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287 OCTOBER 2011

Guitar Techniques

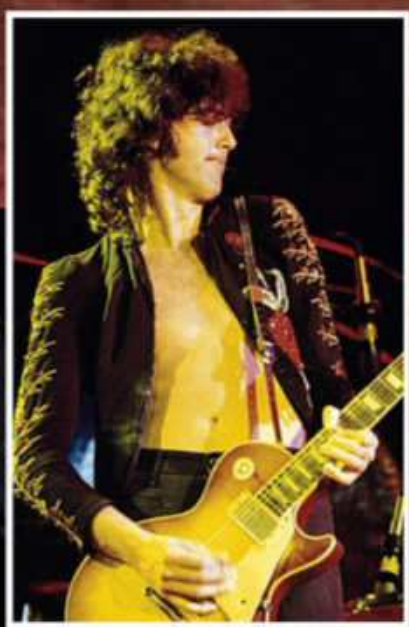
ULTIMATE

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- ✓ Exercises in all keys, at all frets
- ✓ Don't scale bash, play music!
- ✓ Your daily guitar warm-up

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Questions with
the guitarists of
John Carpenter
and Sting



JIMMY PAGE

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greatest ever rock band



BONNIE RAITT

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



SHAUN BAXTER

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



RICHARD BARRETT

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



JON BISHOP

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



MARTIN GOULDING

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



HARRISON MARSH

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



RONAN MCCULLAGH

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



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



JOHN WHEATCROFT

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

WELCOME

EVERY MONTH IN our Sixty Seconds With... Q&A we ask the question, 'Do you have a pre-show warm-up routine?' The responses vary from the relatively dismissive, 'No, I just get on stage and play', to pretty detailed descriptions covering how they relax, stretch, exercise, get the mind in the right place, have a beer, a chat with the band, the scales played and vocals practised.

So this month we asked Jacob 'Quist' Quistgaard, who's extremely busy gigging all over the world with Roxy Music front man Bryan Ferry, to provide us with as complete a warm-up routine as possible. The kind of thing that would set the fingers up for even the toughest show.

Jacob runs through four musical styles - rock, blues, jazz and classical - and provides some great exercises to try, moving fret by fret through all the keys of the octave. We've never seen anything quite so targeted and all-encompassing, so hope you'll find it of real value.

Obviously we know that in the real world you're unlikely to have the time (or the space, or the quiet, or the privacy, given the dire nature of most backstage areas), to go through the entire process every night, but Jacob has

made it easy to pick out and isolate whichever exercises would be most fruitful in your specific situation.

Given the breadth of styles covered and the depth in which Jacob has gone into these exercises, the feature could just as easily be seen as an 'ultimate workout', 'chops builder', 'woodshed' and so on. So by all means treat it as such if you prefer.

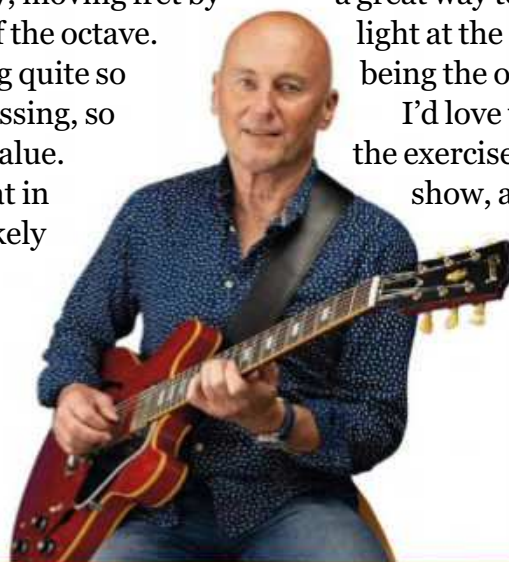
Live, I've struggled on occasion with the horrors of screwing up that 'big moment'. It can really get to you, especially on a run of gigs when the whole band looks at you each night, almost expecting the car crash that's about to happen - and which is more likely to, now it's what your whole brain is locked onto. So to get the digits fully flexed and comfortable on every fret on the guitar, is

a great way to lessen the chances of that light at the end of the tunnel actually being the oncoming train!

I'd love to hear if, having tried any of the exercises, you felt better primed for a show, a recording or even just a jam.

See you soon, hopefully honed to the hilt!

Neville Marten, Editor
neville.marten@futurenet.com



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Guitar Techniques' iPad* edition is now even better!



Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

L

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Guitar Techniques

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AND ELIXIR GUITAR
STRINGS WHEN YOU
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Our cover star
guitar is a Tom
Murphy aged Gibson
Les Paul Goldtop

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COVER STORY

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Brett Garsed plays
more astonishing
lines in this
month's lesson

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: Beauty in dissonance (pt 1).

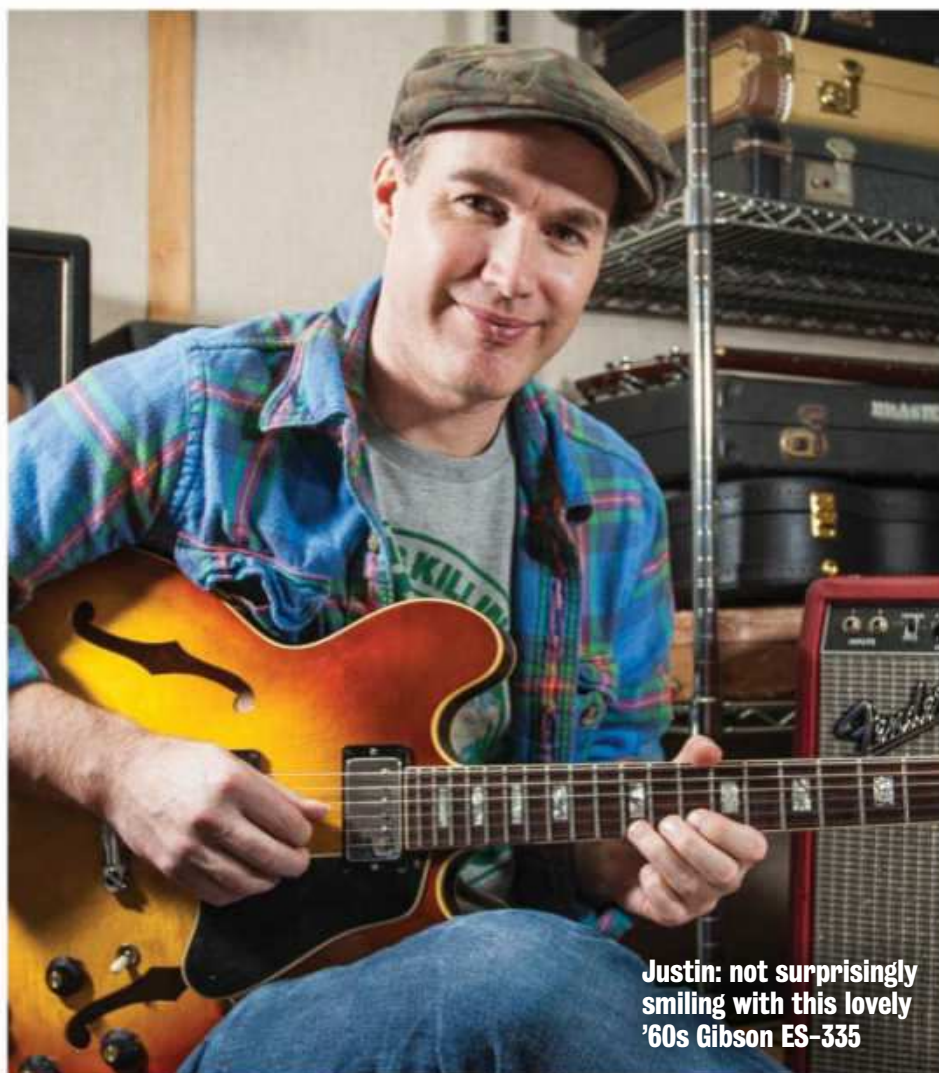
In this article, I thought I'd share with you something that only mentally clicked with my brain recently, but that my ear had figured out some time ago – something of a 'secret ingredient' that all the coolest chords have. And that secret is, that beautiful sounds often (but not always) rely on some dissonance.

Dissonance, for those not familiar with the term, means, "a tension or clash resulting from the combination of two disharmonious or unsuitable elements" and musically this would mean adding some notes that don't harmonise 'nicely'. We'll play some dissonant note pairs shortly and you'll hear them for yourself.

Rather than just tell you about it, I'd like to give you some examples and show you some ways you might start exploring it on your own. There is blank chord box paper to print out on my site (see justinguitar.com/gtmag) and I'd suggest you print out a few pages to write down your discoveries.

Notes that a semitone or tone away from each other (or the octave) are usually notes that create the kind of dissonance that becomes pleasing in chords.

Minor 2nd. Let's start by exploring the sound of a semitone (minor 2nd) so you can hear the clash – and an great easy starter is to play the note C on the 1st fret of the second string using the first finger; and the note B on the 4th fret 4 of the third string at the 9th fret using the fourth finger. Played together, most people would agree that it sounds pretty 'wrong' or 'off' and can't imagine that it could sound nice in a chord.



“THERE'S BLANK CHORD BOX PAPER ON MY SITE; I SUGGEST YOU PRINT A FEW PAGES TO WRITE DOWN YOUR DISCOVERIES”

Now we'll try adding in a semitone interval (the most dissonant interval) into a minor chord but we can't just start adding in random notes; they would want to come from a scale related to the chord. You can add random notes if you are a real explorer, and you might find some gems, but it's a much more haphazard approach and unlikely to bring usable and cool sounding chords as quickly.

In the Dorian mode (one of the most useful minor scales) there is only one semitone option near to a

chord tone which is found between the 2nd and 3rd degrees (B and C in A Dorian: A-B-C-D-E-F#-G). The other semitone being between the 6th and 7th degrees which, while also fun to explore, is harder to make useful.

As if by some strange coincidence those notes B and C are the very same ones we now want to get into an A minor chord. So how might we do it? There are a bunch of fun options here to explore.

First, we could try just adding that note to a regular Am chord.

Technically it could have a few names; I'd likely call it Am add2, but more commonly I see it called Am9 (but that name implies the inclusion of the 7 which this chord doesn't have).

Am add2. You can also swap the places of the C and B notes and play the B on the open string which also sounds cool.

Am add2 v2. And that leads us to another variation which is very easy to play and you could use almost any time you see a regular Am in a song...

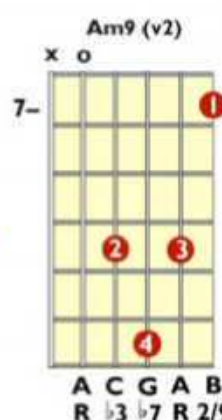
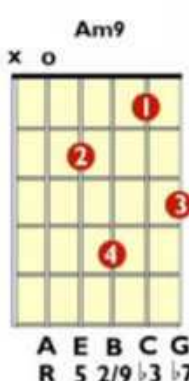
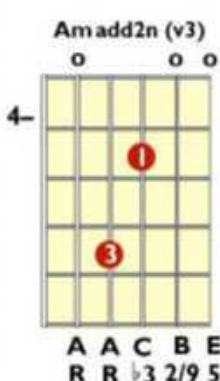
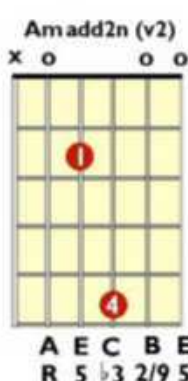
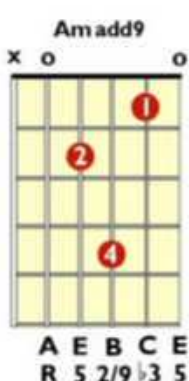
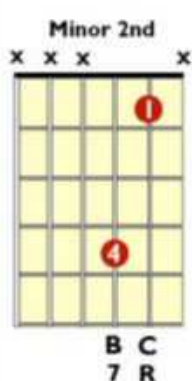
Am add2 v3. More advanced players should now go through and play all the Am shapes they know and explore where they can add a B note – in any octave; don't be worried about the placement of a 2 or a 9, it's the same in this context. The Am add2 chord is a fun one to explore because of the open second string which you can pop into many chords easily – but look at 'closed' (no open strings shapes as well).

Another trick to explore is adding in the G note as well which would make it a true minor 9 chord. For that you'll want the notes A-C-E-G-B like this super lush shape that, while being a tricky one to jump to, sounds amazing.

Am9. Those with long or flexible fingers might like to try this one which leans on the dissonance created by the intervals of a tone between the G and the A and the A and the B, as well as the low C and B notes (major 7th interval, the inversion of minor 2nd). This one has a whole lot of dissonance going on but I love it, and I just opened another can of worms for you... the dissonance of tones... more on that next issue.

Am9 v2. I will add some more related chords on the justinguitar.com/gtmag webpage for you to see as well. Now go and explore your minor shapes and we'll look at some major chords next month. Happy trails!

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



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: All the strings you are.

A man goes into a shop to buy a packet of salt. Every shelf from floor to ceiling is crammed with nothing but Sodium Chloride of all types and in every conceivable size. In fact, there appears to be nothing else available from this particular emporium. He completes his purchase but feels compelled to ask the owner about his remarkable one-product range and whether he sells huge quantities of salt.

"Me? Not really. I can sell two, maybe three packets per week. In a good month, a dozen packs, tops. But the guy that sells me salt - boy, can he sell salt..."

Due to the debatable career choice made in my yoof after careful indecision (and currently residing in my bulging "It-seemed-like-a-good-idea-at-the-time" file), I appear to have acquired a wallet busting number of spare strings for my Sotheby's sized collection of fretted instruments. A perfectly reasonable and entirely necessary requirement for a geezer who has picked, hammered and bent his way through life, as it were. Nevertheless, there is often a tipping point in most areas of employment where preparedness morphs into paranoia, normal turns into neurotic and well... Fender turns to Flat Wound.

These musings occurred recently when I mounted a massive search and rescue operation in pursuit of an esoteric light gauge replacement bouzouki third string (La Bella, since you don't ask).

Where to start the mission? I repaired first to my purpose-built guitar store, designed and constructed to my own obsessively high compulsive standards, complete with independent temperature and humidity control, bi-level shelving and wardrobes (don't ask). And in so doing, I was forced to take stock in both practical and psychiatric terms.

The simple conclusion is that I'm clearly not at all well.

My first port of call was as much to do with memorabilia as it was to

Martin, Markely or Monopole. A cosy nook gave up its contents readily. A plethora of old style CD storage boxes lay neatly stacked, colour coded and meticulously ordered. And no. I am not prepared to admit to an exact number. Let's just say that we're not talking double figures - just. In passing, I must tell you that these shoebox-but-much-narrower items are nigh

“ I LIFTED THE LID AND MARVELLED AT MY OWN MADNESS. THE ATTENTION TO DETAIL WAS ENOUGH TO HAVE ME SECTIONED ”

on perfect in size for the busy personality disordered plectrist to locate his meticulously classified collection. I lifted the first lid and marvelled at my own madness. The attention to detail was enough to have me sectioned on the spot.

Strings stored by brand, gauge and instrument. Strings with long defunct or rarely seen labels - Black Diamond, Guild, D'Aquisto, GHS White Bronze, some getting on for 40 years old. I recalled my visit in 1976 to the shop in Eastbourne

where I purchased the selection of single Gibson electric strings of random gauges that greeted me, each still individually wrapped and sealed with no regard for future environmental consequences. Back then recycling was something you might perform during The Tour De France, for all I knew. Happy days.

I moved on to what Accessory Archivists may well one day call

The Postmodern Collection. Should you decide to attend the exhibition, do allow a full day to get the most from your visit. There are three aluminium camera cases of increasing size, compartmentalised with flexible dividers. And the full-length shelf in the Music Room given up to contemporary sets and the ever evolving current "String changing in progress" stash. Something for the entire fretting family, I would claim, with uncharacteristic modesty.

It was once so simple, was it not? Electric guitar? Just whack on a set of Light Gauge 10-46s for your Strat. Want to rock out and bend the bejesus out of your Les Paul? No problemo. On with the Super Light 9-42s. Acoustic? Hmm. Do we go 'Light' (that's 12-53 in acoustispeak) or maybe 'Extra Light' (11-49) for fingerpicking stylings? But what about the long-life polymer coated examples by brands such as D'Addario and Elixir? There is no escaping it. Best to buy all types and stockpile 'em to avoid sleepless nights. And with that, the seeds of insanity are sown. How about upping string gauges on the electrics to inject a tad more metal to the pedal? In which case Medium gauge (11-49) could be the answer to an Iron Maiden's prayer. But wait! One can now purchase the fretting equivalent of shoe half sizes - Super Light Plus (9.5-42) and Regular Light Plus (10.5-48). So let's add that to the online overkill. And while we're about it, wouldn't the PRS Custom sound killing with Hybrid Super Tops and Regular Bottoms (9-46)? And surely it can't hurt to fit the Gretsch with Hybrid Medium Tops and Heavy Bottoms (11-52)? Nylon Classical - Normal or Hard Tension? Augustine or Savarez? The Jazz guitars - Jazz Light with a wound third (12-52). But fitting one axe with Flat Wounds is a handy option too, right? And now on to the specialist instruments - Banjo. Light for Bluegrass, Medium for trad. Ukulele. (Picato?) Mandolin. And, er... Bouzouki, which is where we started, I do recall.

I'm bonkers. There, I admit it. But it was circumstances made me this way.

So, you can now add 'paranoid' to the diagnosis.

And 'poor'.

See you next month, assuming they haven't come for me.

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



And you always wondered why Mitch's grin looks a bit... well... mad!

INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Brazilian-style, nylon-string master, session king and Sting's right-hand man, **Dominic Miller**.



Dominic: has played many a session on this old Strat

GT: What is it about guitar instrumentals that appeals?

DM: Being a guitarist I would say there is no better instrument to interpret a solo piece, mainly because of the range in pitch and six-part polyphony. Some pianists might argue. Hi Jason Rebello!

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

DM: I think instrumentals can provide a more subliminal narrative, making for a more interactive dialogue with the listener. When I hear instrumentals I create my own stories and connect with the player and composer.

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

DM: Taking away all ego (which is hard for us lot), just tell the story and only shred if entirely necessary. Ask yourself if you're making music for guitarists or for people who like music.

GT: Is a typical song structure (intro, verse, chorus, etc) always relevant for an instrumental?

DM: Absolutely! Following the 'laws' of songwriting form and structure always makes for a more rewarding experience all round. I've been fortunate to work with some great songwriters and these have been a huge influence on how I approach composition.

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

DM: I definitely get a lot out of listening to different vocal styles, particularly listening out for phrasing, breath control, microphone technique, and ways of projecting a melody.

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

DM: Combination of inspiration, perspiration and luck. The key is recognising when you have a good idea, which is usually either a simple motif or relationship between two chords, and then

honouring it by doing the hard graft. I love that process which can be time-consuming, taking me on a huge journey and exploring all harmonic and melodic options. On a lucky day a piece kind of writes itself and you just take dictation. In the end I follow my instinct and personal taste.

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

DM: I always ask myself if I'd sit through one of my gigs till the end. If I keep this in mind I make sure I don't 'leave the room' by having a good pace with the show. I try not to be too serious while keeping it deep. Interacting with the audience helps, and I like to include a cover or two.

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

DM: Hmmm. Tricky question. I think we have to go back to a previous question and focus on song form. Then if there's a 'solo' within an instrumental piece handle with care.

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

DM: That's a very personal topic. My preference is acoustic guitars, mainly nylon. I get the sound that's in my ears. It might not be to everyone's taste but it is to mine.

GT: Do you have favourite keys or tempos, either to write or play in?



Here Dominic is playing his black K Yairi nylon-string electro

“ I ASK MYSELF IF I'D SIT THROUGH ONE OF MY GIGS TO THE END. I MAKE SURE I DON'T 'LEAVE THE ROOM' BY HAVING GOOD PACE ”

DM: Absolutely not. It's all dependant on the composition. My default setting veers towards moody music so sometimes I like to get away from that and do some up-tempo riffing for the boys!

GT: The cliché is 'major for happy, minor for sad'. Do you find minor or major keys easier to write in?

DM: Same as above. Actually, writing in a major key is very difficult especially if you want to

write something deep (a good exercise). We do love our minor chords us guitarists. We need to lighten up a bit!

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

DM: Modes, shmodes. Never studied modes. I just play what I hear. I'm not against the academic approach to music, which can serve you well. I've maybe just been too lazy to get that deeply into it.

GT: Modulations into new keys are either a great way to lift a piece, or a bit of a cliché. What's your view?

DM: Now you're talking! I love a good key change. Nothing more satisfying. I'm always looking for one in every piece. Sometimes they're not needed but always worth a crack. My least favourite perhaps is going up a semitone, à la Barry Manilow.

GT: Do you view the band differently when fronting it as an instrumentalist, than when playing support on others' songs?

DM: Not particularly. Same rules apply. Serve the music first.

GT: What are your views on harmonising melodies? Some have said it can sound corny...

DM: Good question. I think one should be careful here because re-harmonising is like saying I've got a better way of telling the story. Would I try to come up with a better melody on a Bach piece? I could try but methinks not.

GT: Can you give us three guitar instrumentals that you consider iconic, or have inspired you.

DM: Cavaquinho by Egberto Gismonti; Are You Going With Me by Pat Metheny; Diamond Dust by Jeff Beck.

Dominic's new album Silent Night is out now. For more info on his tour dates and to buy CD and vinyl albums go to dominicmiller.com

PHIL HILBORNE'S ONE-MINUTE LICK

Pentatonic blues-rock motif

See in the first two bars how I have used the same eighth-note, 16th-note triplet rhythm idea. During the first three beats of bars 1 and 2 the triplets are the same notes - A-F#-E in bar 1 and E-D-B in bar 2. The only note that differs is the one found on each eighth-note downbeat. On paper this looks almost too simple. But when you try it up to speed you may find it tricky. I have given my

fingering, involving only three fingers, but feel free to amend. This

lick uses Bm Pentatonic (B-D-E-F#-A) throughout; the point being to show how changing just one note can create movement. Look at the 'down' beat notes to see how in bar 1 they are B-D-A-F# and in bar 2 F#-A-E-D; this pattern gives the idea its shape.

Moderately Fast
♩ = 120

Bm7





Use track 2 to try your John Butler acoustic blues ideas

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 B minor blues

We start with a blues jam in the key of B minor, with a basic turnaround progression similar to that of the BB King classic, The Thrill Is Gone. Use B Minor Pentatonic (B-D-E-F#-A), B Minor (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#), Em (E-G-B), Gmaj7 (G-B-D-F#) and F#7 (F#-A#-C#-E).

2 Acoustic blues (G)

Here's a fun raw and acoustic blues in G. It basically riffs in G and then occasionally goes up to the IV chord (C). Use G Minor Pentatonic (G-B_b-C-D-F) and G Minor blues scale (G-B_b-C-C#-D-F) for a start - and then try mixing in some G Major Pentatonic (G-A-B-D-E) for a more Mixolydian sound.

3 G whole tone jam

This quirky one is based entirely on the symmetrical Whole-Tone scale (G-A-B-C#-D#-F), with G as the root note. Try finding cool patterns and licks to move up and down in whole tones - or even in major 3rds (which equals two whole tones). The Whole-Tone scale is completely symmetrical, so you can easily move your ideas round symmetrically.



4 II-V-I jazz practice (F)

This jam - in the popular jazz key of F - has no guitar comping (just a subtle organ), leaving lots of space for you to play licks, throw in part chords or even try a chord solo! In theory, you can play F Major scale (F-G-A-B_b-C-D-E) all over it, but do get to know the main arpeggios too: Gm7 (G-B_b-D-F); C7 (C-E-G-B_b); and Fmaj7 (F-A-C-E). And, as always, happy jamming!

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

That Was
The Year...

1995

WTO, DVD, X700
and P*U*L*S*E



A FIRST FOR EGGLE GUITARS

is the signature Tony Iommi Artist model that naturally draws its inspiration from Tony's famous Gibson SG. Although the body shape is slightly offset and the trademark Eggle headstock is employed this black beast of a guitar really looks the part. Whether you go for the standard dotted ebony fretboard or the 'cross' inlaid version (at extra cost) the weight of the Brazilian mahogany neck and body makes it feel a very substantial 'beast'.

THE BBC BEGINS REGULAR DIGITAL AUDIO

Broadcasting (DAB); the Digital Versatile Disc (DVD) format is announced; Sizewell B Nuclear Power Station is now supplying energy to the National Grid; Yahoo! is founded; eBay comes into existence and Windows 95 is released by Microsoft.

IN THE MIDST OF THE BRITPOP REVOLUTION

with Oasis and Blur vying for domination in both the singles and album charts, the ambassador of pop, Cliff Richard is knighted and



guitarist Richey Edwards of the Manic Street Preachers disappears from a hotel in Bayswater. New albums include Paul Weller - Stanley Road, Queen - Made In Heaven, Take That - Nobody Else, Simply Red - Life and P*U*L*S*E from Pink Floyd.

THE CONTROL PANEL OF LANEY'S NEW VCSO

combo positively bristles with chicken-head knobs but multiple options are what you need to bring out the best of this two-channel, 50-watt amp. It's designed to supply both British and American sonic abilities from a pair of 12-inch HH Premiere Vintage 60 speakers, and it certainly lives up to the promise. The channels are independent yet both offer effects loop, switchable boost, presence and resonance controls. There's an awful lot of sounds here just waiting to be unleashed.



US PRESIDENT BILL CLINTON

extends a \$20 billion loan to help Mexico avert financial collapse; British forces are sent to the war in Bosnia and Herzegovina to help relieve the siege of Sarajevo; the World Trade Organisation (WTO) is established; and Sweden, Austria and Finland join the European Union.

ACKNOWLEDGING ITS HERITAGE, GUILD

introduces the X700 archtop jazz guitar in all its glitzy glory with a bound, solid hand-carved spruce top, curly maple back and sides and maple neck. In contrast the bound fingerboard is ebony with attractive pearl block and abalone wedge inlays. The hardware is gold plated including the pair of Guild humbuckers and Grover tuners.

The volume and tone controls are enhanced by a pickup selector switch and, uncharacteristically, an additional master volume fitted with a downsized knob. Sunburst and blonde finishes are available.





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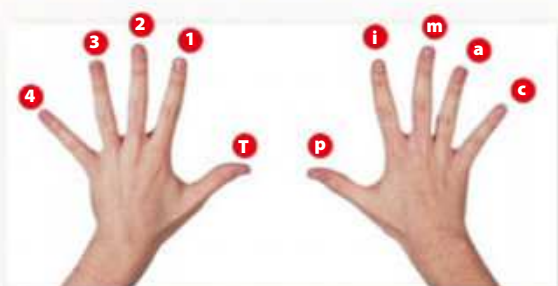


GT User Guide

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

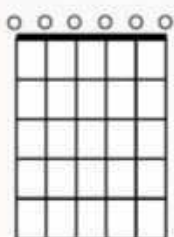


RELATING TAB TO YOUR FRETBOARD



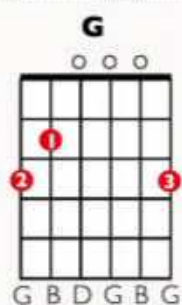
HAND LABELLING

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



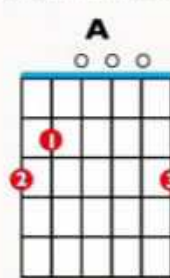
NUT & FRETBOARD

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



CHORD EXAMPLE

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



CHORD EXAMPLE (WITH CAPO)

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

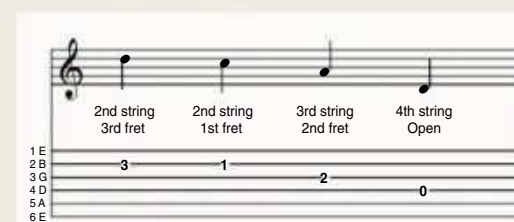
OUR RATING SYSTEM

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

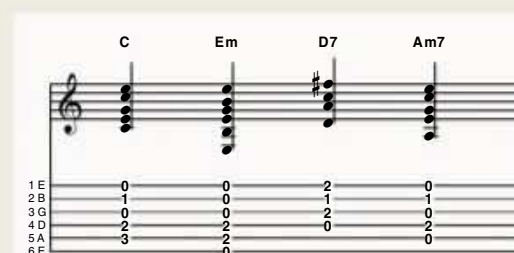


READ MUSIC

Each transcription is broken down into two parts...

