (or laying a slide) across any fret results in a major chord.

The great thing about playing in any open tuning is that it forces you to use your ear instead of relying on robotic finger patterns, because all those tired old licks no longer fall under your fingers. So don't be put off if you feel a little lost without your favourite chord shapes and scale patterns. Remember, if you're outside of your comfort zone, then you're learning something new. **1**

TECHNIQUE FOCUS

Open tuning chord shapes

One of the problems that prevents players from experimenting with open tunings is the logistical issue of chord shape loss. Obviously all of your existing shapes go out of the window as soon as you mess with those tuning pegs. But think of this as an advantage, as it provides you with an opportunity to get creative and use your ear to find new and exciting sounds that would not be possible in standard tuning. But since a completely blank canvas can be a little daunting, we've provided six useful shapes for the three tunings featured here. These shapes are also needed to play the three tunes you will be learning. Check them out over the page.



Get the Tone

As this feature is about playing acoustically, the tone is reliant on whichever instrument you play. But for acoustic blues the small-bodied mahogany-topped models are great, and everyone from Martin and Guild, to Fender and Sigma make excellent versions, some for just a few hundred pounds. For acoustic blues slide a cheap resonator is a truly excellent option.

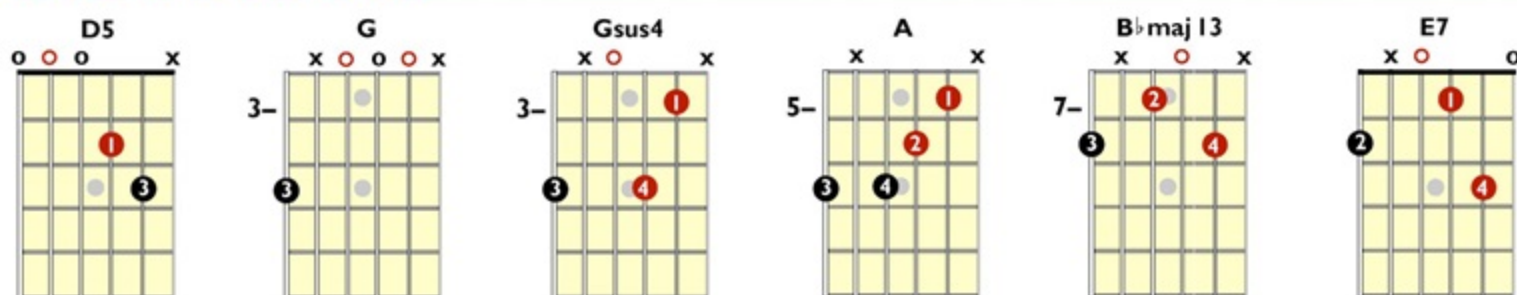


Eric Bibb is a modern exponent of acoustic blues who employs a variety of open tunings

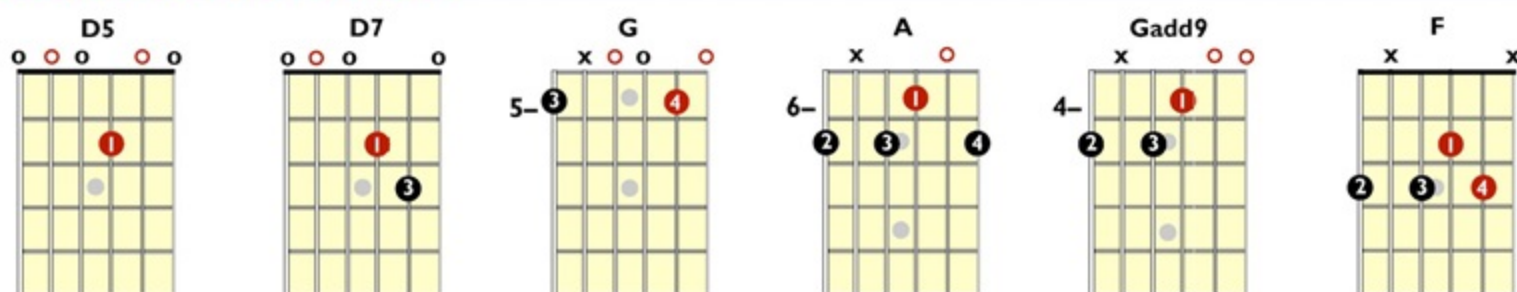


TRACK RECORD Any of Eric Bibb's releases are a great listen if you want to hear an artist completely at one with his genre. But albums *Me To You* and *Jericho Road* are highly rated, and to hear his relaxed but authentic style *An Evening With Eric Bibb* is a five-star listen. And should your collection not already be replete with vintage blues, 'best ofs' by Son House, Robert Johnson, Big Bill Broonzy etc, are readily available.

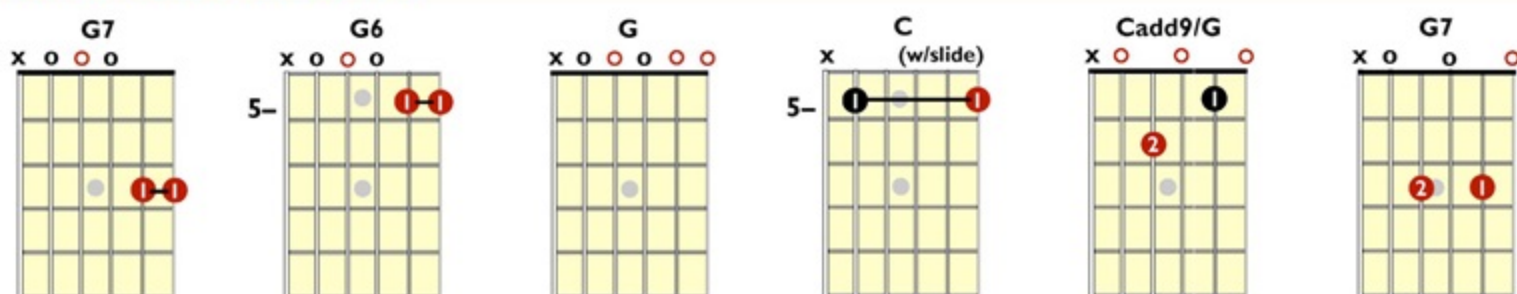
CHORDS EXAMPLE 1 DROP D TUNING



CHORDS EXAMPLE 2 DADGAD TUNING



CHORDS EXAMPLE 3 OPEN G TUNING



EXAMPLE 1 DROP D TUNING

CD TRACK 11

This fingerstyle piece utilises a simple picking pattern: your thumb plays the bass notes (stems down) while your first and second fingers play the melody (stems up). Start slowly, beginning with the alternating bass pattern then gradually adding in the melody notes, noting where pinches (playing melody

with bass notes) or syncopation (playing melody between bass notes) occur. To achieve a tighter performance you can lightly mute the bass strings by resting the palm of your picking hand on them (keep close to the bridge to avoid overdoing it and pushing the strings sharp).

Drop D Tuning (low to high: D A D G B E)

$\text{♩} = 155$ Half time feel

Drop D tuning

EXAMPLE 1 DROP D TUNING

CD TRACK 11

9, 38

G Gsus4 G Gsus4 G7

13, 42

D5 G5/F G/B D5 G5/C G/B

17, 46

A B♭maj13 A

21, 50

D5 D6 (no 3rd) D5 D6 (no 3rd)

EXAMPLE 1 DROP D TUNING

CD TRACK 11



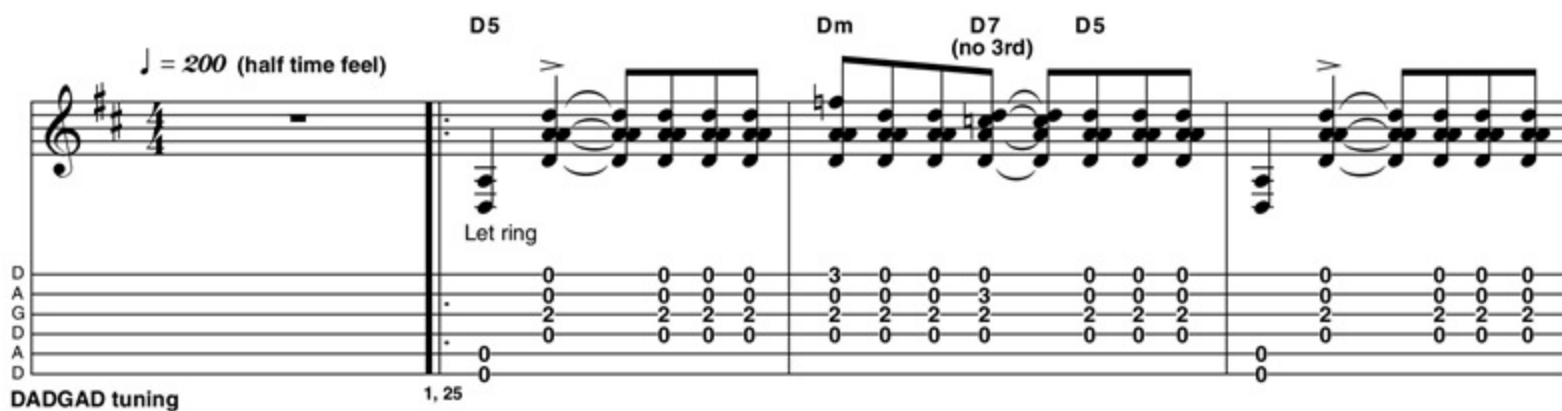
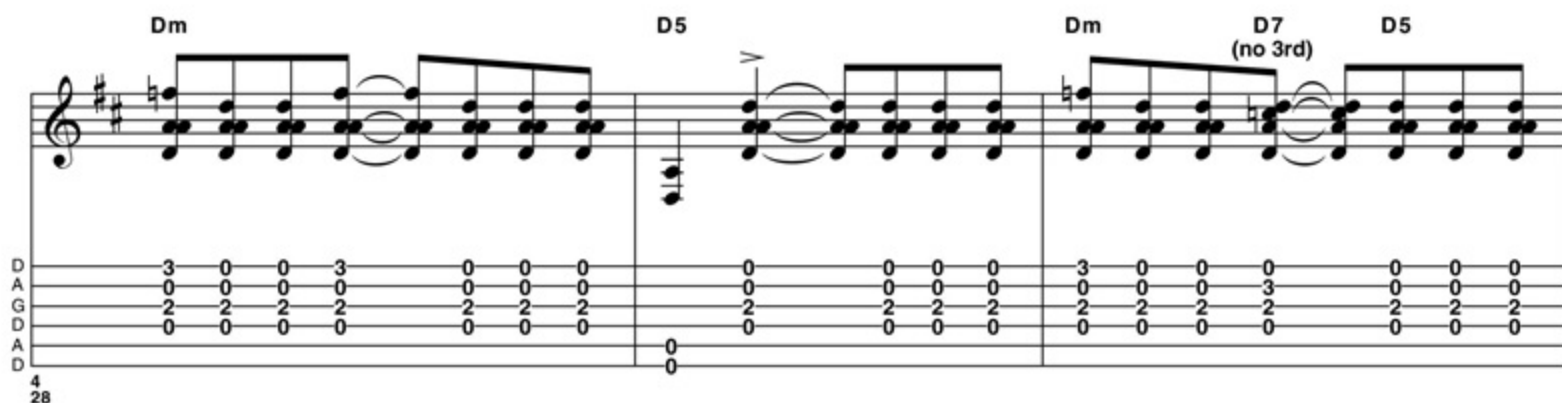

EXAMPLE 2 DADGAD TUNING

CD TRACK 12

Make sure you're completely comfortable with the chord shapes on p34 before you begin. This piece is played with a pick, so aim to achieve a strong, relentless groove by maintaining a constant alternate 8th-note strumming pattern with your picking hand (longer notes and ties should be played by

'ghosting' pick movement above the strings). The strong accents on beat 2 are key to achieving the right vibe, so simply 'dig in' a little harder on the relevant downstroke to achieve this. Although a relatively simple piece to play, like the other two it's far more impressive to the listener than unnecessary widdle.

DADGAD Tuning (low to high: D A D G A D)

