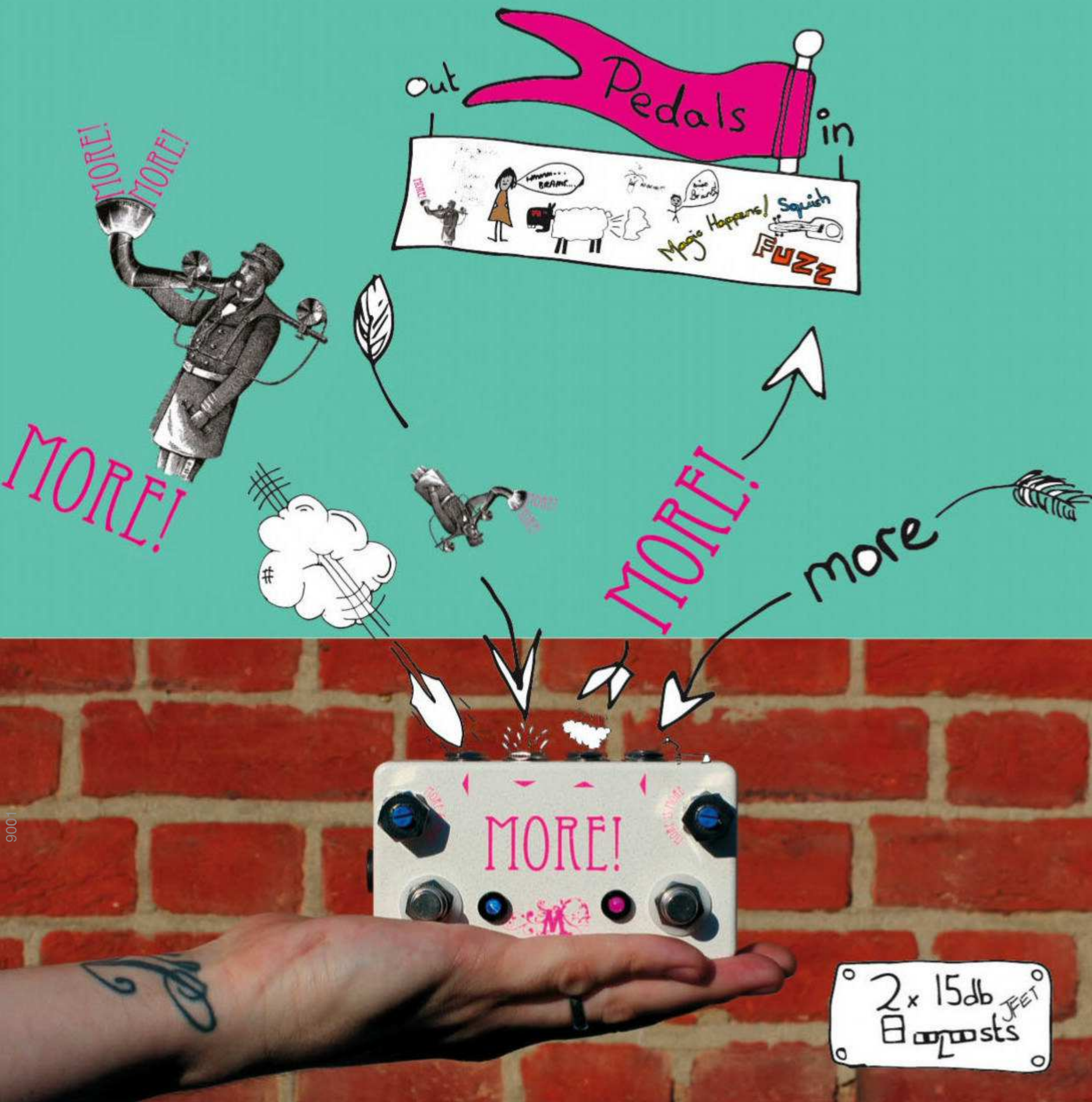


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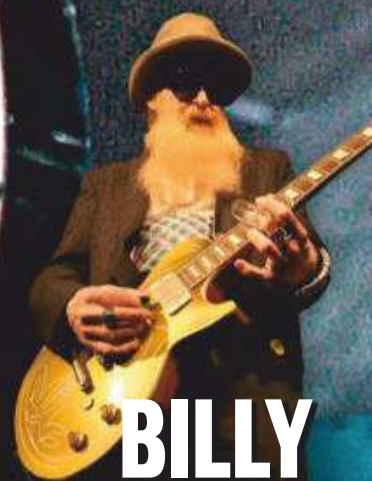
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Harrison has taught guitar for over seven years. With an ALCM diploma he teaches all levels and ages via Skype, as well as face to face in Somerset, UK.



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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

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JOHN WHEATCROFT

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

WELCOME

I'D BEEN AT Guitarist mag just months when my boss bumped into Brian May at an event and asked if he'd be willing to talk to us. He agreed and it was arranged for me to visit Queen's office in Notting Hill. Brian's one stipulation was, "Don't be late, as I have to be elsewhere later that day." I've always had an issue with poor punctuality so no problem there. How wrong could I be?

I lived in north Essex so gave myself 90 minutes extra just in case. The office was the other side of London, it was pre sat-nav and mobile phone but I was confident I'd get there on time. I would have done, too, had it not been for an accident that shut the A12 for two hours. I was stranded, I daren't abandon the car and was in blind panic with my blood pressure peaking off the scale.