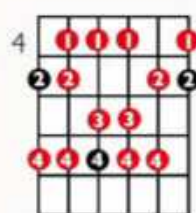


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



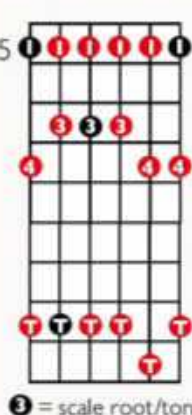
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

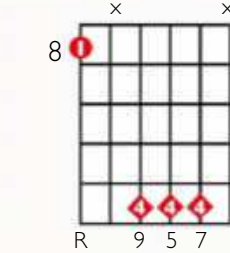


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



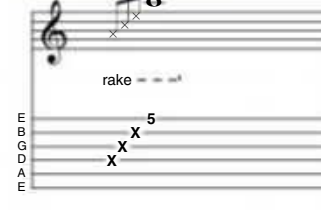
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

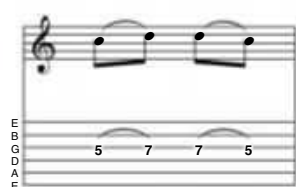
Arpeggiate chord



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

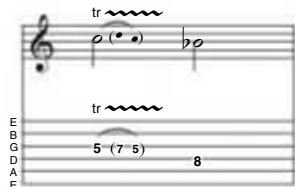
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



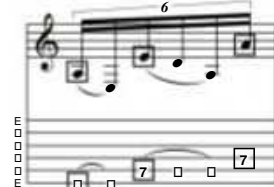
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



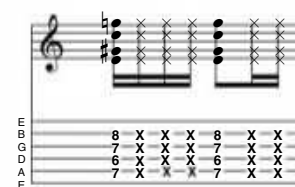
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

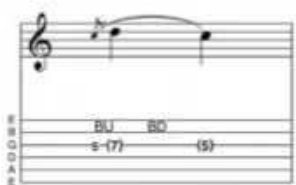
Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



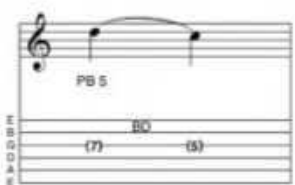
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

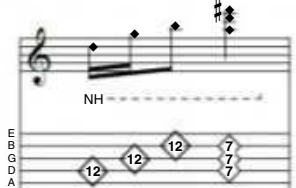
Vibrato



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

HARMONICS

Natural harmonics



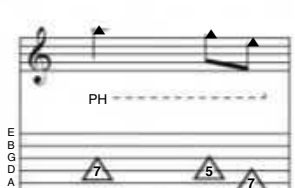
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



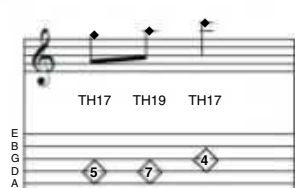
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



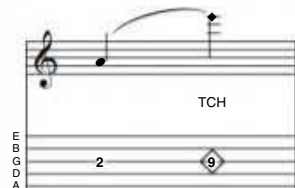
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

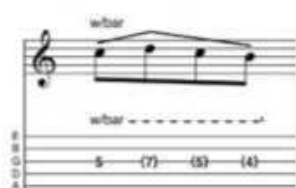
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



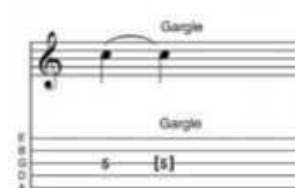
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

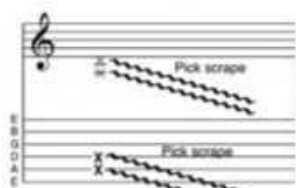
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



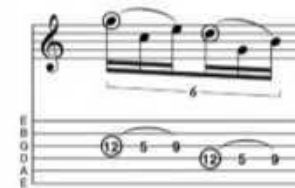
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

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

Open Strings

Open Strings

E 1st, B 2nd, G 3rd, D 4th, A 5th, E 6th

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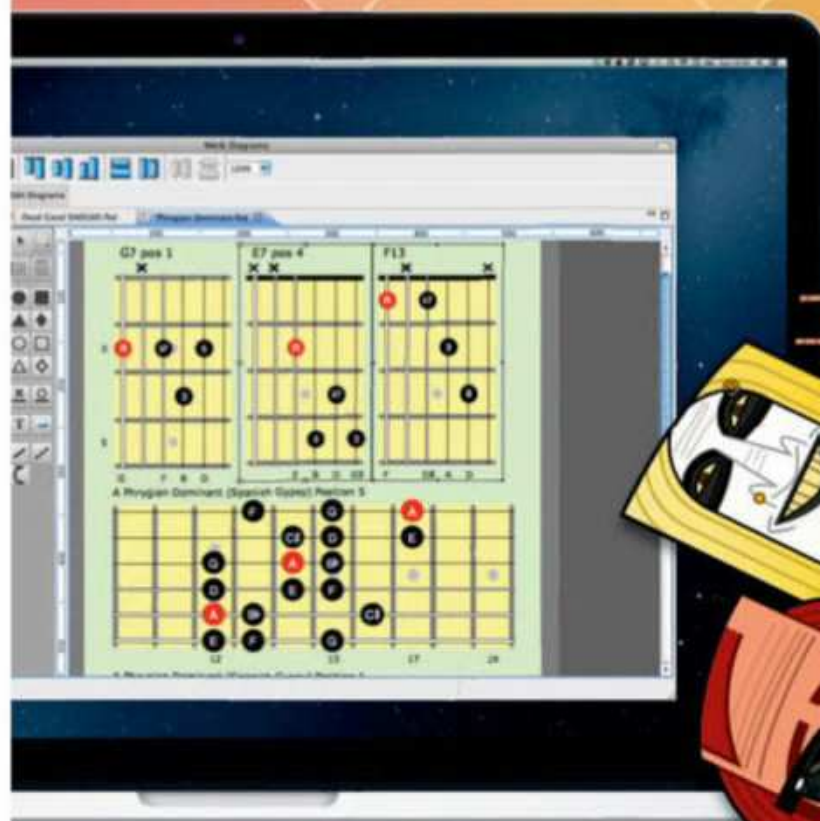


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Invigorate your chops!



Jacob Quistgaard has four genre-based warm-up exercises, designed to boost your technique, spark fresh ideas, and make your practice sessions way more musical - and much more fun!

ABILITY RATING

Moderate/Advanced



Info

Keys All 12 **Tempo** 100bpm **CD** TRACKS 4-11

Will improve your...

✓ Finger strength ✓ Alternate picking ✓ Legato technique

Over the following pages we will explore four warm-up exercises, drawn from four different musical genres that are all popular in GT: rock, blues, jazz and classical. The idea here is that while the chromatic 'spider' warm-up is and always has been a solid warm-up exercise, there's no saying we can't use more musical patterns to create much more interesting work-outs. Using cool licks or musical ideas and concepts as warm-ups will not only gain us new playing vocabulary; but stepping up the level of effort you put into your warm-ups and workouts will also bring several other benefits.

First of all, warming up properly is a really, really great way to prevent ailments, whether from sudden odd movements or repetitive strain when playing. Warming up helps guard you against that kind of extremely annoying and regrettable situation, especially if you also remember to stretch. I've been an avid stretching fanatic for years and I very much

owe my having had no playing ailments to that fact - despite the fact that playing guitar has been my job, my passion and my hobby for two decades. Warming up regularly with inspiring and challenging exercises will work wonders for your overall technique, as well as opening doors to things you may have thought you'd never attain.

“WARMING UP REGULARLY WITH INSPIRING AND CHALLENGING EXERCISES IS GOING TO WORK WONDERS FOR YOUR TECHNIQUE”

Over the past years of touring the main, proper, focused practice time I get is my pre-soundcheck and pre-show warm-ups. But if you get a great warm-up exercise or two in, that time may be worth as much as, or even more than anything else technique related you might spend time working on in a full-length practice session.

Even though it's 'just' a warm-up, the key is to make it something you look forward to rather than dreading. And this means taking it seriously and paying attention to what you're doing. And remember, just as a blues intro can also be used as a turnaround or ending, as these warm-up exercises are musical and not just scale bashing, they'll double beautifully as your regular technique builder or 'guitar gym'.

Here's some important stuff. Playing brand new ideas at a slow tempo at first is key, in order to allow your brain to programme correct fingerings, picking patterns and so forth, rather than allowing bad habits to form; it's been said many times in these pages that

sloppy technique is usually the bi-product of playing everything too fast at first.

And here's another important point: the metronome... it's your friend... it will help you so much if you let it. Use it to build that all-important sense of time (another thing we repeatedly talk about) and to help you work towards specific playing goals, no matter how small or large. It's a cliché I know, but even the longest journey starts with a single step.

In the following examples we'll encounter some fairly advanced ideas, including speedy legato work featuring fast combinations of hammer-ons and pull-offs, as well as passages that will test your picking accuracy. This is when it's super important to remember that practising at slow tempos and working your way up is always the surest way to really nail any lick or exercise. So make sure you have your metronome at hand, and don't be afraid to start super-slow at first. It's not a race!

Finally, remember the GT audio is there for you as a reference and a guide, as well as to practise along with when you feel ready. All the examples go through all 12 keys (so you're well prepared for those E_b and B_b moments), and are played at 100 BPM. Good luck! 🍀

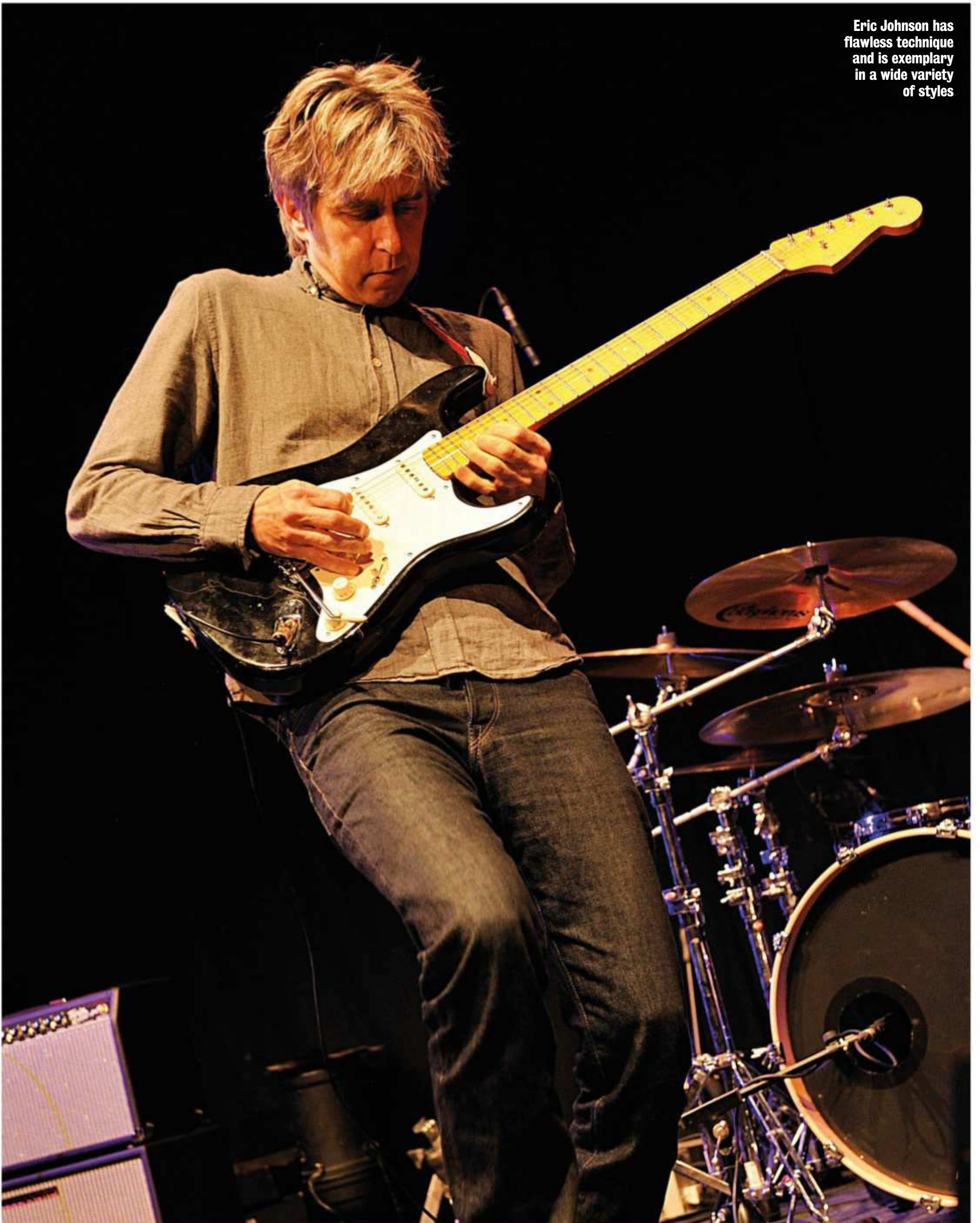
TECHNIQUE FOCUS

Make your own time and space

With pre-show warm-ups you can't predict what time you're going to get. There might be other acts on, so you get a song or two and you're off. But at home, warming up and practice need dedicated time and, if possible, your own space free of distractions. Get a cup of tea or glass of water; set up your metronome or jam track and allocate a few minutes to each exercise. Make it a ritual. Start slowly, and look for accurate note creation: don't gloss over mistakes; go back and nail them. Gradually up the tempo but only when you can play the exercise perfectly. Thirty minutes, then a five-minute break, then another 30 minutes is ideal. You'll see change in no time!



Eric Johnson has flawless technique and is exemplary in a wide variety of styles



TRACK RECORD Listen to Ah Via Musicom by Eric Johnson, Erotic Cakes by Guthrie Govan, Continuum by John Mayer, Fitzgerald & Pass by Joe Pass (and Ella), or anything by John Williams to hear how dedicated practice pays off. You can find more musical warm-ups on YouTube by looking up the Quist series 'Warming up with...' which features warm-ups based on Charlie Parker, Mozart, Randy Rhoads and more.



1 ROCK WARM-UP

EXAMPLE 1 ROCK

CD TRACK 4

Our first warm-up falls within the genre of rock and uses the quintessential rock guitar technique that is palm muting throughout. Harmonically speaking it's built on the Minor Pentatonic scale, adding the $\flat 5$ and making it the Minor Blues scale. We start in G minor – on the 3rd fret – and keep moving up the fretboard in semitones (repeating each phrase) until we get to G minor again, one octave up, on the 15th fret. See if you can get a dynamically and rhythmically uniform series of 16th notes happening. Two ways to achieve this would be

1) use strict alternate picking starting with a down stroke and
2) practicing at a slower tempo at first, with a metronome. Only move on to playing it at 100bpm with the backing track once you're able to play it confidently and smoothly throughout at a slower pace. Be your harshest critic. Practicing at too fast a tempo just facilitates the development of bad habits, sloppy technique and potential ailments – it's a warm-up after all. But also remember these ideas double as superb technique builders, too.

$\text{♩} = 100$ **Gm** **G#m**

E B G D A E

PM

1, 2 3 1 3 3 1 3 1 3 4 3 1 3 1 3 1

3, 4 4 2 4 4 2 4 2 4 5 4 2 4 2 4 2

Am **Bbm**

E B G D A E

PM

5, 6 5 3 5 3 5 3 5 6 5 3 5 3 5 3

7, 8 6 4 6 6 4 6 4 6 7 6 4 6 4 6 4

Bm **Cm**

E B G D A E

PM

9, 10 7 5 7 5 7 5 7 8 7 5 7 5 7 5

11, 12 8 6 8 8 6 8 6 8 9 8 6 8 6 8 6

EXAMPLE 1 **ROCK** CD TRACK 4

C#m

PM

13, 14

Dm

PM

15, 16

Ebm

PM

17, 18

Em

PM

19, 20

Fm

PM

21, 22

F#m

PM

23, 24

Gm

PM

25, 26

27



2 BLUES WARM-UP

EXAMPLE 2 BLUES

CD TRACK 6

This example is drawn from the blues genre and features various string bends, which definitely are great for warming up. Bends are tremendously helpful in achieving a proper sense of having warmed up as they work both the fingers and the whole hand. Again, here we start on the 3rd fret in G minor and move up in semitones till we reach the next octave. Timing-wise this might feel a little challenging at first, when played with the backing track. This would be due to the fact that the beat is a blues shuffle and the shuffle feel sits a bit quirkily underneath

the phrase, which is based on straight 16th notes. The reason I love this and would endeavour to use it as a practice tool is that it promotes that feeling of a phrase taking off, flying' or stepping up a gear, which is great to use as a tension and release tool in a solo. Note that the first bend of the lick goes up by a whole tone. Watch your intonation: this is fast but shouldn't be widely under or over bent! In contrast, the following two in beats 2 and 4 are merely very subtle and typically bluesy quarter-note bends. Why not try this lick at your next blues bash?

$\text{♩} = 100$

Gm

BU

5 (7) 3 6 3 6 3 5 3 3 5 3

1, 2

G#m

BU

6 (8) 4 7 4 7 4 6 4 4 6 4

3, 4

Am

BU

7 (9) 5 5 8 5 8 5 7 5 5 7 5

5, 6

Bbm

BU

8 (10) 6 6 9 6 9 6 8 6 6 8 6

7, 8

Bm

BU

9 (11) 7 7 10 7 10 7 9 7 9 7

9, 10

Cm

BU

10 (12) 8 8 11 8 11 8 10 8 10 8

11, 12

EXAMPLE 2 **BLUES**

CD TRACK 6

First system of guitar notation for Example 2 Blues. It consists of two measures. The first measure is in C#m and the second in Dm. Both measures feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings (9, 12, 9, 12, 9, 11, 9, 11) and a 'BU' (bend) instruction. The fret numbers 13, 14 and 15, 16 are indicated below the bass line.

Second system of guitar notation for Example 2 Blues. It consists of two measures. The first measure is in Ebm and the second in Em. Both measures feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings (11, 14, 11, 14, 11, 13, 11, 13) and a 'BU' (bend) instruction. The fret numbers 17, 18 and 19, 20 are indicated below the bass line.

Third system of guitar notation for Example 2 Blues. It consists of two measures. The first measure is in Fm and the second in F#m. Both measures feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings (13, 16, 13, 16, 13, 15, 13, 15) and a 'BU' (bend) instruction. The fret numbers 21, 22 and 23, 24 are indicated below the bass line.

Fourth system of guitar notation for Example 2 Blues. It consists of two measures. The first measure is in Gm and the second measure is a whole rest. Both measures feature a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings (15, 18, 15, 18, 15, 17, 15, 17) and a 'BU' (bend) instruction. The fret numbers 25, 26 and 27 are indicated below the bass line.



3 JAZZ WARM-UP

EXAMPLE 3 JAZZ

CD TRACK 8

This warm-up is pretty advanced and uses all four fingers for a full-on digital workout. The phrase springs from a delightfully colourful jazz pattern, which was one of saxophone virtuoso John Coltrane's favourite dominant licks. The harmonic context is a dominant chord - dom13 to be exact - and the scale is the symmetrical diminished scale (Half-Whole-Tone in G: G-A $\flat$ -B $\flat$ -B-D $\flat$ -D-E-F). You will notice that the key signatures indicate what the 'home' key would be, meaning for example the starting chord G13 is written as

in C major. This is because the most common use of a G13 would be as a dominant (V) chord leading to the I chord (C). Take your time getting this one under your fingers. The legato definitely works out your fretting hand, not least because some of these moves are not your everyday patterns. Note that the last four notes each can be 'economy picked' using a down stroke followed by a hammer-on and then another two downstrokes for that quick triplet at the end. Take it slowly and build, and you *will* nail it!

$\text{♩} = 100$

G13

E
B
G
D
A
E

1, 2

A $\flat$ 13

E
B
G
D
A
E

3, 4

A13

E
B
G
D
A
E

5, 6

EXAMPLE 3 **JAZZ** CD TRACK 8

B $\flat$ 13

7, 8

B13

9, 10

C13
8va

11, 12

C $\sharp$ 13
(8va)

13, 14

D13
(8va)

15, 16



EXAMPLE 3 JAZZ

CD TRACK 8

(8va) **E^b13**

17, 18

(8va) **E13**

19, 20

(8va) **F13**

21, 22

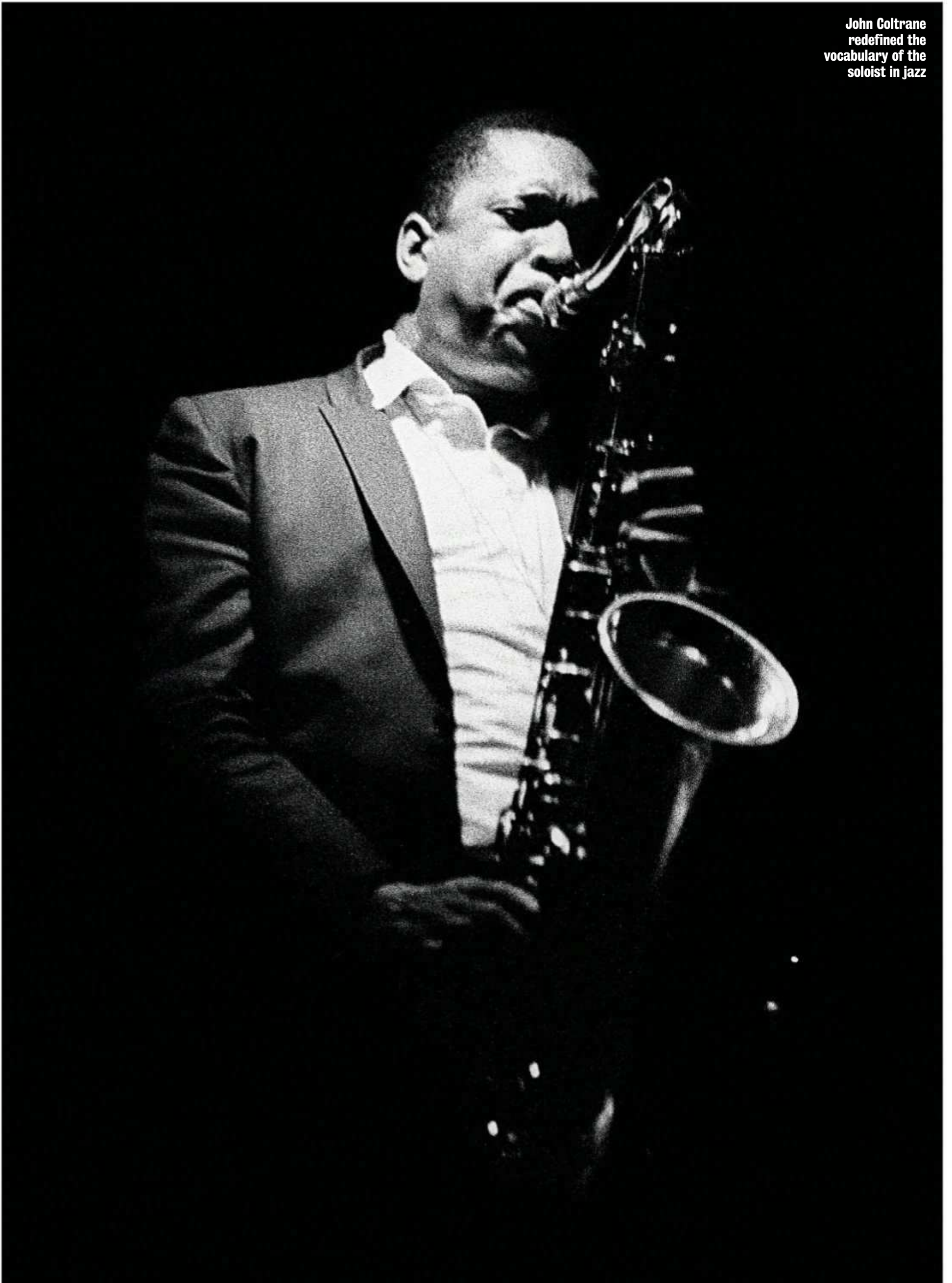
(8va) **F#13**

23, 24

(8va) **G13**

25, 26

John Coltrane
redefined the
vocabulary of the
soloist in jazz



LENI SINCLAIR / GETTY IMAGES

»



4 CLASSICAL WARM-UP

EXAMPLE 4 CLASSICAL

CD TRACK 10

This final warm-up comes from the world of classical music and uses a motif ostinato as the focal point. It will however work on any type of guitar. The phrase revolves around the repetition of the root note on the second string, repeating it in between the descending notes of the Major scale. In this case, we start in the key of F and – yes, you’ve guessed it – keep moving the pattern up the neck in semitones until we reach the next octave. I highly recommend using your fourth finger for the repeated root note on the second string. Picking-wise I’d aim for a constant down-up-

down-up movement. However, seeing as there is legato involved as well, you’re not actually picking each note, but rather letting the pick follow the alternate ‘down-up-down-up’ picking pattern, allowing it to just ‘pick air’ for the notes that are played using legato. Remember, it’s vital to try this one – and indeed all of these exercises – at a lower tempo first, and only build tempo when you’ve nailed it. You can also experiment with a fully alternate picked version and do away with the legato (easier to work up to speed, but it’s less of a workout for your fretting hand). Have fun!

$\text{♩} = 100$

The musical score consists of six measures, grouped into two systems of three measures each. The first system covers keys F, F#, and G. The second system covers keys A, A-flat, and B-flat. Each measure shows a treble clef staff with a melodic line and a bass staff with a bass line. The bass line features a repeating motif of a root note on the second string followed by descending notes of the major scale. The key signatures are indicated by sharps or flats on the F line. The tempo is marked as quarter note = 100. The measures are numbered 1, 2; 3, 4; 5, 6; 7, 8; 9, 10; and 11, 12.

EXAMPLE 4 **CLASSICAL** CD TRACK 10

Sheet music for guitar, Example 4, Classical. The piece consists of four systems of music, each with a key signature change indicated by a double bar line and a new key signature.

System 1: Key signature: B major (two sharps). Measures 13-14 and 15-16. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings: 9, 12-11-12, 12-9-12, 12-12, 11-9, 8-9-8, 11-8, 10, 13-12-13, 13-10-13, 13-13, 9-10-9, 12-9.

System 2: Key signature: D $\flat$ major (one flat). Measures 17-18 and 19-20. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings: 11, 14-13-14, 14-11-14, 14-14, 13-11, 10-11-10, 13-10, 12, 15-14-15, 15-12-15, 15-15, 14-12, 11-12-11, 14-11.

System 3: Key signature: E $\flat$ major (three flats). Measures 21-22 and 23-24. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings: 13, 16-15-16, 16-13-16, 16-16, 15-13, 12-13-12, 15-12, 14, 17-16-17, 17-14-17, 17-17, 16-14, 13-14-13, 16-13.

System 4: Key signature: F major (one flat). Measures 25-26 and 27. The music features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fingerings: 15, 18-17-18, 18-15-18, 17-18, 15-18, 14-15-14, 17-14, 15.



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Jimmy Page

Full style analysis



Phil Capone examines the guitar work of Mr James Patrick Page OBE, founding member, guitarist, songwriter and producer of Led Zeppelin, considered to be the 'greatest rock band of all time'.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD TRACKS 12-23

Will improve your... ✓ Classic rock soloing style

✓ Understanding of open tunings ✓ Slide technique

A few years back I attended a live Jimmy Page interview with The Guardian's music editor Michael Hann at the Cadogan Hall, London. Jimmy was there to talk about his new photographic autobiography, detailing his experiences during his time with Led Zeppelin. Even though I'd been a fan since the age of 14 (after sneaking off school with my friend to listen to his older brothers' record collection), I was still amazed at the reverence towards him that the audience displayed. You could have heard a pin drop; there was no coughing, no shuffling, no mobile phone interruptions. Nobody even left their seat. I wondered who else could command similar levels of admiration and respect - certainly no politician that's for sure!

What is most striking about the Zeppelin back catalogue is the breadth and range of styles the band embraced. Page's early career as the go-to London session musician during

his pre-Yardbirds days would certainly have broadened his musical influences, but there are two more compelling reasons for this diversity: first, the band was breaking new ground, so there were no established genres to pigeonhole and stifle their creativity; and secondly, the record companies weren't yet in control. Managers and their bands were still

“IT WOULD NOT BE POSSIBLE TO CREATE THE ZEPPELIN SOUND WITH MODERN DISTORTION; PAGE'S SUBTLETIES WOULD BE LOST IN THE MUSH”

calling the shots, especially when you had the pitbull of a manager that was Peter Grant fighting your corner.

Page was a virtuoso soloist, but he also understood chords and how to use them. His guitar work is awash with a wide range of harmonic approaches, everything from the humble powerchord to dense jazzy voicings. What Is And What Should Never Be (from Led Zeppelin II) clearly demonstrates Page's breadth of knowledge; jazzy verse chords are contrasted against a bombastic chorus riff. Can you name another rock song that contains a dominant 13th chord? Diminished, suspended, extended major, minor and dominant chords, they're all part of the guitar tapestry that was the Zeppelin sound. And for which Jimmy was the primary architect.

Page was a master of multi-tracked guitar parts too, creating dense walls of sound by double tracking and layering his riffs. He was

without question, the first player to intricately arrange his guitar parts in this way. It's also worth noting that although Zeppelin was considered to be 'heavy rock' back in the early '70s, by today's standards the guitar sounds would not be described as 'heavy'. In fact it would not be possible to create the Led Zeppelin sound with modern day saturated distortion; the subtlety of Page's voicings and his layered textures would be lost in the mush. Jimmy selected tones that, by themselves might have sounded 'honky' or a little odd, but which in his clever arrangements of parts, built the perfect rock wall of sound. Jimmy knew exactly what he wanted to create.