Eric Clapton is a fine acoustic blues player and often tunes to Drop D or Open G

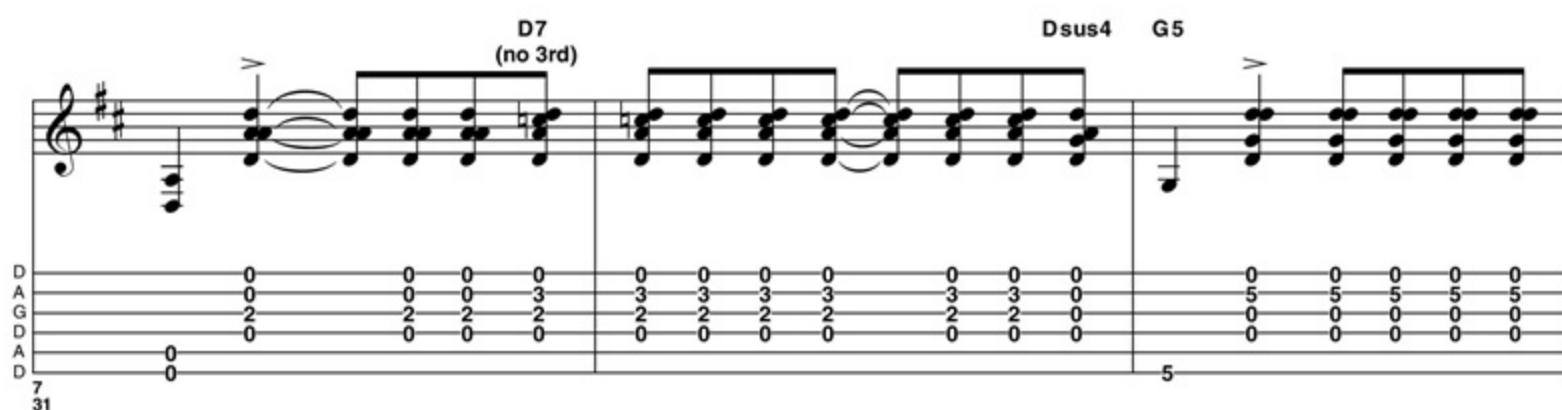


EXAMPLE 2 DADGAD TUNING

CD TRACK 12

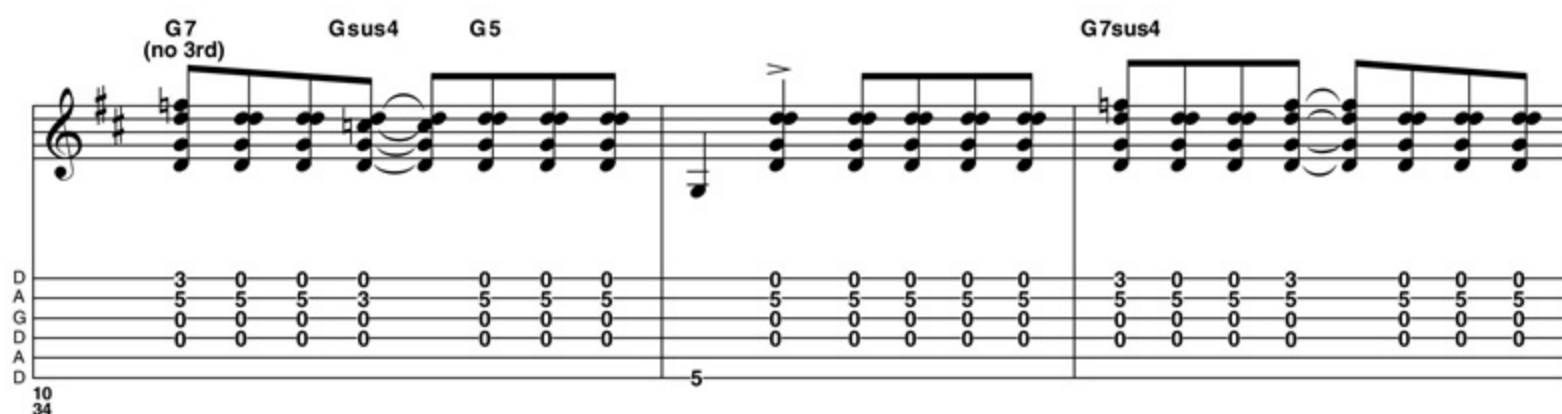
7 31

D7 (no 3rd) Dsus4 G5



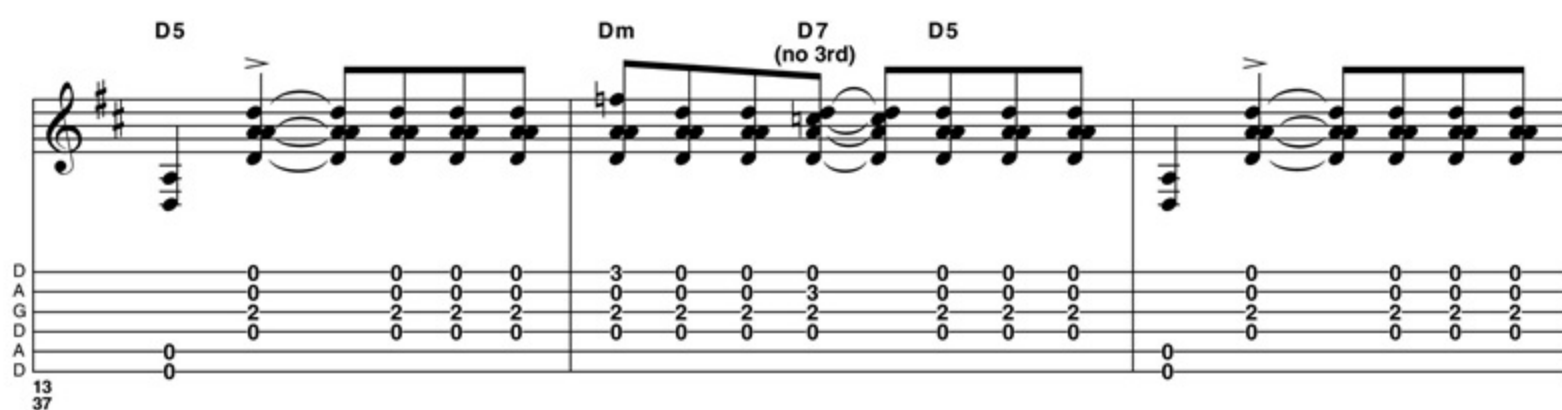
10 34

G7 (no 3rd) Gsus4 G5 G7sus4



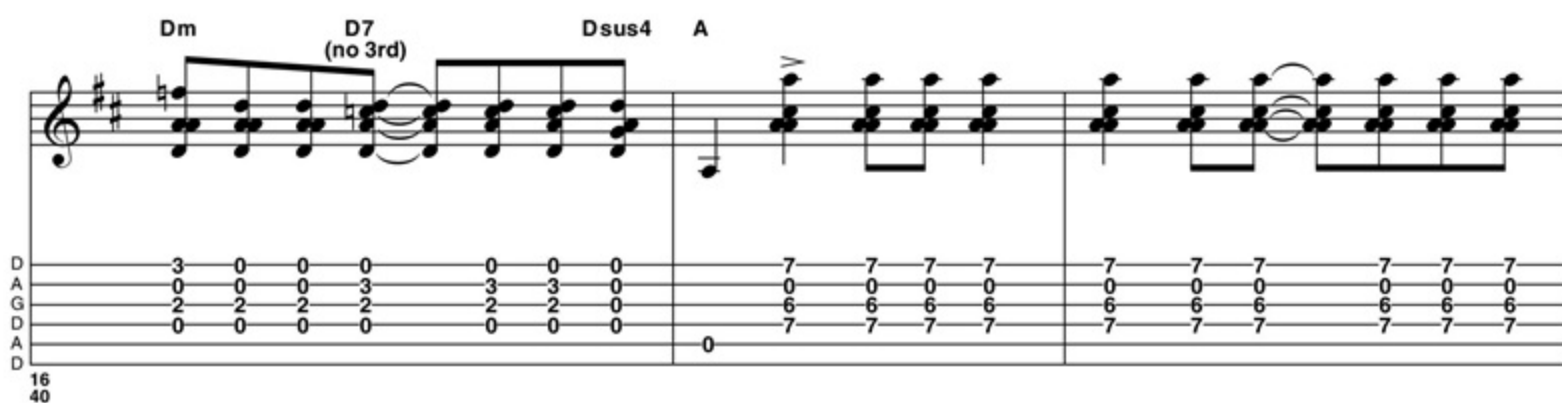
13 37

D5 Dm D7 (no 3rd) D5



16 40

Dm D7 (no 3rd) Dsus4 A



EXAMPLE 2 DADGAD TUNING

CD TRACK 12

Gadd9 **Dsus4 F6** **D5**

19
43

F6 **Gadd9** **D5** **F** **G**

22
46

D5 **F6** **Gadd9** **D5** **F** **G**

49

N.C. **D5** **D7 (no 3rd)**

53

EXAMPLE 3 OPEN G TUNING

CD TRACK 13

This is a bottleneck slide arrangement with backing track. Check out the open G chords on p34 (it's worth learning these before you start) and you'll notice that you only need your first and second fingers to form each shape; this keeps

your third finger free for the slide. To avoid playing flat, position your slide directly above the relevant fret, not behind it. This piece should be strummed employing constant 16th-note alternate picking throughout.

Open G (low to high: D G D G B D)

$\text{♩} = 90$

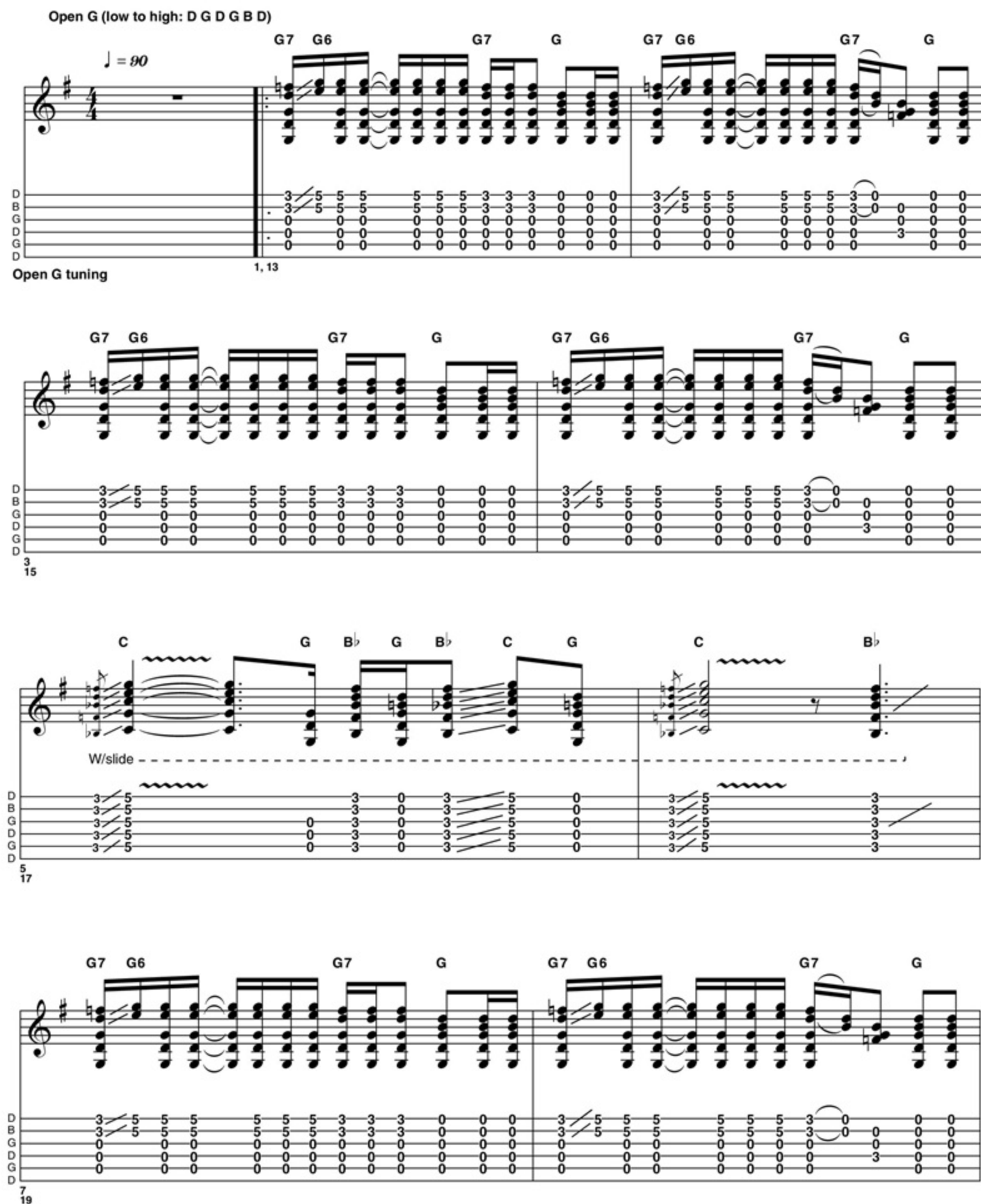
1, 13

Open G tuning

3 15

5 17

7 19



EXAMPLE 3 OPEN G TUNING

CD TRACK 13

D **G** **C**

W/slide

9 21

G **B $\flat$** **G** **C** **G** **D**

11 23

OUTRO **G** **C/G** **G** **G7 (no 3rd)** **G** **C/G** **G7 (no 3rd)** **C/G** **G**

25, 29

G **G7** **G** **G7 (no 3rd)** **G** **1** **C/G** **G7 (no 3rd)** **C/G** **G**

27, 31

G **C/G** **G** **G7** **G**

32

Brett Garsed

Masterclass *pt 5 (of 8)*



Brett Garsed showcases his astounding style on Jason's tricky Flight Or Fight. **Jon Bishop** guides us through his most challenging piece yet.

ABILITY RATING

★★★★★ Advanced

Info

Key: F# minor

Tempo: 145bpm

CD: CD-ROM & 15-16

Will improve your

✓ Use of legato phrasing

✓ Melodic Minor scale

✓ Semiquaver runs and syncopation

If it were possible the difficulty goes up yet another notch this month with Flight or Fight a fast track to navigate! As Brett explains the track really keeps you on your toes and the chord changes are quite challenging to tie in with. Brett uses a question and answer style approach in the verse section. This leaves lots of space and is a

very effective way to separate and outline the phrases.

The main scale Brett uses for these lines is F# Melodic Minor (F#-G#-A-B-C#-D#-E#). This scale provides an 'outside' style fusion sound and works great with the pacy tempo. We have written out a fingering for this scale so you can get it under your fingers. When the F#m chord changes to Bm, Brett tends to favour F# natural minor (F#-G#-A-B-C#-D-E) but lead with his chromatic stylings which sound very sophisticated.

For the first two bars of the chorus Brett shifts to D Major (D-E-F#-G-A-B-C#). When played over the G and Em chords the G Lydian and E Aeolian modes are implied. The other

chords in the chorus (Cmaj7, Bmaj7, Amaj7, G#m7 (or later Ebm7), D and C# are all from different keys so Brett skilfully changes scales in order to highlight the chords in his typically 'musical' way.

The main rhythmic subdivision Brett employs is the semiquaver. Improvising intricate lines like these at this tempo is an impressive achievement, and being able to articulate these phrases with the fluidity that Brett exhibits is going to be a challenge.

His trademark legato technique, a combination of hammer-ons and pull-offs, is all over the track so spend time watching the video to see how he articulates the notes; often this is using hybrid picking (pick and fingers) which provides great economy and facility. Colour tones and chromatic notes abound, too. The combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone makes this another must study piece.

Flight or Fight backing track and chord chart is included for you to practice to, in addition to a

BRETT ON PLAYING OVER CHANGES

I'm far from an expert on this subject but very early on in my playing life an older, more experienced musician told me that I needed to follow the chords while I was soloing. I took this on board and began paying attention to even the simplest, diatonic chord progressions making sure I was marking the changes in a melodic sense. I guess as my initial band was a trio I had to make up for the fact that the chords vanished when I began playing single notes. For difficult chord progressions I'll begin by looking at the connections I can make in terms of common tones and scale choices. I keep my scale choice fairly limited so I can focus on being musical and not bogging my brain down with too many options. As I become more comfortable with the chord progression I'll consider other choices but it's good to start simple in terms of the language and put most of the energy into phrasing and melody. It's an ongoing process for me and I'm only scratching the surface compared to the great improvisers we all listen to, but at least I'll never run out of stuff to work on!

note-by-note transcription of Brett's performance from the video.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like - even if it's a single lick you might want to crack - then break it down bit by bit and use it in future, especially if the fast semiquaver legato feel is something that excites you. Once you have mastered some of the concepts in Brett's solo, why not try creating one of your own over Flight or Fight. Remember to check out the chord chart and, as always, use your ear!

Have fun and see you next time. 

NEXT MONTH Brett creates another amazing solo over Jason's raunchy track *King Bee*



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%.



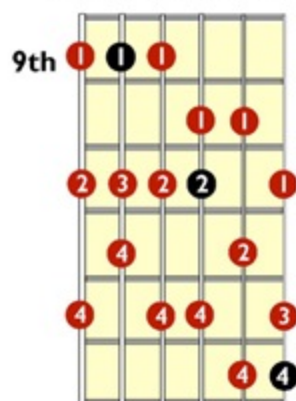
Brett continues the series with one of his steamiest solos yet!



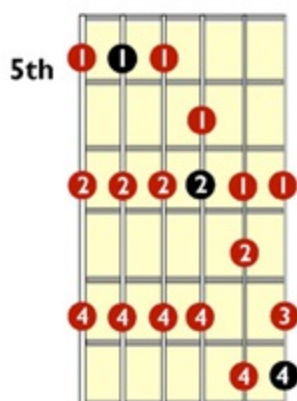
TRACK RECORD Brett is best known for his live and recorded work with Australian rock star John Farnham. But his earlier albums with guitar tapper T J Helmerich are legendary for their technique and musical interplay. He also works with American rock band Nelson. To hear Brett playing his own music, check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

SCALE DIAGRAM

F# Melodic Minor Scale



D Major Scale



TOP THREE LICKS

LIK 1 Melodic Minor lick

[Bar 4] This opening lick uses the F# Melodic Minor to great effect. It is worth getting the mechanics of this one together as Brett plays similar licks throughout the solo. The wide intervals sound super effective.

LIK 2 Blues style lick

[Bar 25-27] This lick helps to release a bit of tension after all the intricate fusion licks that Brett kicks off with. The double-stop in bar 26 sounds best when pushed a little bit sharp, like Chuck Berry or Keith Richards.

LIK 3 Three-note repeating lick

[Bar 54] This idea uses a repeating group of three semiquaver notes. As there are four semiquavers per beat, the start of the pattern shifts around within the bar and this superimposes a cool syncopated feel. This style of idea can be repeated for as long as you wish and is a popular approach in rock from Jimmy Page to Michael Schenker.

CHORD CHART FLIGHT OR FIGHT

VERSE 1 & 2

F#m

Snare Roll 3, 19

7, 23

Bm7 Bm6/C# Bm7/D Bm6/E

11, 27

F#m

15, 31

CHORUS 1

G Em C Bbmaj7

35

Amaj7 G#m7 C#

39

VERSE 3

F#m

44

48

Bm7 Bm6/C# Bm7/D Bm6/E F#m

52

CHORUS 2

G Em C Bbmaj7

58

62

Amaj7 Ebm7 D C#

66

OUTRO VERSE

F#m Bm Bm/C#

72

76

F#m F#m/E F#m/D F#m/C# C# F#

80

Snare Roll

EXAMPLE FLIGHT OR FIGHT

CD-ROM & 15-16

VERSE 1 and 2 (Bars 1-34) This is a monster performance and while it may seem daunting it can be broken down into constituent parts and learnt bit by bit.

Here Brett draws on F# melodic minor (see scale diagram on p43) with passing chromatic notes to add colour. Look deeply at the notation to see exactly how!