I arrived 45 minutes late, parked on the pavement, dashed in and squeaked my apologies. Brian was as nice as pie: "Better move your car or you'll be clamped," he said. I duly did so and returned. He was at a filing cabinet choosing cover shots, pulled out a few nice ones and ushered me to follow him upstairs to where our chat would take place.

Only then did I notice he was wearing white clogs. Now, no one wore

white clogs in 1985. Except Brian. Oh, and me! How foolish I felt as we clomped up the uncarpeted wooden stairs in our matching white clogs. I had no idea of Brian's taste in footwear and was convinced he'd think I was some idiot fan who aped everything he did.

We sat down, I switched on my recorder and Brian opened a huge flightcase to reveal the Red Special: "Here's the battered relic," he said, handing it to me. I made various comments about its build, playability and finish and we talked for a further hour, all the while me clutching the iconic guitar.

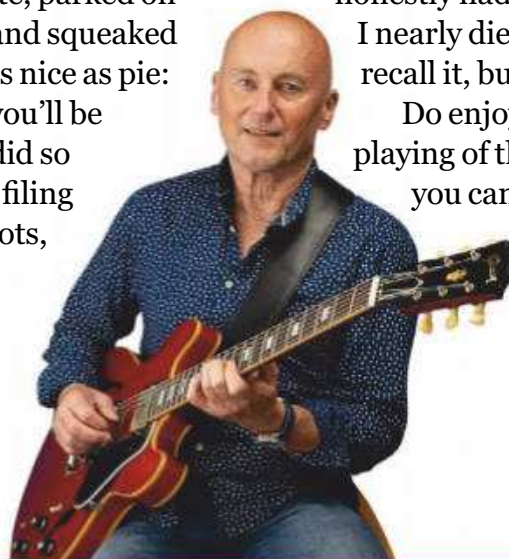
The interview went great. We bade our farewells and I dashed back to the car, itching to put the tape into my cassette player and listen back. Horror of horrors! I'd noodled through it from start to finish, but

honestly had no idea I'd played a note!

I nearly died, and I cringe even now as I recall it, but Brian didn't say a thing.

Do enjoy Jon Bishop's feature on the playing of this unique guitarist and, as you can see, one of rock's real gents.

And I'll see you soon.



Neville

Neville Marten, Editor
neville.marten@futurenet.com

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

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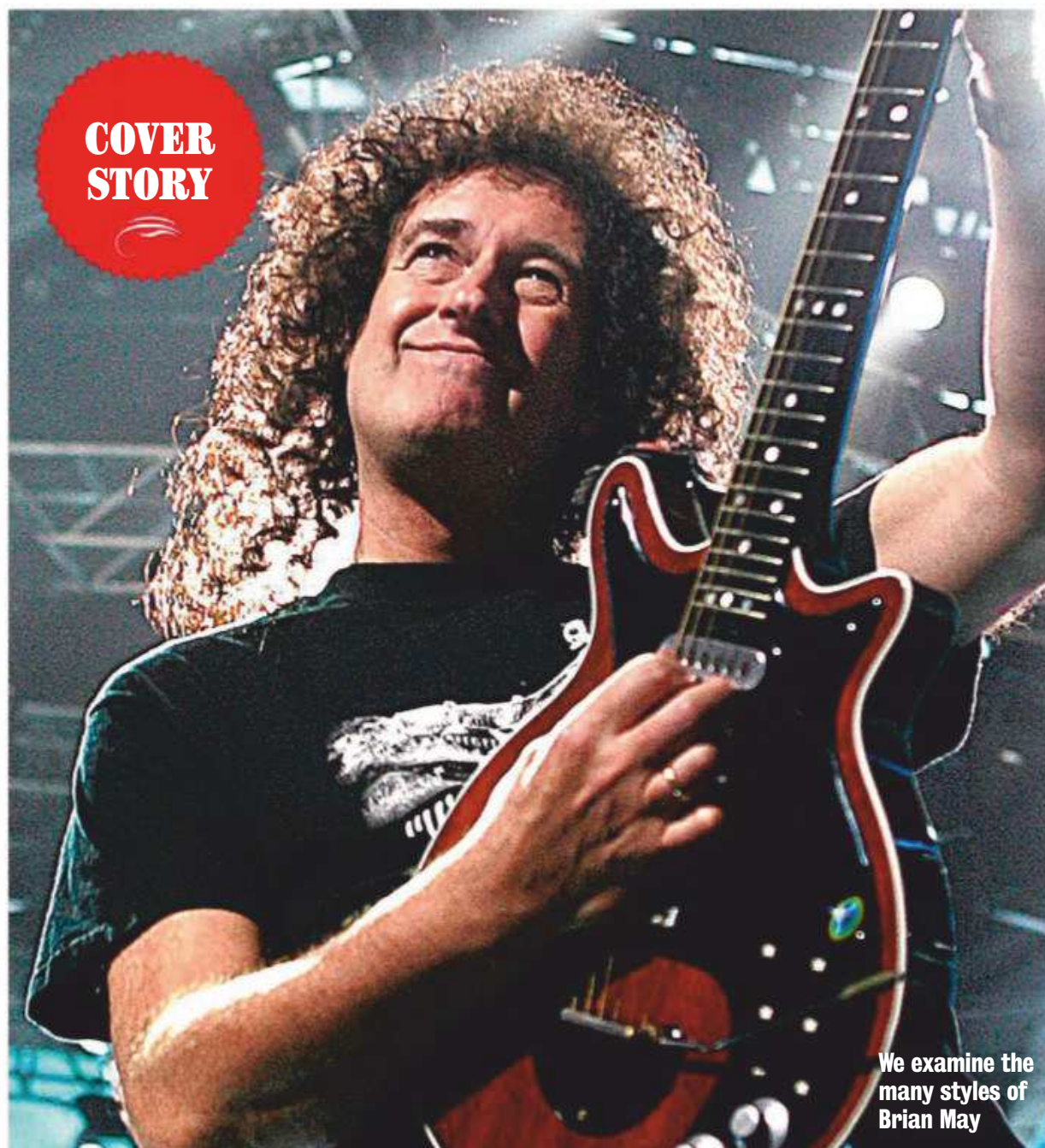
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many styles of
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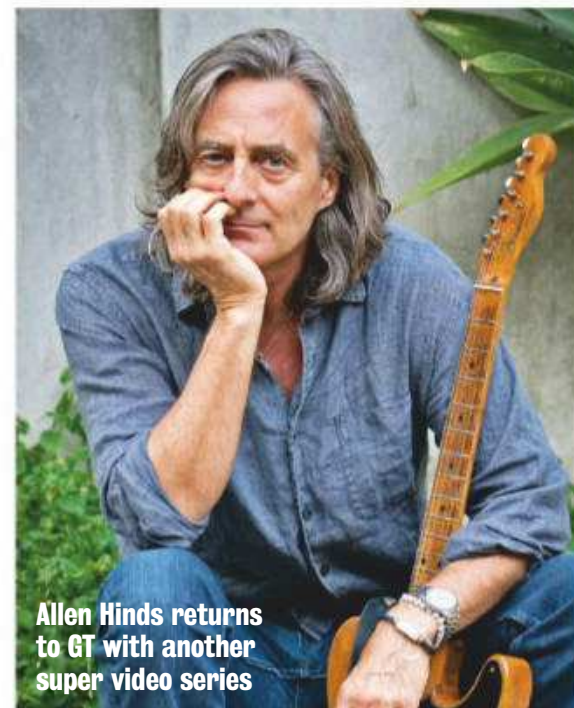
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Allen Hinds returns
to GT with another
super video series