To represent the diversity of Page's skills we've tried to include as many different techniques as possible. We'll be looking at his early rock and roll influences, his slide work, use of open tunings, riffs, and his soloing style. Hopefully there's something for everyone here. And don't be put off by the re-tuning required for a couple of the tracks either; open tunings are a great way to shake off all those well-worn patterns, hopefully inspiring you to create new and exciting sounds just as Mr Page did 50 years ago. 🎸

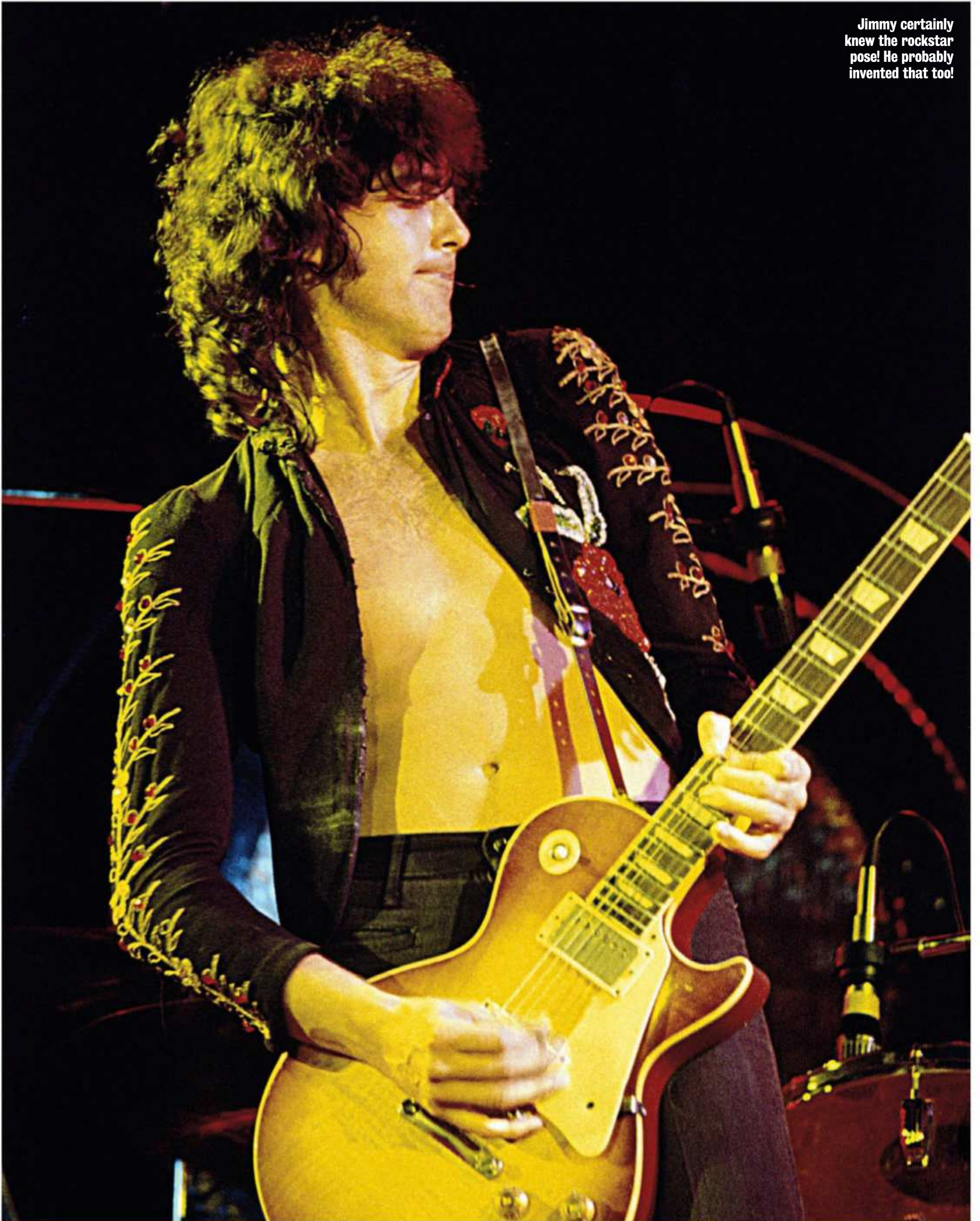
TECHNIQUE FOCUS

Slide Guitar

The key thing to remember here is that the slide *must* be placed directly above the fret to avoid sounding flat, and not behind where you would normally place your finger. The next issue is damping. Damp (mute) behind the slide by laying your first finger parallel to the slide on the strings, this controls unwanted harmonics. Damp in front of the slide by using a combination of palm muting and "finger guarding" (as Sonny Landreth describes it). This is achieved by resting your unused picking hand fingers directly onto the strings above the string you are playing to prevent them from sounding as you move the slide.



Jimmy certainly knew the rockstar pose! He probably invented that too!



PICTORIAL PRESS / ALAMY



TRACK RECORD The whole of Led Zeppelin's back catalogue should be in every guitarist's record collection or MP3 player. But Led Zeppelin (1969), Led Zeppelin II (1969), Led Zeppelin III (1970), Led Zeppelin IV (1971), and Physical Graffiti (1975) are pethaps top picks. There have been some great box sets, too, and Jimmy's own overseeing of remastered albums are unmissable should you want to start again!

»



EXAMPLE 1 ROCK AND ROLL INFLUENCES

CD TRACK 12

Jimmy's formative years were spent listening to American musicians such as Chuck Berry and Scotty Moore. These influences are more apparent on the later

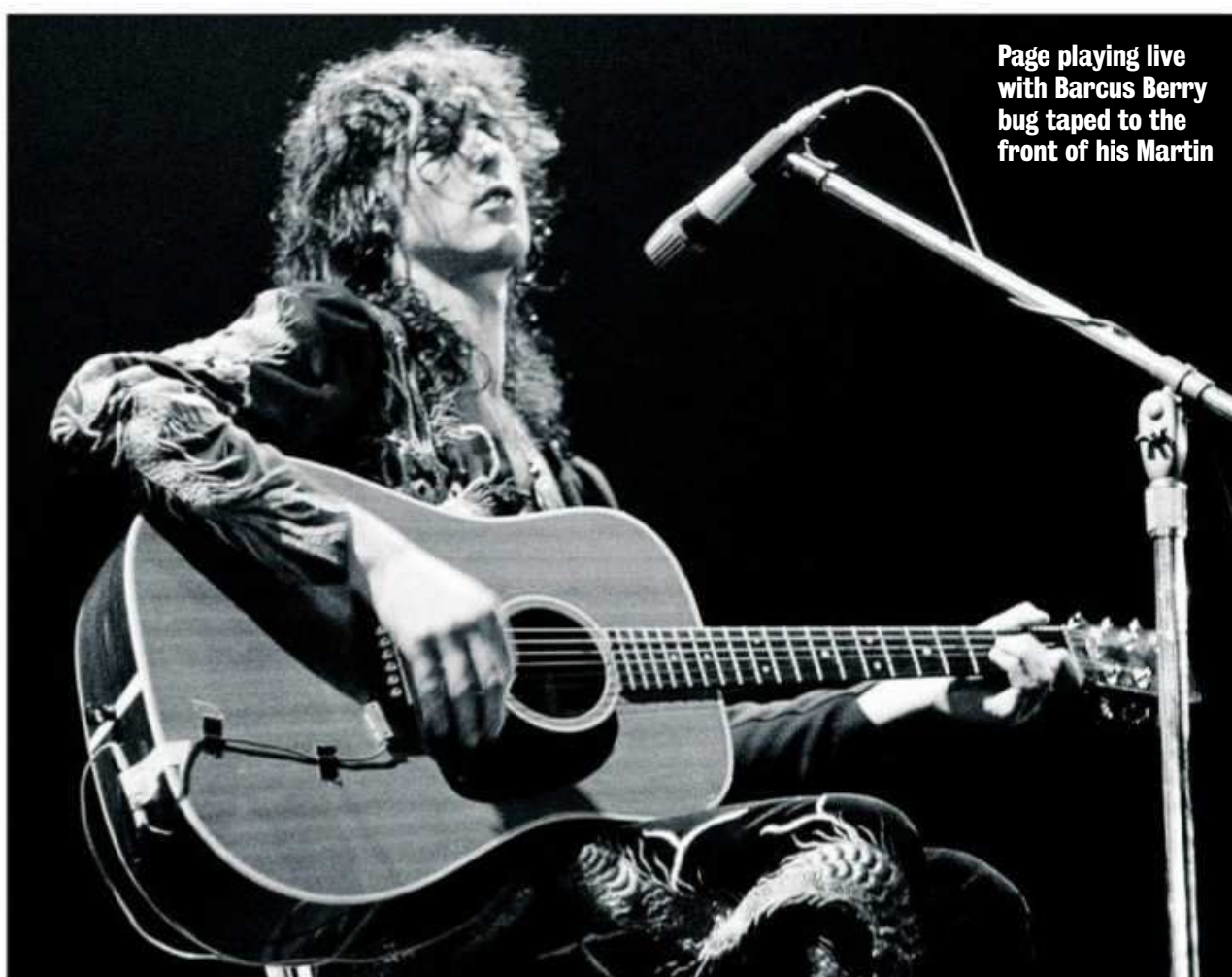
Zeppelin albums. Berry-esque double-stops are used in this example against a typical non-rock and roll groove with unusual accents. Count the beats carefully!

$\text{♩} = 210$

The tablature shows the following fret numbers for the strings (E, B, G, D, A, E) across the measures:

- Measure 1: 12, 0, 5, 5, 5, 5
- Measure 2: 5, 5, 5, 5, 5, 5
- Measure 3: 5, 5, 5, 5, 5, 5
- Measure 4: 5, 5, 5, 5, 5, 5
- Measure 5: 7, 7, 7, 7, 7, 7
- Measure 6: 7, 7, 7, 7, 7, 7
- Measure 7: 8, 9, 8, 9, 8, 9
- Measure 8: 8, 9, 8, 9, 8, 9
- Measure 9: 8, 9, 8, 9, 8, 9
- Measure 10: 8, 9, 8, 9, 8, 9
- Measure 11: 5, 7, 5, 7, 5, 7
- Measure 12: 5, 7, 5, 7, 5, 7
- Measure 13: 7, 5, 7, 5, 7, 5
- Measure 14: 7, 5, 7, 5, 7, 5
- Measure 15: 8, 7, 5, 7, 5, 7
- Measure 16: 8, 7, 5, 7, 5, 7
- Measure 17: 5, 5, 5, 5, 5, 5
- Measure 18: 5, 5, 5, 5, 5, 5
- Measure 19: 5, 5, 5, 5, 5, 5
- Measure 20: 5, 5, 5, 5, 5, 5

“JIMMY PAGE’S GUITAR WORK IS AWASH WITH A HARMONIC APPROACHES, FROM THE HUMBLE POWERCHORD TO OPEN TUNINGS AND DENSE JAZZ VOICINGS”



Page playing live with Barcus Berry bug taped to the front of his Martin

“PAGE WAS A MASTER OF MULTI-TRACKING GUITAR PARTS, CREATING DENSE WALLS OF SOUND BY DOUBLE-TRACKING AND LAYERING RIFFS”



Page and Plant had a magical stage presence and great interplay

EVERETT COLLECTION / ALAMY

EXAMPLE 2 OPEN A SLIDE RIFF

CD TRACK 14

Open A, also known as Spanish tuning, has been used by guitarists since the early days of the Delta bluesmen. The extra tension on the strings will help to

prevent the slide from grounding on the fretboard. Make sure you follow the damping advice given in Technique Focus on page 30.

$\text{♩} = 96$

With phaser

N.C. D5 A5 C5 A5

E C# A E A E

0 4/5 0 5/7 3 2 0 3/5 3/5 3/5 0 3 0 0 0

Tuning (low to high): E-A-E-A-C#-E

1

N.C. D5 A5 C5 A5 N.C. D5

E C# A E A E

4/5 0 5/7 3 2 0 3/5 3/5 3/5 0 0 3 0 10/12 10/12 10/12 0 4/5 0 5/7 3 2 0 3/5 3/5 3/5

3

A5 C5 A5 N.C. D5 A5 C5 A5

E C# A E A E

0 3 0 0 4/5 0 5/7 3 2 0 3/5 3/5 3/5 0 3 0 0 3 0 0

6



EXAMPLE 3 ELECTRIC 12-STRING RIFF

CD TRACK 16

Jimmy used a Fender Electric XII and a Vox Phantom XII on the early Zep albums. There was no electric 12-string on the studio version of Stairway To Heaven; the Gibson EDS-1275 was used for live performances only. You can

also use guitar modelling software to achieve a similar result if you don't own a 12-string electric, or just play a regular six-string along with the full mix for a really fat sounding riff.

$\text{♩} = 96$ N.C.

E B G D A E

1, 9

3, 11

6, 14

“DON'T BE PUT OFF BY THE RE-TUNING REQUIRED FOR A COUPLE OF THE EXAMPLES; OPEN TUNINGS ARE A GREAT WAY TO SHAKE OFF THOSE WELL WORN PATTERNS”



Jimmy playing the Gibson double-neck that came out for Stairway To Heaven

EXAMPLE 4 GSUS4 OPEN TUNING

CD TRACK 18

This is the modal tuning that Page used to record The Rain Song. He experimented with many different open tunings, especially when playing acoustic guitar. This particular tuning is particularly interesting because of

the harmonic ambiguity generated by playing the open strings. Keep your strumming hand moving in a constant 16th-note pattern to achieve a strong and insistent groove here.

$\text{♩} = 95$

Csus4 C C5

Let ring

Tuning: (low to high) D-G-C-G-C-D 1, 5

Csus4 C C5

Csus4 C C5

2, 7

G6 G7 G5

Gsus4 G Gsus2

9

G6 G7 G5

F13 (no root)

D.C. (play 2x)

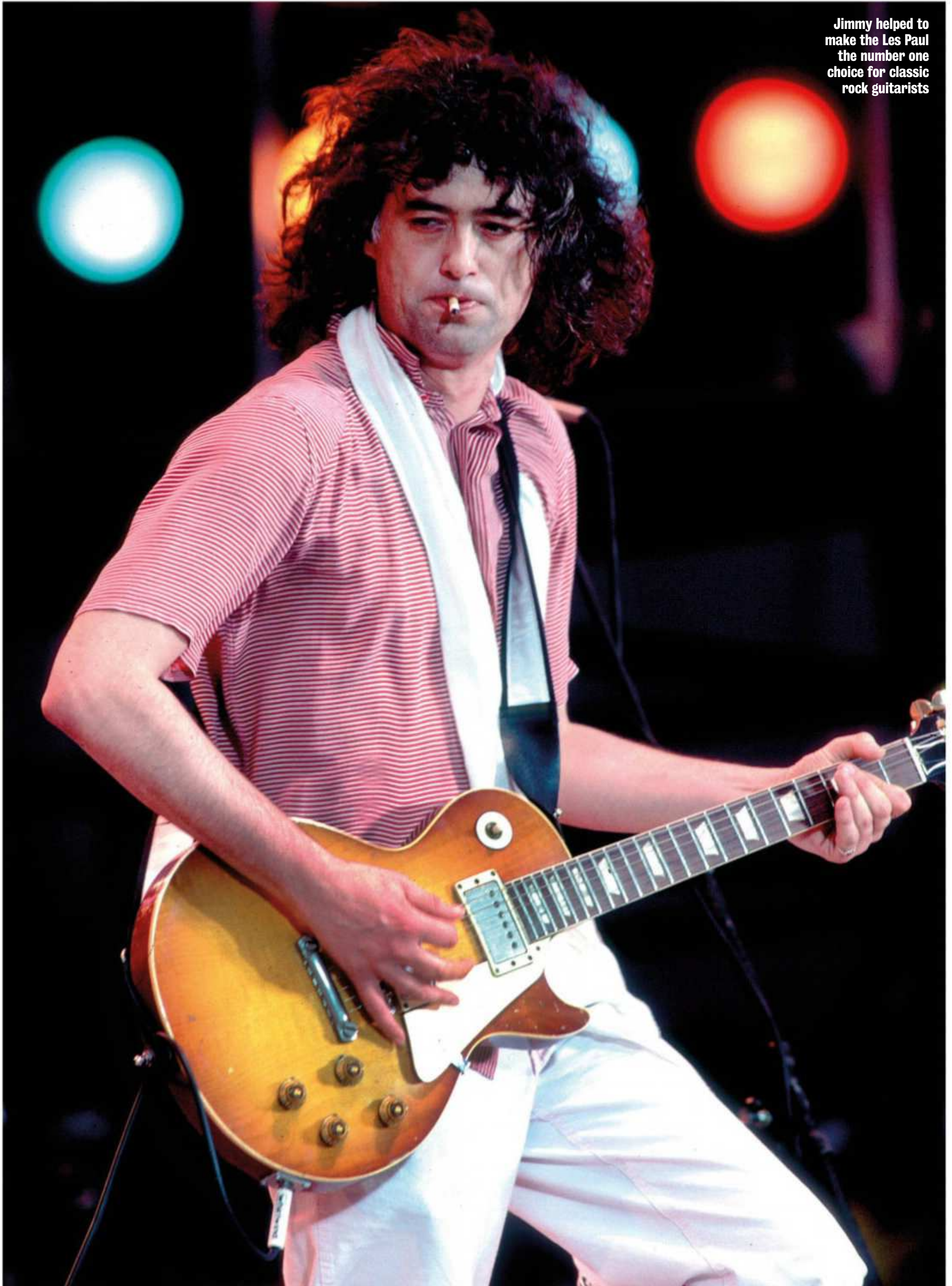
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CD TRACK 20

is introduced to transform fairly standard blues licks. Notice also the 'out of time' playing in bar 6 where the phrasing is deliberately stretched for dramatic effect. This can be hard to get from tab, so do listen to the GT audio.

»

Jimmy helped to make the Les Paul the number one choice for classic rock guitarists





EXAMPLE 5 MINOR BLUES SOLO ...CONTINUED

CD TRACK 20

Chords: Gm, D7/A, Gm/B $\flat$, A7, Dm

BU BD BU

8 8 (11) (8) 6 8 7 8 6 5 6 3 5 6 3 5 3 5 (7) 8 6 8 9 8 6

8

Chords: Cm, A7, A $\flat$ 7

BU BD BU BD BU BD BU BD

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

10

Chords: Gm, D7 $\sharp$ 9, Gm

Let ring

3 3 3 4 5 2 3 4 12 11 10

12

EXAMPLE 6 CHORD BASED RIFFS AND SOLO

CD TRACK 22

Our rip-roaring finale is reminiscent of Jimmy's fiery and intense playing on the first two Zeppelin albums. There are some nippy licks here, most notably in bars 19 and 30-31. Always practise fast phrases *slowly* first, ensuring that you

are using the best fingering and adhering to the advised fretboard positions, as this is the quickest way to achieve accurate results. It's the best way to give yourself a clean and precise technique, too.

Tempo: ♩ = 100

Chords: RIFF E5, D5/E, E5, D/F $\sharp$, D5/E, D/F $\sharp$, G5

9 9 9 7 7 9 3 3 3 3 3 7 7 X X
9 9 9 7 7 9 2 2 2 2 2 5 5 X X
7 7 7 7 7 7 4 4 4 2 4

1

EXAMPLE 6 CHORD BASED RIFFS AND SOLO ...CONTINUED

CD TRACK 22

E5 D5/E E5 D/F# D5/E D/F# N.C.

3

E5 D5/E E5 D/F# D5/E D/F# G5

5

E5 D5/E E5 D/F# D5/E D/F# N.C.

7

N.C.

9

CD TRACK 22

EXAMPLE 6 CHORD BASED RIFFS AND SOLO ...CONTINUED

CD TRACK 22

24

D5

E5

RP (12) 10 (12) 10 (12)

BD (10) 8 9

7 6 7 6 7 6 7 5

26

D5

6

14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14

27

6

3

BU

14 12 14 14 12 14 14 12 14 14 12 14 14 12 14 14 12 14

28

E5

1/4

8va

D5

3

BU

RP (19) 15 17 15 17 15 17

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

30

(8va) E5

6

6

3

15

12 10 12 10 12 10 12 9 12 9 12 9 12 10 12 10 12 14 9



Brett Garsed

Masterclass *pt 6 (of 8)*



Brett Garsed demonstrates secrets of his lead style as he tackles a solo over Jason's track King Bee. **Jon Bishop** is your musical guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: B minor

Tempo: 132bpm

CD: CD-ROM & 24-25

Will improve your

✓ Legato phrasing

✓ Finger slides

✓ Speedy runs and syncopation

This month sees our sixth instalment of our jumbo eight-part video master class series with Australian legato legend Brett Garsed. This time we are turning up the fun factor with a medium-paced backing track to navigate as we look at

tackling Jason's track entitled King Bee.

As Brett explains this one doesn't have so many chord changes, making it a good fun jam. The tonality is mainly B Natural Minor (B-C#-D-E-F#-G-A) for the verse and chorus and then shifts to a rather nice F Lydian style sound in the bridge. F Lydian (F-G-A-B-C-D-E) is the fourth mode of the C Major scale. This means they share the same notes so you can simply play the notes of the C Major scale and get the same effect.

We have written out fingerings for the B Minor scale and F Lydian mode to get you started. Typically musical, Brett starts his solo with some well-measured motifs. These question and answer style motifs are a nicely spaced introduction to the solo.

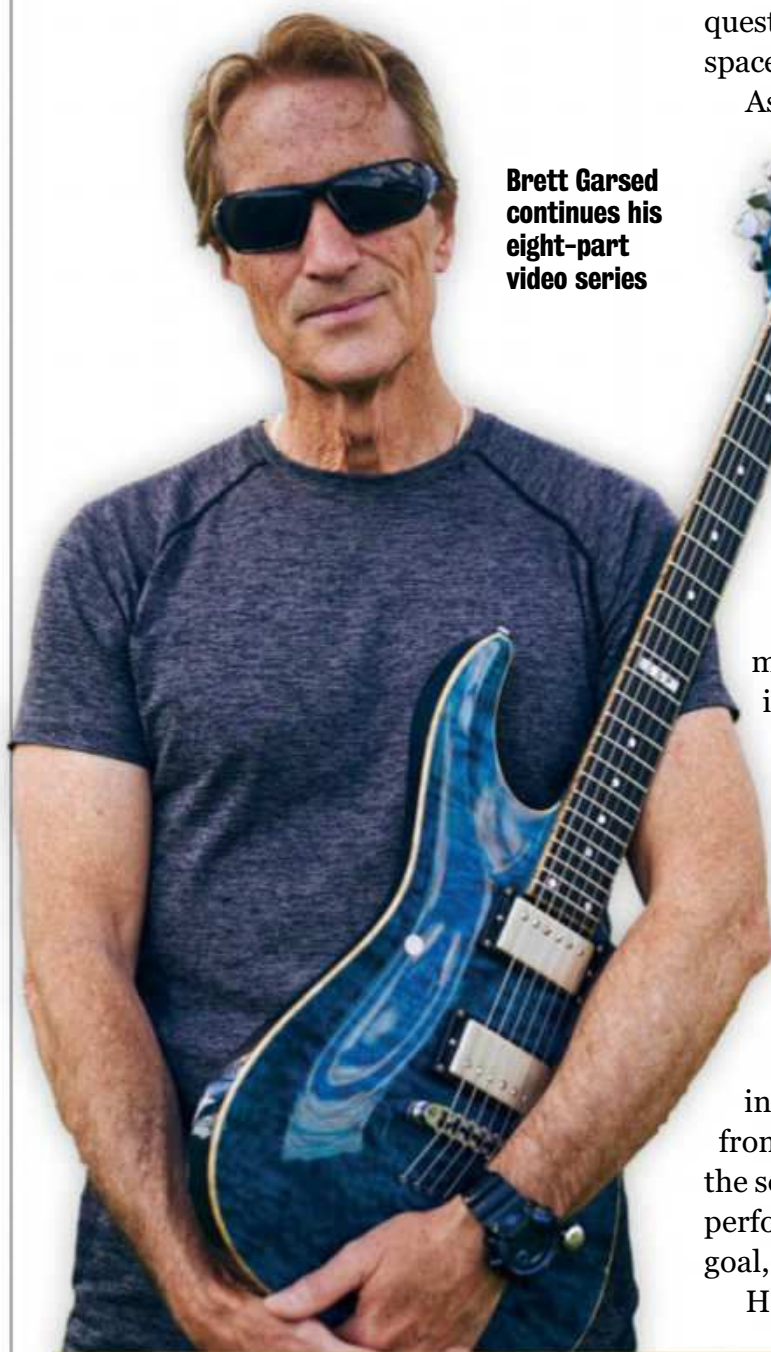
As usual the legato sound is very much in evidence, so there are plenty of hammer-ons and pull-offs to look out for. Brett also uses lots of finger slides to make the melodies come to life. You can slide into a note from below or above and this provides a cool tension and release factor. Brett also slides off notes at the end of a phrase which acts very much like a punctuation point (an elipsis) at the end of a sentence.

The rhythm subdivisions are nicely mixed up, too, which keeps the listener's interest at all times. The use of triplets also break up the standard semi-quaver lines nicely and this, again, adds interest and helps release the tension.

As ever the backing track and video of Brett's performance are included. It's well worth studying his technique and fingerings closely as there are many lessons to be learned from the great man - his creativeness is incredible. The faster lines will benefit from being tackled slowly at first. Learning the solo verbatim and being able to play it at performance tempo is a very worthwhile goal, but one that may take some time.

Have fun, see you in instalment seven!

Brett Garsed continues his eight-part video series



BRETT ON STRING GAUGE

This has been an interesting journey for me as I started with extremely light strings. I'm not sure what the low strings were but the high E was a .008. I took four lessons from a local teacher when I was about 12 and he put the light gauge on after he tried the fencing wire that I had on the guitar initially. He said it would make it easier for me as a beginner and he was right. I gradually moved to .009s and stayed there for a few years but eventually slide guitar took more priority so I moved to .010 - .048 and used that gauge up until the mid '90s when I went to .011 - .052. Seeing as I prefer to play slide in standard tuning it enables me to use the same guitar for both slide and regular playing so the compromise is that I can get a beefier tone for the slide but keep the action quite low so I can also do my legato stuff. The .011s have a slinkier feel on the ESP Horizon Custom that I play so it works out okay. I have to make sure I practise quite a lot as the strength needed to play this gauge dissipates very quickly if I'm not playing much. A good incentive to stay in the woodshed!

“THE CHORUS HAS AN IRON MAIDEN STYLE GALLOPING RHYTHM WHICH BROUGHT BACK MANY MEMORIES. UP THE IRONS!” *Brett Garsed*

NEXT MONTH Brett takes a beautiful clean slide solo over Jason's track *Back In The Day*



TRACK RECORD Brett is best known for his live and recorded work with Aussie 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

B Natural Minor Scale

F Lydian Mode Scale

TOP THREE LICKS

- LICK 1 Bars 16-17 – 16th-note legato lick

Brett uses this style of phrase all the way through the solo so it’s worth getting to grips with how he articulates these. The use of position shifts, finger slides and hammer-ons and pull-offs are all key to the sound.
- Lick 2 Bar 48 – Three-note repeating lick

This idea is one that Brett is fond of and 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.
- LICK 3 Bars 63-64 – Quarter-note triplet phrasing

This lick helps to release a bit of tension after all the intricate fusion licks that Brett has been regaling us with. The quarter-note triplet phrasing provides a contrast and sounds rhythmically quite interesting as the second two notes in the triplet are in effect syncopated.

CHORD CHART FOR KING BEE

VERSE 1

132

Drum Fill

2

3

Bm7

A6

F#m7

G6

Bm7

A6

F#m11

Em9

VERSE 2 & 3

7

Bm7

A6

F#m7

G6

Bm7

A6

F#m11

Em9

11, 35

Bm7

A6

F#m7

G6

Bm7

A6

F#m11

Em9

15, 39

Bm7

A6

F#m7

G6

Bm7

A6

G6

F#m11

BRIDGE 1 & 2

19, 43

F

G/F

Em

G

G/A

A

23, 47

F

G/F

Em

G

G/A

A

CHORUS 1 & 2

27, 51

Dmaj7

Em7

A7

Bm7

31, 55

Gmaj7

Cmaj7

C#m7

F#7

CHORUS 3

59

Dmaj7

Em7

A7

Bm7

63

Gmaj7

Cmaj7

C#m7

F#7

N.C.

Bm7



EXAMPLE KING BEE

CD-ROM & 24-25

VERSE 1 Bars 1-18 Brett starts the solo with some well-planned motifs. These serve to grab the listener's attention and act as a safe springboard to jump into the solo. The complexity is introduced at bar 16 with some fancy 16th-note

lines. Brett uses this style of phrase all the way through the solo so it's worth getting to grips with how he articulates these. The use of position shifts, finger slides and hammer-ons and pull-offs are all key to the sound.

VERSE 1

Bar 1: Drum Fill

Bar 2: 3 (triplet), 4-5-7, 4-6, 3-5

Bar 3: Bm7, A6, F#m7, G6

Bar 4: 7, 7, 7/10, 5/7, 7, 7, 12

Bar 5: Bm7, A6, F#m11 (8va), Em9

Bar 6: BU, 9/11, 12-14-(15), 14-12, 14

Bar 7: 12, 14-14, 14-12, 12

Bar 8: Bm7, A6, F#m11, Em9

Bar 9: (8va) F#m7, G6, Bm7, A6, F#m11, Em9

Bar 10: Let ring, BU, 17-(19), 14-17-(19), 14-19

Bar 11: BU, 19-21-(22), 21-19, 17

Bar 12: 19-17, 15-14, 17-15, 17

VERSE 2

Bar 13: Bm7, A6, F#m7, G6, Bm7, A6

Bar 14: 14, 15, 16, 12, 14, 14

Bar 15: 10-9, 12, 7, 8, 7, 9, 7, 11, 10, 11, 9, 7, 7, 6, 6, 7, 11, 9, 11, 7

Bar 16: F#m11, Em9, Bm7, A6, F#m7, G6

Bar 17: 9, 7, 9, 7, 5, 7, 5, 7, 4, 5, 4, 4, 7, 9, 6, 7, 9, 7, 6, 7, 6, 9, 7, 10, 9, 7, 10, 12, 14

EXAMPLE KING BEE

CD-ROM & 24-25

BRIDGE 1 Bars 19-26 The bridge section provides an opportunity to switch scales to the F Lydian mode (see scale box). Bar 22 features a lick that is based on one string and, again, uses finger slides to fantastic effect.

CHORUS 1 Bars 27-34 Brett really lets rip in the chorus. The phrase in bar 32 is one that he repeats several times during this solo. Repetition is a valid concept and helps to cement an idea (and indeed a style) in the listener's mind.

Chords: Bm7, A6, G6, F#m11

8va

17

BRIDGE 1

Chords: F, G/F, Em

8va

19

Chords: G, G/A, A, F, G/F

22

Chords: Em, G, G/A, A

25

CHORUS 1

Chords: Dmaj7, Em7, A7

27

CD-ROM & 24-25

Check out the 16th notes in bars 39-40, slinky B Natural Minor (B-C#-D-E-F#-G-A) usage.