VERSE 1
F#m

J = 145

Drum Fill

Bridge pickup –
With overdrive & delay

f

Bm7

Bm6/C#

Bm7/D

Bm6/E

F#m

BU BD

E B G D A E

3

6

9

12

14

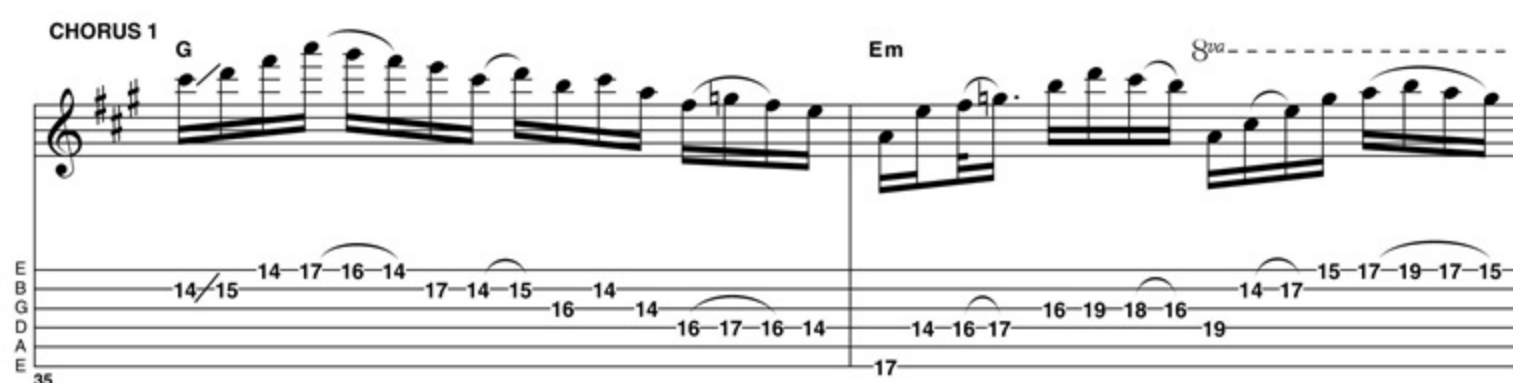
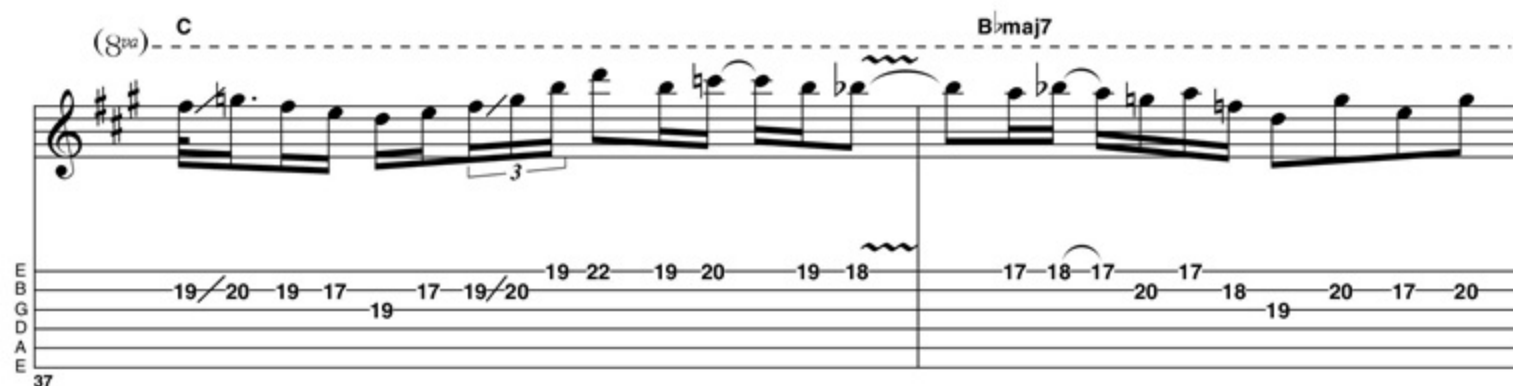
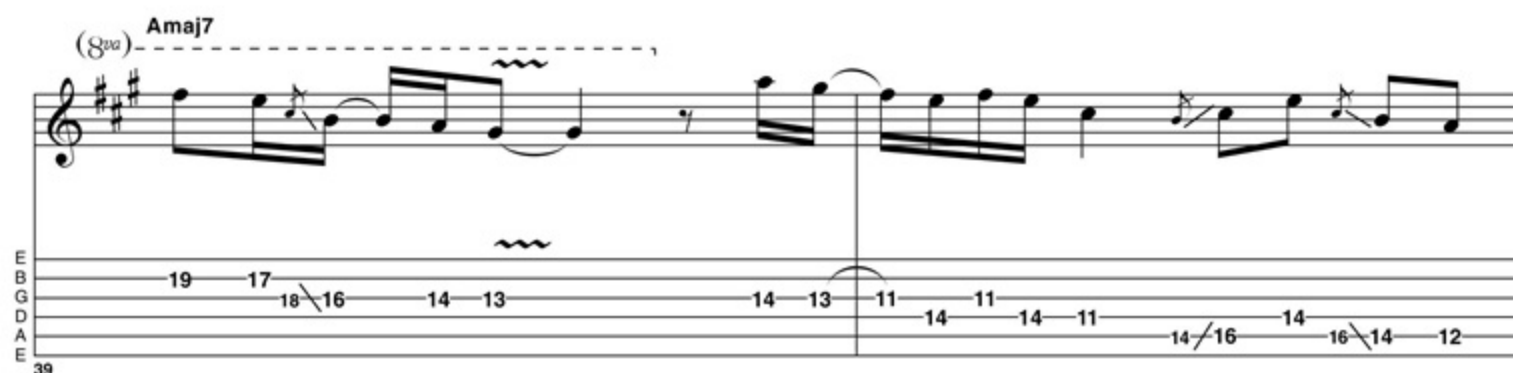
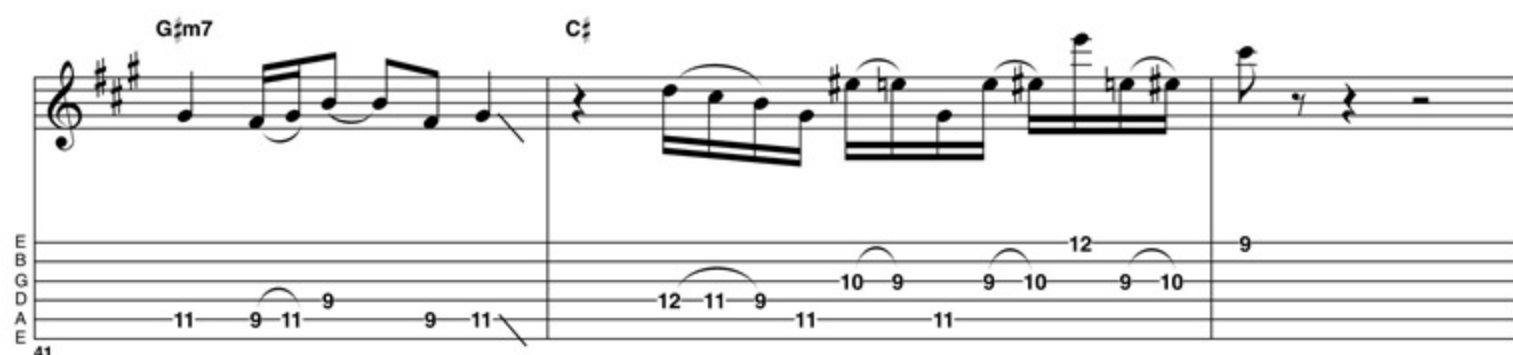
EXAMPLE FLIGHT OR FIGHT

CD-ROM & 15-16

CHORUS 1 (Bar 42) This finger-twister combines string skipping and legato. If the C#7 based one, and make it your mission to crack it? Doing this often unlocks the entire solo is just too much to contemplate, why not take just one lick, such as this key to a player's techniques and can even open the door to their whole style. Try it!



CHORUS 1



DAMPING ON THE LOW STRINGS

For low string playing, Brett's fretting hand naturally moves the thumb from the side of the neck to the back of the neck. This is the most logical and comfortable position for the whole hand as he can reach low notes with his finger pads and apply noticeable vibrato width (at least a semitone for low notes). Notice the underside of his fretting-hand fingers keeps the upper strings quiet and his picking-hand fingers cleanly mute the lower strings by the sixth string that he's playing.

DAMPING IN HIGHER POSITIONS

Here Brett is applying wide vibrato to the fourth string, high up the fretboard. The most noticeable aspect here is that not only is he an outstanding hybrid picker (pick and fingers) but the relaxed and open posture of his picking hand allows him to easily mute unplayed strings to reduce unwanted string noise. As the vibrato shown here is wide (a tone!) the picking hand easily mutes the strings either side of the note played. This 'clean-up' technique doesn't develop overnight but with diligent and conscious practice; several weeks carefully working on your muting approach will start showing results and your playing will sound far better for it!



MINOR TO MAJOR: TIERCE DE PICARDIE

Flight Or Fight is in F# minor but ends on an F# major chord. A closing 'majorising' of a piece's minor key creates an uplifting finality and was common during the Baroque period (1600-1750), implying the ascent to heaven (joyful). But later composers like Mozart and Beethoven featured it as does Greensleeves; even Seal's A Kiss From A Rose flits between E minor and E major quite a bit! The term for this is Tierce de Picardie (Picardy 3rd) and implies the 3rd is major, not minor. This final photo shows Brett committing to a wonderfully emotive tone bend from G# to A# (the major 3rd of F#), high up the fretboard. He couldn't have played a more jubilant note to finish the piece!

EXAMPLE FLIGHT OR FIGHT

CD-ROM & 15-16

VERSE 3 [Bars 44-57] In verse 3 Brett uses more F# Melodic Minor based lines. Check out the notation and you will notice the D# and E# notes cropping up which are the major 6th and major 7th intervals of F# Melodic Minor. Bar 54

features a cool repeating phrase. As there are four semiquavers per beat, the start of the pattern shifts around within the bar and this superimposes a cool syncopated feel. This style of idea can be repeated for as long as you wish.

VERSE 3
F#m

BU

BU

Bm7

Bm6/C#

Bm7/D

Bm6/E



44

47

50

52

54

EXAMPLE FLIGHT OR FIGHT

CD-ROM & 15-16

CHORUS 2 [Bars 58-71] The second chorus starts with some super-high string bends. Keep an ear on the intonation of these bends, as it is easy to push these out of tune when they are played this high up the neck. The ascending arpeggio

idea in bars 60, 66 and 79 is one that Brett uses throughout this solo and is shifted around to fit in with the underlying harmony. Signature ideas like this help to form individuality (check out the solitary low note on the sixth string!).

CHORUS 2



Bar 56: F#m chord. Treble staff: 3rd fret, 3 notes. Bass staff: 16, 15, 18, 16.

Bar 57: Treble staff: 8va bend. Bass staff: 15, 16, 18, 14, 16, 18, 17, 19, 21.

Bar 58: G chord. Treble staff: 1st fret, 2 notes. Bass staff: 21, (22), (22), (21), 19.

Bar 59: Em chord. Treble staff: 8va bend. Bass staff: 19, 17, 15, 14, 15, 16, 14, 16, 12, 11, 12, 11, 11, 12, 12, 15, 14, 12, 13, 12, 15, 14, 13, 12, 11, 10, 11, 10, 12.

Bar 60: C chord. Treble staff: 1st fret, 2 notes. Bass staff: 14.

Bar 61: Bbmaj7 chord. Treble staff: 1st fret, 2 notes. Bass staff: 13, 12, 15, 14, 13, 12, 11, 10, 11, 10, 12.

Bar 62: G chord. Treble staff: 1st fret, 2 notes. Bass staff: 10, 11, 12, 10, 12, 10, 12, 12, 10, 8, 9, 8, 10, 7, 9, 7, 9, 7, 5, 7, 5, 7, 10, 7, 8.

Bar 63: Em chord. Treble staff: 1st fret, 2 notes. Bass staff: 9, 8, 10, 7, 9, 7, 9, 7, 5, 7, 5, 7, 10, 7, 8.

Bar 64: C chord. Treble staff: 1st fret, 2 notes. Bass staff: 7, 5, 7, 10, 7, 8.

Bar 65: Bbmaj7 chord. Treble staff: 1st fret, 2 notes. Bass staff: 5, 6, 5, 8, 7, 5, 8, 5, 7, 8, 7, 9, 8, 7, 11, 9, 10, 9, 10, 11, 11, 11, 14, 14, (16).

Bar 66: Amaj7 chord. Treble staff: 1st fret, 2 notes. Bass staff: 5, 6, 5, 8, 7, 5, 8, 5, 7, 8, 7, 9, 8, 7, 11, 9, 10, 9, 10, 11, 11, 11, 14, 14, (16).

Bar 67: Ebm7 chord. Treble staff: 1st fret, 2 notes. Bass staff: 5, 6, 5, 8, 7, 5, 8, 5, 7, 8, 7, 9, 8, 7, 11, 9, 10, 9, 10, 11, 11, 11, 14, 14, (16).

Bar 68: D chord. Treble staff: 1st fret, 2 notes. Bass staff: 5, 6, 5, 8, 7, 5, 8, 5, 7, 8, 7, 9, 8, 7, 11, 9, 10, 9, 10, 11, 11, 11, 14, 14, (16).

Bar 69: C# chord. Treble staff: 2nd fret, 2 notes. Bass staff: 14, 15, 14, 17, 16, 14, 17, 14, 15, 16, 15, 14, 15, 14, 16, 13, 12, 15, 14, 13, 12, 12, 14, 13, 14, 13, 16, 13, 16, 14, 15, 16.

Bar 70: Treble staff: 2nd fret, 2 notes. Bass staff: 16.

Bar 71: Snare Roll.

EXAMPLE FLIGHT OR FIGHT

CD-ROM & 15-16

OUTRO VERSE [Bar 72 to end] Brett finishes with a flourish. More super-high string bends in bar 85 with a triumphant tone bend to the major 3rd (A#) on which to finish in F# major. Enjoy working on this piece, taking it in small sections as it's full of sophistication and colour!

OUTRO VERSE

Bar 72 **F#m**

Bar 73 **Bm**

Bar 74 **Bm/C#**

Bar 75 **F#m**

Bar 76 **Bm**

Bar 77 **Bm/C#**

Bar 78 **F#m**

Bar 79 **F#m/E**

Bar 80 **F#m/D**

Bar 81 **F#m/C#**

Bar 82 **F#m/C#**

Bar 83 **F#m/C#**

Bar 84 **C#**

Bar 85 **F#**

Bar 86 **F#**

Bar 87 **F#**

Bar 88 **F#**

Bar 89 **F#**

Bar 90 **F#**

Bar 91 **F#**

Bar 92 **F#**

Bar 93 **F#**

Bar 94 **F#**

Bar 95 **F#**

Bar 96 **F#**

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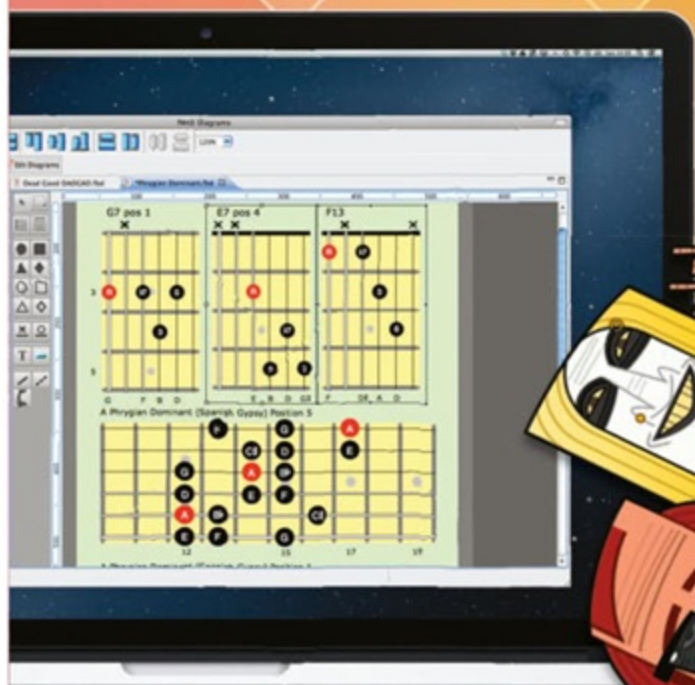


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Amazing Grace

America's 'anthem'



Bridget Mermikides has arranged one of the most evocative of all hymns, a must-have at America's solemn occasions.

ABILITY RATING

Moderate     

Info

Key D major Tempo 90bpm CD TRACKS 17-18

Will improve your...  Melodic phrasing and inflection

 Balancing melody with bass and chords  'Campanella' effects

Amazing Grace is by all estimation the most famous hymn in the world; with over 3000 published recordings the largest number for any single work. This reflects its wide appeal, and importance to a range of cultures over the decades. In particular it might be said to be the soul of America, performed at key moments in its political and cultural history. From its first recording by the Sacred Harp Choir in 1922, Alan Lomax's seminal 1939 'field' recording in Alabama, the Decca 1951 gospel version by Sister Rosetta Tharpe (a seminal and woefully unknown figure of blues and gospel electric guitar), Sam Cooke's 1963 (re) arrangement to its ultimate adoption by the

likes of Elvis Presley, Johnny Cash and Willie Nelson, the hymn is omnipresent in America's turbulent history and the marriage of pain, redemption and hope in its simple melody and text therefore perfectly apt.

Its power is perhaps most keenly felt at moments of deep oppression, emotion or social change. Think of Mahalia Jackson's 1960s performances at the American civil rights marches, Pete Seeger in the heart of the folk revival, Aretha Franklin's staggering 1972 live performance marking her return to Gospel music, and again at the funerals of singers Clara Ward (1973) and Luther Vandross (2005). She performed it also for President Obama in the White House, who sang it himself at the eulogy of Senator Pinckney a victim of mass shooting. It was performed by Whitney Houston at the concert for a New South Africa in 1994, at the 9/11 memorial events and countless other seminal moments in US history.

The history of the hymn itself is appropriately also one of pain and redemption: Born in London in 1725, John Newton went to sea aged 11 and was pressed into the Royal Navy, flogged for desertion, abandoned to a slave owner in Sierra Leone where he himself was treated as one. Rescued in his early 20s, he survived a vicious storm, which ignited his evangelical Christianity, but not his morale centre, as he went on to captain slave ships for several years. On his return to Britain in his 60s he published a pamphlet of remorse condemning the slave trade, and supporting Wilberforce's campaign for abolition. His atonement is also reflected in his 1779 poem

Faith's Review And Expectation which contained the immortal opening lines of "Amazing Grace how sweet the sound, that saved a wretch like me". The famous melody itself was originally a (possibly Appalachian) American folk tune from an unknown composer entitled New Britain, first published (with a different text) in an 1829 hymnbook with shape notes (simplified notation system for choirs), and to Newton's poem in 1835.

The melody uses just the five notes of the Major Pentatonic scale, so is playable on the

“AMAZING GRACE MIGHT BE SAID TO BE THE SOUL OF AMERICA, PERFORMED AT KEY MOMENTS IN THE COUNTRY'S POLITICAL AND CULTURAL HISTORY”

piano's black keys, is highly singable, ripe for blues inflection, and can even be approximated by the overtones of the harmonic series.

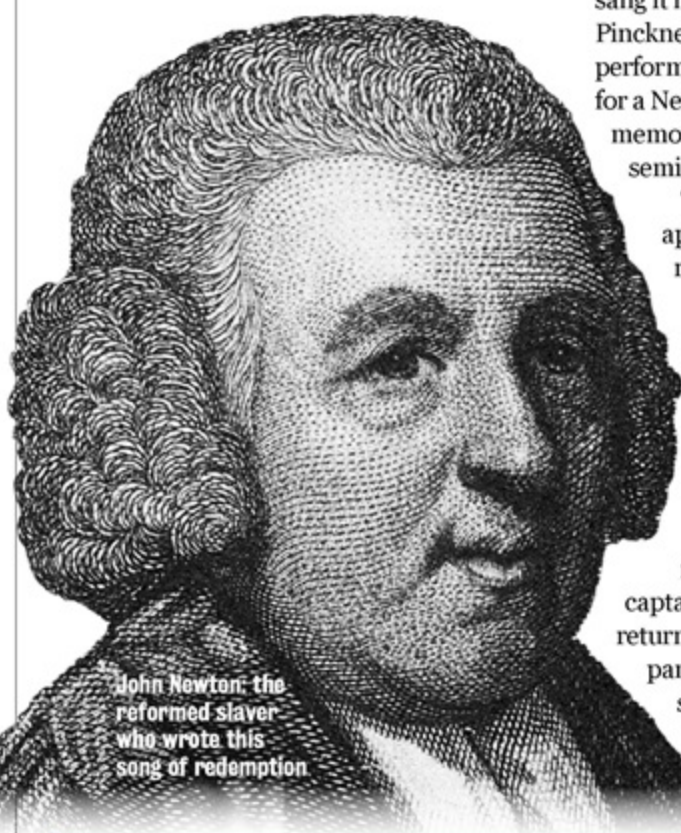
It is structurally and rhythmically equally straightforward, containing a series of 16-bar stanzas in three-four time, each of which is made of two eight-bar phrases. This simplicity of structure and melody means that it is readily arranged in various levels of complexity from just the three major triads of the major scale (I-IV-V) to much richer harmonic options. 