FOOD FOR *thought*

Justin
GUITAR

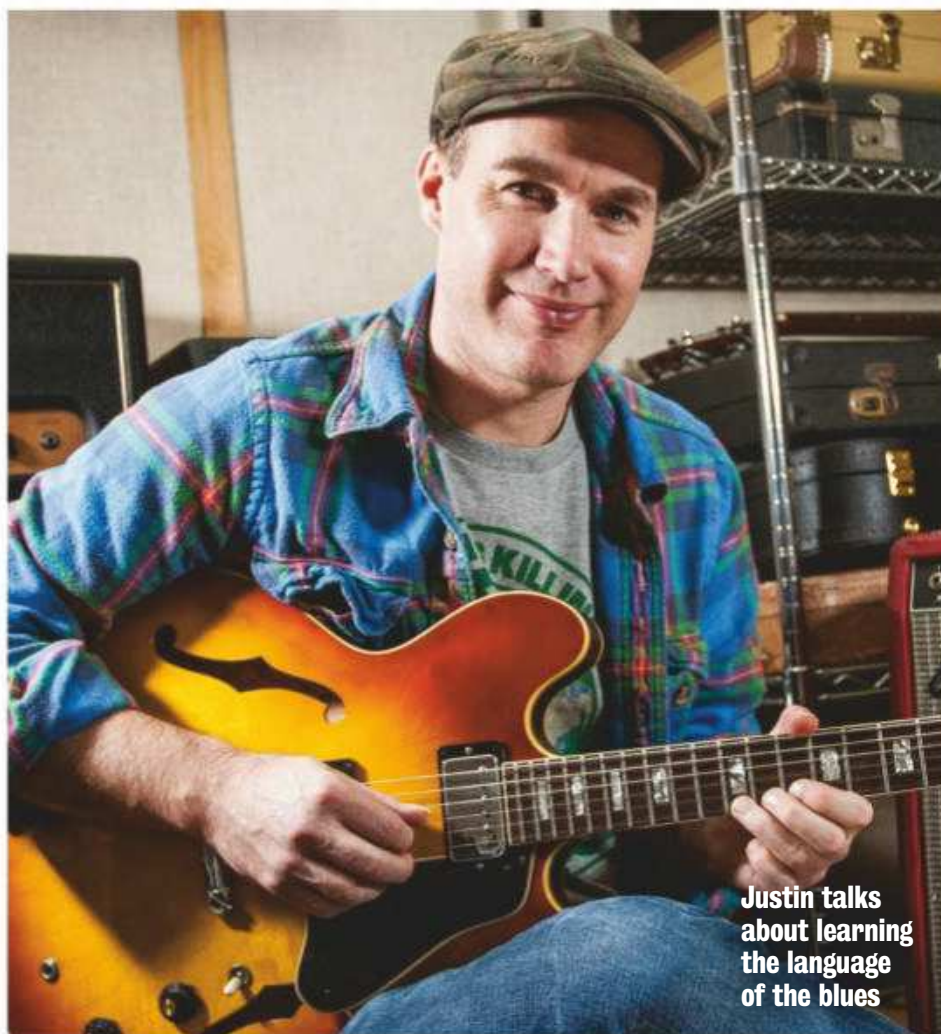
Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: The blues alphabet.

A few days ago I had a workshop at the UK Guitar Show. In it I explored the various scales (alphabets) of the blues and how they effect the language (words). I got a lot of positive feedback so I thought I'd share it with the wider readership. And to keep things very guitar-centric all of this lesson is in the key of A.