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E



FOURTH FINGER STRING BENDS

Brett plays with a relaxed approach and very little tension regardless of what he's performing (and he uses .011 gauge strings too!). This photo shows this as well as any, with an open and relaxed picking hand which is ideal for his hybrid picking technique. Look at his fretting hand; the thumb is over the fretboard (better hand security for bending) and his fourth finger is backed up by all fingers to improve bending intonation. Not all guitarists are comfortable using their fourth finger for string bending but Brett sure is and, ideally, so should you.

THUMB BEHIND THE NECK STYLE

Brett's picking hand is poised for some substantial hybrid picking here (fourth finger 'c' used as well) while his fretting hand is relaxed. With his thumb behind the fretboard (ideal for wider fretting stretches), his fingers have a lot of independence and strength to execute waves of legato phrasing.



BENDING ON THE LOW STRINGS

Here Brett is bending the fifth string, again using his fourth finger with all fingers behind it for support. If you've not tried fourth-finger string bends, Brett is a perfect inspiration to draw from as his technique allows him to use whatever finger he needs to bend with, as opposed to favouring only, say, the second or third fingers (most common choices with guitarists). To develop your technique, explore semitone (one fret's worth) and tone (two frets' worth) bends on the higher strings first before moving to the thicker middle strings and then the thick low strings. After a few weeks, you'll be a more versatile guitarist.



CD-ROM & 24-25

four semiquavers per beat, the start of the pattern shifts around within the bar and this superimposes a really nice syncopated feel. This kind of idea can be repeated for as long as you wish.

BRIDGE 2

F G/F Em

BU BD

G G/A A F G/F

Em G G/A A

CHORUS 2

Dmaj7 Em7 A7

BU BU

Bm7 Gmaj7 Cmaj7

EXAMPLE KING BEE

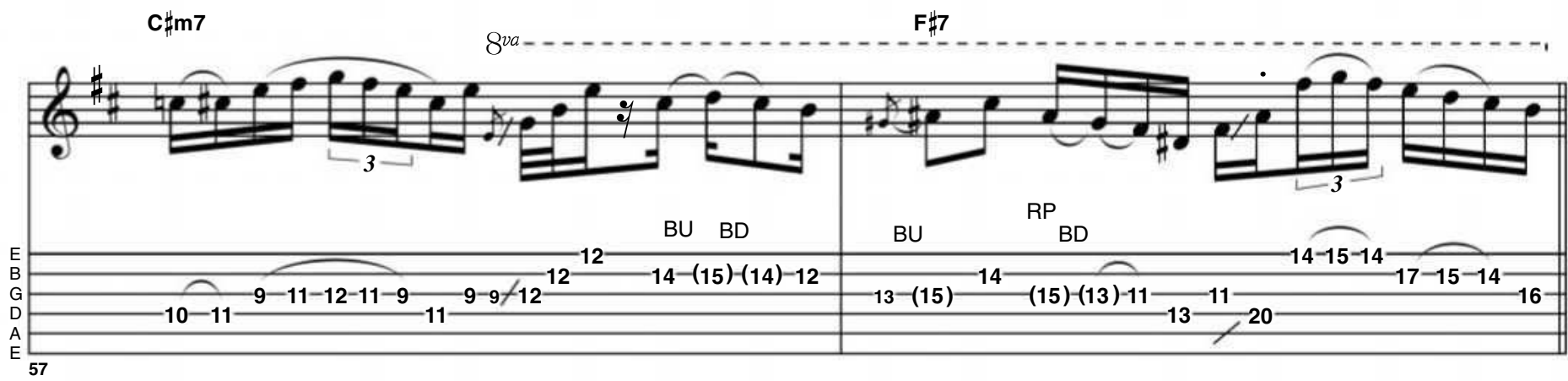
CD-ROM & 24-25

CHORUS 2 AND 3 Bars 51-end In bars 63 and 64 Brett uses some ear-grabbing phrasing and triplet rhythms. Licks like this help to release tension after all the intricate fusion licks. As for the burning sextuplet ending, tackle it slowly as it's pretty intense!

C#m7

8va

F#7

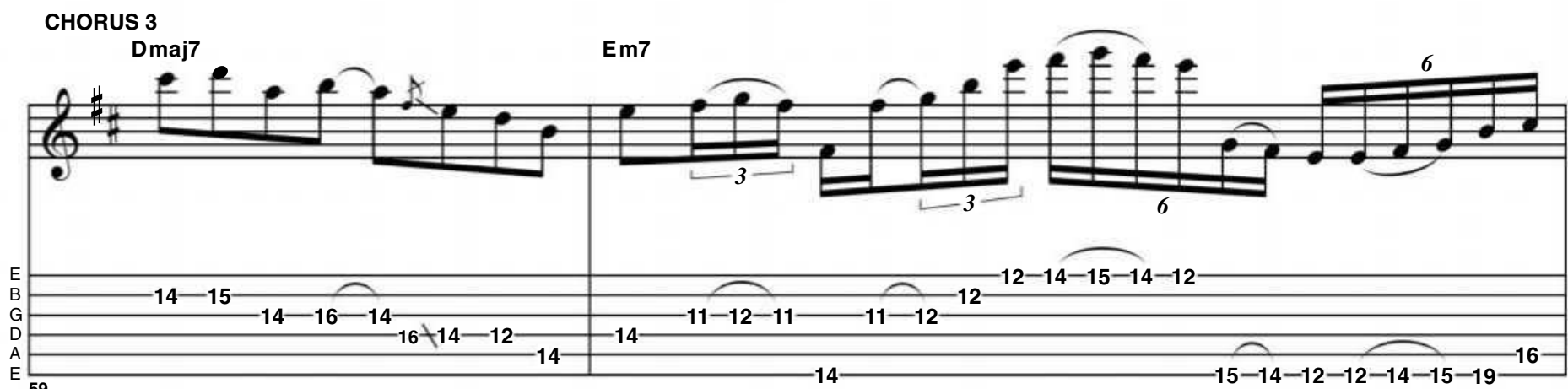


57

CHORUS 3

Dmaj7

Em7

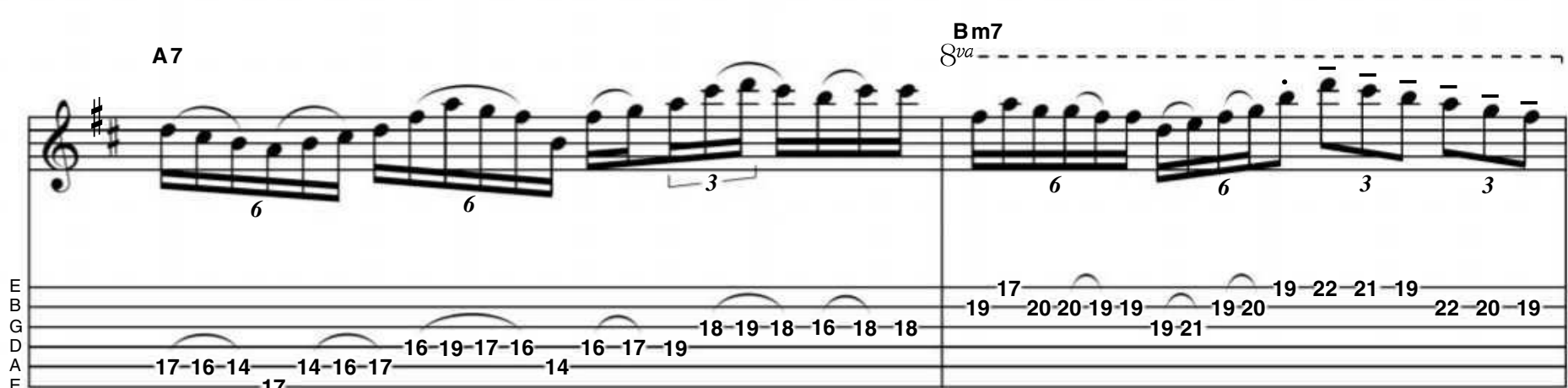


59

A7

Bm7

8va



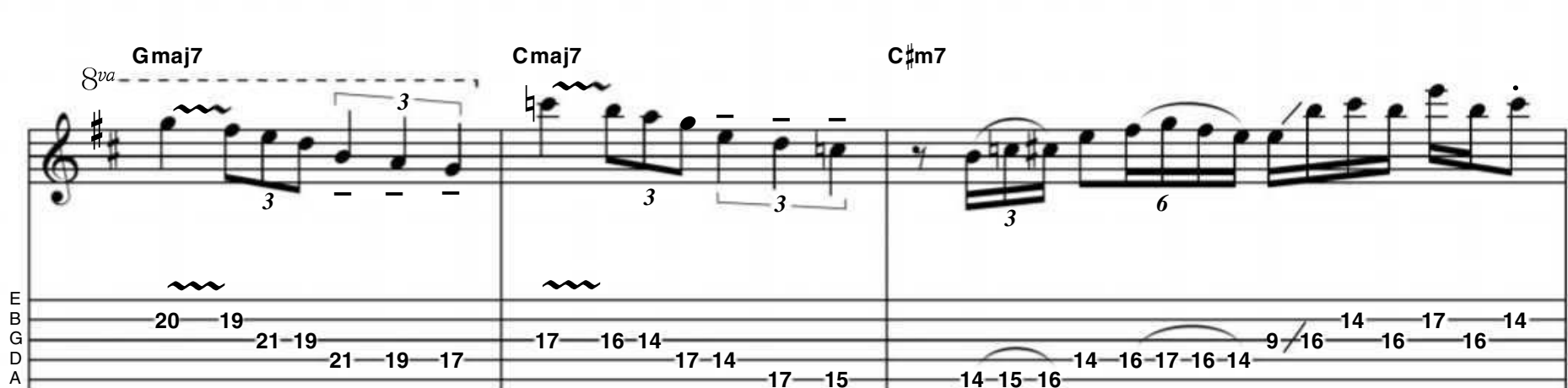
61

Gmaj7

Cmaj7

C#m7

8va



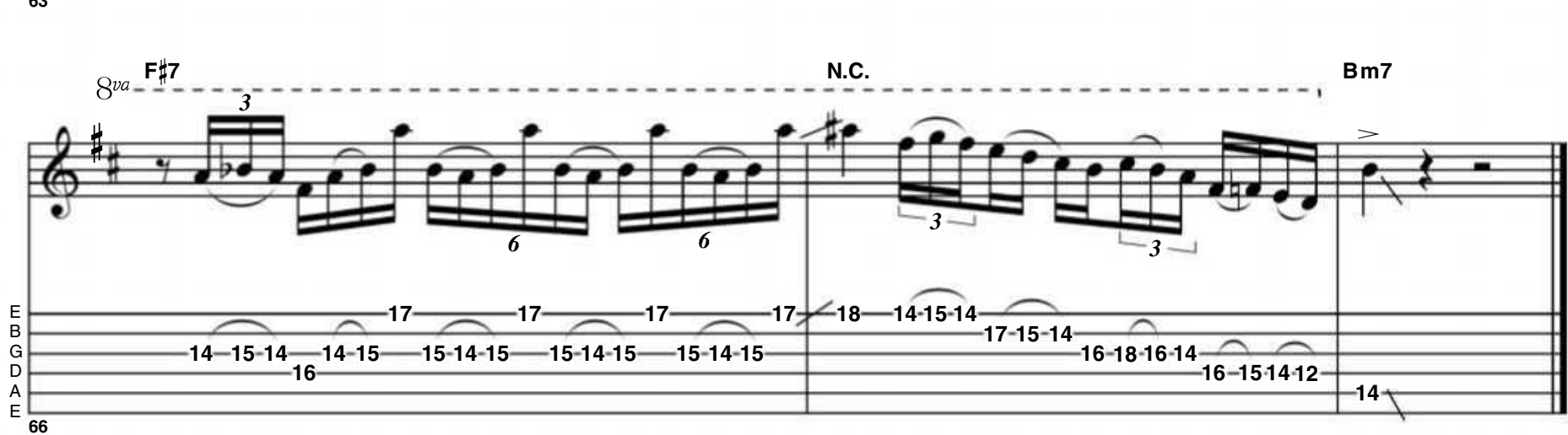
63

F#7

N.C.

Bm7

8va



66



Franz Schubert

Die Forelle (The Trout)



Franz Schubert was inspired to write The Trout Quintet while watching fly fishermen on holiday in rural Austria. **Bridget Mermikides** reels in this great piece for you.

ABILITY RATING

Moderate



Info

Key C Tempo 60bpm CD TRACKS 26-27

Will improve your... ✓ Accompaniment with melody

✓ Fretting hand slurs ✓ Bar chord stamina

For this latest classical guitar arrangement we return to the work of one of the 'greats', the astoundingly prolific Austrian composer Franz Schubert. By his untimely death barely in his 30s, Schubert had composed over one and a half thousand works. These included 20 string quartets, seven symphonies, several masses and – perhaps his most enduring legacy - over 600 songs for piano and voice. The work rate to achieve this (not to mention with beautiful pensmanship) beggars belief. In one year

alone he composed over 20,000 bars of music (half of them for orchestra). During his short lifetime, the general public and music community did not quite catch up with his brilliance, experimentalism and contribution to Western Art Music, so sadly Schubert was only appreciated by a tight group of friends and astute listeners.

“BY HIS UNTIMELY DEATH BARELY IN HIS 30S, SCHUBERT HAD COMPOSED OVER ONE AND A HALF THOUSAND WORKS”

Here I've selected one of Franz's well-loved 'lieder', Die Forelle (catalogue number op.32 D550), composed in 1817 when he was barely in his 20s. A 'lied' is a long tradition of musical setting of a poem, a craft in which Schubert is a widely recognised master. Here Schubert used the poem Die Forelle (The Trout) by the German poet and musician Christian Friedrich Daniel Schubart telling a story of a trout caught by a fisherman. The final verse reveals it to be a moral story warning young woman against the advances of men, although this verse is often dropped in performances and recordings for a variety of reasons.

Compositionally, the simple melody is supported by a flowing arpeggio pattern a musical depiction of a swimming fish. The piece is in modified strophic form, Strophic form is simple a series of verses with similar music such as Amazing Grace, Blowin'

In the Wind, Bridge Over Troubled Water. This piece follows a similar repeated verse from (verse 1, bars 1-30; verse 2, bars 31-58), but the third verse (from bar 59) is modified - particularly harmonically - depicting the capture of the trout.

The original key of D, is dropped a semitone to C, and due to the fairly conventional harmony (of the three primary chords C, F and G, and the dominant of the G, D7), it is largely based around familiar open-position chord forms providing some fretting-hand relief. The fluid figures in bars 29-30, require fretting-hand slurs, but again the open positioning helps the technique.

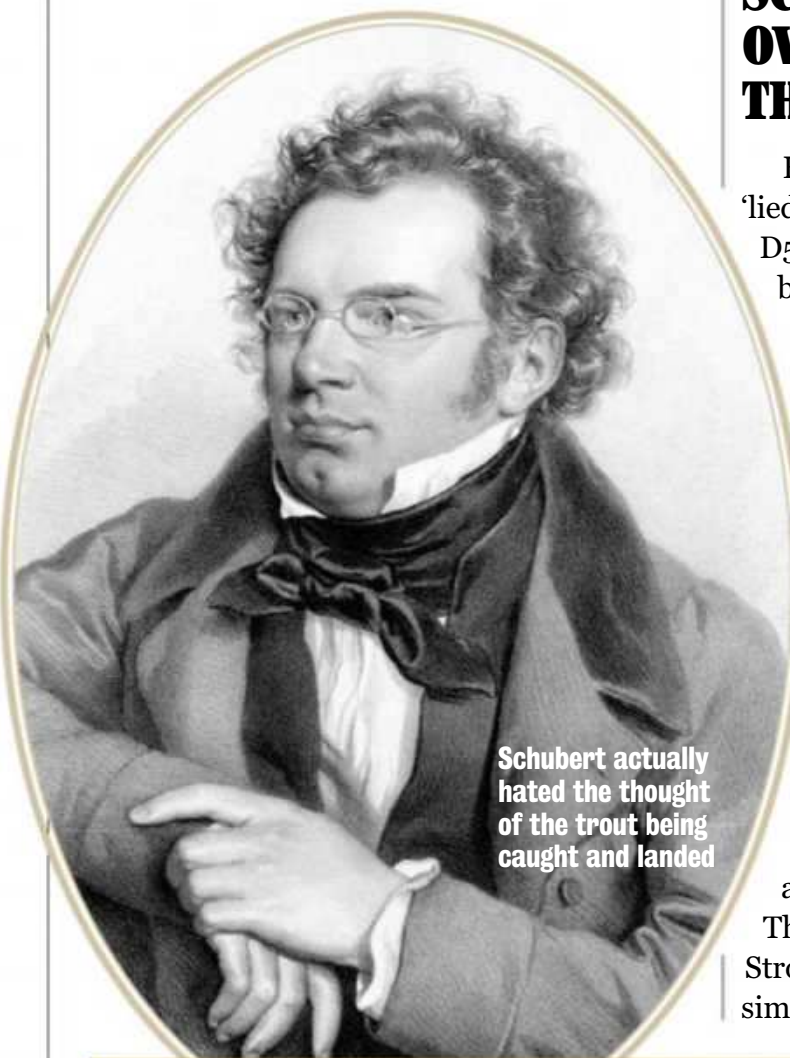
The most challenging section is in the modified verse where the harmonic sequence obliges the use of higher-position barre chords, and some fretting-hand stamina. This section only occurs once but may take some time to absorb technically. The tab captions will help with such challenges and enable you to get to grips with this timeless piece. Finally, make sure you use your guitar 'tuna' and practice your 'scales'. Doh! 🎸

NEXT MONTH *How Can I Keep From Singing*, by **Robert Wadsworth Lowry**

TECHNIQUE FOCUS

Barre chords

Barre chords can be tiring for the fretting hand. Strength is needed to hold down all six strings, especially when the remaining fingers are needed for additional notes. But often not all six strings are needed under a barre, so try working on pressing down different combinations of strings. For example, when playing the C chord in bar 68 here you need only fret the sixth, second and first strings so the first finger can have a slight curve and press down in just two places; near the fingertip and the base of the finger. This requires a lot less pressure than pressing down all six strings.



Schubert actually hated the thought of the trout being caught and landed



TRACK RECORD Schubert's songs are melodically memorable and so translate brilliantly to the guitar and voice. Try: Schubert - Songs For Voice And Classical Guitar with Anna Huntley (mezzo-soprano) and Jens Franke (guitar). For piano and vocal (as they were written) check out: Schubert - Lieder, Ian Bostridge and Julius Drake (1998); and Schubert - An Die Musik, Bryn Terfel and Malcolm Martineau (1994).

DIE FORELLE { FRANZ SCHUBERT

PLAYING TIPS

CD TRACK 27

[Bars 1 - 6] There is a six-bar introduction preceding the main melody and this mimics the original piano score. The sextuplet arpeggio pattern in bar 1 does not have the same exact notes as the original but gives an impression of the sound and texture. Picking-hand fingering is indicated and the ascending

slurs in bars 4 and 5 should be hammered with a light touch. The main C major tune is simple and light in mood and begins with an up beat at the end of bar 6. The melody notes should be a little louder than the accompaniment to allow them to stand out clearly.

♩ = 60 C

E B G D A E

1 p i p m i a m m i m i p a m i p 0 1 3 0 2 3 m p p i p p m

5

G7 C

E B G D A E

9 i p p i a p m p i 3 3 3 3 3 3 1 1 0 0 1 1 2 0 2 3

G/D D7 G G7 C

E B G D A E

13 0 2 0 5 4 0 0 0 0 0 0 1 0 2 0 1 0 2 3 3 2 3 3 1 0 1

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

PLAYING TIPS

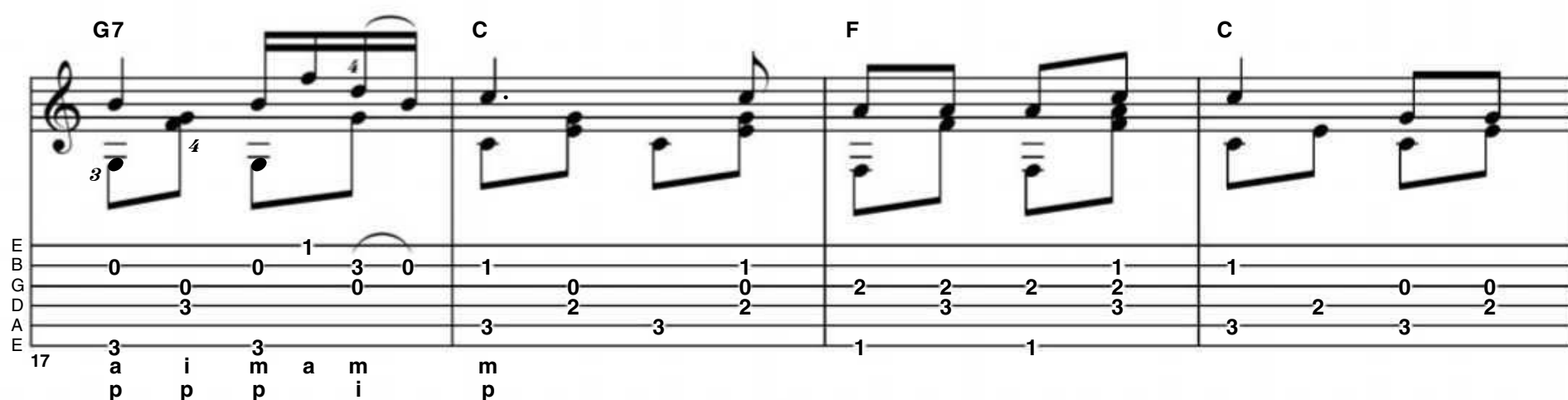
CD TRACK 27

[Bar 26] The introduction material and whole melody section is repeated from bar 26. Aim to keep the mood light and allow the music to breathe at the

ends of phrases to create a song-like interpretation. The melody can be played slightly detached at times to give it the appropriate sense of style.

17

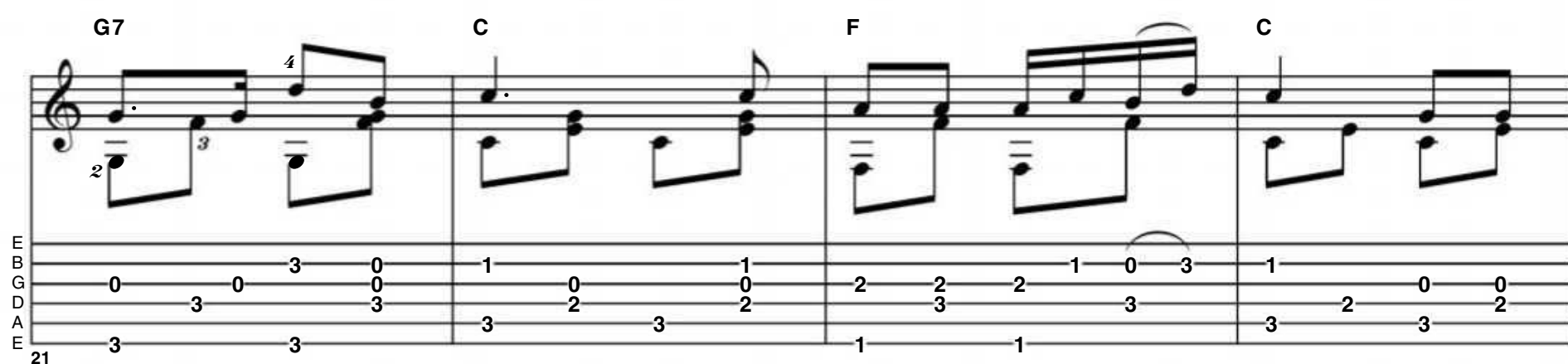
G7 C F C



3 a p i p m a m i m p

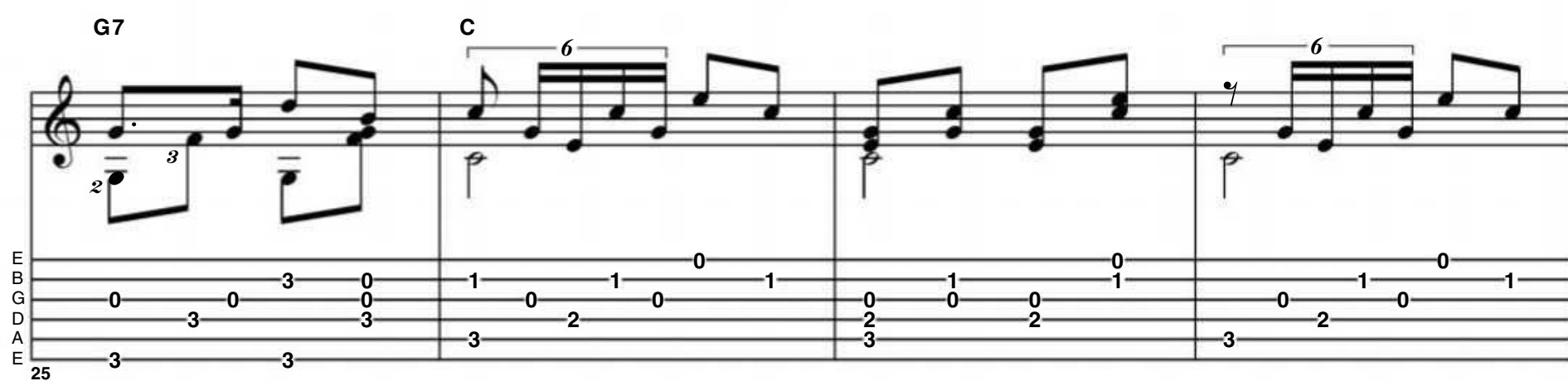
21

G7 C F C

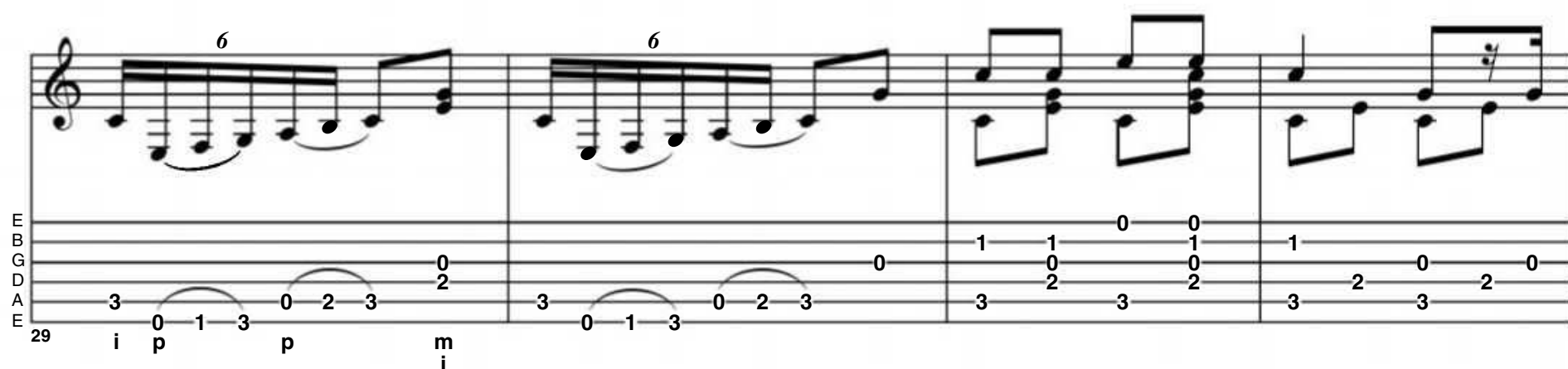


25

G7 C



29



i p m i

PLAYING TIPS

CD TRACK 27

As before, aim to keep the upper melody notes sounding stronger than the lower notes. Where possible, this distance can be relieved by rest strokes rather

than free strokes. Additionally, if you find your tone too thin, angle the hand so your string contact is a good mix of flesh and nail instead of mostly nail.

33

G7 C

37

G/D D7 G G7 C

41

G7 C F C

45

G7 C F C

PLAYING TIPS

CD TRACK 27

[Bar 55] At bar 55 we reach the new section. This has some more difficult technical challenges than before. At bars 59 and 60 keep the second and third fingers of the fretting hand fixed on the strings when switching back and forth

from the D/F# to Cm/G chords. Practise this a few times if you are unsure.

[Bar 62] At bar 62 the pace picks up with the semiquavers in the accompaniment and there are a few tricky moments over the next few bars.

49

G7 C

53

E/G# Am

57

E/G# Am D/F# Cm/G D7/F# Cm/G D7/F# Cm/G D7/F# Cm/G

61

D7/F# G7/F C/E

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

DIE FORELLE { FRANZ SCHUBERT

PLAYING TIPS

CD TRACK 27

[Bar 65] Full barres are needed in bars 65, 66 and 67 but be aware of when you need to squeeze all six strings and when you do not in order to preserve your fretting-hand stamina (See Technique Focus). There are a few awkward

position changes so go slow at first and aim for precise finger placement at all times. At bar 73 we are back to familiar material from the original melody and the introduction of sextuplets leads us to the end.

Chords: A/C#, D7/C, G/B, Gaug, C, G/D, G7/F, C

Bar 65: Treble clef, A/C# chord, notes G4, A4, B4, C5. Bass clef, notes E2, G2, B1, C2, D2, E2. Fingering: 12, 9, 10, 11, 9, 8.

Bar 66: Treble clef, D7/C chord, notes D4, E4, F#4, G4. Bass clef, notes C2, D2, E2, F2, G2, A2. Fingering: 1, 2, 3, 7, 7, 8.