NEXT MONTH Bridget arranges and transcribes Schubert's beautiful *Trout Quintet*

TECHNIQUE FOCUS

Mirror image

Do you ever practise in front of a mirror? In music colleges you will find mirrors in most practice rooms and these are not just for checking your hair and make up. Looking at your own posture and hand positions is extremely helpful for improving your technique. Try sitting in front of a mirror with your guitar and look at your shoulders – are they level? Are you tensing, hunching or sitting awkwardly? Check put the hand positions and postures of really good players and then examine your own. Can you see any obvious differences or things you can do to improve? Try to be self-aware and strive for self-improvement every time you practise.



John Newton: the reformed slaver who wrote this song of redemption



TRACK RECORD Aretha Franklin – *Amazing Grace* (Atlantic 1972), Mahalia Jackson – *The Original Apollos Sessions* (Couch 2006) The Boys Choir Of Harlem – *We Shall Overcome* (BCOH 2001), And you can hear literally hundreds of other classic recordings for free at the Library of Congress website. Three other interesting versions are by Tommy Emmanuel, Jeff Beck and Mumford And Sons!

PLAYING TIPS

I have transposed the traditional key of F to D, and used drop D tuning for added resonance and to remain idiomatic. This arrangement has four 16-bar verses - the first one is harmonically and rhythmically very simple. Aim to produce a nice clear tone with a balanced and consistent volume on the melody.

CD TRACK 18

[Bar 1] Picking-hand fingering is indicated in the first four bars and notice the fretting-hand suggestion in bar 5 of third and fourth fingers on the F# and D - this is to prepare the fretting hand for the E9 chord at bar 6. Leave those fingers on the strings. At bar 13 allow the bass note B to sustain for the whole bar.

Verse 1

Tempo: ♩ = 90

Chords: D, D7, G, D, Bm

6

Chords: E9, A, A7, D, D7

11

Chords: G, D, Bm, Emadd9, A7, D

17

Chords: D, D7, G, D

21

Chords: Bm, E9, A, A7

CD TRACK 18

[Bars 33-45] In this section the entire 16 bars is played with 'campanella' technique. The meaning is 'bell' or 'little bell' and it is used to describe the over-ringing effect when every consecutive note is played on a different (adjacent or non adjacent) string. Allow the notes to ring over to help create this bell-like, resonant effect.

54 **GuitarTechniques** September 2018

PLAYING TIPS

CD TRACK 18

The melody in this section is hidden but the harmony is all there and you could indeed sing the melody line over these 16 bars. For a fluent performance I have included a picking-hand fingering suggestion that will ensure continuous alternation of the fingers.

[Bar 49] The final 16 bars present a more embellished rendition of the melody

with a fuller accompaniment and bluesy inflections in the melody. This is to emulate a vocal-like melody line and communicate the emotion and poignancy behind the song. I have gone for a plagal cadence at the end with the IV chord which changes from G major to G minor which helps heighten the resolution to D major. I hope you get plenty of enjoyment from this arrangement!

The guitar score for 'Amazing Grace' is presented in five systems, each with a treble clef staff for melody and a six-string staff for guitar. The key signature is one sharp (F#), and the time signature is 4/4.

- System 1 (Bars 45-48):** Chords: Bm, Emadd9, A7, G, D/F#, Em7, D. The melody is a simple eighth-note line. The guitar staff shows a picking-hand fingering pattern: 3-2-3-4, 2-0-0-2, 3-3-3-0, 3-0-0-4, 2-3.
- System 2 (Bars 49-52):** Chords: D, D7, G, D. The melody is more complex, featuring a triplet in bar 50. The guitar staff shows a picking-hand fingering pattern: 3-2-5/7-5-7, 7-5-6/5-3, 3-0-0-4, 5-4-2, 2-4-3.
- System 3 (Bars 53-56):** Chords: Bm, E9, A, Bm7, Bbdim7, A/C#, A7, A13. The melody is a simple eighth-note line. The guitar staff shows a picking-hand fingering pattern: 3-4-5/7-0, 7-6-7-5, 5-2-3-4, 5-0-2-5, 2-2-4-5.
- System 4 (Bars 57-60):** Chords: D, D7/F#, G, Gbdim7, D/A. The melody is a simple eighth-note line. The guitar staff shows a picking-hand fingering pattern: 5-2-5/7-5-7, 7-5-5-7, 3-4-0-0, 2-3/4-3, 5-6-5-3.
- System 5 (Bars 61-64):** Chords: Bm, Emadd9, A7, G, Gm, D. The melody is a simple eighth-note line. The guitar staff shows a picking-hand fingering pattern: 3-4-2-0, 2-0-0-2, 3-4-5-3, 3-2-4-0.

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JOE BONAMASSA

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LEARNING ZONE

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

Brought to you by...



I was watching Steve Vai interview Joe Satriani on YouTube recently and a highlight was Steve's story of Joe sending him home because he hadn't prepared enough for his lesson (they were both in their teens). What couldn't Steve do? Joe had tasked him to learn all notes on the fretboard so when Joe asked for an F# note on the B string (second string) and Steve froze, Joe knew he wasn't ready. Steve's walk of shame home was enough to make him refocus and step up another level; what doesn't break you will make you stronger.

For many guitarists, the unique layout of notes on the fretboard is enough for them to say 'too hard' to memorise or 'I'll sort it some day'. And if not tested in a one-to-one lesson, in a band where the keyboardist shouts out his notes to be duplicated or on a gig where reading is required, this skill can be dodged as there's no external pressure being applied.

The truth is, the longer one plays guitar, the more restrictive and annoying it is to not know the notes on the fretboard. It's a proper pain in the butt. And sadly no new guitar, no new effects pedal and no 'best Hendrix,

SRV, or even Vai emulative lick' can save you; fretboard knowledge is a hardcore 'full fat' skill and it won't be disguised, relegated or dismissed. When (not if) the time comes and one isn't 'board savvy', there will be a literal or metaphorical walk home awaiting.

Good news though as GT has your back covered; every issue we dedicate a whole page to a fretboard diagram I initiated (see p13) where every note on every fret and string is labelled. Not only that but each note is linked to how it looks in notation. If there were a guitarist's equivalent of the dictionary, this is it. It's here to be constantly referred to every time you read GT and even when you're away from it; I know many guitarists that have cut it out of the mag and stuck it to their music room's wall, always ready for referencing.

That's one part of your fretboard knowledge success, the other is a couple of suggestions for application. Try this first; name a note then play it on each string either once or twice, low to high strings (on a 22-fret guitar, there are two C# notes on the first string but only one D# note). This is the regimented approach and not as musical as the next suggestion; name a note then play it positionally from low frets to high. For example, an F note is on the sixth and first strings (1st fret) then occurs next on the fourth string, 3rd fret, then the second string, 6th fret finishing the approach up at the dusty end on the third string, 22nd fret.

Knowing octave shapes will greatly aid this approach (sixth string, 1st fret and fourth string, 3rd fret). Select two or three notes every day then you'll be ready later on for the metronome test; one note played every two (or even one) clicks.

Enjoy the issue as we make you as much of a fretboard Yoda as a beacon of luscious licks, magnificent modes and courageous chords. Enjoy the issue!

Jason



IN LESSONS GT#286



JAZZ 68
John Wheatcroft brings us right up to date with one the brightest stars in today's world of jazz guitar: the incredible Norwegian, Lage Lund.



CREATIVE ROCK 82
In his continuing quest to make us better players Shaun Baxter shows how to use the smallest intervals to create the most ear-catching lines.

30-Minute Lickbag



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

Brought to you by...



EASY LICKS EXAMPLE 1 LENNY KRAVITZ

CD TRACK 19

Strike the fourth and third strings in a consistent downward manner, muting the strings lightly and applying pressure on the frets to voice the intervals. This gives the sound and feel similar to Kravitz' 90s classic rock hits.

$\text{♩} = 120$

C5 B $\flat$ 5 F5 N.C. F5 B $\flat$ 5 C5 C5 B $\flat$ 5 F B $\flat$ 5 F C5

mf

EASY LICKS EXAMPLE 2 KEITH SCOTT

CD TRACK 20

Sticking in the '90s for the moment, Keith Scott recorded many of the intricate parts on Bryan Adams' records and is a fine and melodic guitarist. Pick this example with a clean sound and a chorus effect, paying particular attention to your timing when picking the arpeggios.

$\text{♩} = 120$

C G/B Am7 (no 3rd) C G/B Am7 (no 3rd)

mf
Let ring throughout

INTERMEDIATE LICKS EXAMPLE 3 ERIC CLAPTON

CD TRACK 21

We're looking back to the Cream days with this example, which encompasses staccato notes with a great groove and wah-wah pedal. Think of your picking hand as a percussive tool throughout the lick, and accentuating beats 1 and 3 to maintain momentum.

$\text{♩} = 100$

N.C. 1/4 1/4 C5 D5

mf

CD TRACK 22

Masters of '80s 'shock rock' WASP had a great approach to songwriting, and a lead guitarist with an unusual style of symmetrical note patterns that were unusual and distinctive. Use hammer-ons and pull-offs (legato technique) picking only the first note of each phrase. End the final F chord with plenty of drama!

Musical score for "The Wind" by George Gershwin, featuring a piano and guitar arrangement. The score includes a tempo marking of 105, a key signature of two sharps (F# and C#), and a 4/4 time signature. The piano part is marked *mf* and features complex triplets and sixteenth-note patterns. The guitar part includes fret numbers and a "N.C." (Natural Chord) instruction.

CD TRACK 23

One of the fabulously accomplished guitarists of the thrash scene, Skolnick is a legato master. This example follows the same principle as the last, but using a diatonic scale shape and cool rhythmic groupings, and is a great next step from Ex4 once you have the technique down. Vary this idea for your own applications.

[illegible]

CD TRACK 24

Well known for his virtuoso lead playing, Johnson is a master at chord voicings. These are triad inversions of a I-IIm-III-IV voiced in an interesting way using all of the neck, but still relying on root, 3rd and 5th. Cast your eye over the notation to observe this in practice, rather than relying on the tab to learn the example.

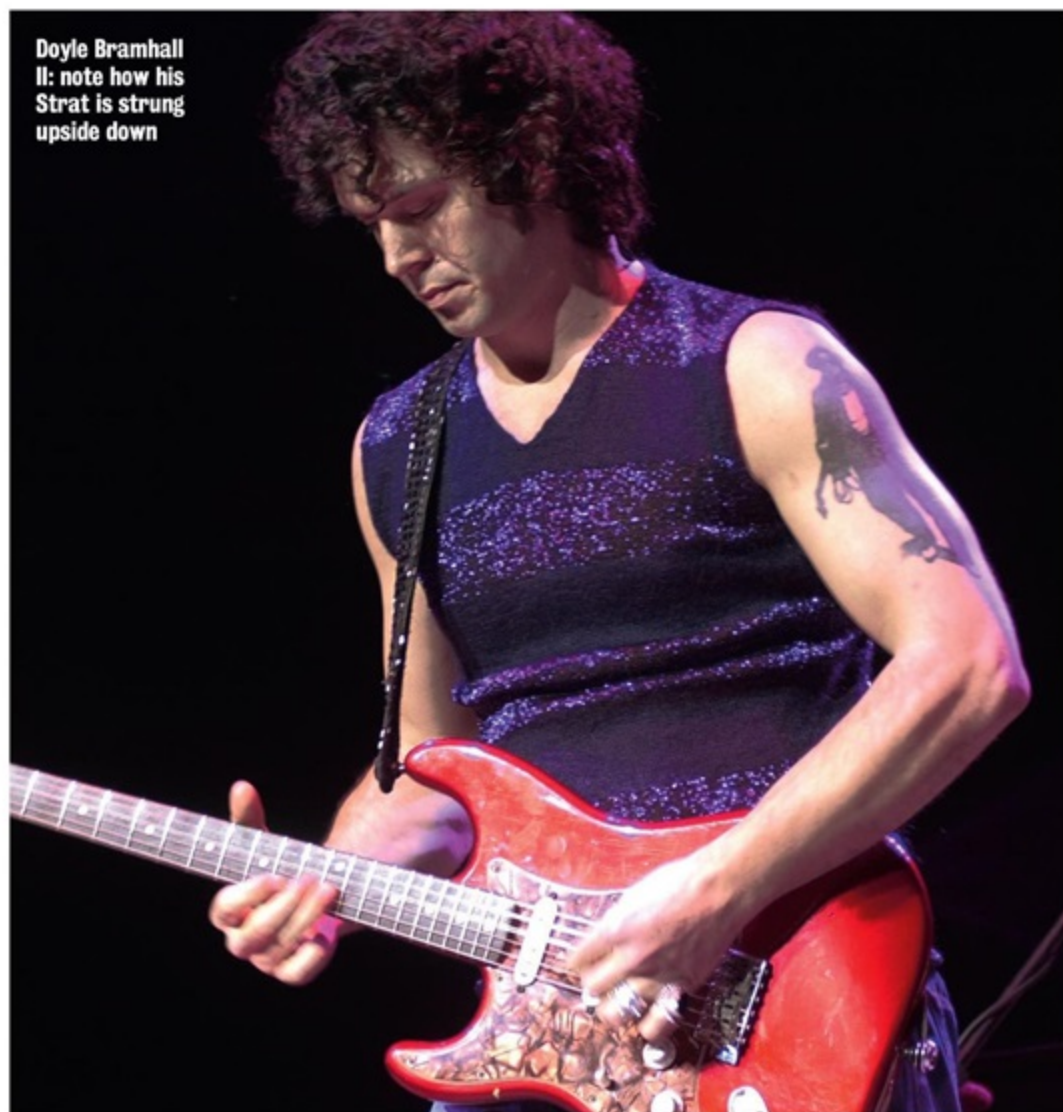
The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in standard notation with a treble clef and a 4/4 time signature. The tempo is marked as 90. The guitar part starts with a half rest, followed by a series of chords and notes. The bass part is written in standard notation with a bass clef and a 4/4 time signature. It starts with a half rest, followed by a series of chords and notes. The guitar part includes a dynamic marking of *mf* (mezzo-forte). The bass part includes a dynamic marking of *f* (forte). The guitar part includes a triplet of eighth notes. The bass part includes a triplet of eighth notes. The guitar part includes a triplet of eighth notes. The bass part includes a triplet of eighth notes.

Doyle Bramhall II



Join **Ronan McCullagh** this month as he shines a light on the music of Doyle Bramhall II, the man sharing stages with musical royalty.

Doyle Bramhall II: note how his Strat is strung upside down



ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 25-28

Will improve your

- ✓ Unusual string bending
- ✓ Slides and glissandos
- ✓ Major Pentatonic vocabulary

The son of Texas musician Doyle Bramhall, Doyle II's Dallas home was filled with blues and rock and roll. His first guitar arrived on his 14th birthday, a 1963 Harmony Rocket passed down from Lightnin' Hopkins. Finding an instant ability to express himself the left-handed youngster didn't stop to think about reversing the strings so has continued to play 'upside down'. Doyle

and his brother were childhood friends of Stevie Ray and Jimmie Vaughan. SRV often invited him to sit in on gigs and at 18 Jimmie recruited him for the Fabulous Thunderbirds.

After Stevie's death in 1990, Doyle and Charlie Sexton formed The Arc Angels with Double Trouble's rhythm section and gained reasonable success with their self-titled album before disbanding. In 1996 Doyle introduced himself as a solo artist with Doyle Bramhall II, Jellycream (1999) and Welcome (2001).

His guitar mastery soon won the attention of Eric Clapton and Roger Waters; Waters showcased him on his In The Flesh tours and recordings of the shows while Clapton featured him on Riding With The King with BB King. From there he was asked to join

Eric's touring band. He has since contributed songs on many EC albums and co-produced Clapton (2010) and Old Sock (2013).

Bramhall has become an in-demand guitarist, composer and producer working with the likes of Elton John, Gary Clark Jr, Erykah Badu, Questlove, Sheryl Crow, and the Tedeschi Trucks Band. Taking a break in his own releases to fulfil collaboration work and fatherhood duties Bramhall released Rich Man in 2016, has been touring on and off but spends most of his time producing.

Doyle Bramhall II's style is rooted in the Texas sound but with a touch of Hendrix

“BLUES MUSIC IS WHERE EVERYTHING STARTED, WHERE ROCK AND ROLL AND JAZZ STARTED”

Doyle Bramhall II

thrown in. Having the guitar strung in reverse has definitely had its effect on his style, giving most figures a distinct 'up stroke' sound but also he tends to make bends that most guitarist don't often perform. He noticeably has a strong psychedelic flavour running through his textures as he rests on exaggerated bends and produces long sliding melodic lines, both being a big feature of this month's lesson. Putting all the guitar mastery aspects aside its worth listening to how Bramhall perfectly writes a guitar part for a song, in particular how he splits roles across two guitars, so it's easy to see why he's so in demand as a player, writer and producer. **1**

NEXT MONTH Ronan examines the bluesier side of Whitesnake's **Bernie Marsden**



GAIN



BASS



MIDDLE



TREBLE



REVERB

Get the Tone

Doyle uses a 1964 Fender Strat into a Marshall Super Bass head and Fender blackface Pro Reverb, or Blankenship 50w Super Bass style amp alongside a Fender silverface Super Reverb. You probably won't come across another guitarist who has more fuzz pedals than Doyle, but a good starting point would be a driven tube style amp plus fuzz pedal with reverb. Uni-vibe or Leslie emulations will help add that psychedelic texture.



TRACK RECORD Rich Man (2016) is Doyle's latest album and really showcases what he's about. Strong song writing, strong vocals and mouth-watering guitar tones. This album has a touch of classic soul but isn't lacking in blues improvisation. Bill Withers and Shuggie Otis come to mind here. Listen to how he beautifully writes for two guitars and places them in the mix, you won't be disappointed.

EXAMPLE 1 DOYLE BRAMHALL SOLO 1**CD TRACK 25**

This study displays some of the string bending action you will find scattered across Doyle's music. Bars 1-8 contain two forms of bends that you might not have come across so spend time thinking about the fingering that's going to work for you. The first bend works well if you slide in with the second finger (third string) to perform the bend and catch the D note (second string) above

with your first. The bend in bar 5 could be done a couple of ways but I favoured the third finger on the third string with the second finger as support; the fourth finger on the A note (second string) and first finger on the C note (first string). Bars 13-14 highlights the Texas style bending; it helps to really 'pop' the note so you might want try hybrid picking and use a finger to do this.