The Minor Pentatonic is the alphabet from which most people learn their first blues words and sentences. Many times they do a whole lot of scale playing and not enough 'word' learning so, if this is where you are at be sure to spend the majority of your time learning your 'words' and practise playing them along with backing tracks or jamming with your friends.

One key thing to do on the Minor Pentatonic is to explore the curl; a quarter-tone bend on the $\flat 3$ (C in our key of A minor); getting that right is a vital part of the blues 'accent'. You can do the same on the $\flat 7$ too. Often the next scale people encounter is when they add $\flat 5$ (the note E $\flat$ in A) which turns the Minor Pentatonic into the Blues scale.

But don't be afraid to step outside that Minor Pentatonic pattern. If we add other notes like the 6th and 9th we end up with Dorian mode. Don't let the name scare you – just think of it as adding a couple of notes to the Minor Pentatonic. The 6 and 9 are really hip tones and you should explore using licks you know already, by moving any C and G notes down a semitone and seeing how the sounds change. It's a lot of fun and suddenly starts to make our licks a whole lot more musical and ear catching (you might hear a bit of Robben Ford or Carlos Santana). The notes 'below' the primary A



Justin talks about learning the language of the blues

“DON'T BE AFRAID TO STEP OUTSIDE THE MINOR PENTATONIC PATTERN. IF WE ADD 6TH AND 9TH WE GET DORIAN MODE”

Minor Pentatonic shape (below the 4th fret) can seem awkward as your first finger usually pivots at the 5th fret and it seems like those lower notes are out of bounds. But try sliding up a semitone from them, as they are all valid passing tones and all add to the 'language'.

Another thing I recommend players to try, is to add the $\flat 5$ th from the Blues scale and the 6th and 9th from the Dorian Mode to the Minor Pentatonic, to create the 'Blues Hybrid scale', an 'uber' scale that's super easy under the fingers and can help any player who's stuck in the 'Pentatonic box'. All the above scales work over all the chords in a standard three-chord blues but

there are other things to explore too.

The Major Pentatonic is a really cool sound with a sort of country flavour. Many people know that moving the Minor Pentatonic down three frets gives the Major Pentatonic scale pattern. However, *do not* make the mistake of using the same Pentatonic licks because they won't sound right. Even though the pattern looks the same, they now have different functions so need their own treatment and therefore different licks. If you look for the root note and land on the equivalent of the fourth string, 7th fret but three frets down (4th fret) it's no longer the root note of A, but the 6th (F#) and not a very strong

note to sit on. Our 'home' root note of A is now on the third string, at the 2nd fret. So, the shapes are fine; you just have to discover which notes sound strong and which now don't; your ear will soon tell you.

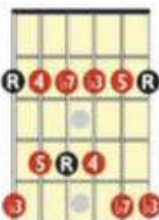
You can also try using shape 2 of the Major Pentatonic at the 5th fret because it's easy to see in relation to Minor Pentatonic shape 1. It's the 6 and 9 that we used from the Dorian mode and the C# (3rd) from our A7 chord. However, the Major Pentatonic is chord specific so this is not a great sound over the D7 (IV chord), so you must use it only over the I chord in a blues (our A7); over the IV and V chords (D7 and E7) it's best to change back to using the Minor Pentatonic. It's possible to follow the D7 and E7 by using the D and E Major Pentatonic but that's really more of a country blues sounding approach.

Once you get comfortable changing your notes depending on the chord, you might like to go full ninja and start using the dominant 7 arpeggios for each chord. If you play them too strictly it can sound mechanical, so try mixing your blues licks with them; and if you learn them in relation to the notes in the Minor Pentatonic (as shown) it can really help you work them into the things you know already.

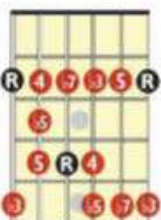
Okay, that was a whole lot of scale talk, so don't forget that the words (notes) are a really key thing to learn – not to mention dynamics, phrasing, time feel and putting some expression into your playing. Hope this look at the alphabet helps you in exploring the blues language and you find some cool new 'words'! Happy Trails!

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

Minor Pentatonic



Blues Scale



Dorian Mode



Hybrid Blues



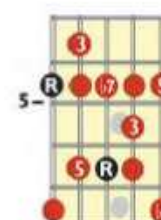
Major Pentatonic



Major Pentatonic



A7 Pentatonic



D7 Pentatonic



E7 Pentatonic



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: How do I get to Carnegie Hall?

I recently wrote myself an arrangement of When You Wish Upon A Star, the hit song from Disney's 1940 classic, Pinocchio. It was a chord melody thing for fingerstyle guitar. I threw in a few altered voicings, one or two harmonic devices and some of my own particular clichés and jotted it down the old-fashioned way, utilising papyrus and pencil. In all fairness, I thought it wasn't bad. A couple of committed fretting chums showed interest and I scanned it and sent it over to them upon request, thus combining traditional rustic skills with cutting-edge modern technology. One recorded his interpretation and emailed it back and the other afforded me a live rendition. Both of which gave me food for thought concerning the mechanics of practicing our common instrument.

Putting to one side the fact that it's rewarding to write something that others find useful and fulfilling to play, a number of features of their interpretation seemed common to both performances. It struck me that while I considered my modest effort to be of 'intermediate' technical difficulty, they both seemed to make heavy weather of it both in specific places and in general (I've always loved that delightfully vague word, by the way. As far as I can tell, it means "harder than Three Blind Mice but easier than The Ring Cycle played from memory").