Bar 67: Treble clef, G/B chord, notes G4, A4, B4, C5. Bass clef, notes B1, C2, D2, E2, F2, G2. Fingering: 10, 8, 8, 8, 10, 7.

Bar 68: Treble clef, Gaug chord, notes G4, A4, B4, C5. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 10, 11, 8, 8, 9, 9.

Chords: F, C, G7, C

Bar 69: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes C2, D2, E2, F2, G2, A2. Fingering: 10, 10, 10, 8, 8, 10.

Bar 70: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 8, 10, 8, 8, 9, 10.

Bar 71: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes F2, G2, A2, B2, C3, D3. Fingering: 8, 10, 8, 0, 7, 6.

Bar 72: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 8, 8, 9, 10, 5, 8.

Chords: F, C, G7, C

Bar 73: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes C2, D2, E2, F2, G2, A2. Fingering: 2, 2, 2, 1, 0, 3.

Bar 74: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 1, 0, 0, 2, 3, 2.

Bar 75: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes F2, G2, A2, B2, C3, D3. Fingering: 0, 3, 0, 3, 0, 3.

Bar 76: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 1, 0, 1, 0, 0, 1.

Chords: F, C, G7, C

Bar 77: Treble clef, F chord, notes F4, G4, A4, B4. Bass clef, notes C2, D2, E2, F2, G2, A2. Fingering: 0, 1, 0, 1, 0, 1.

Bar 78: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 0, 1, 0, 1, 0, 1.

Bar 79: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes F2, G2, A2, B2, C3, D3. Fingering: 0, 2, 0, 2, 0, 2.

Bar 80: Treble clef, C chord, notes C4, D4, E4, F4. Bass clef, notes G2, A2, B2, C3, D3, E3. Fingering: 0, 1, 3, 0, 2, 3.

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LEARNING ZONE

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

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Many years ago the great Paul Gilbert told me his licks were starting to sound the same to him, regardless of the many variations he was developing. In short, he had realised his hands were like a high performance car - he could blaze for days - but where should he go with it? It's a fair point; a guitarist might culminate at some point into a great musician after prolonged study and practice. So what was once musically inspiring and baffling becomes manageable, meaning the grass on the other side is now no longer quite as green. Furthermore, the initial context may not matter once that musical awesomeness has been secured. For example, David Bowie's '90s guitarist, Reeves Gabrels once talked of wanting to acquire technique chops akin to Malmsteen and Di Meola but once he finally got into that ability ball park, their musical contexts didn't really appeal. His appreciations had moved into new terrains.

For Paul and his metaphorical flash car, his big road vision was learning repertoire. Lots and lots of it. On his own albums and gigs he's covered Abba, The Spice Girls and Donna Summer as well as typical rock such as Joe Satriani, Yngwie

Malmsteen, Deep Purple and Dio. I've also spent time with him talking about Stevie Wonder's wonderful chord progressions (Don't You Worry About A Thing), Tony Bank's inventive keyboard parts for Genesis (Afterglow) and Michael Jackson bass lines (Wanna Be Startin' Something). From being a macro focused rock guitarist that would vacuum up all manner of shred, he evolved into a massive music fan who found marvel in countless bands and styles of music.

I hope this issue proves incredibly useful for your own macro study as you pick, hammer, trill, slide, tap and Mixolydiate (if ever there was such a term!) through our far reaching articles. So, tune up your own impressive car but do spend time listening to as much varied music as you can. If a broad appreciation helped Paul to become the celebrated

virtuoso that he is today, it undoubtedly will shape you too.

Besides, Abba's

Dancing Queen is too well written to be relegated only to wedding bands!



Jason

IN LESSONS GT#287



BLUES 60

It's time to jazz up that blues says BIMM's Ronan McCullagh as he takes a look at the incendiary playing of Josh Smith.



CREATIVE ROCK 82

Continuing his efforts to make you look differently at scales Shaun Baxter shows how playing every other note can lead to ear-catching results.

bimm *brighton***CD TRACK 28**[illegible]**CD TRACK 29**

the relevant places with the fretting hand, delivering plenty of attitude on the G-D chord changes and dig into the lick at the end of the idea.

CD TRACK 30

INTERMEDIATE LICKS EXAMPLE 4 **DANNY GATTON**

CD TRACK 31

This hybrid-picked lick is centred around G Major Pentatonic scale and requires use of the fretting-hand second finger to 'chicken pick' the open strings. Accentuate the second bar with a punctuated, staccato feel on the descending line. Ideally use a Telecaster with the neck and bridge pickups combined.

$\text{♩} = 120$ N.C. *mf* Let ring

ADVANCED LICKS EXAMPLE 5 **VINNIE MOORE**

CD TRACK 32

Alternate pick using a steady accent on the first note of each 16th-note group. The melody is based around A Harmonic Minor (A-B-C-D-E-F-G#) with a key change starting on the the C# note in bar 3. This could be treated as a new major 7th and the lick modulated to Dm playing off the 'new' root note a semitone above.

$\text{♩} = 140$ Am E Am E7

Am A Dm

ADVANCED LICKS EXAMPLE 6 **LEE RITENOUR**

CD TRACK 33

A classy American clean tone (perhaps consider compression effect) is key to the sound, using an accent on each beat of the Melodic Minor triplet lick for 'groove'. Descend the major 7th arpeggio in bar 2 using quick fretting-hand slides into each chord voicing to finish.

$\text{♩} = 125$ C#13 F#maj7 F#m11 F#

Josh Smith

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It's time to jazz up that blues says BIMM's **Ronan McCullagh** as he takes a look at the incendiary playing of Josh Smith.

Josh Smith: adds chromatic jazz ideas and rock attitude to his blues solos



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G and B₇
Tempo: Various
CD: TRACKS 34-37

Will improve your

- ✓ Chromatic vocabulary
- ✓ Playing over II-V changes
- ✓ Superimposition

Josh Smith was just three years old when he was given his first guitar. At six he started taking lessons and quickly became obsessed with the blues, listening to Muddy Waters, BB King and T-Bone Walker every available minute of the day. Being exposed to these lush sounds

alongside regular lessons shaped the young Smith, by all accounts, into an unstoppable guitar-playing force. Growing up he was always striving to play with serious and like-minded musicians, but at 12 years old this was pretty difficult, as you can imagine.

Once Josh had graduated from high school in 1997 the touring began, hitting the road with his own power trio, Josh Smith and The Frost. This is when he started to work on his vocal and band-leading prowess, gaining skills that would see him through to the highly successful career he has today.

A great moment for Josh came when he was spotted by BB King himself, who gave

Josh the chance to open for him during several theatre shows in 1998. With this boast and with a few well-polished records on the shelves Josh continued to tour his own music until 2002, when he moved to LA and dived into the sideman world as he was now providing for a family. His main session gig would be with Virgin recording artist Ricky Fante, with whom Josh would remain for the next two years touring internationally.

When you hear Smith embody Stevie Ray Vaughan or Albert King it's clear that he has checked out all the greats. Yet he never sounds like a copycat, always doing the music justice with his own superb take on things. His ability to blend traditional sounds with the jazzier styles of John Scofield, Larry Carlton, and

“ I’VE SPENT 30 YEARS PLAYING THE GUITAR, BUT NO MATTER WHAT I DO, IT’S GOING TO BE BASED IN THE BLUES ”

Josh Smith

Robben Ford is what's really great about Josh's playing, and is very much the focus on this month's article.

Musical influences are vital, but it's what you do with them next that's important. It's for exactly this reason why Josh is such a great player to study; he's a fantastic example of what you can do with all this musical language. The way he links all these influences together and then stirs it up with his own creative input, leaves us with the hip and powerful player we see today.

So if you like your blues organic, but with rock attitude and jazzy sophistication thrown in, then Josh Smith is truly one to watch. 

NEXT MONTH Ronan looks at another top player of modern times, the great **Gary Clark Jr**

3

GAIN

7

BASS

7

MIDDLE

5

TREBLE

3

REVERB

Get the Tone

His Chapin T-style guitar is Josh's main axe but you can also find him sporting a Strat, Les Paul or 335. He's fond of overdrive, fuzz and octave pedals, and gets great Leslie sounds from his Eventide H9. Amp-wise he prefers 'blackface' style Fenders with a Vox alongside (or Morgan's take on these classics). Go for a vintage valve amp sound with Tube Screamer-style overdrive and any of the wobble-type effects you may have. Don't overdo the gain but get the power from digging in.



TRACK RECORD Over Your Head (2015) is Josh's fresh take on high-octane blues-rock with the bonus of Joe Bonamassa and Kirk Fletcher featuring on the record. The tones are outstanding with plenty of Uni-Vibe tortured sounds for all Band Of Gypsies lovers. Throughout it's clear that Smith is making an effort to write new and fresh material for the world of blues with his attitude and clever harmonic twists.

EXAMPLE 1 SOLO 1

CD TRACK 34

This study is focused on adding chromatic vocabulary to your playing, pulling in those jazz sounds that Josh often leans on. A great way to think of this at the beginning is that you're simply adding a note a semitone below or above the note you're approaching. Bar 7 into bar 8 is an example of this with

the chromatically descending double-stop. From here we can start to add more semitones while approaching the desired pitch. Bar 5 is an example of a larger chromatic run. Remember to practise approaching target notes with both chromatic ascents and descents.

$\text{♩} = 120$ Shuffle

G7

13

EXAMPLE 2 SOLO 2

CD TRACK 36

Adding harmonic movement where there is none is a concept that Josh often uses to get more out of the idea of tension and release. Here we are looking at implying a II-V progression before we approach the IV chord of a blues. So here we have a B $\flat$ 7 to E $\flat$ 7 groove so what we are inserting with our lines is a Fm7-B $\flat$ 7 before the E $\flat$ 7. Often we can alter the B $\flat$ 7 by adding the #5 or b9 in

our phrase to give us further tension on the approach to our IV chord. Bar 6 is a perfect example of this. Bar 14 is another example of how you can simply target chord tones of the II-V without having to play a long crowded phrase. Here we are implying Fm9 and B $\flat$ 7(#5) but only playing chord tones 9 and b7 on the Fm9, and #5 and 3 on the B $\flat$ 7.

$\text{♩} = 125$ B $\flat$ 7 E $\flat$ 7

1

5

8

11

14

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PHOTO



Radiohead

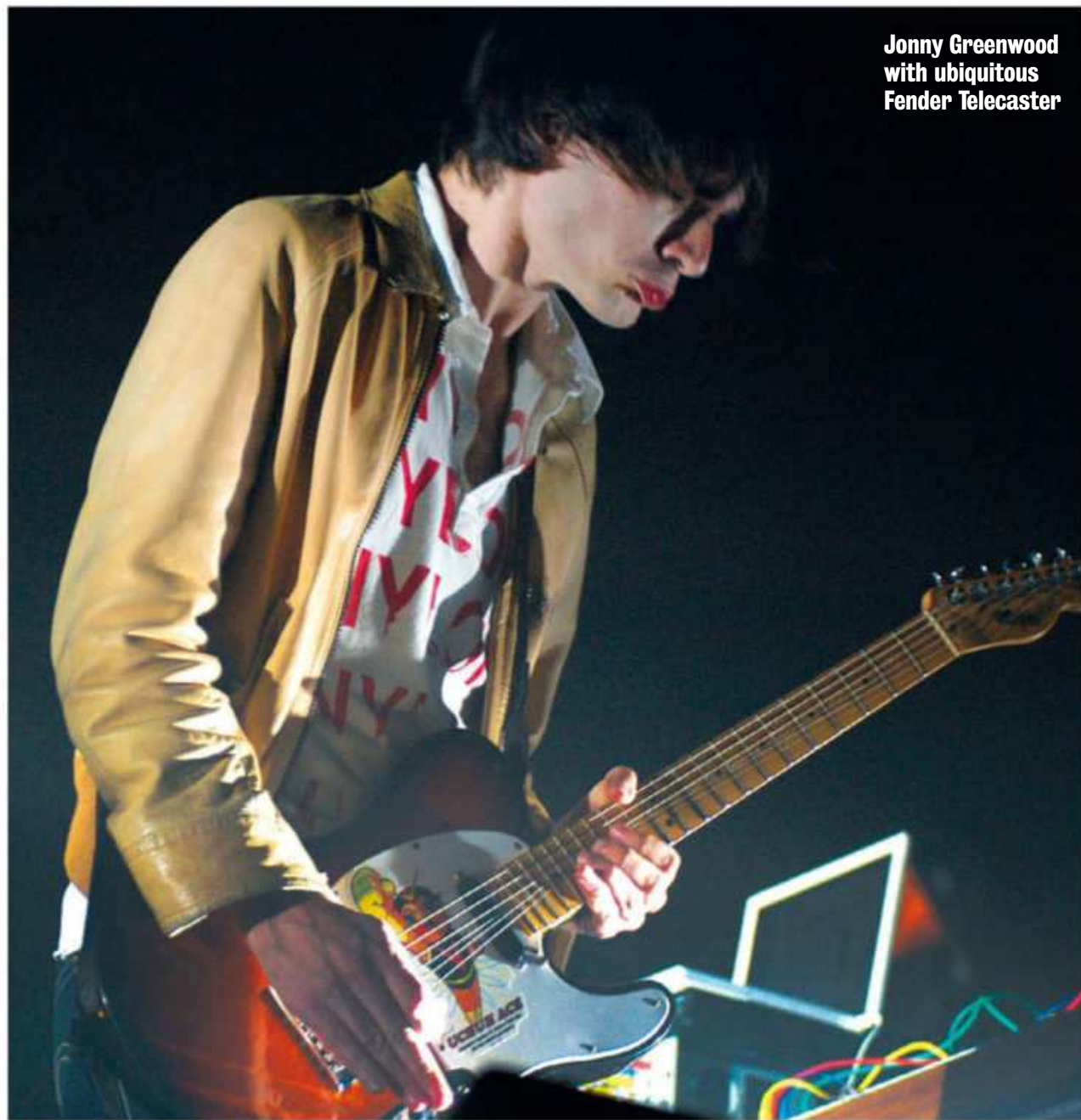
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Martin Cooper checks out the ever-changing style of Oxford rock pioneers Radiohead, and the playing of Jonny Greenwood and Ed O'Brien.

Jonny Greenwood
with ubiquitous
Fender Telecaster



ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: D minor

Tempo: 153 & 85bpm

CD: TRACKS 38-42

Will improve your...

- ✓ Rhythm part creation
- ✓ 'Melody' style soloing
- ✓ Pacing and 'mood' playing

One of the most innovative bands of the past 25 years Radiohead has notched up over 30 million album sales, while receiving ongoing commercial and critical acclaim for their ever-evolving style. Having only a cursory listen to their 1995 classic *The Bends* and then to the opening track of *Kid A* will show how much the band has pushed its own artistic boundaries, as well

as the listening boundaries of its fans. Maybe some albums are hailed as classics more than others, but there are gems to be found on each release; in fact they pretty much have a record to suit every mood within their catalogue.

Formed in Oxford, England in 1985 the band consists of vocalist-guitarist Thom Yorke, guitarists Jonny Greenwood and Ed O'Brien, bassist Colin Greenwood and drummer Phil Selway. Having changed their name from *On A Friday* to Radiohead after a song from a Talking Heads album, the band set about releasing the now classic single *Creep*, and the album *Pablo Honey* on which it featured. They have worked with producer Nigel Godrich for most of their career, but also with John Leckie on 1995's massively

successful album *The Bends*, which spawned hundreds of wannabes around the world.

Not content with sitting on their laurels Radiohead released the groundbreaking *OK Computer* in 1997, which has sold over four million units. A foray into electronic music followed with *Kid A* and *Amnesiac*, and it is to Radiohead's credit that they have never been tempted to make 'OK Computer II' just to cash in on an album that would surely send their sales figures into the stratosphere.

They also broke new ground with *In Rainbows*; announced just 10 days prior to its release, it allowed fans to pay whatever they chose for downloading the digital format, including £0. They have said that, although self-releasing albums after they left EMI has meant fewer sales, it has earned them more.

“THE BENDS ALBUM SPAWNED HUNDREDS OF RADIOHEAD WANNABES AROUND THE WORLD”

Jonny Greenwood is the opposite of a typical 'guitar hero', employing pedals to coax new sounds out of the instrument and with impressive tremelo picking chops. Ed O'Brien employs space and atmosphere, with influences including Andy Summers and The Edge. Thom Yorke typically holds down chords and rhythm guitar parts.

The track this month draws from the band's electronic sound and their more typical rock elements. We're in the key of D minor (D-E-F-G-A-B_b-C), but there are some other chords such as D_b, A_b and Fm, which hint at a key change to F minor (F-G-A_b-B_b-C-D_b-E_b). There is also an A_b minor triad under the guitar solo. In typical style the lead lines pretty much follow the chord melodies. **I**

NEXT MONTH Martin examines the post Brit-rock sound of Leicester band *Kasabian*

2 5 9

GAIN

5 7

BASS

7 5

MIDDLE

7 5

TREBLE

5 7

REVERB

Get the Tone

Jonny Greenwood often uses a Fender Telecaster, and pedals that include delay, fuzz and overdrive. Ed O'Brien is more a Strat or Rickenbacker 360 player. Amps are typically Vox, Fender or Mesa Boogie. The tone this month ranges from very clean to very overdriven with some delay and reverb. For playing along to the track I'd suggest presetting the tones you'll need, using pedals to select the various overdrives, reverbs and echoes.



TRACK RECORD If Radiohead have passed you by for some reason or another then you really should take some time and immerse yourself in their music. Debut album *Pablo Honey* (1993) includes *Creep*, while follow-up *The Bends* (1995) features *Fake Plastic Trees* and *High And Dry*. On *OK Computer* (1997) you'll find *Paranoid Android* and *No Surprises*, while the *Amnesiac* album includes *Pyramid Song*.

EXAMPLE RHYTHM

CD TRACK 39

The chords in the first 8 bars need to have the notes ringing into each other, and should be played as evenly as possible. The chords in bars 19-26 are best picked using entirely down strokes. There are different tempo speeds to the

track, rather than a half-time feel for one section. It begins at 153bpm and at bar 17 the tempo changes to 85 bpm. There is some feedback ringing on the guitar and amp as it gets ready to introduce the heavily overdriven section.

153

Dm Dm7/C B $\flat$

5, 13

N.C. Dm D $\flat$

85

19, 23

1 A $\flat$ A $\flat$ m 2 Fm

21, 25 27

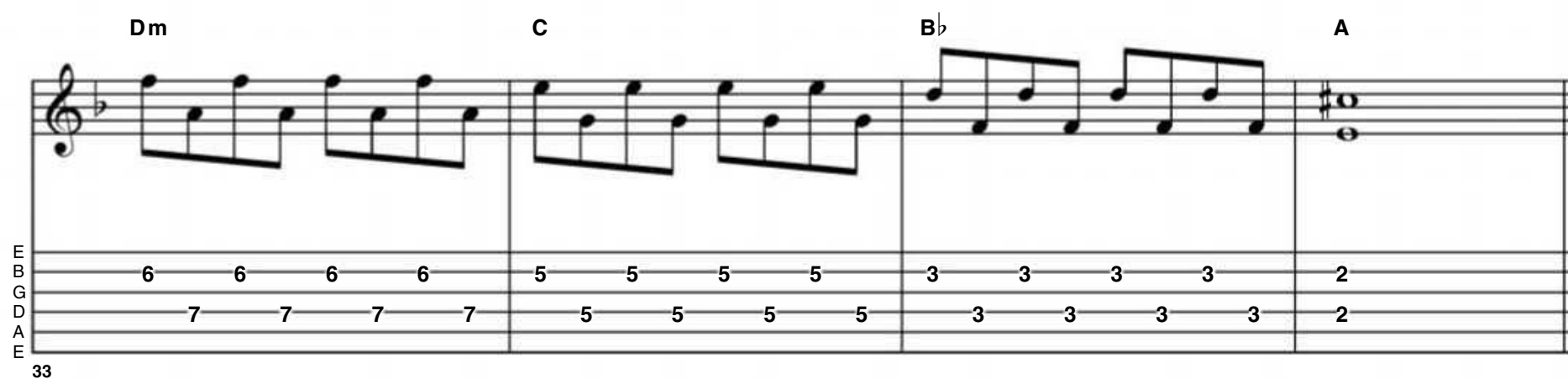
Dm C B $\flat$

29

EXAMPLE RHYTHM ...CONTINUED

CD TRACK 39

Chords: Dm, C, B $\flat$, A



33

EXAMPLE LEAD

CD TRACK 39

The solo parts are what would be the vocal melody. The final two bars of the solo should be played 'tremolo' style which is alternate picking as fast as possible.

LEAD GUITAR

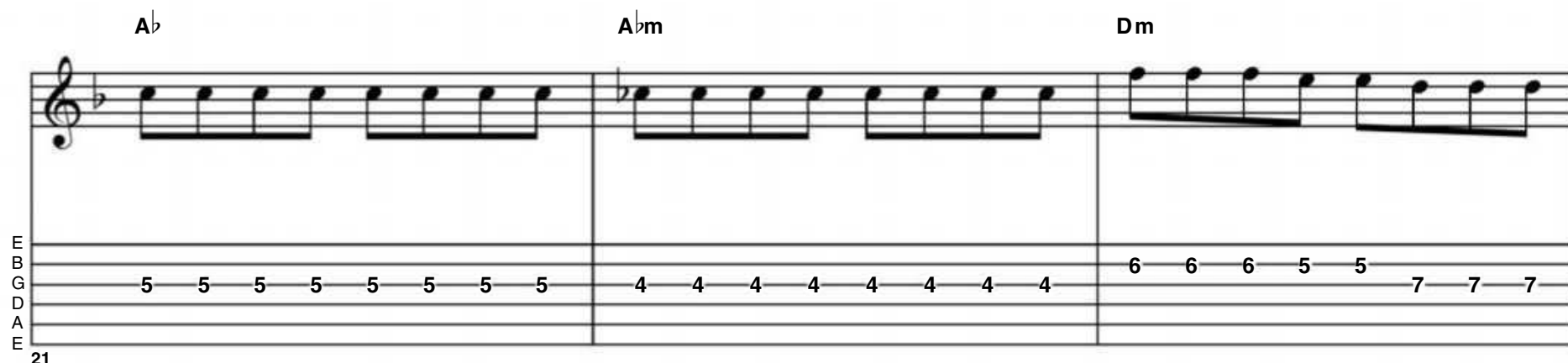
Tempo: $\text{♩} = 85$

Chords: Dm, D $\flat$



19

Chords: A $\flat$, A $\flat$ m, Dm



21

Chords: D $\flat$, A $\flat$, Fm



24

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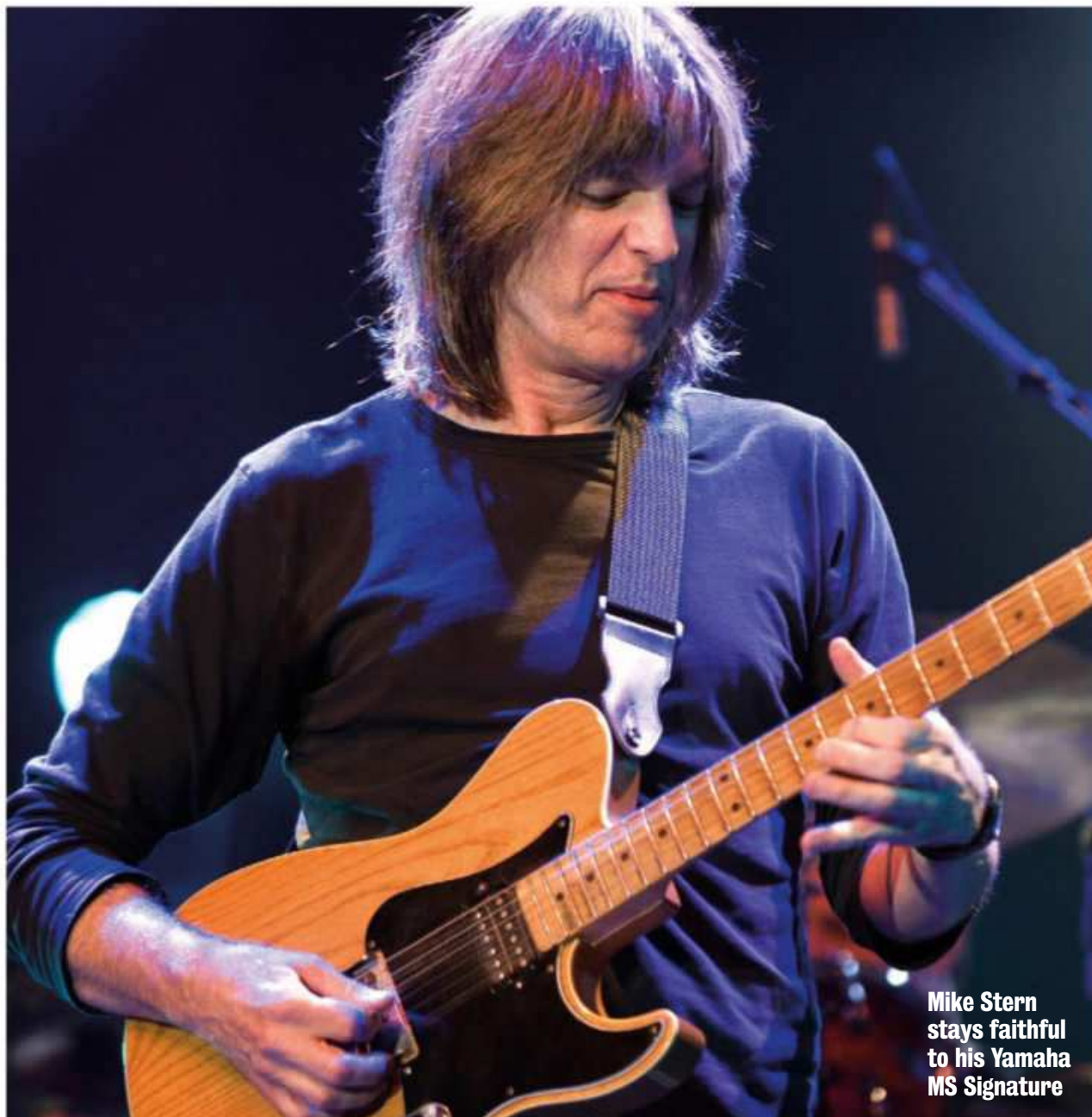
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Mike Stern



John Wheatcroft continues his look at jazz guitarists of all stripes, as he examines a true player's player, the incredible Mike Stern.



Mike Stern stays faithful to his Yamaha MS Signature

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 43-58

Will improve your...

- ✓ 16th-note vocabulary
- ✓ Approaches to static harmony
- ✓ Articulation and delivery

Mike Stern's resume is a who's who of jazz. Miles Davis, Billy Cobham, The Brecker Brothers, Jaco Pastorius and hosts of others. He's featured in collaborations with John Scofield, Bill Frisell, Lee Ritenour and Eric Johnson and he also keeps in touch with up-and-coming players, so keep your eyes peeled for a recording with French Gypsy jazz virtuoso Adrien Moignard.

At last count, Mike had recorded 17 albums as bandleader and he's consistently either touring the world or performing around New York, his hometown for many years.

You'd be hard pushed to find a musician as enthusiastic as Mike. He bounds with energy and radiates passion and joy whenever he has a guitar in his hands. Even his accident in 2016 when he sustained damage to his arms after a fall, causing him to have to literally glue the pick to his fingers while overcoming nerve damage, couldn't put him off. But he's back to full form and coming to a town near you very soon. Just try and stop him!

You need to see Mike live to get the full experience. He's phenomenal, with an endless vocabulary of ideas: bebop, blues, funk, rock,

even some classically inspired lines and all with total control and complete spontaneity. Stern is steadfastly dedicated to his art and continues to devote as much time as he can to perfecting it. Mike took lessons at Berklee with players like Pat Metheny and Mick Goodrick, and then correspondence studies with pianist Charlie Banacos. "I'm always learning," he says. "Always trying. It's just an endless journey, a 'more-you-know the less-you-know' kind of thing. But I love it."

Rather than spread ourselves too thinly, we're focusing on one specific area of Mike's playing: how to approach a static chord vamp. This is an area in which he excels, but don't assume he's not equally comfortable with fast

“JUST KEEP IT HAPPENING, NO MATTER WHAT. PRACTICE EVERY DAY. JUST WATER THE FLOWERS. IT'S GOOD FOR THE WORLD, IT'S GOOD FOR EVERYBODY.” *Mike Stern*

and furious chord changes. In fact, in some instances this is how he imagines playing over one chord, with implied twists and turns to the harmony, all spontaneous and perfectly executed. One consistent concept is just how comfortable Mike is at mixing different harmonic ideas within a phrase. You'll rarely see just one scale, arpeggio or concept. It's clear that he can hear the impact of each of the 12 possible tones against every possible chord, knowing in advance which notes create tension or dissonance, which support the harmony and which create extensions and consonances. Any work you put into this will definitely be rewarded, so grab your guitar and let's get stuck in. **I**

NEXT MONTH John digs deep into the vocabulary of genuine jazz giant, the great **Grant Green**

Get the Tone

Mike remains faithful to his Yamaha signature, based on his favourite Telecasters with a Seymour Hot Rails in the bridge and a '59 humbucker in the neck position. Chorus comes from an old Yamaha SPX90, and there's a small selection of Boss pedals. Mike generally alternate picks and this makes a considerable impact on the tone, favouring Fender medium picks and switching between bridge and neck pickups frequently. Choose the amp settings above for his high-gain lead tone.



TRACK RECORD Mike's most recent album, *Trip* (Concord 2017) was recorded while recovering from his accident, but his playing is still staggering. Top pick from Mike's back catalogue is *Play* (Concord 2009), with contributions from John Scofield and Bill Frisell. He plays out of his skin on *The Return Of The Brecker Brothers* (GRP 1992), and is similarly impressive on *The Breckers Brothers Band Reunion* (Piloo 2013).