♩ = 120 **D7#9**

BU

4 (5) 3 5/7 9 5/7 5/7

1

BU Let ring 10 (12) 10 8 10 (12) 10 8 10 (12) 10 12

5

14 13 13 14 13 13 14 13 13 14 13 13 14 13 13 14 13 13

9

BU BU BU BU BU RP 10 13 (15) 10 13 (15) 10 13 (15) 10 13 (15) 10 13 (15)

11

BU BD BU 15 (17) (16) 13 (14) 15 13 15 13 (14) BU 13 (15) 10 13 10 13 12 10 12 10 12 12

13

CD TRACK 27

yet beautiful major and minor triads so here's some approaches on how to interject that language. This piece is based on a D Mixolydian progression and features basic triads for you to work on and improve your major vocabulary.

62 **GuitarTechniques** September 2018

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Motörhead

Brought to you by...

bimm  bristol

Martin Cooper plugs in the ear defenders and prepares for an all-night marathon as he checks out heavy metal pioneers Motörhead.



Fast Eddie Clarke with the pickup covers off his Les Paul Deluxe

ABILITY RATING

★★★★★ Moderate

Info

Key: E minor
Tempo: 240bpm
CD: TRACKS 29-31

Will improve your...

- ✓ Fast tempo rock attitude
- ✓ Pentatonic soloing
- ✓ Chunky rhythm playing

Motörhead is perhaps one of the most legendary rock bands of the past 50 years. Often cited as the original pioneers of heavy metal the group was formed in 1975 by bassist and vocalist Ian 'Lemmy' Kilmister, with the classic line-up consisting of Lemmy himself alongside 'Fast' Eddie Clarke on guitar and drummer Phil 'Philthy Animal' Taylor.

Motörhead released 22 studio albums, and it was this trio that featured on the majority of

the most classic recordings. Motörhead had a fair amount of UK chart success with their classic-era albums, the riffastic rocker *Ace Of Spades* featuring early in their career. They have currently sold over 15 million units worldwide and influenced a number of other classic rock and metal bands including Metallica, whose drummer Lars Ulrich used to follow Motörhead tours as often as he could. Although also often touted as being the original speed metal pioneers, Lemmy always maintained that he and his band were simply playing good old rock and roll.

Accepted equally in both the punk and metal scenes there were few that didn't have a soft spot for Lemmy and co's no-nonsense attitude to the rock lifestyle. Sadly they couldn't live it forever, and with Lemmy dying in 2015 and Taylor and Clarke also passing

away recently, the classic three-piece line-up is gone for good.

Lemmy had originally been bassist with Hawkwind, but after being dismissed he decided to front a group of his own, the new name coming from the final song he wrote with that band. Motörhead's eponymous debut album reached a modest number 43 in the UK charts, but after an appearance on the BBC's *Top Of The Pops* in 1978, and a John Peel Radio 1 session they gained fans swiftly, their second album *Overkill* reaching a more respectable number 24. When the classic *Ace Of Spades* hit number 15 and the album of the same name made it to the UK's number 4, Motörhead had their first gold album on their hands and were established as one of the most iconic of all rock bands.

Over the years they continued to record and tour, with various band members coming

“METALLICA DRUMMER LARS ULRICH USED TO FOLLOW MOTÖRHEAD TOURS AS OFTEN AS HE COULD”

and going alongside Lemmy, but their status as legends had long been set in stone.

Eddie Clarke's guitar style was a brash blend of rock, punk and metal and his aggressive tone was key to the band's sound. Our track this month is classic Motörhead fayre and is a fast-paced thrash through typically heavy riffs and chords. We're in the key of E minor (E-F#-G A-B-C-D) and the tempo is a swift 250bpm. Although the name of the game is quite clearly recklessness and aggression, your playing still needs to be well controlled and tight. Have fun! 

NEXT MONTH Martin gets to grips with the sound of Oxford's intellectual rockers *Radiohead*







Get the Tone

Eddie Clarke's sound was a combination of all the classic ingredients: either Fender Stratocaster or Gibson Les Paul through, of course, Marshall amps. Effects were minimal with Clarke often just plugging guitar into amp and getting to work. Go for a heavy but not muddy distortion, favouring power amp gain over front-end fuzz; add minimal reverb.



TRACK RECORD The band's eponymous debut album features the signature song Motörhead and a cover of The Train *Kept A Rollin'*, while the follow-up *Overkill* features *Stay Clean* and *No Class* alongside the title track itself. Third album *Ace Of Spades* includes the iconic title number, while classic live recording *No Sleep 'til Hammersmith* features many of the band's most well-loved songs.

The track is fast and there are plenty of single-note riff parts to play, so make sure that these are aggressive but accurate, and avoid unwanted strings ringing.

RHYTHM GUITAR

♩ = 240

N.C.

E5 D5 E5

N.C.

E5 D5 C#5 G5 F#5

F5 N.C. E5 D5 E5 C5 B5

E5

Play 7 times

D5 E5

21 - 33

35

CD TRACK 30

LEAD GUITAR

Musical score for "The Rose Tree" in 4/4 time, tempo 240. The score is written for a single melodic line (treble clef) and a four-part vocal harmony (soprano, alto, tenor, bass staves). The key signature has one sharp (F#). The melody consists of a single note (G4) held for 20 measures, followed by a rest for 20 measures, and then a series of eighth notes (G4, A4, B4, C5, B4, A4, G4) over 20 measures. The vocal parts provide a harmonic accompaniment, with the soprano part starting on E5 and the other parts on lower notes. The score is marked with a 21-measure rest for the melody and a 14-measure rest for the vocal parts.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in a simplified notation on a five-line staff, with fret numbers (14, 12, 10) and bar lines. The lyrics 'The Rose Tree' are written below the melody. The score is divided into measures by vertical bar lines. The first system has three measures, and the second system has three measures. The melody consists of eighth and quarter notes, often beamed together. The bass line uses a simplified notation with fret numbers and bar lines. The lyrics are 'The Rose Tree'.

BU

15-(17)

3

15-14-12 15 15-12 15 12

3

15-14-12 15 15-12 14 12

BU

14-(16)

E B G D A E

29

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YouTube

Lage Lund



John Wheatcroft brings us right up to date with one of the brightest stars in today's world of jazz guitar: the incredible Norwegian, Lage Lund.



The extraordinary young Norwegian jazzier, Lage Lund

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 32-43

Will improve your...

✓ Phrasing and articulation

✓ Intervallic and arpeggio based lines

✓ Rhythmic accuracy and time-feel

This New York based Norwegian is a monster guitarist. Metheny adores him, Kurt Rosenwinkel thinks his playing is 'scary', and once you've heard him play I'm sure you'll be agree. Lage began to make waves at the turn of this century, after moving to America to receive scholarships at both Berklee and Juilliard. In 2005 he won the Theolonius Monk International Jazz Guitarist

award and from then he has carved a remarkable career as both band-leader and in-demand sideman, with an ever-growing portfolio of album releases to his name.

Lund's playing is both beautiful and complex. He balances a cerebral approach to music with a heartfelt emotional intensity and a lyrical and expressive quality to his sound. There's an underlying intelligence and intricacy to everything he plays but it never sounds mechanical or over intellectualised. His tone is warm and clear and his rhythmic sense is propulsive and defined. While his solos are breathtaking, he's also a fantastic accompanist, where he combines a sensitive ear with an encyclopaedic knowledge of chord voicings, voice leading and harmony.

I was fortunate to attend a masterclass that Lage gave in London where, among other things, he talked about the power of focusing on just one area of your playing and ensuring that you revisit this topic on a daily basis. He really is concerned with quality over quantity. "If I take these four notes, what are all the inversions? What is every possible way I could play this or use this?" In this attention to detail one can sense the endless possibilities and the infinite potential of any idea in his lines, his use of harmony, his manipulation of time and every other facet of his music.

There are six examples and one chord-based exercise for you to learn today. While these lines are challenging and will take significant effort to get up to speed, the beauty of Lage's playing is that the melodic intent is so secure and intelligent, that these examples would work at much slower tempos. You can

“I GOT INTO JAZZ VERY GRADUALLY. I DIDN'T REALLY UNDERSTAND IT BUT I WAS DRAWN TO IT”

also break down any example into smaller pieces and follow Lage's lead by looking at just one concept over an extended period. You could take, say, the A₇ major broken chord from Ex1-bar 5, and change the notes to move this idea into other harmonic situations. Ultimately, the aim is to insert these ideas into the harmony of any tune that you know. Rather than play licks, this micro management of ideas in real time is what much of jazz improvisation is about, rather than the delivery of premeditated phrases in some kind of random order. Be patient and allow your skills to develop over time and, more importantly, enjoy the process. 

NEXT MONTH John gets into the style of a fusion legend, the one and only **Mike Stern**







Get the Tone

Lage tends to switch guitars fairly regularly but you can be sure it'll be a quality archtop such as his Schottmueller, Sadowsky or Gibson into a warm, clean combo with a fair amount of reverb and even digital delay for extra ambience and space. Strings are generally on the heavy side, likewise pick, and, as is becoming more commonplace for the modern jazz guitarist, Lage chooses roundwound strings for extra clarity and definition to his sound.



TRACK RECORD The Lage Lund Trio's *Small Club, Big City* (2011) is a fantastic introduction to Lund and his music. We'd also recommend *Standards* (2007) and *Idlewild* (2015). Great recordings with Lage featured as a sideman are with David Sánchez on the album *Cultural Survival* (2008) and the Seamus Blake Quintet's *Live At Smalls* (2010). There are some fantastic clips to be found on YouTube also.

EXAMPLE 1 UNACCOMPANIED INTERVALLIC IDEAS

CD TRACK 32

We begin with chord-tone-based intervallic leaps, spelling out a progression in A_b major. As this example is designed to be played unaccompanied, we're implying the harmony rather than being tied down by an explicit underlying

chord progression, which allows Lage some substitution options in terms of which chords he chooses to use, such as Bdim7 in bar 3 (B-D-F-A_b). This could be considered as an enharmonic substitution for B_b7,9 (B_b-D-F-A_b-C_b).

♩ = 250

E_b7 F m7 Bdim7 E_b7

Implied harmony throughout

A_b maj7 D_b maj7 G7 C maj7 E9/B C m7

EXAMPLE 2 BEBOP LINES THROUGH CHANGES

CD TRACK 33

We're using a similar harmonic backdrop for this example, but this time in an ensemble situation. Make sure you take the time to make the connection

between the note selection and the underlying harmony. There's a particularly colourful chromatic decoration of a G triad (G-B-D) in the closing two bars.

♩ = 250

G m7_b5 C7_b9 F m7 B_b m7

E_b9 A_b maj7 D_b maj7 D m7 G7 C maj7

EXAMPLE 2 BEBOP LINES THROUGH CHANGES ...CONTINUED

CD TRACK 33

$\text{♩} = 250$

G m7^{b5} C7^{b9} F m7 B^bm7

E^b9 A^bmaj7 D^bmaj7 D m7 G7 C maj7

EXAMPLE 3 SWINGING MOTIFIC DEVELOPMENT

CD TRACK 35

This example, in the key of E^b, uses motivic development to create a sense of logical cohesion and lends Lage's improvisational style a sense of compositional intent, albeit completely spontaneously and in

the moment. Note how each short phrase inspires the next, either by developing a rhythmic or melodic fragment to create an overall feel of connection to the solo.

$\text{♩} = 120$

E^b6 B^b7 E^b6 B^b7 E^bmaj7

D7 D^b6 C7 F7

Swing

EXAMPLE 3 SWINGING MOTIFIC DEVELOPMENT ...CONTINUED

CD TRACK 35

B $\flat$ 7 **B $\flat$ /A $\flat$** **Gm7** **C7 $\flat$ 9** **Fm7** **B $\flat$ 7**

Straight **Swing**

E B G D A E

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

8

EXAMPLE 4 DOUBLE-TIME INTERVALLIC LINES

CD TRACK 37

There's yet more motific development here, particularly in bars 3 and 4. You'll also need to polish up your string crossing technique to get those one-note-

per-string intervallic ideas down. I'd suggest bringing some picking-hand fingers into play (hybrid) for the double-stops in the closing bar.

J = 114 Straight **E7 alt** **A m7** **F $\sharp$ m7 $\flat$ 5** **B7** **E m7** **D m7**

E B G D A E

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

1

3

5

EXAMPLE 5 UP-TEMPO REPETITIOUS PHRASING

CD TRACK 39

There is some intriguing triad superimposition happening here in bars 3 and 4, where Lage juxtaposes the notes of A_b (A_b-C-E_b), D_b (D_b-F-A_b), E_b (E_b-G-B_b) and back to A_b again, all against an implied underlying C minor (C-E_b-G) bass

accompaniment. Paradoxically, the main issue many players face when playing tunes at rapid tempos is rushing, so make sure your time keeping is relaxed and doesn't drift away from the pulse. Lastly, don't forget to breathe!

Example 5: Up-tempos Repetitious Phrasing

Tempo: ♩ = 230

Chords: Cmaj7, E_bmaj7, A_bmaj7, C m7, E_bmaj7, A_bmaj7, G m7, C7, Fmaj7, F6

Tablature (Fret numbers):

Bar 1: 8-10-8 (Cmaj7)

Bar 2: 11-10-11-10-9 (E_bmaj7)

Bar 3: 13-12-11-12-13-11-15 (A_bmaj7)

Bar 4: 13-12-13-11-15 (C m7)

Bar 5: 13-11-13 (E_bmaj7)

Bar 6: 12-10-13-10-13-10 (A_bmaj7)

Bar 7: 13-10-13-10 (G m7)

Bar 8: 12-10-12-13 (C7)

Bar 9: 8-10-8-11-9-7 (Fmaj7)

Bar 10: 12-10-8 (F6)

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EXAMPLE 6 CHORD-MELODY SOLOING

CD TRACK 41

We could easily spend a whole article (or series of them) devoted to Lage's incredible command of chord voicings. We touch upon his prowess here with this line that blends single-note ideas with small two and three-note chord

fragments. Again, here I'd suggest the combination of pick and fingers, to give these ideas a piano like attack rather than the more spread out sound you'd achieve by dragging across the strings, however quickly, with the pick.

Example 6: Chord-Melody Soloing

Tempo: $\text{♩} = 118$

Chords: Gm6, Bbm7, Eb7#5, D11, D7, Gm7, Gb7, Fm/C, Bb/Cb

Techniques: Straight, Swing

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

EXAMPLE 7 TOP AND BOTTOM CHORD INVERSION TECHNIQUE

CD TRACK 43

To take the chord ideas a step further, we end with an exercise that might hopefully get you thinking about chord voicing options and also give your fretting-hand stretching technique a work out in the process. The idea here is to take any conventional voicing that you might employ, in this case an E_{major}9 (E-G#-B-D#-F#) and E7#9 (E-G#-B-D-F#). Next we take the lowest and highest

notes in each shape (E-F#, E-F# respectively) and turn them upside-down. Once we've inverted these notes, we bring back the missing two notes in the middle to create an entirely new voicing based upon the exact same notes, albeit with half of them now in different octaves. This is really just scratching the surface of possibilities but is definitely food for thought, nonetheless.

Example 7: Top and Bottom Chord Inversion Technique

Tempo: $\text{♩} = 60$ Straight

Chords: E_{major}9, E_{major}7/F#, E7#9, E7/F#

Techniques: Straight

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

Square bracketed frets are easier alternative fingerings

When The Saints... Chet Atkins style



Using one of the most famous tunes of all time **Stuart Ryan** shows you how to play like the legendary fingerpicker, Chester Burton Atkins!



Chet Atkins: one of the master musicians of the 20th century

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G

Tempo: 212bpm

CD: TRACK 44

Will improve your:

- ✓ Travis-style picking
- ✓ Dexterity with both hands
- ✓ Feel, swing and timekeeping

This month I'm starting a new series focusing on the great Nashville and country style guitarists and it seems fitting to begin with perhaps the greatest of them all – Chester Burton 'Chet' Atkins. There are few fingerstyle guitarists who can enthral both the guitar playing

audience and the wider public, but through his work as a picker, producer and writer Chet Atkins became a superstar of the country world. In fact, his influence within the genre was so great that he actually turned the music around to become popular again.

Chet Atkins was born in Luttrell, Tennessee on June 20, 1924 into real poverty. Indeed, by the time he was playing electric guitar in his teens he used to have to travel miles to find a power supply for his amp, as his home did not have electricity. Atkins' style was shaped by the great Merle Travis and his famed 'Travis picking' technique. However, it's important to note that Atkins took the

technique and made it his own: whereas Travis would use just the thumb and first finger to pick the strings, Atkins employed his thumb, first, second and third fingers which gave him a considerable picking range within the style. Other great influences on his playing were Django Reinhardt, Les Paul and later his friend and frequent musical accomplice, Jerry Reed. Combine those influences with inherent genius and a phenomenal eye for detail, and the result was the incomparable Chet Atkins.

Atkins' list of achievements is too long to list here. But he started off performing with June Carter and the Carter family, had his first hit in the early '50s with a legendary arrangement of Mr Sandman, designed guitars for Gretsch and

“AT THE CORE OF THE CHET ATKINS STYLE IS THE COORDINATION BETWEEN THE THUMB AND PICKING HAND FINGERS”

went on to head up the Nashville division of the RCA Victor record label, producing and playing on hundreds of chart hits and helping to develop the so-called 'Nashville Sound'.

The Chet Atkins style is a challenge if you are new to it – at its core is the coordination between the thumb picking basslines normally alternating octaves or 5ths on the bass strings while the picking-hand fingers plucking melody notes on the top three. I've created this arrangement of When The Saints Go Marching In to include many of his key devices, from the thumbpicked bass to challenging open-string runs and barre chords. It's a phenomenal way of playing and I'd urge all guitarists – acoustic or electric – to give it a go. Good luck, and have fun! 