Nevertheless, the following is a condensed version of my observations. I am pleased to report that both friends took my thoughts in good part and in a spirit of comradeship and maturity. Most of the stitches were removed after only a few days.

First, learn the tune thoroughly. Memorise it. Music is a horizontal art. By which I mean that although notes may be written vertically on a page to imply a chord, there is an arc to the melody that moves forward and along. It's easy to become bogged down in figuring out the chord shape or the position

of a series of arpeggios (I did indicate all that since you don't ask, not being The Marquis de Sade of Manuscript) and thereby lose the flow of the tune.

Secondly, isolate the sections that are problematical, one bar or even one beat at a time if necessary. Slow the segment down and practise it at a tempo that renders it playable, accurately and consistently. If we assume that the idea of practising incorporates the

“DON'T KID YOURSELF THAT THE WORD 'RUBATO' MEANS, 'GREAT, I CAN PLAY THIS MOTHER ANY WAY I WANT!'”

notion of repetition, then it is a matter of simple logic to conclude that fumbling through passages at performance tempo repeatedly will lead to perfecting your mistakes. A sobering thought.

Thirdly, record your performance. You may well be surprised. Perhaps not in a good way. We humans have a remarkable talent for self delusion. You might think you sound like the very embodiment of Andrés

Ségovia, Joe Pass and Joe Satriani combined in the form of a 10-stone weakling, but Garage Band doesn't lie (they fixed that on iOS update 12.0.2, as it happens).

Fourthly, don't kid yourself that the word 'rubato' means, "Bloody great! I can play this mother any way I want, taking my time over the difficult passages and generally bending the piece to mask my limitations." It so doesn't.

Fifthly, use a metronome. I

refuse to explain why. So there.

And now, some psychobabble which I know to be true from bitter experience. Differentiate between 'Practice' and 'Playing'. The former is a disciplined approach to improving a technical aspect of your playing you have identified as requiring attention. The latter is having a good time. While there is absolutely nothing wrong with the latter - indeed it's the *raison d'être* for our entire endeavour - think of

it as your reward for putting in the effort with the former. Treat with scepticism remarks like, "I'm really shedding it this week. I've been doing six hours' practice a day." I dare to suggest that in most cases that's... er, piffle. What our self-satisfied protagonist usually means is, "I've been sitting in my room holding a guitar all day, meandering mentally between Smoke On The Water, Stairway To Heaven and whether I should ring that girl I met last night." Half an hour of concentrated practice my friend is exhausting. Time for a cuppa, a Hobnob and a head-clearing walk. And then back to it.

And last off. Improvement is not a linear thing, sadly. You may think that nothing is happening, you'll never crack that difficult lick and it's time to pack it in and take up the ukulele. But - courage mon brave. Follow my simple guidelines and, Voila! It will happen. Just not today. Probably.

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



Mitch offers words of wisdom on guitar self improvement

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: Ex-Dokken, Lynch Mob and Ultraphonix guitarist, the great **George Lynch**.



GT: What is it about guitar instrumentals that most appeals to you as a writer?

GL: Two things ; I like to hear guitar phrasing that emulates or takes the place of a melodic vocal line and two, it's a chance to hear a guitarist stretch out in a way that they can't in the context of a traditional vocal based arrangement.

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

GL: The guitar is so flexible by design that in the creative hands of a Beck or Hendrix the sonic options become almost endless. Even the best vocalists have to work within the physical constraints of the human physiology. But still nothing compares to the emotive

“ INSTRUMENTAL MUSIC AFFORDS YOU THE OPPORTUNITY TO BUST OUT ALL THE TOYS AND CREATE SONIC LANDSCAPES ”

capacity of the human voice. I think the best other instruments can do is try and reinterpret or emulate it.

GT: What are the tendencies with instrumentals that you aim to embrace or avoid (rhythms, harmony, approach, tones)?

GL: Instrumental music affords you the opportunity and freedom to embrace every conceivable avenue of expression . But with all that freedom comes 'option anxiety' which requires a strong vision of what it is you're trying to say to make sense of all the options.

GT: Is a typical song structure of intro, verse, chorus, verse, chorus,

middle, outro chorus always relevant for an instrumental?

GL: I think certain arrangement formulas are satisfying to western ears and make a song easier to digest . If I'm working on a body of instrumentals I would probably conform to the 'safe' arrangement formula on 50% of the record using the guitar to mimic the vocalist ; then throw the rule book out for the other half of the record