EXAMPLE 1 MODERN DIMINISHED IDEAS

CD TRACK 43

In this example we see how Mike moves between C Minor Pentatonic (R- $\flat$ 3-4-5- $\flat$ 7), G Altered (R- $\flat$ 2- $\sharp$ 2-3- $\flat$ 5- $\sharp$ 5-7), back to the Minor Pentatonic with an added 9th (D) before connecting to a modern idea based around 4th intervals coming from G Half-Whole scale (R- $\flat$ 2- $\sharp$ 2-3- $\flat$ 4-5-6- $\flat$ 7), all against our underlying C minor harmony throughout. Playing convincingly over a static chord is something many guitarists struggle with, so this lesson is invaluable.

$\text{♩} = 90$ Cm7

1

2

4

6

Distortion BU

BU

BU

EXAMPLE 2 CALL AND RESPONSE PHRASING

CD TRACK 45

More mixed modal approaches here, where Mike alternately treats the G7#9 as both major and minor, also implying a V7-I resolution with plentiful F#

notes throughout. The rhythmic call and response is significant here, toing and froing between question and answer ideas in two-bar phrases.

$\text{♩} = 110$

G7#9

1/4

8va - -

1

3

5

EXAMPLE 3 MOTIFIC INTERVALS

CD TRACK 47

In the first two bars alone Mike implies G Lydian, 7 (G-A-B-C#-D-E-F), G Dorian (G-A-B,-C-D-E-F) and D Altered (D-E,-E#-F#-A,-A#-C), so we can see how fluid these connection can be when you imagine scales and modes as a moveable

collection of intervals. What brings all of these ideas together is a cohesive rhythmic sense, an intent to the phrasing that affords Mike the opportunity to play notes that would create tension if played without such commitment.

$\text{♩} = 110$

G7#9

1

EXAMPLE 3 **MOTIFIC INTERVALS** ...CONTINUED

CD TRACK 47

EXAMPLE 4 **BLUESY SLIDES**

CD TRACK 49

In this example, again Stern implies V7-Im (E7-Am) in the opening bars with a steady stream of 16th notes, before moving onto to a rapid ascending sliding line (very slinky!) based around A minor Pentatonic (A-C-D-E-G). In bar 4 Mike

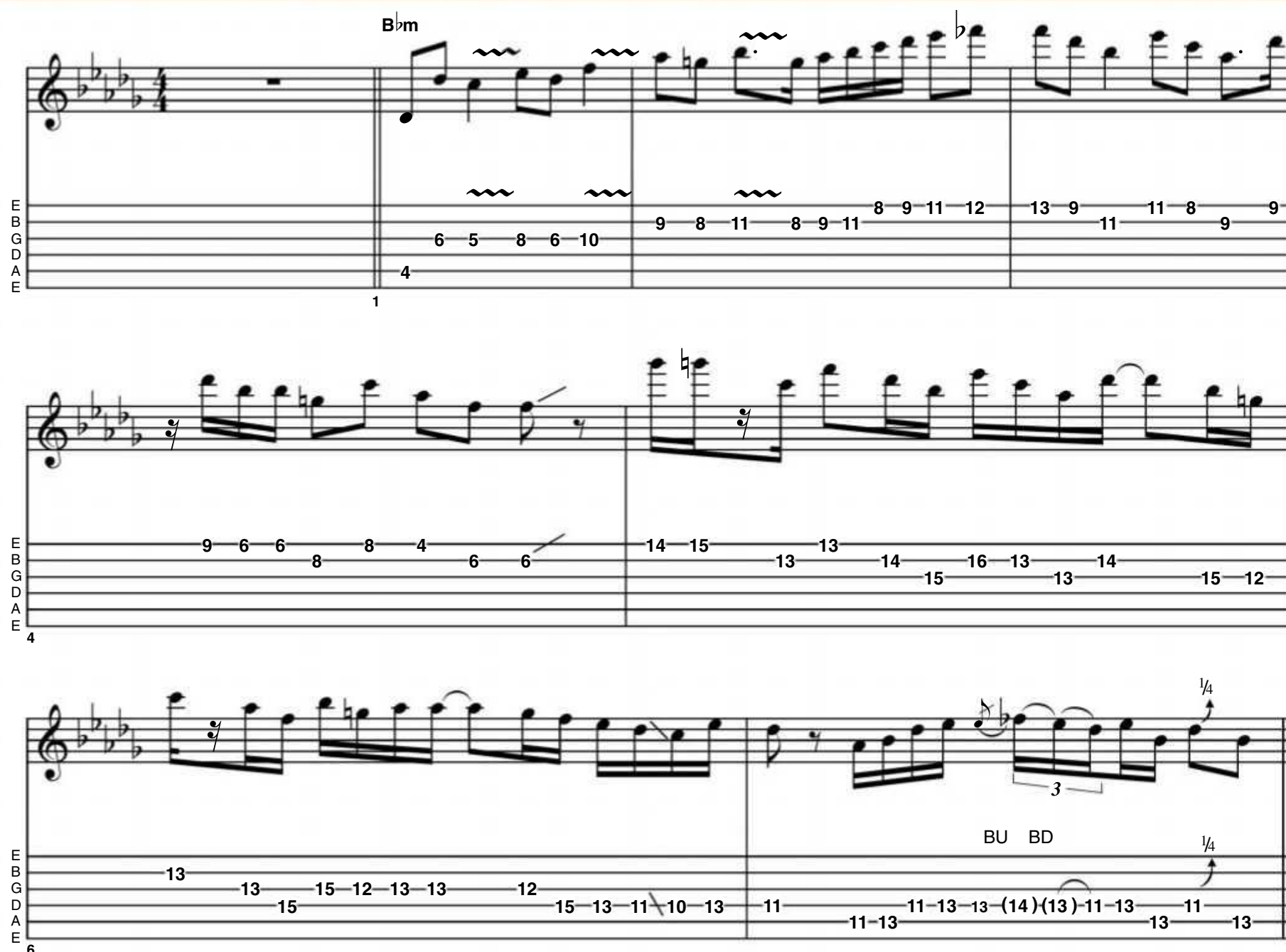
slips into A_b major, implying a Lydian flavour (R-2-3-#4-5-6-7) against the underlying A_b maj7 harmony. Notice how the lines Mike is playing are pure jazz, even though the underlying Am7 cannot possibly convey that on its own.

EXAMPLE 5 TRIADS

CD TRACK 51

There's more motivic development here and the obvious theme of this example is extracting the triads, this time coming from the single modal source of B $\flat$ Dorian (B $\flat$ -C-D $\flat$ -E $\flat$ -F-G $\flat$ -A $\flat$), albeit with the occasional $\flat$ 5 blues notes thrown

in. Again, play close attention to the sculpted rhythmic phrasing here, which turns what could potentially sound like exercises into fully-fledged and most glorious melodic statements.



1

4

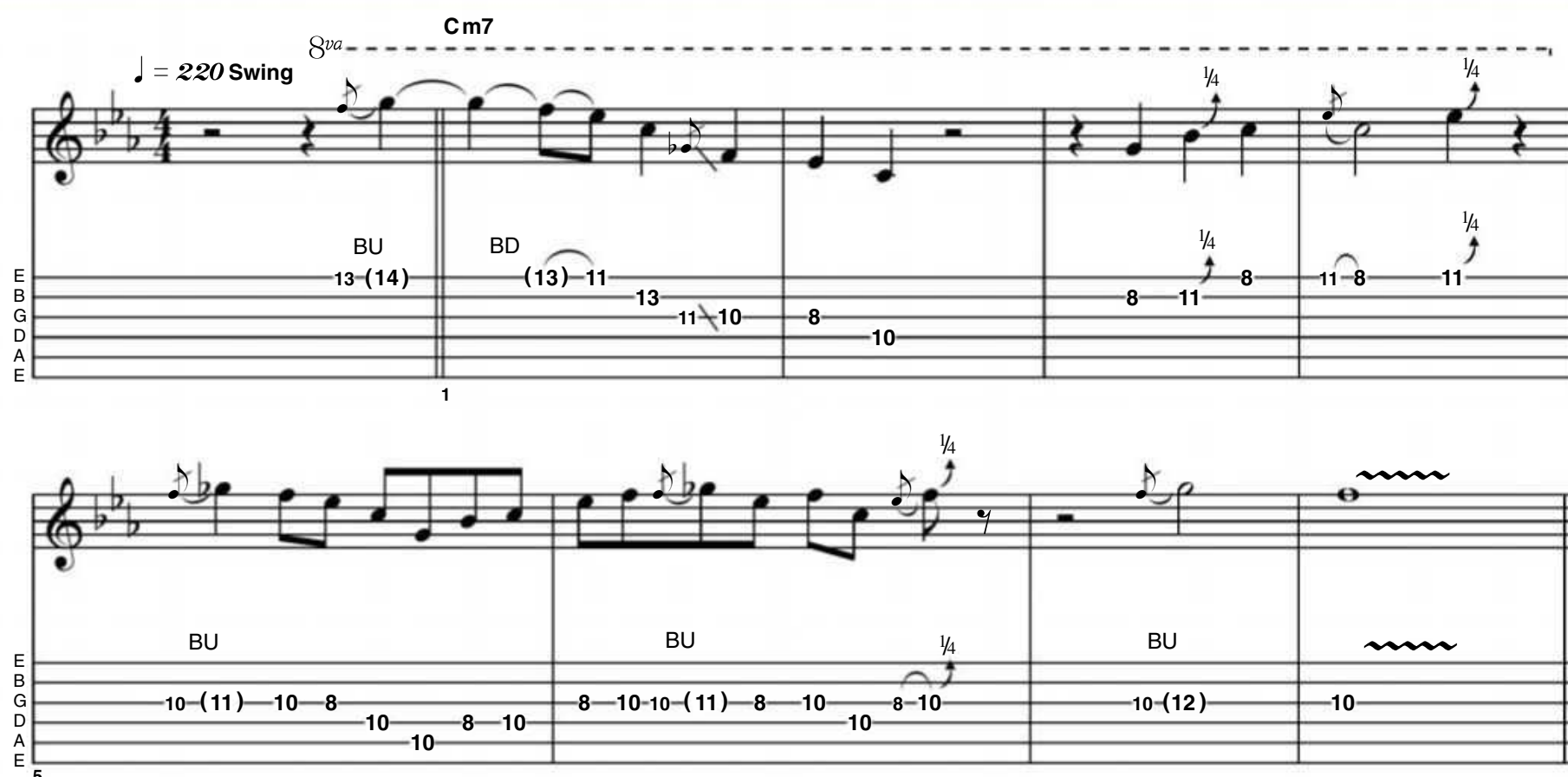
6

EXAMPLE 6 SWINGING BLUES PHRASES

CD TRACK 53

Mike can certainly play the blues, as demonstrated on many of his albums and in every live show. So here's a collection of snappy, up-tempo two-bar blues phrases that you can add to your collection. The obvious scale source here

is C Blues scale (C-E $\flat$ -F-G $\flat$ -G-B $\flat$). Remember that lines of this nature can and will sound effective against minor, dominant and even in some cases major harmony if used tastefully and with conviction.



1

5

EXAMPLE 7 FAST SWING DOMINANT LINES

CD TRACK 55

We move away from static harmony slightly to uncover how Mike might approach a two-chord vamp, here alternating between an F9 chord (the I7) (F-A-C-E_b-G) and a C7#9 (the V7) (C-E-G-B_b-D#). This is bebop vocabulary, with

an implied swing feel rather than the squarer 'straight 16th' feel of much of the previous material. Mike is renowned for his incredible time feel, so make sure you make friends with your metronome, drum machine or real live drummer.

$\text{♩} = 250$ Swing

F7 C7#9

E B G D A E

1

F7 C7#9

BU

5

EXAMPLE 8 MIXING IDEAS

CD TRACK 57

We end where we began, with a collection of independent ideas expertly mixed together to create one cohesive whole. So we have blues, followed by bebop; then we see a wonderfully exciting pedal-tone idea that Mike

acknowledges 'borrowing' from the great Jim Hall. We end with two of Mike's favourite Hendrix ideas, based around the C Blues scale (C-E_b-F-G_b-G-B_b) which fits perfectly against our underlying Cm7 harmony.

$\text{♩} = 110$ Straight

Cm7

E B G D A E

1

BU

3

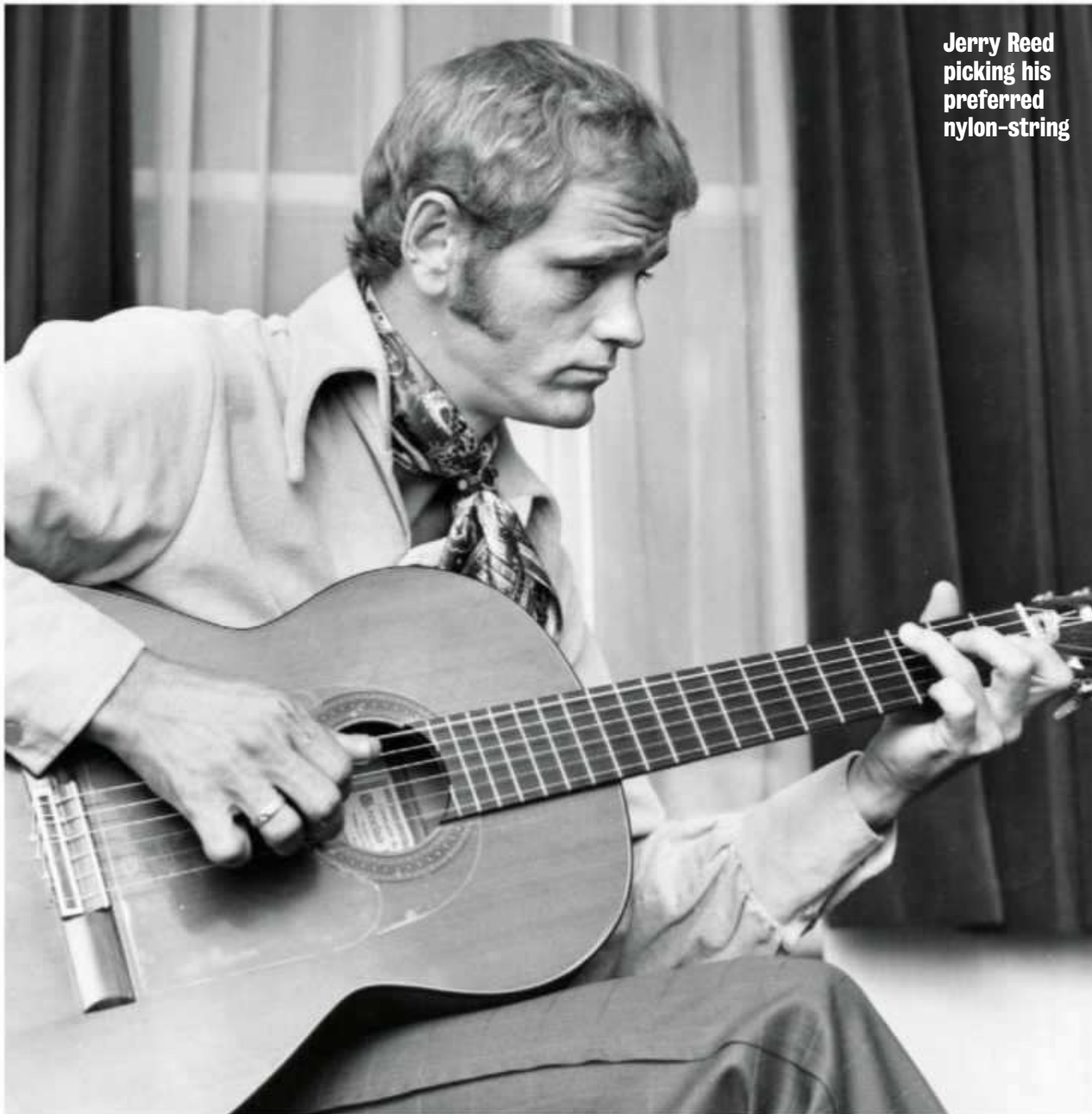
BU

5

Jerry Reed



Join **Stuart Ryan** to embrace an amazing songwriter, fine singer, and stupendous country guitar picker, the unbearably gifted Jerry Reed.



Jerry Reed picking his preferred nylon-string

you think it can't get any better Johnny Cash recorded a cover of Jerry's song, A Thing Called Love in 1971.

Reed rightly has an incredible reputation as a guitarist but it's important to remember his songwriting heritage as this helps to explain why his instrumental guitar work is so melodic and hook based. Many guitarists have written instrumental music that is virtuosic in delivery but Reed stands apart from them as he was always writing 'songs' even of there weren't vocals and lyrics. His melodic approach is a great lesson for us all to take something from.

In the 1970s he began to work more with fellow legend Chet Atkins and his instrumental guitar work came to the fore. Their duo album Me & Chet is essential

“ ONE OF HIS INCREDIBLE MOMENTS CAME IN 1967 WHEN ELVIS TRACKED HIM DOWN TO PLAY ON HIS COVER OF GUITAR MAN ”

listening for any fingerstyle player. By now you may be thinking you are somehow familiar with Reed beyond his music, and indeed you are: in the late '70s he starred alongside Burt Reynolds in the classic Smokey And The Bandit movie series (naturally he contributed to the soundtrack too). So, whether you're a fan of his music or movies it can't be denied that Jerry Reed was one of the great fingerpickers. Last time I looked at Reed in Guitar Techniques I focused on his 'Jerry's Breakdown' style, so in this issue we'll see how he created quirky sounding chord parts - with obligatory banjo rolls thrown in! 

NEXT MONTH Stuart looks at the acoustic side of electric country virtuoso, **Brad Paisley**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C

Tempo: 124bpm

CD: TRACKS 59-60

Will improve your...

✓ Travis picking

✓ Barre chords

✓ Banjo rolls

Following on from last month and carrying on our examination of the great Nashville style guitarists, in this issue we are looking at 'The Alabama Wild Man', Jerry Reed. A friend and regular co-writer with Chet Atkins, Reed is a legend in the world of fingerpickers. His signature funky style is probably best described as 'musical gumbo' – drawing from country,

blues, jazz and so much more. Everything he played was infectious and driven by an unbelievable groove.

Jerry Reed was born in Atlanta, Georgia on March 20th, 1937. He took up guitar as a child and by 19 was a professional musician and songwriter – one of his first successes came in 1958 when rockabilly legend Gene Vincent covered his track Crazy Legs. A move to Nashville in 1961 saw his career develop further and he became popular as both a songwriter and session musician in the country world – one of his most incredible moments came in 1967 when Elvis Presley tracked him down to record guitar on his cover of Jerry's Guitar Man. Reed recorded on several more Elvis albums and just when



Get the Tone

Jerry Reed often played nylon-string guitars (on his own and on Elvis's cover of Guitar Man). Most commonly it was his Baldwin Model 801 electro-classical - not a high-end instrument by any means. He also played a Gretsch Chet Atkins and later on master luthier Kirk Sand built him a nylon classical. I recorded this month's column on a 1959 Martin 000-18.

HULTON ARCHIVE / GETTY IMAGES



TRACK RECORD Bearing in mind that many of Jerry's albums were vocal led and band driven it may be a better idea to start off with a guitar focused album and I'd recommend two of the albums he recorded with that other country picking legend Chet Atkins – Me And Jerry from 1970 and Me And Chet' from 1972. You must check out both his original and Elvis Presley's covers of Guitar Man and US Male.

EXAMPLE JERRY REED

CD TRACK 59

[Bar 1] We start with the classic 'version 1' Travis picking where you alternate two bass notes, in this case fifth and fourth strings (5-4, 5-4). Use the thumb for these two bass notes, using a thumbpick if you want to be just like Jerry, and ensure you keep the bottom three strings palm muted throughout, so as to get that muted 'double bass' type sound on the low end.

[Bar 2] Using the fretting-hand thumb is a useful technique for playing the bass note on the 2nd fret, sixth string as it frees up the other fretting-hand fingers for the rest of the chord shape and the pull-off from 3rd to 1st fret on the second string (try using fourth finger to first for this).

[Bar 5] That fretting-hand thumb reappears on the sixth string, this time for the 1st fret for the root note of this F maj7 chord. This is another extremely common fingering in the music of Jerry Reed, Chet Atkins, Merle Travis, Tommy Emmanuel and many more as it means you can keep the open first string ringing and get that Fmaj7 sound in place without an awkward partial barre. It also makes for an easier change to the upcoming chord in the following bar.

[Bar 7] Here's what I refer to as 'version 2' of the Travis picking bassline – this time you alternate fifth and fourth and sixth and fourth strings. This version is equally common as the first, so make sure you are comfortable with both.

$\text{♩} = 124$

13



EXAMPLE JERRY REED

CD TRACK 59

[Bar 17] A brief barre chord to deal with here, the Am, though if you feel the barre is too much at this pace then just substitute the A at the 5th fret, sixth string for the A on the open fifth string.

[Bar 19] This and the following bar are probably the most challenging in the whole piece. Here we encounter a typical device that has been used by everyone from the classic Delta blues players to Atkins, Reed, Travis and many more. The idea is to keep the alternate picked bassline going while you play a

lick over the top – this is made even harder in this passage as we are fretting the F chord with a barre at the 1st fret. You may have to work on this phrase in isolation as it's a great practise tool for getting used to how this works. And once you've nailed it hundreds of other great pieces will fall under your digits.

[Bar 30] This lick on the G7 chord is identical to the aforementioned F lick, just moved up two frets. When you get used to this style of playing you will come to recognise some standard phrases that get used again and again.

Am11 C7 F7 F13

E 5 8 0 1 0 1 2 1 2 1 4 3 1 2
B 5 0 3 2 2 1 2 1 2 1 1 1 2 1
G 5 0 3 2 2 1 2 1 2 1 1 1 2 1
D 5 0 3 2 2 1 2 1 2 1 1 1 2 1
A 5 0 3 2 2 1 2 1 2 1 1 1 2 1
E 17 5 5 3 3 1 1 1 1 1 1 1 1 1

Am F7 C

E 1 0 1 1 2 1 2 1 1 0 0 8
B 2 2 2 1 2 1 2 1 0 2 2 2
G 0 2 0 2 1 2 1 1 3 2 2 2
D 0 2 0 2 1 2 1 1 3 2 2 2
A 0 2 0 2 1 2 1 1 3 2 2 2
E 21 1 1 3 3 3 3 3 3 3 3 3 3 3

Am11 C F7

E 5 8 0 1 0 1 2 1 2 1 1 2 1 2 1
B 5 0 3 2 2 1 2 1 2 1 1 1 2 1 1
G 5 0 3 2 2 1 2 1 2 1 1 1 2 1 1
D 5 0 3 2 2 1 2 1 2 1 1 1 2 1 1
A 5 0 3 2 2 1 2 1 2 1 1 1 2 1 1
E 25 5 5 3 3 1 1 1 1 1 1 1 1 1 1

Dadd9/F# C G7

E 3 0 3 1 0 1 3 4 3 4 3
B 2 0 3 0 1 2 3 4 3 4 3
G 0 0 3 0 1 2 3 4 3 4 3
D 0 0 3 0 1 2 3 4 3 4 3
A 0 0 3 0 1 2 3 4 3 4 3
E 28 2 2 3 3 1 1 3 3 3 3 3

EXAMPLE JERRY REED

CD TRACK 59

[Bar 33] This is a classic Jerry Reed device – outline the chord progression with banjo roll type licks on the top three strings. It's important to approach this as a banjo player would, too – the fretted notes are all held down together to form

a chord shape and the picking-hand pattern is 'pim' as indicated on the tab. When you see this type of pattern you can tend to think 'ima' but for these rolls the 'pim' pattern will provide far more speed and fluency.

C **C7/E**

E B G D A E

31

F7/Eb **D** **Dadd9**

E B G D A E

35

G6

E B G D A E

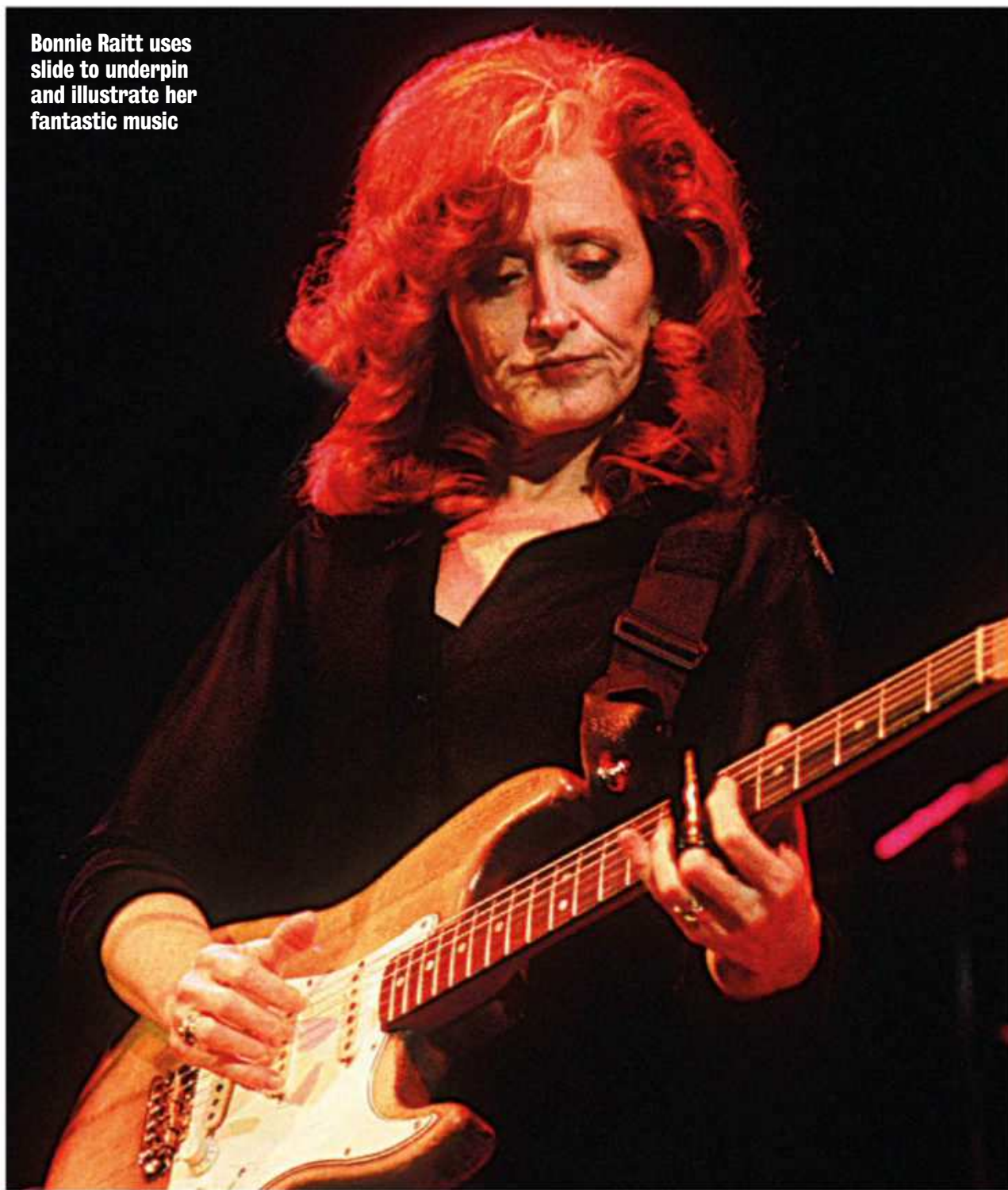
38

C

E B G D A E

41

Bonnie Raitt uses slide to underpin and illustrate her fantastic music



Bonnie Raitt



Harrison Marsh looks at a figure who's carved a unique niche in the guitar world; the songwriter, singer and guitarist, Bonnie Raitt.

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: Various
Tempo: Various
CD: TRACKS 61-68

Will improve your

- ✓ Accuracy and intonation
- ✓ Blues slide phrasing
- ✓ Muting technique

While best known as a fine singer and songwriter with hits including I Can't Make You Love Me and Nick Of Time, Bonnie Raitt is also a highly respected slide guitarist. BB King called her, "The best damn slide player working today". The California born guitarist made her

debut in 1971 and has recorded 17 albums since. Her major breakthrough was 1989's multi-million seller, Nick Of Time, but follow-ups Luck Of The Draw and Longing In Their Hearts sold fabulously too, and featured some of her biggest singles. Her unique mix of blues, folk and country has earned her 10 Grammy awards, a Hollywood Walk Of Fame star and a host of other accolades. Slide has been at the heart of the mix from the start.

Bonnie took up guitar at a young age, and in 1970 she supported country blues legend Mississippi Fred McDowell. Since then she has shared stages and studios with A-list artists and is still on the road in 2018.

Early Raitt albums are highly recommended and critically acclaimed, particularly the Nick Of Time album, and it's songs from this era that are most well known and display the best examples of her slide work.

Unusually, Raitt uses fingerpicks and a glass slide worn on the second finger. It's fun to experiment with this but our examples will all work with a more conventional approach using the slide on the third or fourth finger. Bonnie's approach enables her to play 5th chords and rhythm while singing, before switching to slide solos and fills.

Raitt's tone is compressed to give a smooth slide sound with almost infinite sustain, a

“THERE'S A HOST OF GENRES IN BONNIE'S CATALOGUE, BUT IT MUST BE SAID SHE HAS ONE OF THE BEST SLIDE GUITAR TONES OF ALL TIME”

direct influence from Little Feat's Lowell George, with whom Raitt worked frequently during the 70s. Her wide vibrato and control of slow figures is masterful, and has become a signature of her sound. Slide guitar has become her second voice and, while rarely displaying speed, her playing is always tasteful, often creating melodies across a single string and using open strings to great effect. The Lowell George influences shine through but her sustained vibrato is instantly recognisable and may take a lot of time to emulate well. There's a host of musical genres in Bonnie's catalogue, but it must be said she has one of the best slide tones of all time. 