NEXT MONTH Stuart looks at the incredible picking style of the wonderful **Jerry Reed**



Get the Tone

Atkins played many guitars over his long career, from nylon classics to his Gretsch Country Gentleman and Chet Atkins models, plus various old Martins, the Gibson CE electric nylon and later in life instruments made by the fantastic luthier Kirk Sand. Ultimately you can play this style on any guitar, acoustic or electric. I recorded the audio on a 1959 Martin 000-18.



TRACK RECORD Atkins released many albums over his lifetime from his debut in 1953 to his 1997 duo album with Tommy Emmanuel, *The Day Fingerpickers Took Over the World*. Other brilliant duets include *Me And Chet* with Jerry Reed, *The Atkins-Travis Travelling Show* with Merle Travis, and of course the *Chester And Lester*, and *Lester And Chester* albums that he recorded with the great Les Paul.

EXAMPLE CHET STYLE

CD TRACK 44

[Bar 2] At the core of this style is the independence of the picking-hand thumb against the fingers: the bass notes are plucked with the thumb and fall on the beat; count '1, 2, 3, 4' as you pluck each bass note to establish the beat and tempo. The melody notes are then overlaid: in this piece they fall on the beat but they are often syncopated within this style too, so that thumb needs to be rock solid throughout. Chet used a thumbpick but of course fingers-only will work fine too - just remember prolonged practise can lead to friction blisters.

[Bar 3] In cases where a bass note is plucked at the same time as a melody note it's usually just a case of choosing the picking-hand finger that would normally pluck the relevant string: eg on beat 2 you pluck the fourth string with the thumb and the third with the first finger. Atkins would often use just

two fingers so you will sometimes find the third string being plucked with the 'm' finger rather than the 'a' finger as you would in standard fingerstyle.

[Bar 8] Hooking the fretting-hand thumb over the top of the neck is a common feature of this style and you may find it easier to fret the sixth string at the 2nd fret with the thumb here (that's my preference in this case).

[Bar 12] The bass patterns in this style commonly go: root-octave, root-5th-root-3rd as is the case here. When you get comfortable with this piece you can try changing some of the bass notes: for instance in this bar on beat 3 instead of playing the 'C' on the 3rd fret of the fifth string try playing the 'G' on the 3rd fret of the sixth string which will give you the 5th of the C major chord; this alternating bassline pattern is very common.

$\text{♩} = 106$

Bar 1: G5 (melody), PM bass notes throughout (bass). Fingering: 0, 0, 1, 3, 0, 0, 3, 3.

Bar 2: G5 (melody), G, Gsus4, G (melody). Fingering: 3, 0, 0, 0, 0, 0, 3, 3.

Bar 3: D/F# (melody), G (melody). Fingering: 2, 0, 0, 2, 0, 0, 3, 3.

Bar 4: Csus2, C/E, C (melody), Cmaj7, C/E, G (melody). Fingering: 0, 3, 3, 1, 1, 0, 1, 3, 0, 0, 3, 3.

EXAMPLE CHET STYLE

CD TRACK 44

[Bar 17] Chet Atkins was a master at clean, rapid open-string runs and here's an example that may well prove something of a challenge. When picking these lines you are typically using the picking hand 'i', 'm' and 'a' fingers though you can also bring in the picking-hand thumb. It's the banjo roll technique we're using and it does require some large stretches at the end to keep the sequence of notes ringing together and sounding clean.

[Bar 23] We briefly leave the open position for this time around the melody, and we are now basing our playing around a G major barre chord: in this Chet style playing, using barre shapes is just as common as using open-position shapes (notice it in Tommy Emmanuel's playing, too), so you need to ensure your barre chords are strong and clean and that those bass notes are still in place and not muffled by the barring finger.

Chord progression: C, D/F#, G5, N.C.

15

Chord progression: A7/C#, D7/F#, G

18

Chord progression: G, D7/F#, G

21

Chord progression: G, D7/F#, G

24

EXAMPLE CHET STYLE

CD TRACK 44

[Bar 37] Chet Atkins would often append brief intros and outros to his pieces and arrangements, and they serve as wonderful mini compositions within themselves. This example is outlining chords with melodies based on double-

stops and simple harmonies; these are typical of the techniques common in all types of country guitar accompaniment or solo playing. Check out Tommy (of course), Richard Smith, John Knowles and Merle himself for further inspiration.

Chord progression: D/F# D6/F# D G5

Chord progression: G7/F Csus2 C/E C Cm(maj7)

Chord progression: G5 Em7 Am7 (no 3rd) D/F# G G6/9/E

Chord progression: G5/D G Am Bbm G/B D5 D D7 D

Chord progression: D9/C G5

Chris Rea with the gold sparkle Italia he loves for slide



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the Down The Stoney Road album that brings his slide playing even more to the fore. The Cooder influence is apparent with wide, tasteful vibrato, and full use of the fretboard (and beyond) a real signature for Rea along with impressive speed and melodic lines. Although his later albums demonstrate an in-depth knowledge of traditional blues phrasing, slide guitar also featured heavily in some of Rea's biggest hits; Road To Hell and rock ballads like I Can Hear Your Heart Beat show his ability to create single-note slide melodies that complement songs that often break away from the standard I-IV-V chord

“CHRIS HAS ALWAYS FAVOURED OPEN E TUNING THOUGH MORE RECENTLY USES A CAPO TO GREAT EFFECT TO EXPLORE A RANGE OF KEYS”

sequences that feature so heavily in slide guitar. Rea's intonation when making use of Harmonic Minor lines and subtle semitone phrases is faultless (he says it's the vibrato that helps ground his intonation).

Rea is most famously associated with a red Strat called 'Pinky' but these days often plays slide on his Italia models. Chris has always favoured open E tuning though more recently uses a capo to great effect to explore a range of keys. Equally at home with a fingerstyle approach or a plectrum, sometimes even in the same song, the crying, melodic blues tones here show the decades of practice and immersion in the blues style. **1**

Chris Rea



There's more to the gruff-voiced Middlesbrough AOR star says **Harrison Marsh** as he turns his attention to the great slide style of Chris Rea.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 45-52

Will improve your

✓ Slide in E tuning

✓ Intonation and vibrato

✓ Melodic phrasing

Many people associate Chris Rea with Driving Home For Christmas and Road To Hell but beyond this is a 25-album career, with stadium tours and multi-platinum sales. Superb songwriter and more than accomplished guitarist, Chris Rea came to guitar at the relatively late age of

20, initially influenced by the early blues of Charley Patton and the slide playing of Joe Walsh and Ry Cooder. In 1979 he was Grammy nominated in the US for best new artist, and by 1987 he was supporting Queen and selling out Wembley Stadium. But the biggest breakthrough came with number one album Road To Hell in 1989, which went on to become six times platinum in the UK.

Slide has always been a mainstay of the Middlesbrough born guitarist's playing. Though best known for driving AOR ballads, since serious illness in 2001 Rea has concentrated on his blues influences resulting in a change of musical direction, starting with

NEXT MONTH Harrison looks at the ever-tuneful style of slide's First Lady, **Bonnie Raitt**



Get the Tone

Although a famous Stratocaster user throughout his career, much of Rea's slide playing is now done on a semi-hollow humbucker-equipped Italia Moreno with some earthy overdrive added. A glass slide will get you closer to the smooth tone needed here, with a Fender style amp tone plus reverb or delay and enough subtle drive to help carry the notes.



TRACK RECORD There are so many great Chris Rea tracks featuring slide, from classic AOR hits Road To Hell and I Can Hear Your Heart Beat, to the many blues tracks from the albums he's been producing since Down The Stoney Road in 2002, including: Jazzy Blue, Till The Morning Sun, The Way It Goes, Where The Blues Comes From, Work Gang, and Somewhere Between Highway 61 And 49.

EXAMPLE 1 BLUESY IDEA USING OCTAVES**TRACK 45**

This opening phrase is one of Rea's favourites. In the second half, using your ear to guide your intonation more than looking at where the fret is, always the key to good intonation at higher fret positions. Vibrato, subtle or otherwise (Chris calls his violent high-end vibrato 'trumpet vib') can also help here.

Drop E tuning

$\text{♩} = 70$

G 8^{va}

C (8^{va})

E **B** **G#** **E** **E**

15/14 15 14 15/14 15 15 15 14 15 14 15/14 15

12/13 14 14 13/15 10/11 11/13 11/13 13/15

13/15 13/15 17/18 15 17/18 20 18/20 20/22

3

6

EXAMPLE 2 SUBTLE LICKS AND CRYING VIBRATO**TRACK 47**

Rea's crying vibrato and blues phrasing in the later half of his career is always tasteful. Be careful not to overshoot the desired pitch in bar 5.

$\text{♩} = 80$ $\text{♩} = \text{♩}^3$

G

E **B** **G#** **E** **E**

1/3 1 3 1 3 [3] 3

1

EXAMPLE 2 SUBTLE LICKS AND CRYING VIBRATO ...CONTINUED

TRACK 47

8^{va}-----

4

7

EXAMPLE 3 SLIDE IN HIGHER FRET POSITIONS

TRACK 49

Rea makes use of the whole neck of the guitar. Often when using higher fret positions, Rea's fretting-hand thumb is in front of the neck rather than behind to make positioning the slide easier. It's unconventional but can make vibrato easier to apply and also more strident.

$\text{♩} = 116$

8^{va}-----

1

3

(8^{va})-----

EXAMPLE 4 SOLO PIECE

TRACK 51

This example shows how Rea constructs melodic solos using the Harmonic Minor scale. The chord sequence here means a lot more moving around of the slide is required; and keeping good intonation without sounding rushed, is key, especially when sliding between semitones.

$\text{♩} = 130$

Am

Dm

Drop E tuning

1

EXAMPLE 4 SOLO PIECE ...CONTINUED

TRACK 51

5

10

G

C

8va

9

G/B

Am

Dm

8va

13

F

E

Am

8va

18

Dm

8va

22

F

E

Am

8va

Using 2nd Intervals



In his continuing quest to make us better players **Shaun Baxter** shows how to use the smallest intervals to create the most ear-catching lines.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 53-55

Will improve your...

- ✓ Recognition of 2nd intervals in a scale
- ✓ Understanding of 2nd interval usage
- ✓ Creation of lines using 2nd intervals

Over the next few issues, we're going to look at ways of developing some medium-paced ideas to fit in with your Mixolydian vocabulary. To do this we'll be using various intervals, such as 2nds, 3rds, 4ths, 5ths, 6ths, 7ths and octaves.

If you were asked to give an ideal blend between slow, medium and fast ideas for a well-balanced rock guitar solo, what would it be? 25% slow, 50% medium-paced and 25%

fast? Even if you think that they should be evenly spread, the fact is that most self-taught rock guitarists do not play like that: especially metal players. Many heavy rockers switch between one extreme to another: that is, interesting ways of playing slow notes (such as using a whammy bar dive bomb, or a pinched harmonic) and various ways of shredding at high speed (such as legato, sweep picking, tapping etc), leaving the remaining and all-important middle ground relatively undeveloped.

In Western music, most of your medium-paced ideas will feature rhythmic subdivisions of three or four. For example, if you are playing a shuffle blues, most of your medium-paced ideas will be based around eighth-note triplets, whereas, when playing over a funky backing track, 16th notes will be more appropriate; consequently, it's a good idea to categorise your vocabulary accordingly. In other words, ideas mainly comprising triplet rhythms (such as eighth-note and 16th-note triplets) or duple rhythms (such as eighth notes and 16th notes).

Intervals are a great way of developing approaches that have distinct flavours. Each interval type has its own innate flavour, and this is something that we can use to our advantage in order to control the musical complexion of what we do when improvising.

For example, 4ths and 5ths sound quite hard and modern, whereas 3rds and 6ths sound softer, poppier and often country-tinged.

In this lesson, we start off by looking at 2nds. These come in two types:

- Minor 2nd = one semitone.

- Major 2nd = two semitones (ie whole tone).

Within any of the modes of the Major scale, a 2nd describes the distance from one scale note to its neighbour. For example, if you look at Diagram 1, which represents the notes of A Mixolydian (or any other of the modes in the key of D) you'll see how each note is either a semitone (minor 2nd) or a tone (major 2nd) apart from its neighbouring note as you move either clockwise or anticlockwise around the circular scheme.

For this series, the object will be to build up

“ONCE YOU’VE ABSORBED THE CONCEPTS STUDIED HERE, APPLY THE SAME PRINCIPLES TO OTHER SCALES THAT YOU KNOW”

a variety of interval-based approaches over the same backing track using A Mixolydian in conjunction with the A Minor Blues scale.

A Mixolydian – A B C# D E F# G

A Minor Blues – A C D Eb E G

Bear in mind that, once you've studied the musical examples in this lesson and experimented with your own ideas, you can also produce equivalent ideas for A Dorian simply by replacing any C# notes (major 3rd of A) with C notes (minor 3rd of A) instead, as Dorian is like Mixolydian with a minor 3rd instead of a major 3rd.

The idea behind this series is to get you thinking of how the basic concept of each lesson (we've been applying all our ideas to Mixolydian) can be shifted to any other scale you know. So once you have absorbed the various concepts studied here, aim to apply the same principles to the other scales that you know in order to develop useful repertoire that you can draw upon when improvising. **1**



GAIN



BASS



MIDDLE



TREBLE



REVERB

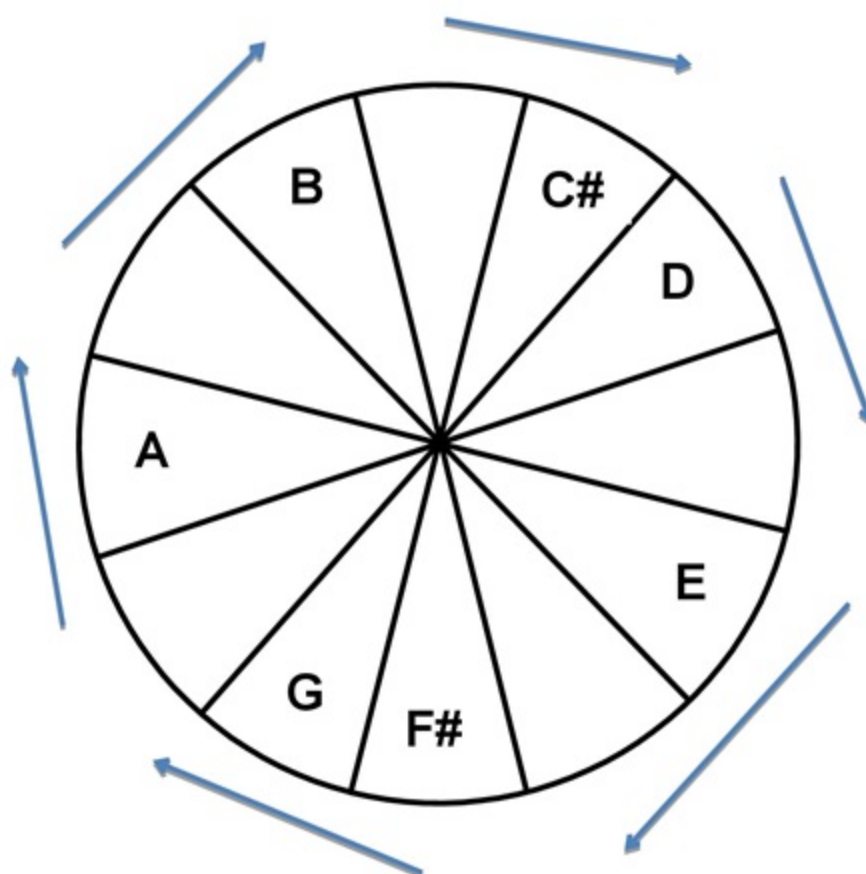
Get the Tone

It's good to use as little distortion as you can. You may have to work harder, but there will be a core to your notes, rather than the fizzy transparency that results from using too much gain. If your guitar has humbuckers, they will probably be powerful enough to get all the distortion you need from the amp; with using single-coils you may need a bit of help from a distortion pedal. A dash of reverb will round things off and help your tone flourish.



TRACK RECORD Seconds create a contemporary dissonance when played as double-stops: an effect used extensively in black metal (listen to Frederik Thordendal of Meshuggah) and fusion guitarists such as Allan Holdsworth, John Scofield and Wayne Krantz. Wayne thinks in terms of playing a scale using one note at a time or playing two or three notes simultaneously. Try his live album *Two Drinks Minimum*.

DIAGRAM 1 THE NOTES OF A MIXOLYDIAN



EXAMPLES SECONDS

CD TRACK 54

EXAMPLE 1 Most musicians would write the drum part to this month's backing track out in 12/8; however, for ease of reading on guitar, I have opted for 4/4, viewing the bass drum pattern as a quarter-note triplet rhythm. If your rhythm reading isn't great, don't worry about it: just read the tab and use your ears. The 2nds demonstrated in each example have been indicated within the transcription; however, note that, although

various 2nd intervals will also be played within surrounding minor blues-based ideas, we are going to ignore these as they are purely incidental, and not part of the main concept highlighted in each line. Bar 3 features some 2nd intervals shifted laterally along the length of the sixth string. Note that this 2nds-based sequence is topped and tailed by some typical A Minor Blues vocabulary (A-C-D-E_b-E-G).

Ex 1
♩ = 160 Triplet feel

1

3

EXAMPLES SECONDS

CD TRACK 54

EXAMPLE 2 Bar 11 comprises some descending 2nd intervals taken up through the scale. This time, rather than continue the pattern set up on the second string all the way up the neck (lateral motion), the fifth and sixth notes in bar 11 are played across the first and second strings in order to keep the sequence in the same area of the neck. Note that, rhythmically, we also have two-note ideas played to a triplet count, producing a '3 against 4' feel.

EXAMPLE 3 Bar 19 features the descending equivalent to the idea shown in Example 2; that is, ascending 2nd intervals taken down through the scale.