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

GL: I'm not sure how you would 'study' that. I think it's important

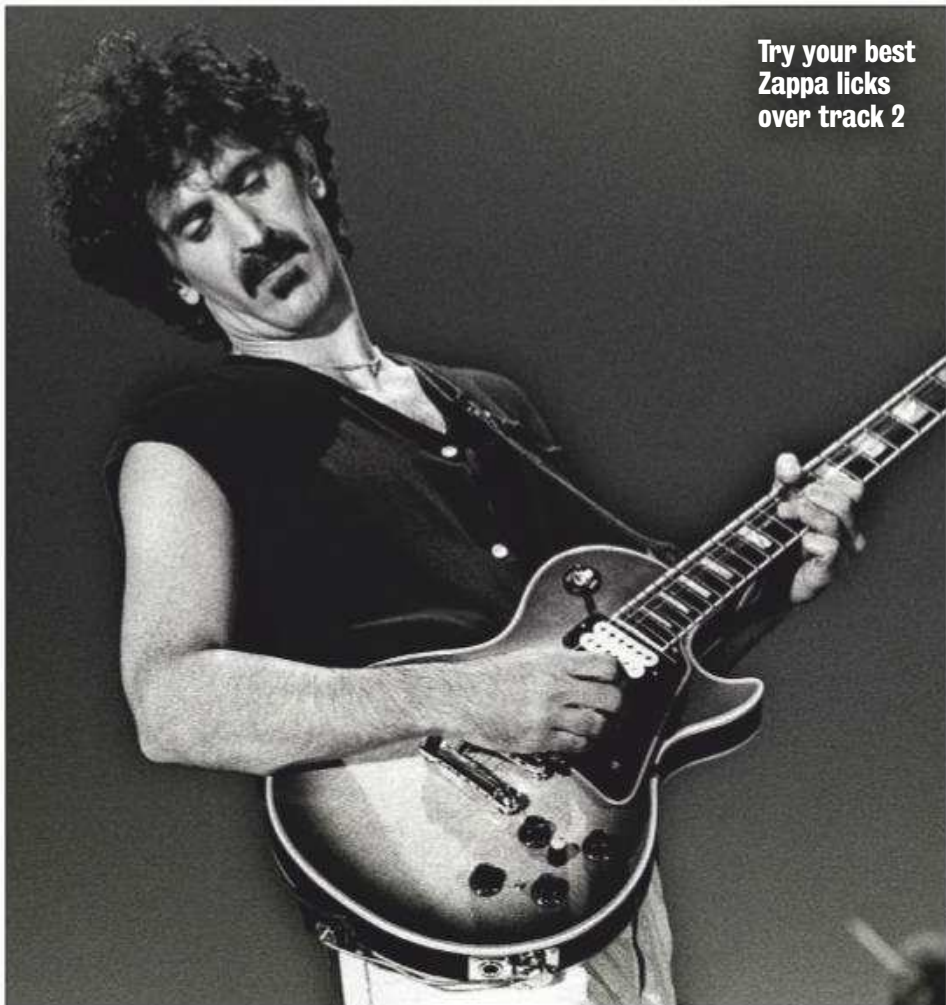
and helpful to be aware and appreciate great historic vocalists; Aretha, Al Green, James Brown, Marvin Gaye, Otis Redding etc. Personally, I'm a lousy singer but I do hear the vocal soundtrack in my head so essentially I've spent my life 'singing' through my guitar!

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

GL: I think the first order of business is to decide on a theme. When I wrote Mr. Scary I wanted to create a heavy metal 'caravan'. That inspiration can come from listening to other music to spark an idea (otherwise known as plagiarism), smoking a joint, going for a long ride on your motorcycle or a hike in the woods. Weirdly I've gotten some of best ideas while taking a »

Intro





Try your best Zappa licks over track 2

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Blues In E

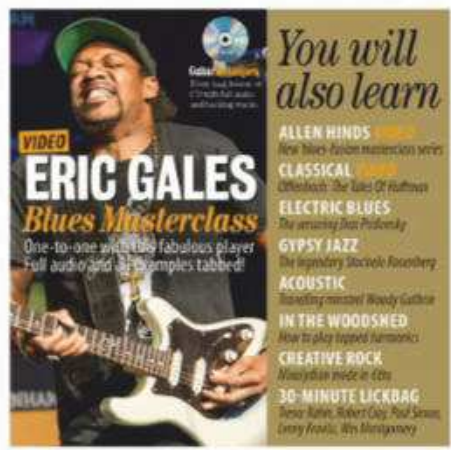
First up is a fun blues jam in the guitar-friendly key of E. Good old E Minor Pentatonic scale (E-G-A-B-D) will go far here, but you can also mix in E Major Pentatonic (think C# Minor Pentatonic as it's the same five notes, if that helps). You can also add more colour with E Mixolydian mode (E-F#-G#-A-B-C#-D) and E Dorian mode (E-F#-G-A-B-C#-D).

2 C Lydian Jam

Here's a fun Zappa-esque Lydian mode jam. Your go-to-scale would be C Lydian mode (C-D-E-F#-G-A-B), which is basically the C Major scale with a raised 4th. Also, try mixing in some E Minor Pentatonic (E-G-A-B-D), A Minor Pentatonic (A-C-D-E-G) and even B Minor Pentatonic (B-D-E-F#-A).

3 Ionian Mode Jam (A)

This happy little groove track is based on diatonic chords in the key of A. You will hear A chords, E/A chords and D/A chords. You can use the A Major scale (A-B-C#-D-E-F#-G#) throughout, as well as A Major Pentatonic (A-B-C#-E-F#), which of course you can think of as F# Minor Pentatonic (F#-A-B-C#-E) if that helps.



4 II-V-I Jazz Jam (Am)

Here we have an A minor II-V-I jazz practice track. Chords are Bm7₅ (II), E7 (V) and Am7 (I). As per usual in jazz, you will hear extended versions of these chords. The A Minor scale (A-B-C-D-E-F-G) is your friend here, as well as A Harmonic Minor (A-B-C-D-E-F-G#) on the E7 chords. Arpeggios: Bm7₅ (B-D-F-A), E7 (E-G#-B-D) and Am7 (A-C-E-G). Have fun!

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

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and Pyjamas

GIBSON INTRODUCES THE HERITAGE STANDARD

80 guitar following accusations about the quality of Les Paul models not being up to past standards. The whole run of instruments had nicely figured tops but the Elite was endowed with curly maple. Some of the questionable features from the seventies are mercifully scrapped and the guitar is a real winner.