NEXT MONTH Harrison looks at perhaps the greatest living slide exponent **Derek Trucks**



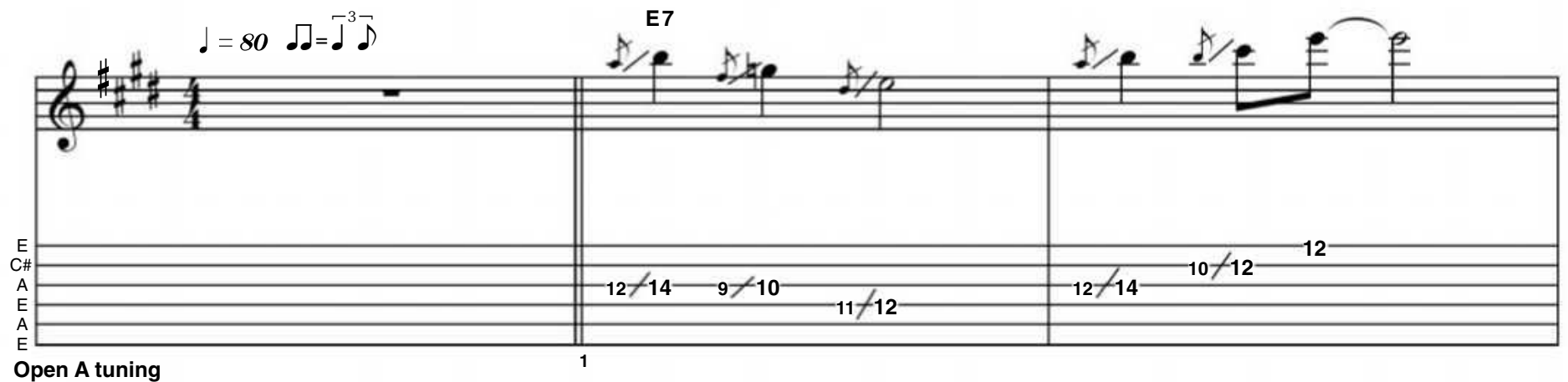
TRACK RECORD Bonnie's non-slide songs like Angel From Montgomery, I Can't Make You Love Me and Love Me Like A Man are well worth a listen to get a measure of her quality as a musician. But to hear slide tone at its finest check out Something To Talk About, Thing Called Love and her version of INXS's Need You Tonight. Check her out on YouTube, such as her jam with Eric Clapton and BB King at Earl's Court.

EXAMPLE 1 MELODY ON SINGLE STRINGS

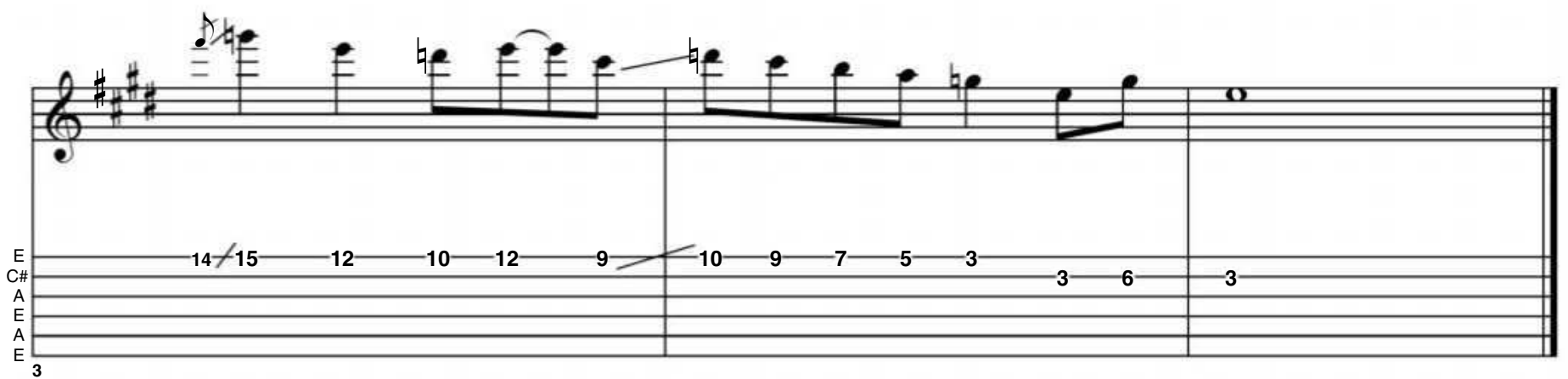
TRACK 61

This example shows how Raitt can combine scale-based riffs with single line melodies. As always, pay attention to intonation when moving quickly down one string, and note that not every figure needs to be approached with a slide.

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



Open A tuning

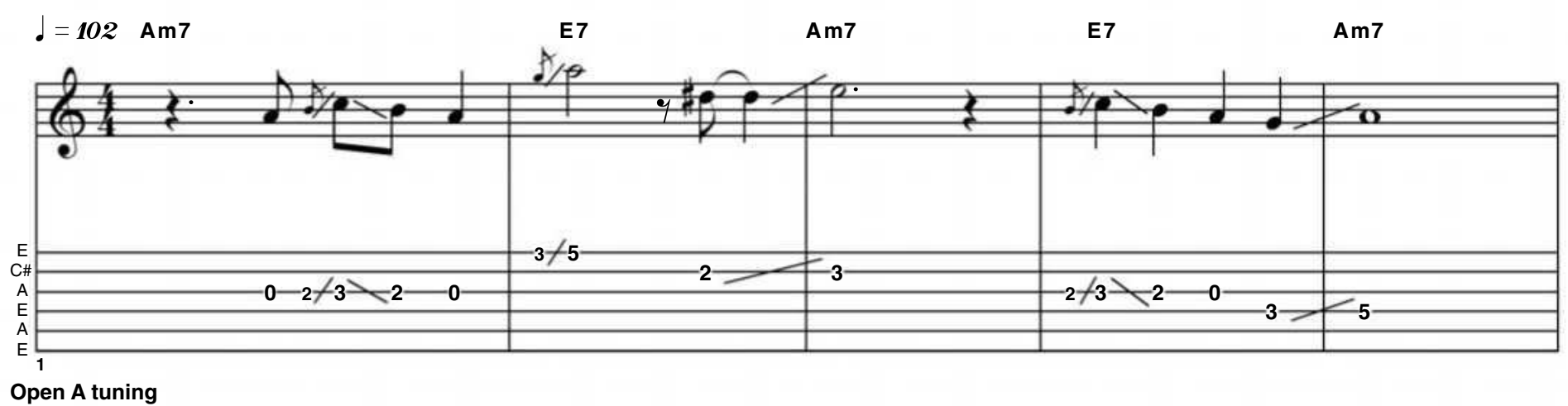


EXAMPLE 2 COUNTRY BLUES SLIIDE

TRACK 63

This example shows Raitt's more country side. Muting to avoid unwanted noise in this style is essential (fingers and the palm where available), especially when employing open strings. Start slowly as jumping between strings can be difficult to play cleanly.

$\text{♩} = 102$ Am7 E7 Am7 E7 Am7



Open A tuning



EXAMPLE 3 PACING AND VIBRATO

TRACK 65

Go wild with the vibrato in the first bar, but being as tuneful as you can, and don't rush the jump to the higher frets in bar 4 as this is all about pace and feel. Examples like this show a 'less is more' approach but it still manages to use the whole of the neck.

$\text{♩} = 106$

Cm Fm Cm F7

Open A tuning

Cm F7 Cm F7

5

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EXAMPLE 4 JAM TRACK PIECE

TRACK 67

There are plenty of slow slides here; they can be tricky but very satisfying when you have them perfectly in tune and with musical vibrato, like Bonnie. The subtle phrases in bars 4 and 21 are worth playing slowly and steadily, and be careful not to overshoot the intended pitch whether sliding up or down the string.

$\text{♩} = 102$ Am7

1 Open A tuning

5

10

15

20

Mixolydian 3rds



Continuing his efforts to make you look differently at scales **Shaun Baxter** shows how playing every other note can lead to ear-catching results.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160 bpm

CD: TRACKS 69-71

Will improve your...

✓ Recognition of 3rds in a scale

✓ Creation of lines using 3rds

✓ Practical scale theory

In this current series, we're looking at ways of using various intervals to create a variety of medium-paced ideas to expand your Mixolydian vocabulary. Last issue we looked at the smallest intervals (minor and major 2nds) so today we take the next logical step by looking at major and minor 3rds.

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

complexion of what we do when improvising.

Compared to other intervals, 3rds (like their inversion, 6ths) sound soft, sweet, melodic and form the basis of Western harmony (tertiary harmony). Technically speaking, 3rds come in two types: minor 3rd = three semitones (one-and-a-half tones), and major 3rd = four semitones (two tones).

Within the modes of the Major scale, a 3rd describes the distance between two notes separated by only one other scale note. For example, if you look at Diagram 1, A Mixolydian (A-B-C#-D-E-F#-G) is presented in a circle. If you jump over every other note (A-C#, B-D, C#-E etc) you'll see how each note is either three semitones (minor 3rd) or four semitones (major 3rd) apart. You can move either clockwise or anticlockwise. For example, if you start at C#, you can either jump forward two scale notes to E (minor 3rd), or back two scale notes to A (major 3rd).

So, to play 3rds within the scale, you simply play every other note. You can play one 3rd from a given note (A-C#), two 3rds (A-C#-E), three (A-C#-E-G) or more.

Diagram 2 shows what harmonic entities are created by playing consecutive 3rds in A Mixolydian. Having said that, applying 3rd intervals when improvising needn't be that complicated: it really is just a case of playing every other note within the scale.

In terms of experimentation, triads and arpeggios can be played: descending, ascending, alternating between descending and ascending or alternating between ascending and descending. Use your creativity!

Furthermore, you can work your way forwards or backwards through this list of available triads or arpeggios. For example, you could play descending triads down through the scale (C#dim-Bm-A etc) or up through the scale (C#dim-D-Em etc). You should also practise shifting ideas up and down the length of the neck (lateral motion), as well as

staying in the same area (vertical motion).

During this series, the object is to build up a variety of interval-based approaches over the same dominant backing track using A Mixolydian in conjunction with the A Minor Blues scale (and why the examples have been written out in the key of A rather than D).

A Mixolydian – A B C# D E F# G
1 2 3 4 5 6 7

A Minor Blues – A C D Eb E G
1 3 4 5 6 7

All of the 3rds that have been highlighted in each of this lesson's demo examples, are all taken from A Mixolydian, and each of these sections is flanked by A Minor Blues-orientated ideas. Note that, although various 3rds might also be played within surrounding Minor Blues-based ideas, we are going to ignore them, as they are purely incidental, and not part of the main concept in each line.

“ IN THE MAJOR-SCALE MODES A 3RD DESCRIBES THE DISTANCE BETWEEN TWO NOTES SEPARATED BY ONE OTHER SCALE NOTE ”

Regarding this month's backing track, most drummers would write out the drum part in 6/8; however, for ease of reading on guitar, I have stuck to 4/4, viewing the bass drum pattern as quarter-note triplets. If your rhythm reading isn't great, don't worry about it: just read the tab and use your ears.

Finally, once you have absorbed these concepts, you should also 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. For example, you can also produce A Dorian equivalents for each of the GT examples ideas (or your own) simply by replacing any C# notes with C notes. Good luck! 



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 Thirds as two or three-note intervals or double-stops, feature in a wide range of styles from rock and roll (Buddy Holly's Heartbeat), to pop (Blur, Park Life), to blues (Freddie King's Hideaway), to country (Carpenters, Jambalaya) and rock (Clapton's Layla). For Latin-flavoured rock fusion, Al DiMeola is a great place to start. Try his earlier solo albums *Elegant Gypsy* and *Casino*.

DIAGRAM 1 THE NOTES OF A MIXOLYDIAN (A-B-C#-D-E-F#-G)

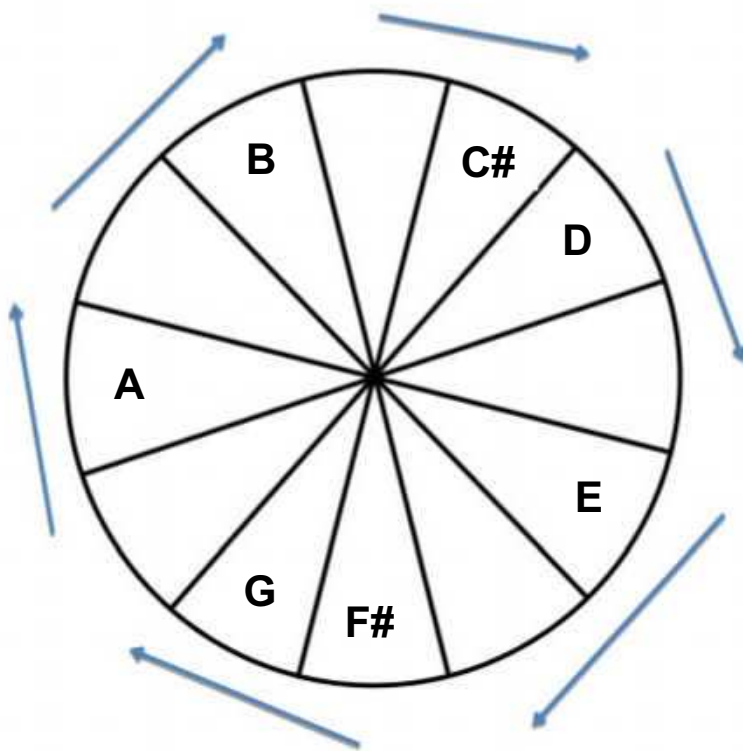


DIAGRAM 2 CONSECUTIVE THIRD COMBINATIONS

CONSECUTIVE 3RD COMBINATIONS

TRIADS

(Three-note entities comprising
two stacked 3rd intervals)

A (A-C#-E)

Bm (B-D-F#)

C#dim (C#-E-G)

D (D-F#-A)

Em (E-G-B)

F#m (F#-A-C#)

G (G-B-D)

ARPEGGIOS

(Four-note entities comprising
three stacked 3rd intervals)

A7 (A-C#-E-G)

Bm7 (B-D-F#-A)

C#m7_b5 (C#-E-G-B)

Dmaj7 (D-F#-A-C#)

Em7 (E-G-B-D)

F#m7 (F#-A-C#-E)

Gmai7 (G-B-D-F#)

SUPER ARPEGGIOS

(With more than three 3rd intervals)

A-C#-E-G-B-D-F# = **A13**

EXAMPLES MIXOLYDIAN 3RDS

EXAMPLE 1 In bar 3 of this example, we have 3rd intervals from A Mixolydian played as hammer-ons and taken laterally up the length of the first string. Try experimenting with this same motion all along the length of the neck, taking it down towards the nut, as well as up towards the bridge. Bar 4, features a series of shapes each comprising stacked 3rds (in this case, A-F#-D-B-G-E followed by D-F#-A-C#-E-G). Try also stacking 3rds from other notes from within the scale.

CD TRACK 70

EXAMPLE 2 Bar 11 of this example sees descending 3rds taken down through the scale in one area of the neck (vertically, as opposed to laterally). Notice how the playing of a series of two-note motifs creates rhythmic displacement when played to a triplet count (the figure shifts across the bars). Remember that we can also change any C# notes to C, to change our Mixolydian ideas into Dorian ones (obviously more applicable over Am7, not A7).

Ex 1

♩ = **160** Triplet feel

G/A

Ex 2

A

EXAMPLES MIXOLYDIAN 3RDS

CD TRACK 70

EXAMPLE 3 Here, we start off with ascending 3rds taken up through the scale. This is followed, in bar 19, by ascending triads (as shown in Diagram 2, when you play two consecutive 3rds, you produce a triad) taken laterally up the neck and topped off with descending 3rds taken up along the length of the first string. Again, all two-note motifs will become rhythmically displaced when played to an eighth-note triplet rhythm.

EXAMPLE 4 Here, in Bars 27 and 28, a succession of descending triads from

within A Mixolydian are played on the top two strings as the fretting hand adopts a lateral motion down the length of the guitar neck. Notice how the triads are given more vocal articulation by sliding either upwards or downwards into the first note of each triad.

EXAMPLE 5 In Bar 35 of this example, we see more descending triads from within the scale, only this time they are played in a descending sequence by staying within the same area of the neck (vertical rather than lateral motion).

11

17

Ex 3

20

Ex 4

26

28

EXAMPLES MIXOLYDIAN 3RDS

CD TRACK 70

EXAMPLE 6 Next, we play with the order in which the notes of each triad are played, and add some rhythmic interest and vibrato. It concludes with 'super arpeggios' each comprising consecutive 3rds from within A Mixolydian.

EXAMPLE 7 As shown in Diagram 1, if you play three consecutive 3rds, you will produce any one of a variety of 7th arpeggios (maj7, 7, m7 or m7,5), depending on the precise nature of the 3rds in any given sequence. In Bars 49-50, descending arpeggios are played from within A Mixolydian in a descending

sequence, while staying in the same area of the neck (vertical motion). Finally, in bar 51 ascending triads are played in one neck area in the same way as Example 3, only this time played within a different shape of the scale.

EXAMPLE 8 The first two bars of this example, represent the reverse of the principle illustrated in the first two bars of the previous one. The line concludes in bars 59 and 60 with a melody played on the second string comprising a succession of 3rd intervals linked by slides.

Ex 5

Ex 6

Ex 7

Ex 8

CD TRACK 70

descending 3rds played in an ascending sequence through the scale in the same area of the neck (vertical motion), and then concludes with a four-note descending arpeggio. This is then followed, in bar 76, by the straightforward ascent and descent of a stack of 3rds taken from within the scale (this super-arpeggio shape can be viewed as A11 as it comprises 1-3-5-7-9-11).

ascent and descent of a stack of 3rds taken from within the scale (this super-arpeggio shape can be viewed as A11 as it comprises 1-3-5-7-9-11).

58

61

67

71

75

EXAMPLES MIXOLYDIAN 3RDS

CD TRACK 70

EXAMPLE 11 The first note of each of the first two triads in this example is introduced by an approach-note from a semitone below. In bar 81, the first note (E) of the descending Am triad (A-C-E) is introduced by a chromatic note a semitone below. In Bar 82, the first note (D) of the descending G triad (G-B-D) is introduced by a scale note (C#), also a semitone below.

EXAMPLE 12 Finally, although this lesson is geared more towards the creation of mid-paced ideas, 3rds can also be used as the basis of fast ideas too. Bars 91-92 feature a series of motifs comprising two consecutive 3rds (in other triads) played on the same string using a combination of fretting-hand legato and picking-hand tapping.

Ex 11

79

83

Ex 12

89

92

Fretboard fluency



This month **Martin Goulding** begins a new mini-series exploring extended harmony. In his first article he investigates the major 7, 9 and 13.

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execution will also depend on effective use of muting, so follow the rule that the first finger on the fretting hand mutes the lower adjacent string, while the picking hand palm mutes off any unattended strings beneath the fingers.

The diagram opposite gives an overview of our standard G major 7 chord, along with G major 9 and G major 13 arranged across the fretboard in five shapes. The theoretically possible G major 11 is not generally used, as the 4th (11th) – which is a semitone higher than the 3rd in the chord, is considered dissonant. The major 9 can be heard in many contemporary jazz and rock styles, whereas the major 13 is predominantly used in jazz, due to its fully extended and more sophisticated sound. The intervals of our major 13 chord, with all the consecutive 3rds included, give us the formula: R-3-5-7-9-11-13. With too many notes in this formula for us to be able to play all at once, we'll omit certain notes to arrive at a voicing.

The 11th is our 'avoid' note and is therefore omitted. The 5th degree, which functions primarily to support the root note is often left out, as well as the 9th degree. The most important intervals that define the sound of the major 13 chord are root, 3rd, 7th and 13th.

Work through these root based maj7 ideas slowly until memorised, before practicing over this month's backing track. Remember that the muting techniques described are vital to this style, so make sure you give them their own practice time if they are not familiar.

Next time we'll look at extended ideas based around the ii minor 7 tonal centre. 

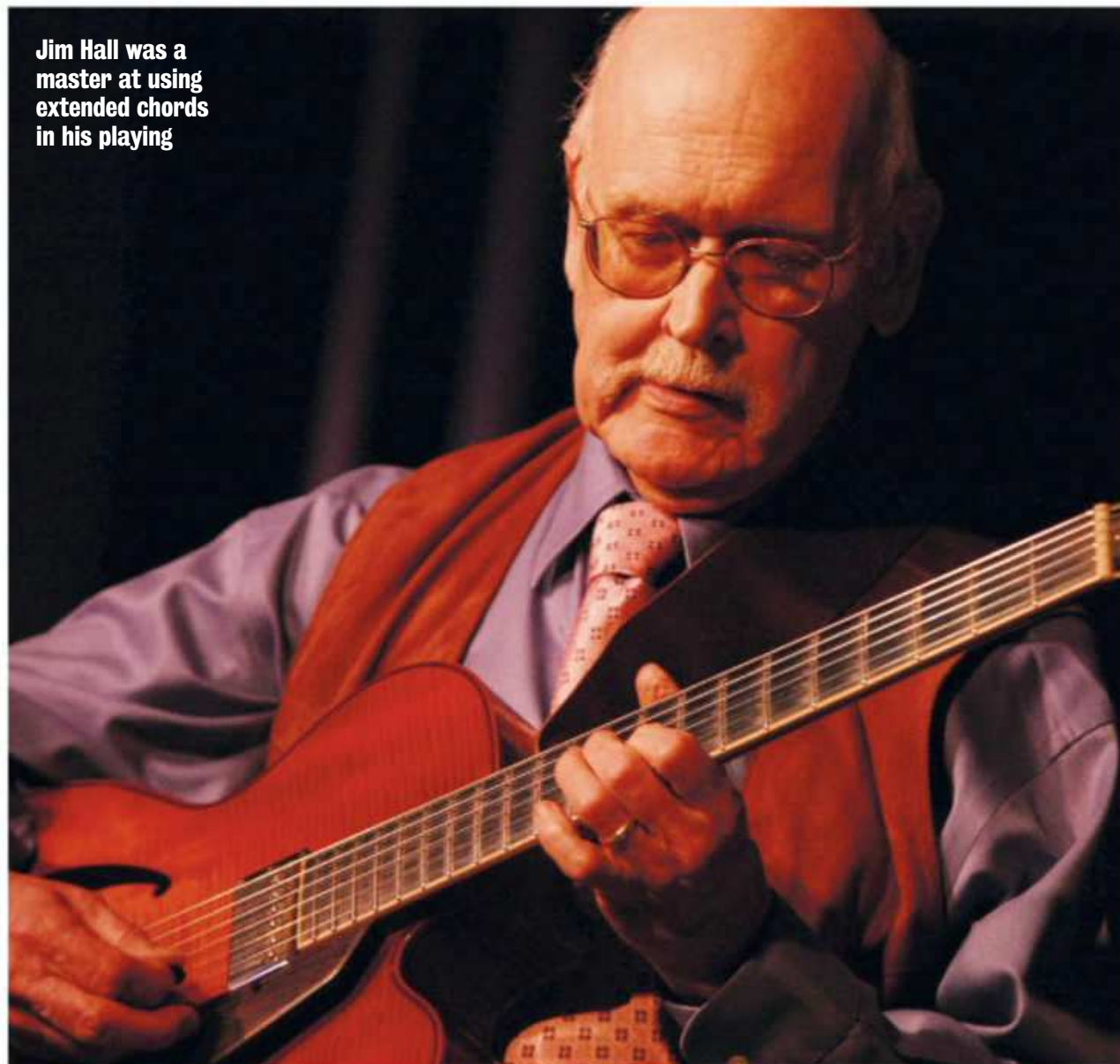
NEXT MONTH Martin looks at more fretboard navigation, introducing **more extensions**



Get the Tone

Try a clean tone with compression, chorus and reverb on the chordal examples, and practice the lead ideas using a warm overdriven tone, as it's one of the best ways to monitor the effectiveness of your muting. The overdriven sound is also the tone of choice for many popular contemporary styles. This type of tone will lend a more fusion orientated sound when using some of the jazz-based concepts we'll be covering, and easily integrate with your existing blues and rock vocabulary.

Jim Hall was a master at using extended chords in his playing



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G

Tempo: 100bpm

CD: TRACKS 72-83

Will improve your:

- ✓ Chordal strength and accuracy
- ✓ Hammer-ons and pull-offs
- ✓ Muting, barring and rolling

Welcome to this month's column on developing fretboard fluency, with the first in a four-part series exploring extended harmony.

Starting off with our basic tonic major 7 chord, we'll work through the major 9 and major 13 forms arranged in five shapes. We'll then study two approaches for creating extended arpeggios: the first – simply adding the triad from the next consecutive scale

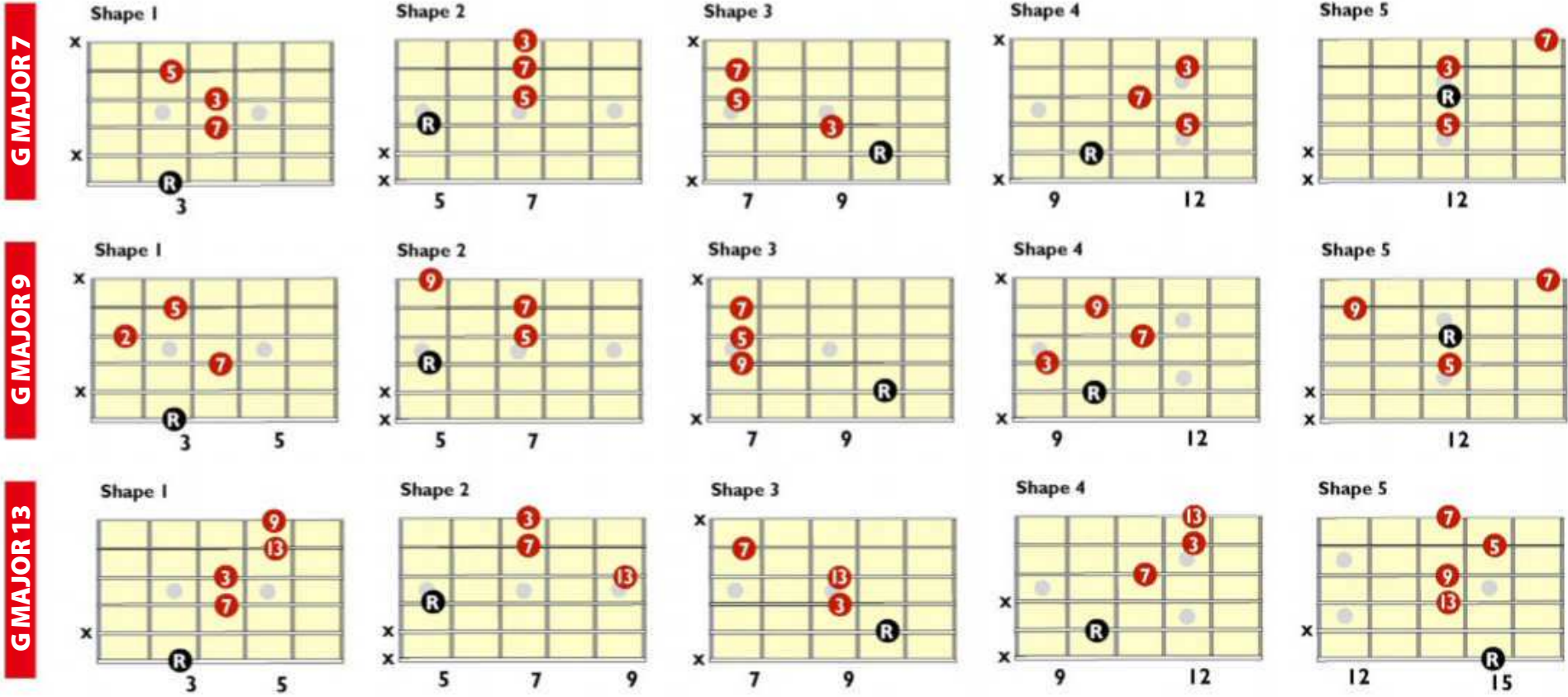
degree to our basic major 7 arpeggio; and the second – superimposing other arpeggios from the key. In addition to our extended chords and arpeggios, we'll also be looking at some of the other common four-note forms such as the major add 9 and major 6th, which we can use to add colour to the basic tonic chord tonality. Throughout the lesson, we'll be focusing on a range of ideas that we can apply to our arpeggio forms, including the use of chromatic enclosures, extended range shapes and sequences.

On all arpeggio-based examples, we'll be using our usual legato approach, which combines hammer-ons and pull-offs with sweep strokes for a smooth and even tone. As well as picking lightly and hammering down firmly and from a height, the quality of your



TRACK RECORD The maj9 and maj13 chords are commonly used as resolving tonic chords in jazz, most notably in the context of a II-V-I progression, which forms the backbone of many standards. To hear this progression in action, along with extended chords, arpeggios and chromatic enclosure lines, check out some of the great jazz guitar recordings including: Visits Paris by Jimmy Raney (1954), Nothing But The Blues by Herb Ellis (1957), The Incredible Jazz Guitar of Wes Montgomery (1960), Virtuoso by Joe Pass (1973) and Live by Jim Hall (1975).