EXAMPLE 4 Because the 2nds in bar 27 are held down simultaneously, they each produce a characteristic dissonant grind due to the string vibrations produced by two notes played so close together in pitch (so close that the waveforms clash): this is especially true of minor 2nds which are only a semitone apart. This use of 2nds is quite country-influenced (although that particular style usually uses a much cleaner sound), and; consequently, the notes on the second string in bar 27 would often be played using the second finger of the picking hand (using an upward motion).

Ex 2

G/A

A

6

Ex 3

G

D

A

11

Ex 4

G

D

A

20

EXAMPLES SECONDS

CD TRACK 54

EXAMPLE 5 Bar 33 features a rhythmically displaced version of the motif featured in the Example 4 (in other words, it's the same thing, but has been

shifted along in the bar). Also note that we are starting a line with a 2nds-based idea, whereas, in the previous line, the 2nds appeared towards the end.

D

Let ring — — — — — Let ring — — — — — Let ring — — — — — Let ring — — — — — Let ring — — — — —

BU

26

Ex 5

G D A

Let ring — — — — — Let ring — — — — — Let ring — — — — — Let ring — — — — —

29

G/A

BU BD

34

A G/A

BU

36

EXAMPLES SECONDS

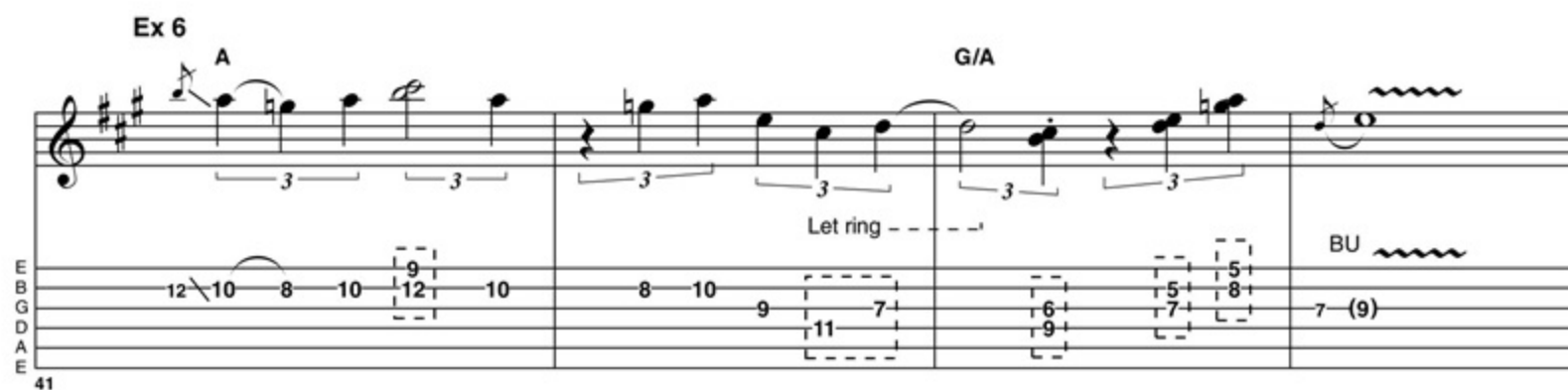
CD TRACK 54

EXAMPLE 6 This example features some Holdsworth/Scofield/Krantz-style double-stops. They sound particularly dissonant when played with as much distortion as I used on the recording.

EXAMPLE 7 Again, in bar 51, we're seeking the characteristic grinding dissonance created when two notes a 2nd apart are held down together on adjacent strings: an effect that is exaggerated when using distortion.

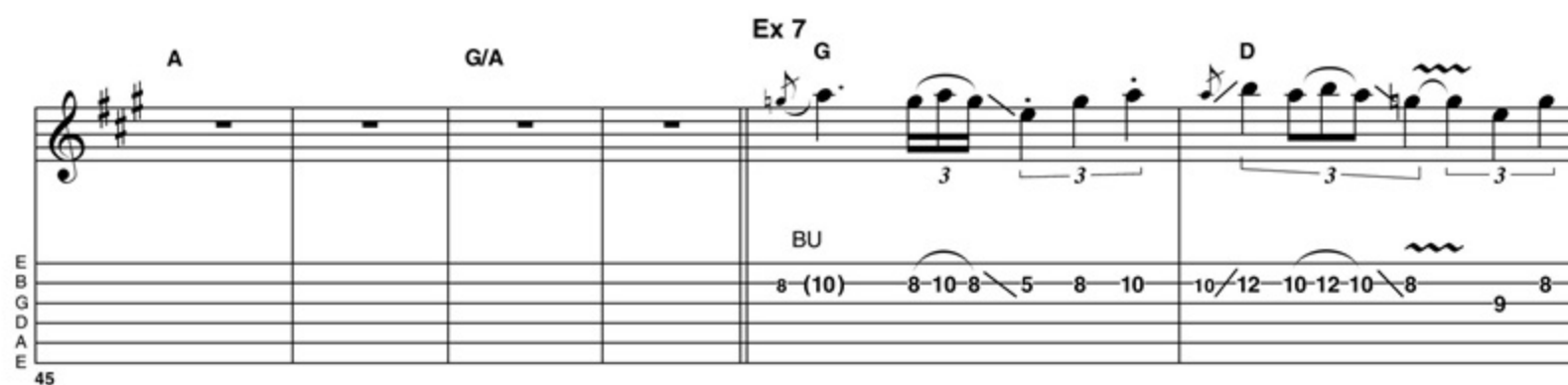
EXAMPLE 8 Experimenting with intervals can also lead to fast ideas, not just medium-paced ones as we are mainly featuring here. To show this can work equally well, bar 59 features a faster version of the type of sequencing idea first demonstrated in Example 3, although this time I've played it using 16th notes instead of eighth-note triplets. Note, too, that this incorporates scale position shifts.

Ex 6



41

Ex 7

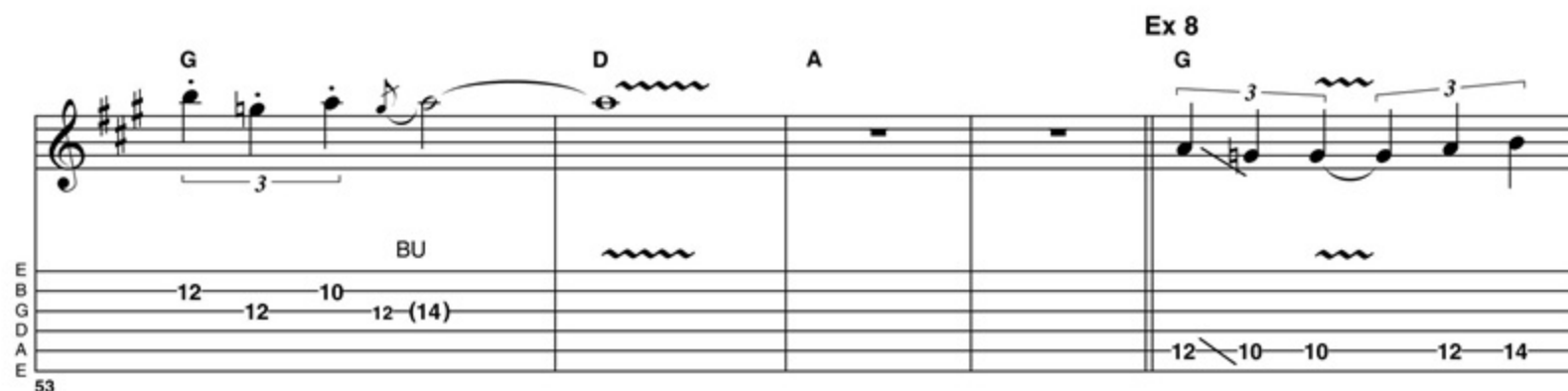


45



51

Ex 8



53

EXAMPLES SECONDS

CD TRACK 54

EXAMPLE 9 Finally, bar 67 features a faster version of the type of 2nd interval sequence demonstrated in Example 2 (again, using 16th-notes instead of

eighth-note triplets). Note again too, that this line sports vertical motion by remaining in one area of the neck.

58

D A

60

G D A

65

Ex 9 A G/A

68

A G/A

Aeolian 5ths & 6ths

Brought to you by...



POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION


Martin Goulding looks at a sound common in rock and metal styles due to its first-choice status for playing over progressions based in a minor key.



Iron Maiden's Dave Murray and Janick Gers in full flight

ABILITY RATING

★★★★★ Moderate

Info

Key: E Aeolian
Tempo: 120bpm
CD: TRACKS 56-62

Will improve your:

- ✓ Legato, sweep picking technique
- ✓ Muting, barring and rolling
- ✓ Intervallic recognition

The 10th part in our series follows on from our last lesson, where we worked through a multiple element 'master exercise' in E Aeolian, and with the associated chord, scale, arpeggio and intervallic pattern in 3rds and 4ths arranged in positions 1 and 4. This month we'll revisit the same idea using 5ths and 6ths. In order to develop both legato and alternate picking approaches to scale and arpeggio playing in tandem, this month we'll practice the Aeolian mode using a legato approach, with the minor 7 arpeggio executed using the sweeping

technique in combination with hammer-ons and pull-offs. All intervallic patterns will be played as usual using alternate picking starting on a downstroke.

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

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

approaches which use chromatic enclosures to heighten tension and direct the listener's ear towards the target root and 5th degrees on the main downbeats. These examples will help to consolidate our visualisation of the key intervals contained within the Aeolian mode, as well as developing a new vocabulary of jazz inspired lines which we can use alongside our existing Aeolian ideas when improvising.

The key to using tension and resolution successfully is in the timing and placement of the line, with the 'outside' notes placed on the weaker upbeats and the target chord tones played on the main downbeats – 1 and 3. The picking-hand technique is based around legato playing with the pick following the conventions of economy picking when crossing strings, and with additional accents on the 'ands' of beats 3 and 4 for a jazzy, upbeat feel. Once developed, this technique offers speed and fluidity and is a common approach for many jazz and rock-fusion players. Once memorised, practise over the backing track supplied. As soon as you are comfortable playing the examples as eighth notes, try breaking them down into separate one-to-two-bar licks and developing them as 16th-note phrases, where they can be more easily integrated with your existing minor vocabulary when improvising. **1**

NEXT MONTH Martin looks at more fretboard navigations, introducing **Locrian mode**



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.



TRACK RECORD The Aeolian mode often used in conjunction with the Minor Pentatonic scale contained within its formula, as can be found within much of Iron Maiden's repertoire, with classic tracks such as *The Trooper*, *Aces High*, *2 Minutes To Midnight* and *Wasted Years* all good examples. Another great example which captures the more sensitive and melancholic sound of the Aeolian mode can be heard on Joe Satriani's ballad *The Unforgiven, Part Two*, from his classic 1989 release *Flying In A Blue Dream*.

EXAMPLE 1A MASTER EXERCISE WITH THE E AEOLIAN MODE ARRANGED IN POSITION 1

CD TRACK 56

Pick lightly and hammer down hard and from a height to develop strength and accuracy. The fretting-hand first finger should be positioned with its tip set to mute the lower adjacent string, as well as resting flat over the treble strings underneath. For the m7 arpeggio in bars 6-7, use sweep picking and hammer-

ons and pull-offs. When sweeping, push the pick through the strings in a single motion (like dragging a stick through railings). In bars 8-14, ascend and descend the scale in 5ths using alternate picking. Again, this will involve barring and rolling as you use a single digit to execute adjacent notes across two strings.

$\text{♩} = 120$ Em7 N.C.

EXAMPLE 1B ASCENDING AND DESCENDING POSITION 1 E AEOLIAN IN 6THS

CD TRACK 57

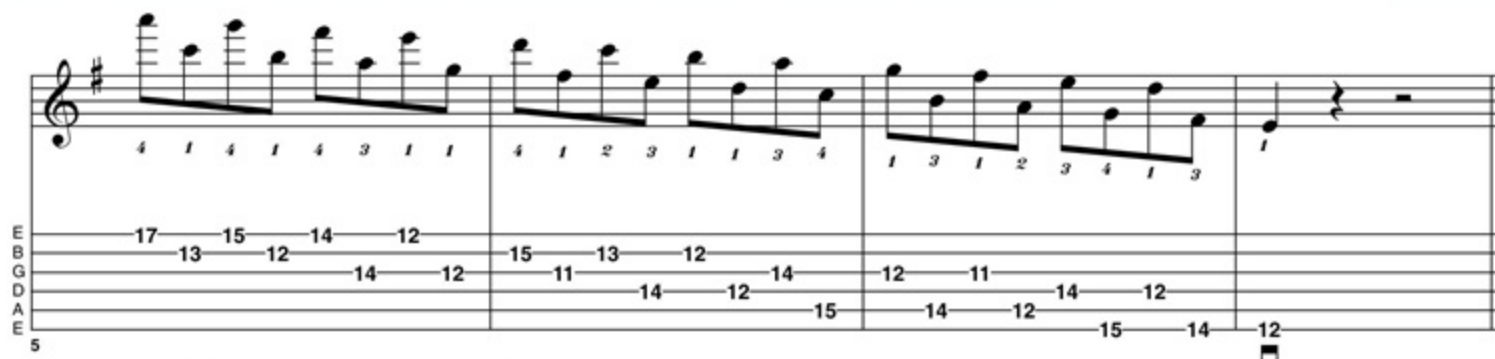
Keep the thumb in the middle of the back of the neck and concentrate on clean note separation by releasing each digit as the next note is played. Careful positioning of the first finger, with its tip set to mute off the lower adjacent

string as well as all higher strings underneath the hand will also help eliminate any dissonance. Once memorised, have a go at playing through the first example again, this time replacing the 5ths with 6ths.

$\text{♩} = 120$ Em7 N.C.

EXAMPLE 1B ASCENDING AND DESCENDING POSITION 1 E Aeolian in 6ths ...CONTINUED

CD TRACK 57



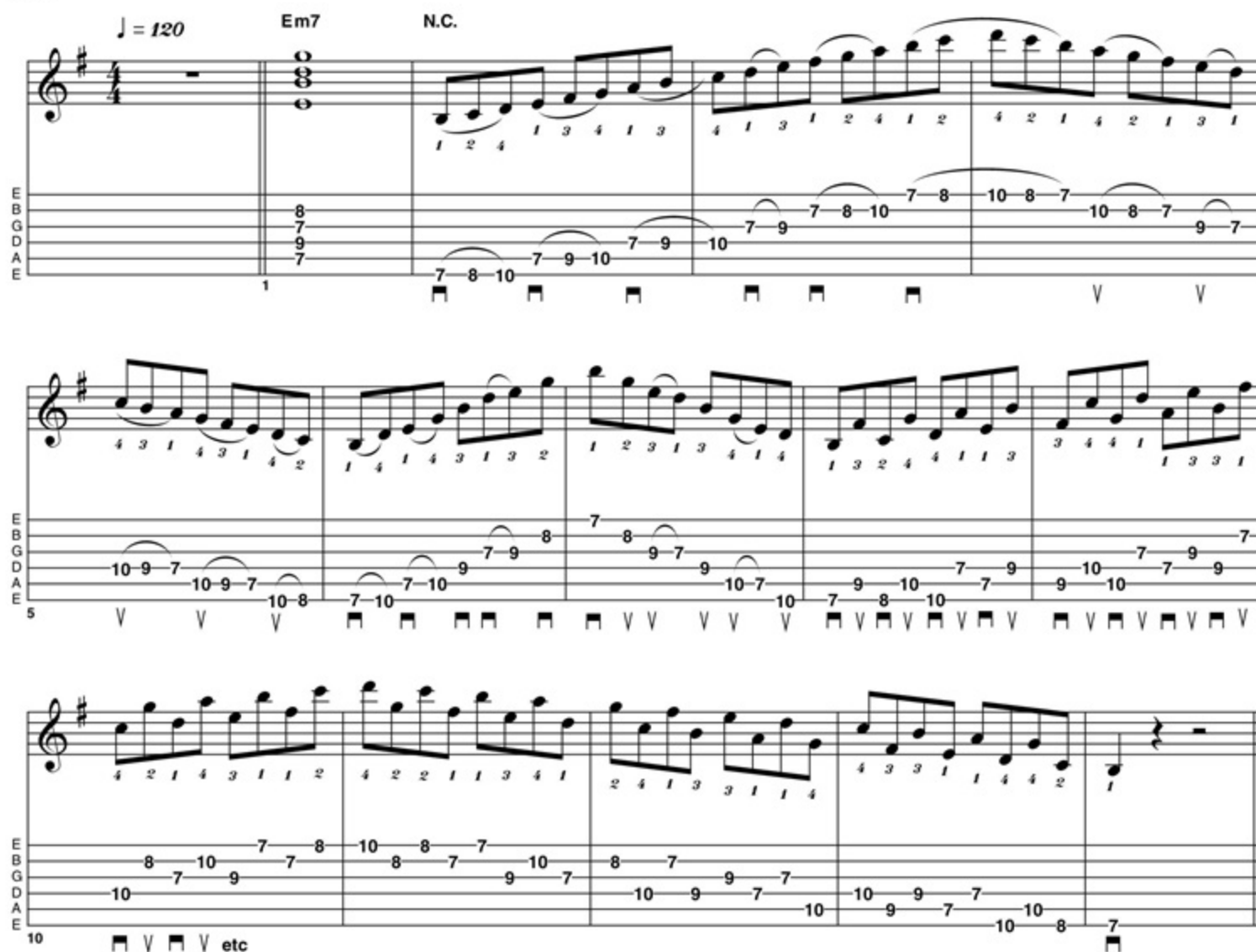
EXAMPLES 2A & 2B E Aeolian in Position 4

CD TRACKS 58-59

In examples 2a and 2b we'll apply the same approach in position 4, with the E Aeolian mode, minor 7 arpeggio, and intervallic pattern all combined to form a single 'master exercise.' Again, we'll use the legato approach for the scale, with the Em7 arpeggio played using sweeping combined with hammer-ons and

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

Ex 2a



Ex 2b



EXAMPLE 2A & 2B E AEOLIAN MODE IN POSITION 4...CONTINUED

CD TRACKS 58-59

EXAMPLES 3A & 3B E MINOR 7 ARPEGGIO IN POSITION 1

CD TRACKS 60-61

Examples 3a and 3b are centred around the Em7 arpeggio in position 1. The first example starts with a two-note chromatic enclosure which targets the root note on beat 1, before ascending the arpeggio an octave higher to the next root on beat 3. On beat 4, the line descends with another two-note

chromatic enclosure, this time targeting the 5th degree on beat 1 of bar 2, before ascending an octave higher. The second example, 3b, also targets the root and 5th degrees, although this time the pattern alternates with the root note targeted on beat 1, and the 5th on beat 3.