ROCK ALBUMS GET HEAVIER WITH

Wheels Of Steel - Saxon, Ace Of Spades - Motörhead, Women And Children First - Van Halen, Back In Black - AC/DC, Ready An' Willin' - Whitesnake, British Steel - Judas



Priest and Ozzy Osbourne's solo debut, The Blizzard Of Ozz. Mainstream albums include Duke - Genesis, Zenyatta Mondatta - The Police, The Game - Queen, Head Games - Foreigner, Gaucho - Steely Dan and U2's debut album, Boy.



FENDER LAUNCHES 'THE STRAT'

with several new features including gold-plated hardware, a hotter lead pickup and new circuitry allowing pairs of pickups to work in series (humbucking). The guitar produces nine different basic tones using the twin mode rotary selector switch and the five-way pickup selector and reveals four new tones never available on a Fender Stratocaster (before or since). John Lennon describes his Lake Placid Blue Strat as "the cat's pyjamas" and initially the only other available colour is Candy Apple Red.



ITV BROADCASTS TV-AM, THE FIRST ever breakfast programme; the first episode of Yes Minister is broadcast by the BBC; and millions of viewers watch Dallas to learn who shot JR Ewing. Formula 1 driver Jenson Button is born.

THE EAGLES, GENTLE GIANT AND

Bachman-Turner Overdrive break up while The Sisters Of Mercy and Hüsker Dü form and Duran Duran signs with EMI after finalising the lineup. Bon Scott, lead singer of AC/DC dies in London from "acute alcohol poisoning" and Led Zeppelin drummer John Bonham is found dead at guitarist Jimmy Page's country estate in Windsor. Zep retire in December as a result. John Lennon is shot dead outside his apartment building in New York City.



A NATIONAL STEEL STRIKE IS CALLED AND LASTS three months, Margaret Thatcher declares "U-turn if you want to. The lady's not for turning" during her speech at the Conservative Party conference; the SAS storm the Iranian Embassy in London and free all the hostages held by terrorists; Ford launches the Mark 3 Escort, British Leyland the Mini Metro and Mount St Helens erupts in Washington.

IBANEZ REVIVES THE DESTROYER

as the Destroyer II Series that features the 'goose beak' headstock shape. Available as a bolt-on or a set-neck model it features a bound flamed maple top over a mahogany body and the guitar is soon championed by Phil Collen of Def Leppard.



Find Your Perfect Tone

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



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

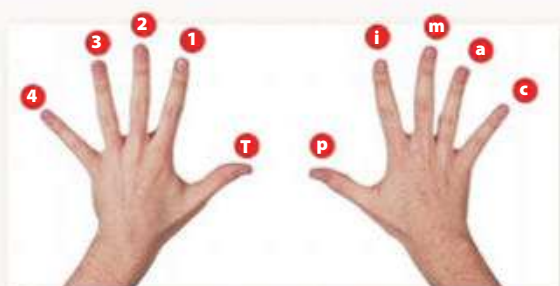
Also available to order online at www.myfavouritemagazines.co.uk

GT User Guide

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

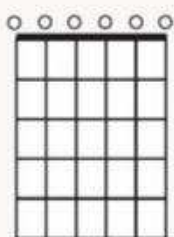


RELATING TAB TO YOUR FRETBOARD



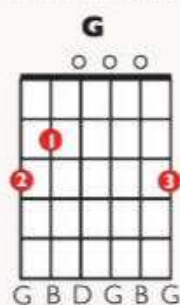
HAND LABELLING

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).



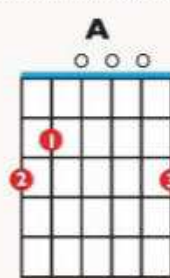
NUT & FRETBOARD

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.

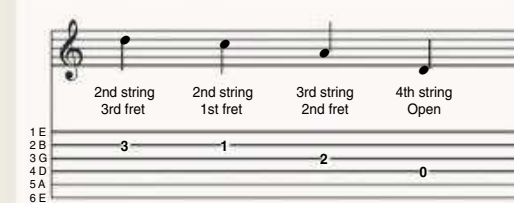
OUR RATING SYSTEM

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...

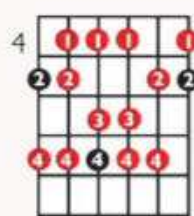


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



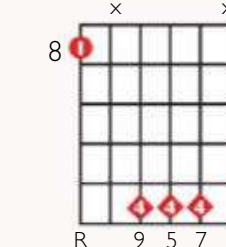
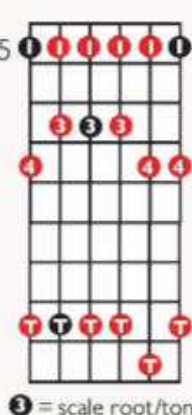
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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



TAPPING & HARMONICS

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

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

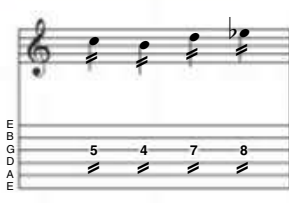
PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



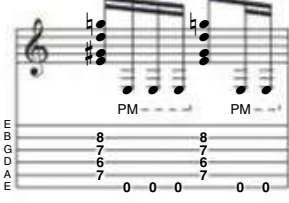
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



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

Palm muting



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

Pick rake



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

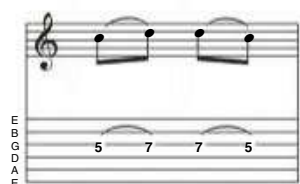
Arpeggiate chord



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

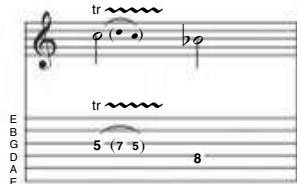
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