DIAGRAM MAJOR 7, MAJOR 9 AND MAJOR 13 CHORDS IN FIVE SHAPES



EXAMPLES EXTENDED HARMONY: FRETBOARD MAP CD TRACKS 72-74

EXAMPLES 1-3 G major 7, G major 9 and G major 13 chords arranged over the fretboard in five shapes. On Examples 1 and 2, I used the pick in conjunction with the remaining three fingers to execute each shape, and on Ex 3 employed a downstroke, with any unplayed strings within the form muted off by laying the first finger flat over the strings. Once you are comfortable with each shape, find a tempo on the metronome and practice all five in sequence.

Ex 1

$\text{♩} = 100$ Gmaj7

String	1	2	3	4	5
E					
B					
G	3	7	7	7	12
D	4	7	7	11	12
A	4	5	9	12	12
E	3	10	10	10	12

Ex 2

$\text{♩} = 100$ Gmaj9

String	1	2	3	4	5
E					
B					
G	3	5	7	7	10
D	2	7	7	11	12
A	4	5	7	9	12
E	3	10	10	10	12

Ex 3

$\text{♩} = 100$ Gmaj13

String	1	2	3	4	5
E					
B					
G	5	7	7	12	2
D	5	7	9	12	3
A	4	5	9	11	2
E	3	10	10	10	3

EXAMPLES ADDING TRIADS FROM THE NEXT SCALE DEGREE

CD TRACK 75

EXAMPLE 4 Here's how we can construct an arpeggio covering all of the extensions by taking our 'home' G major 7th arpeggio, and adding the triad built from the next consecutive scale degree – A minor. The notes of our A minor triad are: A-C-E (R-3-5) which gives us the 9th(A), 11th (C), and 13th(E)

degrees when viewed from G. As mentioned, this arpeggio may sound a little dissonant due to the inclusion of the 4th. Our next example will look at how we can create extended sounds which avoid this interval, and target extensions such as the 9th, which sound more musical over this chord type.

EXAMPLE 4 Musical notation for a G major 7th arpeggio with extensions (9th, 11th, 13th) and an A minor triad. The notation shows the arpeggio shape on a guitar fretboard (E, B, G, D, A, E strings) with fingerings (1, 2, 3, 4, 5) and a tempo of 120.

EXAMPLES SUPERIMPOSING ARPEGGIOS

CD TRACKS 76-77

EXAMPLE 5a-b In this example, we'll superimpose the arpeggio built from the 3rd degree of our 'home' G major 7 chord, which is the B minor 7. The notes of the Bm7 arpeggio are: B-D-F#-A (R-3-5-7th). When viewed from G, however, these notes give us the intervals: 3-5-7-9. As a formula, we can remember that over any chord in a major key, we can superimpose the diatonic arpeggio starting a 3rd higher, and this will extend the harmony of our 'home' chord by an extra consecutive 3rd, giving us a 9th sound.

EXAMPLE 5a Here's the Bm7 arpeggio in shape 4, which as a superimposition can be visualised as existing within shape 1 of the G major scale. The example ascends and descends using hammer-ons and pull-offs.

EXAMPLE 5b Bm7 arpeggio with chromatic enclosures around the root. This will help consolidate our visualisation of the chord tones. In eighth-note jazz line playing, any tension notes are usually played on the upbeats (2 and 4), with the resolving notes placed on the downbeats (1 and 3).

Ex 5a

Ex 5a Musical notation for a Bm7/G (Gmaj9) arpeggio. The notation shows the arpeggio shape on a guitar fretboard (E, B, G, D, A, E strings) with fingerings (1, 2, 3, 4) and a tempo of 120.

Ex 5b

Ex 5b Musical notation for a Bm7/G (Gmaj9) arpeggio with chromatic enclosures. The notation shows the arpeggio shape on a guitar fretboard (E, B, G, D, A, E strings) with fingerings (1, 2, 3, 4) and a tempo of 120.

EXAMPLES ADDING COLOUR OVER TONIC MAJOR CHORDS

CD TRACKS 78-80

EXAMPLE 6a The major add 9 arpeggio (R-3-5-9) comes within the first shape of our G Major scale form starting at the 3rd fret, and is voiced R-2-3-5.

EXAMPLE 6b Here the arpeggio is arranged as two consecutive tones, with the root, 2nd (or 9th) and 3rd played on the sixth string; and then, with the

5th degree played on the fifth string. This four-note group is repeated in the next two octaves, moving from shape 1 through to shape 3 relative to our five-shape EDCAG system.

EXAMPLE 6c The shape 4 equivalent, with pedal tone idea, bends and vibrato.

Ex 6a

Ex 6a Musical notation for a Gadd9 arpeggio. The notation shows the arpeggio shape on a guitar fretboard (E, B, G, D, A, E strings) with fingerings (1, 2, 3, 4) and a tempo of 120.

CD TRACKS 78-80

Gadd9

♩ = 120

4/4

1 2 4 1 1 2 4 1

2 4 1 4 1

8 10 7 10 7

1 3 5 7 5 5 7 9 7

E B G D A E

Musical score for "Gadd9" in 4/4 time, featuring a guitar melody and a fretboard diagram. The guitar part includes a treble clef, key signature of one sharp (F#), and a tempo of 120. The fretboard diagram shows the bass and treble staves with fret numbers and a vertical string order indicator (E, B, G, D, A, E) on the left.

CD TRACKS 81-83

EXAMPLE 7b A modern two-notes-per-string shape covering three octaves.
EXAMPLE 7c Applying a common Pentatonic style sequence to this form.

In The Woodshed



This month, Rockschool's **Charlie Griffiths** looks at the tritone or 'Devil's Interval' as a double-stop, aka diad, aka chord fragment. Let's go dark!



Robert Fripp's King Crimson style inspired Example 1

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 84-93

Will improve your...

- ✓ Chord knowledge
- ✓ Picking
- ✓ Two hand tapping

Last month we introduced the tritone interval and used it in a variety of musical settings both melodically and harmonically. The tritone is an interval spanning three whole tones, or you could think of this as two notes six semitones apart. If you already know a root-5th powerchord, you can start with that, then drop the higher

note down one semitone. When played simultaneously, these two notes create a dissonant and dramatic sound which can have a lot of applications in various genres.

This month we will focus on using the tritone double-stop as a chord fragment. These two notes can be seen as a fragment of either a diminished chord, or as part of dominant chord. The first example is inspired by Robert Fripp's King Crimson style and uses the E tritone double-stop over an E bass note, so in this case we hear this chord as an E diminished sound using the intervals 1- $\flat$ 5 (E and B $\flat$ notes). The jazzy Example 2 shows that by playing the tritone a tone below the root we can create a dominant 7th sound,

using intervals 1-3- $\flat$ 7.

We have five examples from '70s prog, to jazz, to funk, to metal-core. These various genres require various tone shaping elements so these should be considered in order to get the best results from each specific tritone sound.

Examples 3 and 5 use a distorted tone, in this case best achieved by using the bridge pickup for a nice present, cutting attack. Set your amp for a nice high-gain sound with lots of mids and enough low end to add punch, but not too much that it becomes flabby. You may want to go easy on the treble for Example 3 so those high double-stops don't sound too piercing; experiment with getting the balance right between the low and high chords.

“THE NOTES IN A TRITONE DOUBLE-STOP CAN BE SEEN AS EITHER A FRAGMENT OF A DIMINISHED CHORD OR OF A DOMINANT CHORD”

For the remaining examples a clean sound is best. You should try different pickup options. Does the part sound best with bridge, neck or an in-between setting? You can also try adjusting your volume and tone controls to help shape the sound. That jazzy Example 2 might sound smoother with the tone rolled down, but the funky Example 4 could benefit from lower guitar volume so the chords don't sound too harsh and brittle.

Play each example slowly and concentrate on making the notes crisp and clean, taking time to repeat tricky manoeuvres until they enter your muscle memory. Practise with a metronome and speed up gradually until you can comfortably play along with the backing tracks we've provided. Lastly, since tritones are dissonant anyway, as double-stops they can sound very ugly if not perfectly in tune. 

NEXT MONTH Charlie looks at all the voicings and extensions of the 7#9 'Hendrix chord'

EXAMPLE 1

CD TRACK 84

This Robert Fripp inspired riff is a pattern of five eighth-notes played against the 4/4 groove. The pattern throughout is: 'strum-rest-strum-strum-rest'. Repeat this pattern six times, then add an extra 'strum-rest' at the end.

$\text{♩} = 120$ E dim

EXAMPLE 2

CD TRACK 86

This is a common jazzy progression, known as a I-VI-II-V, played here using all dominant 7 chords: I7-VI7-II7-V7 and in this case C7-A7-D7-G7. Notice that the notes on the third and fourth strings are all tritones, which combined with the bass-notes create two different dominant 7th shapes.

♩ = 120

C7 A7 D7 G7 C7 A7 D7 G7

E B G D A E

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

EXAMPLE 3

CD TRACK 88

This riff is reminiscent of metal bands like SikTh or The Dillinger Escape Plan. Play the open dropped-D powerchord with downstrokes and palm-muting and contrast this with open tritones played high on the neck using up-strokes.

♩ = 180

D^bdim D5 D^bdim D5 D^bdim D5 D^bdim D5 D^bdim D5 Edim D5 Gdim D5

E B G D A D

15 14 15 14 15 14 15 14 15 14 15 14 18 17 21 20

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Low E tuned to D

EXAMPLE 4

CD TRACK 90

This funky fusion riff is played very high on the neck, so compensate your tone by dialling down the treble on your amp and avoiding using the bridge pickup as it might be too spiky. Keep your strumming hand moving down and up throughout to keep the momentum of the riff consistent.

♩ = 90

D7 C7

E B G D A E

20 19 20 19 20 19 20 19 18 17 18 17 18 17 18 17

19 18 19 18 19 18 19 18 17 16 17 16 17 16 17 16

EXAMPLE 5

CD TRACK 92

This riff is inspired by Ron 'Bumblefoot' Thal and uses two-handed tapping. Play the low notes with the second, third and fourth fingers of your fretting hand using your first finger to mute all the strings at the 1st fret. In-between you can employ two of your picking-hand fingers to tap the tritone shapes.

♩ = 90

Edim F[#]dim Edim F[#]dim Edim F[#]dim G[#]dim F[#]dim

E B G D A E

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

1 2 3 2 3 2 3 4 3 2 3 2 3 2 3 2

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SEPTEMBER GT286

PLAY BETTER ACOUSTIC

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AUGUST GT285

CRANK UP YOUR BLUES!

Using three, as opposed to two-notes-per-string licks will add slickness and sophistication to your blues. Learn the licks of five of Nashville's hottest players. Plus: Ray Davies, Paul Kossoff, Abide With Me, Robert Fripp, Nile Rodgers, Brett Garsed, and more!



JULY GT284

WIZARDS OF OZZY!

We took Ozzy Osbourne's axemen as perfect examples of how rock guitar has evolved. Top solos in the style of each player provide a history lesson in rock guitar! More rock, but this time folk-rock with our look at the UK bands that defined the genre. And more!



JUNE GT283

RHYTHM & BLUES INVASION!

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



MAY GT282

JOE BONAMASSA

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



SPRING GT281

MARK KNOPFLER

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

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NEW ALBUMS

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

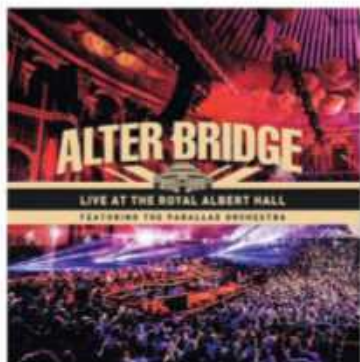
Album of the Month

ALTER BRIDGE

LIVE AT THE ROYAL ALBERT HALL

Napalm ★★★★★

The arena rockers' shows at London's most prestigious venue had a real celebratory air, with Mark Tremonti and Myles Kennedy's illustrious playing duelling away with the Parallax Orchestra's epic backing. On record the sheer density of Alter Bridge's rocking sound doesn't quite allow the strings and horns the same limelight, the orchestral stuff only really coming to the fore on the quieter In Loving Memory and Watch Over You. But there's no denying the impact of both these great players working in unison on the majestic closing duo of Blackbird and Open Your Eyes.

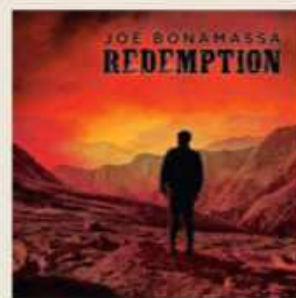


vocals and rock guitar solos. The outro guitar on They Know My Name is case in point; richly distorted notes singing in a style somewhere between David Gilmour and Allan Holdsworth. The 12-string acoustics and effected electrics in The Void hint at early-mid period Genesis arrangements (the solo is a little Steve Hackett too). If you find some of the newer prog bands too dark and metal, The Sea Within is refreshingly old-school (Yes, Floyd, Genesis, Gentle Giant, It Bites) with great songs, fine musicianship and a real breadth of guitar tones.

JOE BONAMASSA REDEMPTION

Provogue ★★★★★

Another year, another release from Smokin' Joe B, and now 13 solo albums in you should know the drill. A smorgasbord of best-of-blues' broad and distinct forms, from the big band-backed schmalz on King Bee



Shakedown, to the Jimmy Page homage on the grand Evil Mama and nefarious country picking of The Ghost Of Macon Jones, Redemption's compilation feel won't be for everyone. But for those who appreciate blues-rock guitar at its genuine peak as well a knack for songwriting that consistently hits the mark, then Joe is still your man.

MONSTER TRUCK TRUE ROCKERS

Mascot Records ★★★★★

Looking for thick guitar riffs, pounding drums and catchy choruses? Well then, Monster Truck might just float your boat as they're a fun, rocking band that has shared stages with Nickelback, Black Stone Cherry, Deep Purple and Alter Bridge among others. The quartet's new album consists of 11 tracks that just don't let up. Much of the

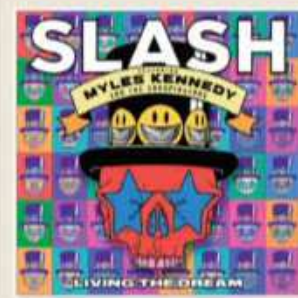


band's energy can be found in the fingers of guitarist Jeremy Wideman who can seemingly riff forever with thick, '70s styled overdrive emanating from an amp running on at least maximum volume. Among the gems are opening track, True Rocker (great guest vocals by Twisted Sister's Dee Snider) which is an uptempo banger; Thundertruck could have been penned by Motorhead or Aerosmith, while the ZZ Top-like swagger found on Devil Don't Care is truly infectious. With just two songs approaching a ballad (Undone, and The Howlin') this is a great motorway album for rocking out to. Just watch your speedometer though!

SLASH (FEATURING MYLES KENNEDY) LIVING THE DREAM

Snakepit Records ★★★★★

After a few years selling out the world's biggest venues with his old cohorts Slash, his Les Paul and top hat have returned to the day job. A deal less bloated than previous effort World On Fire, Living The Dream competently delivers what you'd expect from a 53-year-old axe-slinger whose artistic peak was 30 years ago: a few cool riffs, some giddy solos (the boy from Stoke can still play), and even a song or two that might just sink their hooks in. Kicking off with the rollicking if inoffensive The Call Of The Wild and Serve You Right, things get groovy with Read Between The Lines and Slow Grind, and he leaves Myles Kennedy to steal the show on the tender, The One You Loved Is Gone.



MICHAEL ROMEO

WAR OF THE WORLDS PART 1

Music Theories Recording ★★★★★

For fans of neo-classical shred, and indeed of guitarists like UIi Jon Roth and Yngwie Malmsteen, Michael Romeo's Symphony X was a real joy with blazingly exotic guitar lines aplenty plus strong compositions. With the 10 tracks featured on War Of The Worlds Part 1 (Part 2 due soon), Romeo demonstrates that his Caparison guitar and Engl amps provide plenty of fuel for his chops. Opener, Introduction is a lush orchestral piece that shows both his soundtrack influences (John Williams' softer Star Wars themes, etc) to modern, progressive metal leanings. It's a heady start, crisply produced and cinematically executed. Fear The Unknown features a crushing 16th-note riff - Romeo can pick! - with a wonderful vocal performance from Rick Castellano. What may surprise is Skrillex-like electronics; F*king

Robots features sub-rattling electronic warbles among the shred syncopations. With huge orchestras, blazing metal guitars, wide vibrato vocals and synth electronics, War Of The Worlds Part 1 is a heady mix that reaches far beyond the typical neo-classical-meets-prog guitar album. Check it out!

THE SEA WITHIN THE SEA WITHIN

Inside Out Music ★★★★★

Prog rock fans will take a keen interest in this: a five-piece band that includes Roine Stolt (Transatlantic), Daniel Gildenlow (Pain Of Salvation) and one of the most revered drummers on the scene, Marco Minnemann (The Aristocrats, Steven Wilson, Joe Satriani). For a supergroup, the double CD (12 tracks in all) was composed and arranged by the band over six months and, while there are genre expectations (longest song is Broken Cord at 14 minutes), there's much that is mainstream, not least some great rock-pop



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with **Daniel Davies**; son of The Kinks' Dave Davies and guitarist with horror movie maker and composer, John Carpenter.

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

DD: I've always used Herco 76s. I found one in my pocket and I've been using it ever since. The other ones I tried don't feel right.

GT: If you had to give up all your stompboxes but three, which ones would they be?

DD: I'd keep my Moog Drive because it has a great tone and I like that it has a frequency knob. Earthquaker Dispatch Master has a great long reverb, and of course the Digitech Whammy - I like the octave and harmony sounds. When I'm playing with John Carpenter on Distant Dream, pedals are a big part of the sound. I am using Earthquake Devices' Bit Commander and Disaster Transport to make the sound. It doubles what John is playing on the synthesiser and adds to his sound really nicely.

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

DD: I also play keyboards on the John Carpenter tour but it's stationary and I prefer to be able to move around on stage.

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

DD: I haven't looked at a chart since high school, and I wasn't very good at it back then. I never put in the time and I would just cheat because I just can't help playing by ear.

GT: Do guitar cables really make a difference? If you think so, then what make are yours?

DD: I want my cables to lay right, uncoil properly and not get tangled up. I've always used Mogami cables and I never had any issues with them.

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

DD: I like the feel of Freddie King; no one can imitate it.

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

DD: AHHHHHH! As many as I can carry at once!

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

DD: Vox AC30, set up the middle. What I like about the Hand Wired series AC30s is that they have a master volume which helps drive the amp while keeping the volume respectable. In general I keep the Moog Drive pedal on but when I want to clean up my tone I

James, Robert Johnson and Jimmy Page among many others.

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

DD: A 1954 'black beauty' Les Paul with P90s.

GT: Your ideal guitar?

DD: I am using a 1959 Gibson ES-335 reissue as my main guitar; a non-reverse Gibson Firebird with three P90s and a Goldtop Les Paul with P90s. They all work great for this project. One of the main things is to make sure the guitar isn't too noisy. With this type of music I have to come in and out cleanly. With the 335's humbucking pickups that's not an issue but for the guitars with P90s

“ I USE AN OCTAVE PEDAL SET LOW TO PLAY THE MAIN RIFF THEN ADD ANOTHER ONE SET HIGH TO PLAY THE LEAD ”

use the guitar's volume and tone knobs. I mainly use a Gibson ES-335 for this project, and on most Gibsons there is a sweet spot for the volume knob between 5 and 7 where it effects the sound, so I can clean it up or add more drive from there.

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

DD: I like it feeling loose and as low as possible.

GT: What strings do you use?

DD: I use GHS Boomers, gauge 11. I got used to their feel by playing my dad's guitar as a kid.

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

DD: I grew up in a rock and roll environment, always surrounded by music. Then when I really started to play, I would listen to old blues and rock records, figuring out the licks of Elmore

it is, so now I've replaced them with noise cancelling P90s to solve the problem.

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

DD: With John Carpenter last year on Halloween night in London. It was one of those special nights!

GT: ...and your worst playing nightmare?

DD: I have never really had a nightmare gig.

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

DD: To be patient and trust my own instincts.

GT: Do you still practice?

DD: No, I'm always playing.

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

DD: No, I don't.

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

DD: Jimmy Page and Jeff Lynn.

GT: Present company excepted, who's the greatest guitarist that's ever lived?

DD: Too many to pick from.

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

DD: I love to listen to the solo that Jimmy Page plays on Since I've Been Loving You.

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

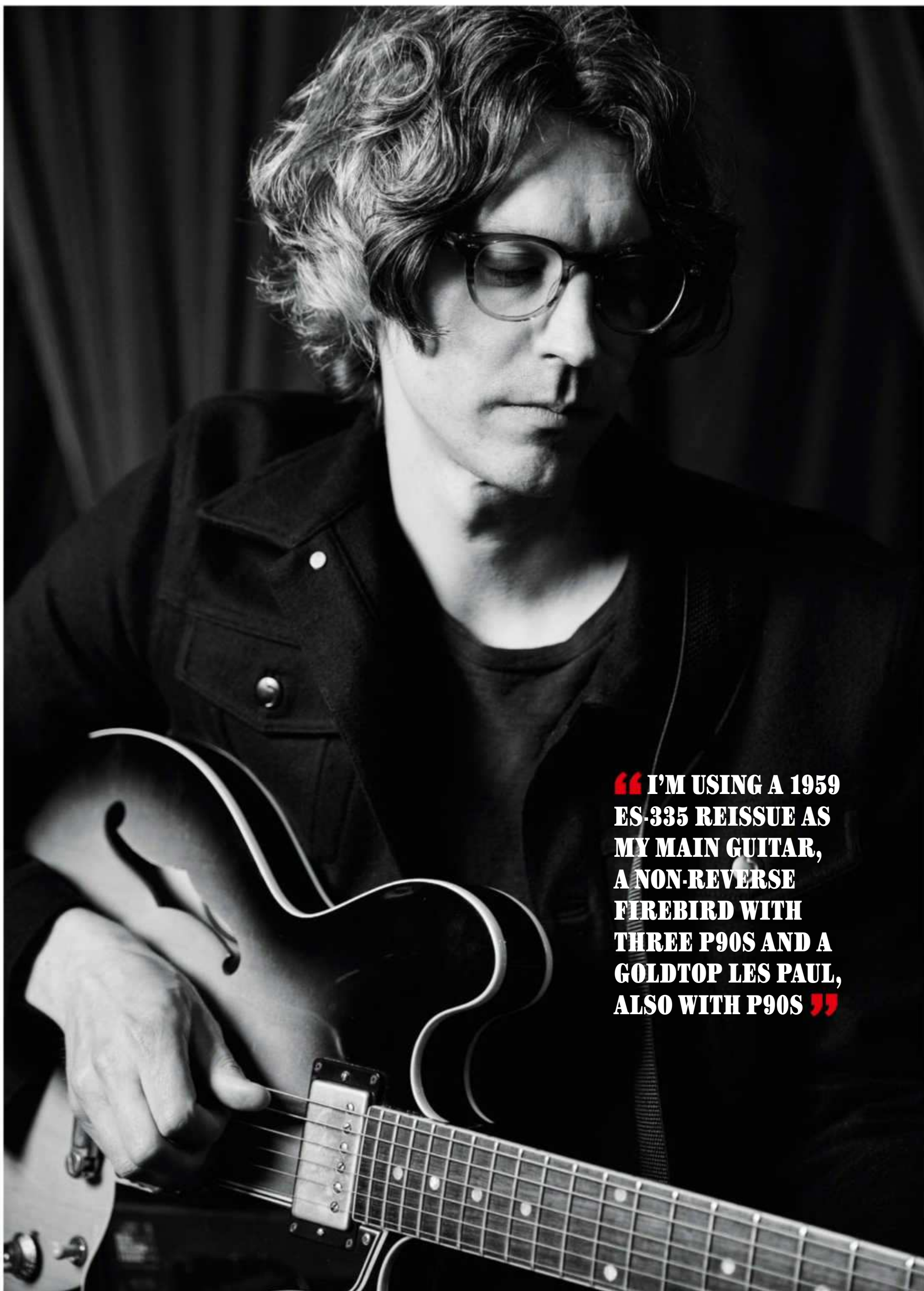
DD: I'm proud of the work I've been doing with John and Cody Carpenter these past few years.

GT: Which is your favourite John Carpenter track to play on, and can you tell us why?

DD: I really enjoy playing Assault On Precinct 13; It has a mean riff and I like the overall tone of the piece. I use an octave pedal on a low setting to play the main riff then add another octave pedal set at a high octave to play the lead. Having two octave pedals going at once, one set low and one set high, creates a unique tone that fits well with a synth based song. It's important for me to be able to sit in the track with the synths but be able to jump out and sound like a guitar when needed.

GT: What are you up to at the moment: gigs, touring, etc?

DD: A lot of things are happening with John Carpenter. We're going back on the road at the end of October to support the Anthology album (movie themes 1974-1998) that's out now. But I'm also working on my own album and that's coming out soon.



**“ I’M USING A 1959
ES-335 REISSUE AS
MY MAIN GUITAR,
A NON-REVERSE
FIREBIRD WITH
THREE P90S AND A
GOLDTOP LES PAUL,
ALSO WITH P90S ”**

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

REGGAE GUITAR

Rock steady, Marley & more

We examine the many sides of reggae in perhaps the most in-depth article on the subject ever in a guitar mag.

CLASSICAL TAB

ROBERT LOWRY

How Can I Keep From Singing

Bridget transcribes this moving hymn, written by Lowry, adapted by Pete Seeger and adopted by Quakers...

FEATURE #3

BRETT GARSED

Solos over Back In The Day

A gorgeous clean slide solo from our Aussie guitar hero, fully tabbed and explained by GT's Jon Bishop.

TECHNIQUE & THEORY

THINGS TO LEARN & PLAY

Extension, extension, extension!

Broaden harmony using minor 9ths, 11ths & 13ths; then go 'beyond the Hendrix chord' to re-voice the 7#9!

Guitar Techniques' 50 Tips to...

ELECTRIC MASTERY!

They say the best way to improve anything is in small steps, one at a time. Our 50 Tips To Electric Mastery is designed to hone all your skills, boosting picking, bending, legato, Pentatonics and Blues scale, speed, and a whole lot more!

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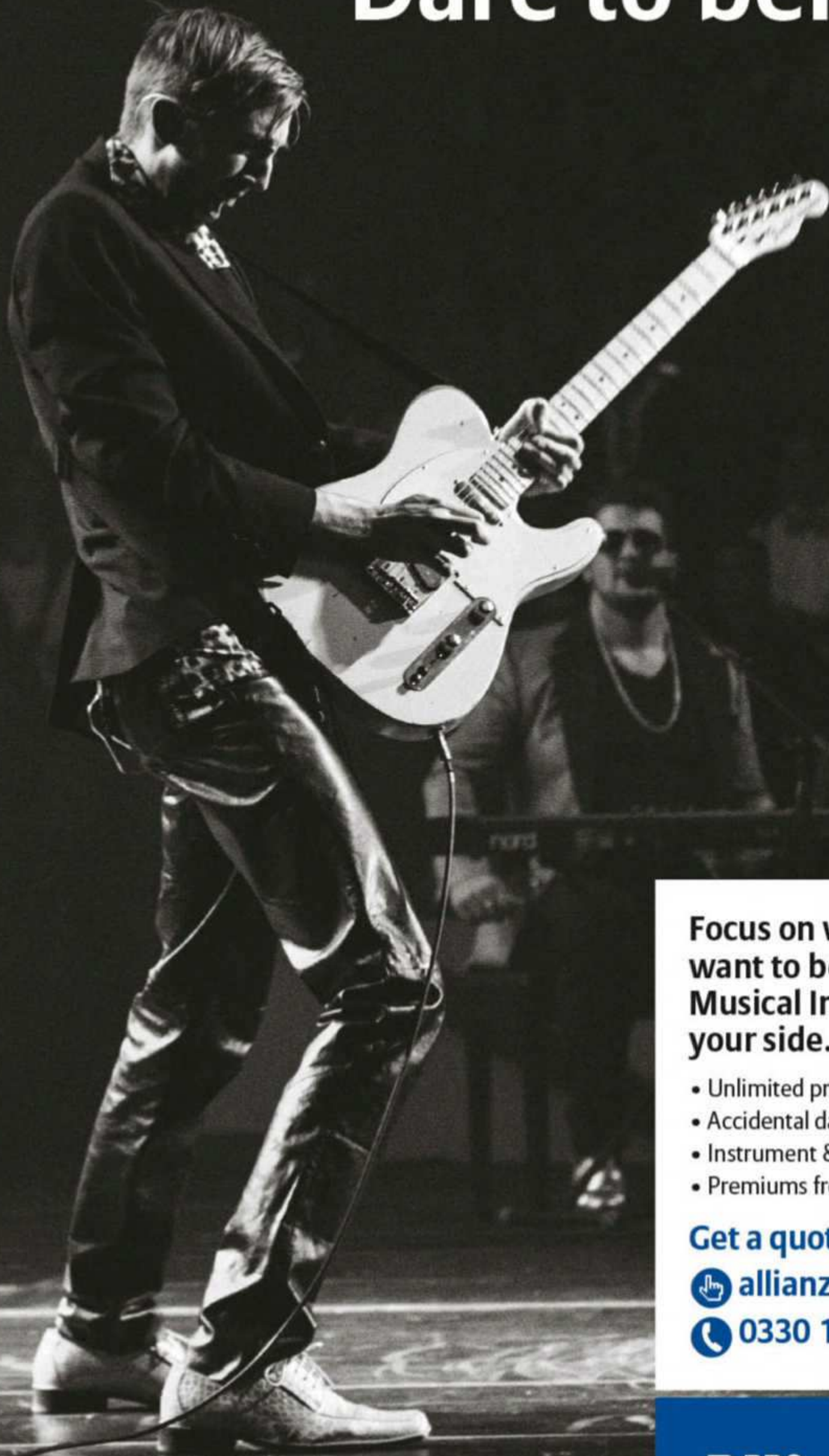
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