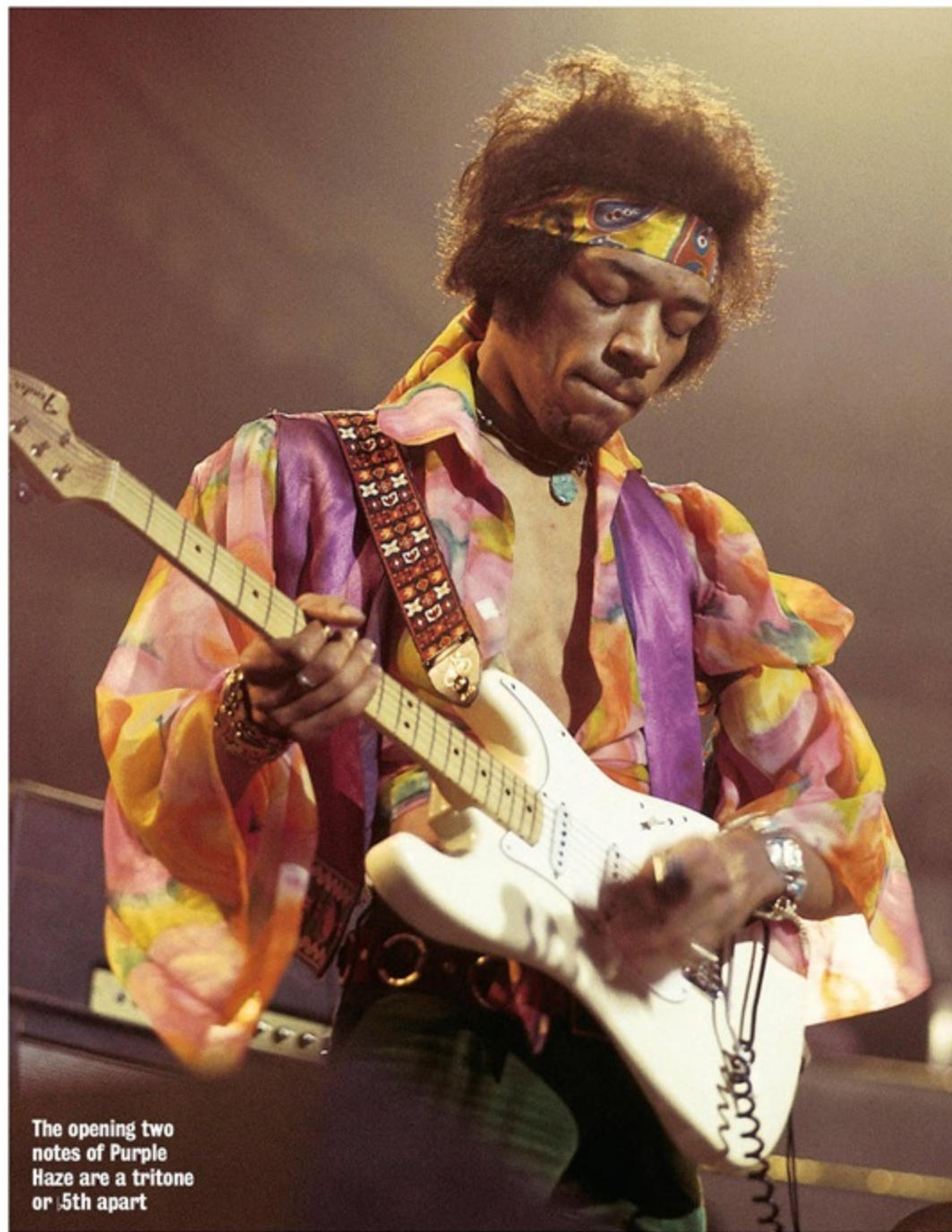
Ex 3a

Ex 3b

In The Woodshed



Charlie Griffiths tempts you to try the tritone interval in various styles using chords, riffs and scales that use the flat 5 'musically'.



The opening two notes of Purple Haze are a tritone or $\flat 5$ th apart

ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 63-72

Will improve your...

- ✓ Recognition of the $\flat 5$
- ✓ Use of tritone intervals
- ✓ Intervallic knowledge

The $\flat 5$ interval is sometimes called a 'diminished 5th' or a 'tritone' as it is three whole tones above the root note. Another way of thinking of it is 'six semitones'. Historically it has been known as *diabolus in musica*, or the 'devil's

music' due to its dissonant quality. Famous uses of the $\flat 5$ can be found in Black Sabbath's self-titled tune, The Simpsons theme and Hendrix's Purple Haze.

In this lesson we will look at various ways of including the $\flat 5$ in different musical situations. The Blues scale is usually the first place in which we encounter the $\flat 5$, so for Example 1, we have a bluegrass lick played in the open position of E Blues. In this scale the tritone sits in between the 4th and 5th intervals to create a sequence of three chromatic notes

Example 2 is based in the Lydian mode

and shows that the tritone shape can sound bright and epic in the right context; as used by players like Joe Satriani and Steve Vai as well as bands like Dream Theater and Queensrÿche. The Lydian mode contains a $\flat 5$ sound by a different name. The intervals are 1-2-3-#4-5-6-7. As there is an existing perfect 5th in the scale it's considered proper to call the tritone a #4 rather than a

“MODERN METAL BANDS SUCH AS MASTODON AND OPETH EMPLOY DIM 5TH CHORDS TO CREATE 'EVIL' DISSONANT SOUNDS”

$\flat 5$ even though both names are describing exactly the same note.

Taking influence from the metal forefathers Black Sabbath, modern metal bands such as Opeth or Mastodon employ the diminished 5th chord to create a dissonant 'evil' sound. The typical chord shape is played with first, second and third fingers using the root, $\flat 5$ and octave as seen in Ex3. Here we can see that the tritone is exactly the halfway point of an octave. This three-string shape, although dissonant, is clean and focused enough to still sound clear through a distorted amp.

Next we look at adding the $\flat 5$ to a dominant chord, resulting in an $A7\flat 5$ sound, or $A7\#11$ if you prefer to think of the arpeggio in the context of the Lydian Dominant mode (1-2-3-#4-5-6-7). This mode can be heard extensively in Danny Elfman's film scores and is also favoured by jazz-fusion players like Scott Henderson. This is a cool way of adding a quirkiness and 'outside' tension over static dominant chord jams and Example 4 demonstrates a typical Henderson-like lick in this style.

Our fifth and final example evokes Allan Holdsworth's use of the Diminished Whole-Half-Tone scale, or 'octatonic scale'. This scale contains $\flat 5$ intervals throughout giving it an unresolved, floating quality that Allan found perfect for his amazing and otherworldly flowing lines.

Practise each example slowly and focus on timing and accuracy before speeding up and playing along with the backing tracks. 

NEXT MONTH Charlie looks at using the tritone again but this time as a **double-stop**

CD TRACK 63[illegible]

CD TRACK 65

[illegible]

EXAMPLE 3

CD TRACK 67

Play the three diminished chord shapes with the first, second and third fingers and use the underside of your fingers to keep the treble strings muted for extra cleanliness. Keep your strumming hand moving in a constant down up fashion in order to keep the triplet feel driving along.

$\text{♩} = 120$

B $\flat$ dim5 **E $\flat$ dim5** **D $\flat$ dim5**

PM- -¹ PM- -² Play 4 times

EXAMPLE 4

CD TRACK 69

This lick is based around an A7 $\flat$ 5 (A-C $\sharp$ -E $\flat$ -G), or A7 $\sharp$ 11 (A-C $\sharp$ -D $\sharp$ -G) arpeggio, if you are thinking in Lydian Dominant mode. The lick can be played entirely with the first, second and third fingers which adds to the bluesy fusion style.

$\text{♩} = 100$

A7 $\flat$ 5

EXAMPLE 5

CD TRACK 71

This lick is based in the E Whole-Half-Tone Diminished scale (E-F $\sharp$ -G-A-B $\flat$ -C-C $\sharp$ -D) and is played in a smooth legato style. Focus on keeping the 16th notes even in length and volume throughout by making the picked notes as soft as the legato notes (or the legato ones as hard as the picked ones).

$\text{♩} = 120$

C7 $\flat$ 5/E

NEW ALBUMS

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

Album of the Month

GRANT GREEN

FUNK FRANCE, FROM PARIS TO ANTIBES (1969-1970)

Resonance Records ★★★★★

Grant Green fans are in for a treat this year; we reviewed his live album, *Slick* last issue and while that was a one-CD release, *Funk France* boasts two! We've often said that to hear an artist live (or via a live recording) can often be the most illuminating, and Grant on stage was a firecracker. For example, *Slick* featured the Jobim classic *How Insensitive* (30-plus mins) while here CD1 features it at a shorter seven minutes long. It's a crisper and more compact rendition, not least because Grant's guitar is quite in your face; smooth but lots of treble so you can hear every articulation, making it perfect for enjoying and transcribing (not every jazz player has their tone set to zero!). Another classic standard is *Oleo*; many love George Benson's frighteningly fast take but Grant's version here swings hard and his lines are filled with bluesy inflections and tasty syncopations. As for ballad playing, Green had a touch that was almost unequalled; *I Wish You Love* is nigh-on perfect right through to his rich tone and ornamented melodies. We loved *Slick* but this double CD is definitely the one to get first!



several stimulating timbral bubbles. When it comes to instrumental virtuosity there is often a perception of musicians taking turns to blaze, but this is quite a different type of band who seem to place as much on composition as improvisation. Extra Sensory Perception Part 2 (download the score from the website) is a case in point; strong syncopated authority, lots of confident space, great Xylophone chops from guest percussionist Evelyn Glennie, and a mildly overdriven guitar solo that is both fresh and exquisitely articulated. If you're after a new modern jazz album that's challenging, fresh and brimming with post-modern chops, this one's pretty stunning.

THE PINEAPPLE THIEF DISSOLUTION

Kscope ★★★★★

With Steven Wilson enjoying an unprecedentedly colossal past 12 months, now might be the right



time for The Pineapple Thief to strike. Flanked by Steven's former Porcupine Tree partner Gavin Harrison, for a second album, *Dissolution* continues to push the established sound the band has steadily built across 11 albums into ever more progressive realms. There's still the choppy alt-rock of *Try As I Might* but singer-guitarist Bruce Soord and company sound even more comfortable on the shimmering lead exploration of 11-minute long *White Mist* and the stunning *Gilmourisms* and dulcet strumming of closer, *Shed A Light*. They'll be heading out on a European tour in September, with a couple of UK dates in October. Get to see them if you can.

GOT THE BLUES 80 ALL TIME CLASSICS

Universal Music ★★★★★

This is a four CD collection of some of the greatest blues songs



ever recorded, making it a contender for the premier 'top 40' purchase for blues and R&B fans. The breadth is quite something; Muddy Waters' *Mannish Boy*, BB King's *The Thrill Is Gone*, Buddy Guy's *Damn Right I've Got The Blues*, Big Mama Thornton's *Hound Dog* and Etta James' *I Just Want To Make Love To You* are just a few of CD 1's highlights. For guitar fans, there are some great mainstream gems - Freddie King's bold guitar on *Going Down*, T-Bone Walker's warm and bluesy phrasing on *Call It Stormy Monday*, James Burton's biting Tele tones on *Suzie Q*, Eric Bibb's rhythmic acoustic on *With My Maker I'm One*, and Gary Moore's singing Les Paul melodies on *Still Got The Blues*. If you're looking for a one-stop source for great blues music for the car this summer, this is it!

HALESTORM VICIOUS

Atlantic ★★★★★

While Lzzy Hale might be doing a sterling job as one of the preeminent stars of this generation, her podium has been built on the foundation of Halestorm's ability to write massive hooks with crunch to match. Though *Vicious*' on-the-nose lyrical approach would make some of the 80s' raunchiest pioneers blush, there's no disputing the stadium-sized refrains of *Buzz* and *Black Vultures*. There's little nods, too, to grunge, Led Zeppelin, Bon Jovi and Tool to name just a few, but ultimately this is a band very much carving its own seductive hard-rock niche.



ALICE IN CHAINS RAINIER FOG

BMG ★★★★★

This venerable Seattle band now having recorded as many albums with their new vocalist as with original Chains frontman Layne Staley, this third effort with William DuVall mirrors the late singer's eponymous swansong with its intense melancholy and that trademark darkness wrought from Jerry Cantrell's simple but brilliant riffing. Always more metal than the grunge tag with which they were bestowed (the 'Seattle' tag, perhaps), the punch of *Red Giant* and *The One You Know* effortlessly complement those pained dual vocal harmonies that conjure so many images,

while the brighter strumming on the ballsy ballad *Fly* shows it's not all doom and gloom. Furthermore, the emotive waves of atmospheric closer *All I Am* might be the best song yet penned by Alice 2.0.

TRIO HLK STANDARD TIME

Ubuntu Music ★★★★★

One of our favourite players, Ant Law is one of the busiest modern guitarists on the UK jazz scene and Trio HLK's debut album splendidly demonstrates his eight-string electric chops and compositional skills. This lovely 10-track album opens with the rhythmically revolving *Smalls*, starting light and airy with percussion and dashes of tonal colour before branching into



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 chat with guitarist from Scottish rock legends The Sensational Alex Harvey Band and new outfit /Sin'Dogs/, Guthrie Govan's great hero **Zal Cleminson**.

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

ZC: Jim Dunlop 1mm or anything similar. It's the perfect pick for what I do...

GT: If you had to give up all your effects pedals but three, what would they be?

ZC: I only use delay and reverb. Very occasionally a touch of chorus, and that's it. Any effects I use are from the Kemper profiler's stomp pedals.

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

ZC: Well, I can hammer out a riff on the bass - might make it in a punk band...

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

ZC: Only chord sheets - no dots. But then too much discipline is bad for the soul.

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

ZC: No cables; I use a wireless Xvive system. Faithfully reliable.

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

ZC: Frank Zappa. Not only his playing but also his musical genius. Now he's a guy that can read and write dots...

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

ZC: My custom-made Robert Mould. One pickup, one knob, six strings - job done!

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

ZC: I use a Kemper Profiler. I use

five presets, one for heavy metal rhythm; one is a clean acoustic setting, another clean spacey kinda Floyd setting, and two lead channels with different delays.

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

ZC: Nothing too quirky. I like the action fairly soft, especially at the high end.

GT: What strings do you use?

ZC: String gauge is Elixir 11-49, all tuned down a full step, then down to a C for a few tunes.

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

ZC: I guess Chuck Berry, Wes Montgomery, Buddy Holly and Scotty Moore. Then it was Hendrix, Beck, Page, Townshend, and McLaughlin. But most of all Frank Zappa.

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

ZC: Hofner Verithin. My parents eventually bought me one.

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

ZC: Reading festival.

GT: ...and your worst playing nightmare?

ZC: There's been a few, most recently in Kinross and Hull. Although the band went down a storm, with age come certain standards, and when they are compromised for no good reason, I become a glorious bastard.

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

ZC: Play what you hear in your head right away - then worry about it later.

GT: Do you still practise?

ZC: More so than I ever did. The discipline thing has always been my downfall.

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

ZC: Stay alive, stay warm and keep an eye on my hair.

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

ZC: That would be Jonny Greenwood, Thom Yorke, and anyone else in Radiohead.

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

ZC: How can there be one? Too many styles to admire, personas to mesmerise, and tones to relish. So it must be Frank Zappa.

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

ZC: Zoot Allures by Frank Zappa.

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

ZC: I quite like the original solo of Vambo Marble Eye. I couldn't really pick a favourite; they are all so wonderful darling...!

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

ZC: Being a reasonably accomplished human being, father and grandfather. Music is a bonus I will be eternally thankful for - it has brought me back from some very dark places.

GT: What are you up to at the moment? (Gigs, gear, albums)?

ZC: I sing and play guitar in a band called /Sin'Dogs/. We have just released our debut album Vol. 1 and are touring parts of the UK from July until the end of the year. Come and see us!

Zal Cleminson (left) with William McGonagle from new band /Sin'Dogs/

MIKE DREW

**“PLAY WHAT YOU HEAR IN YOUR
HEAD RIGHT AWAY, THEN WORRY
ABOUT IT LATER!”**



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

JIMMY PAGE

His life in riffs, licks and solos
Pivotal to the development of rock guitar, we examine every facet of his style in a fabulous 12-page feature.

CLASSICAL TAB

FRANZ SCHUBERT

The Trout Quintet

Bridget arranges a section of this glorious piece from the Austrian genius and tabs it for solo guitar.

FEATURE #3

BRETT GARSED

Improvises over King Bee
Another wonderful solo from this stupendous blues, rock and fusion guitarist, fully tabbed and explained.

TECHNIQUE & THEORY

THINGS TO LEARN & PLAY

Fingers, frets, facts & fun!

Learn about tritone double-stops in the Woodshed; and get to grips with Locrian mode in Fretboard Fluency.

Give your playing the super-boost it deserves and...

OVERHAUL YOUR CHOPS!

Our Jam Track maestro and Bryan Ferry's guitarist Jacob 'Quist' Quistgaard has created a great warm-up routine that doubles perfectly as a chops booster. Broken into manageable chunks you can use it for life, to keep your technique pin sharp!

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