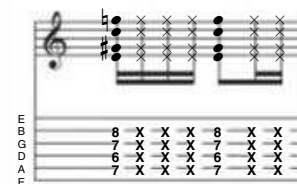
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

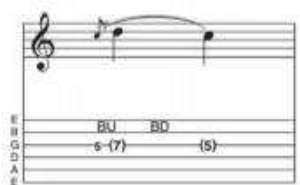
Fret-Hand Muting



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

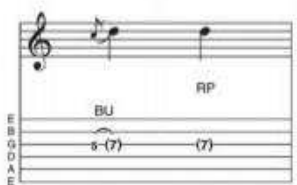
BENDING AND VIBRATO

Bend up/down



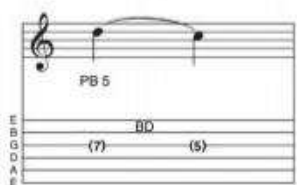
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

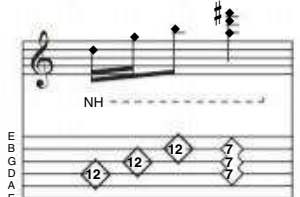
Vibrato



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

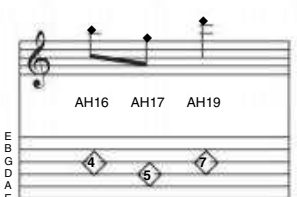
HARMONICS

Natural harmonics



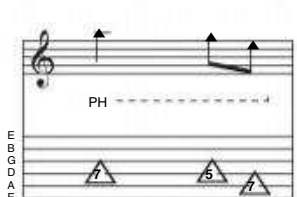
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



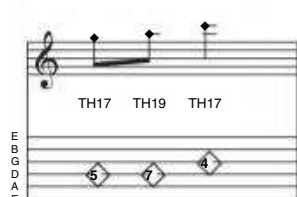
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



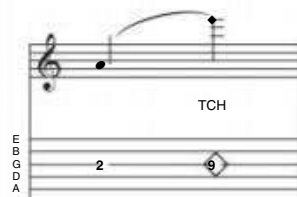
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

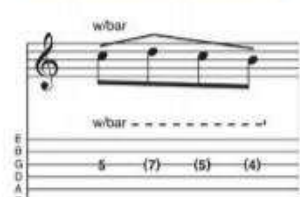
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

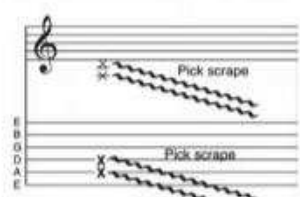
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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

HOW TO...

...find all the notes on the fretboard

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

Fret	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

STRONGER FOR LONGER



You Can Never Have Too Much of A Good Thing

The All-New Paradigm Slinky Bonus Pack

ERNIE BALL
THE COLORS OF ROCK'N'ROLL®

The genius of... Brian May



With *Bohemian Rhapsody* pulling in crowds at the movies **Jon Bishop** examines the multi-faceted and instantly recognisable guitar style of Queen's melodic master.

ABILITY RATING

Moderate to difficult



Info

Key Various Tempo Various CD TRACKS 4-9

Will improve your... ✓ Picking technique to influence tone

✓ Use of the guitar's tone and volume ✓ String bending and vibrato

Welcome to our all-encompassing look at Queen's incredible guitarist Brian May and his various approaches to electric and acoustic playing. The aim of this lesson is to learn and apply some of the tried and tested concepts used by May during his stellar career.

The Brian May guitar sound is one of the finest and most recognisable in rock history. His many tones are the product of a unique combination of ingenious ingredients, all cooked up by Brian and his father - plus a little help from a wall of Vox AC30s, a Dallas Rangemaster treble booster and a funny little transistor amp put together by bassist John Deacon. Although upgraded and modernised here and there, most of these ingredients have remained pretty much unchanged for the best part of five decades.

TECHNIQUE FOCUS

Vibrato and bending

Brian has one of the most articulate and musical vibratos in all of rock. While not as wide and pronounced as more modern players like Yngwie Malmsteen or Steve Vai it's noticeably broader than that of, say, Eric Clapton or Jimi Hendrix. Brian's vibrato on unbent notes is smooth and languid and if you watch him you can see that the action is more in the rotating of the wrist than merely pushing the string up and down; in reality it's an intuitive combination of the two. A common May device is to bend the string and then pick it (pre-bend); this is usually followed by a lovely wobble. When bending strings and applying vibrato always support the bending finger with as many spare digits as you have available. This allows for a stronger vibrato and also helps keep your hand safe from injury.

Brian's 'Red Special' guitar was a custom one-off build by Brian and father Harold and features a chambered body with oak centre-block and three Burns Tri-Sonic pickups. The wiring is complex and allows each pickup to be turned on individually and the phase of each to be reversed. This provides a myriad of

“A TREBLE BOOSTER WAS THE WAY BRIAN, RITCHIE BLACKMORE AND RORY GALLAGHER ACHIEVED SUSTAIN AND OVERDRIVE”

options, each with a sound of its own.

Brian uses a sixpenny coin (minted from 1551-1980 and until 1947 made of solid silver) as a pick. The sixpence is fairly thin and provides a metallic bite. It also has a serrated edge so angling it provides lots of gritty attack.

The treble booster pedal is a handy tool for converting an already slightly overdriven amp into a fully screaming monster. At the time Brian started performing, valve amps weren't really designed to produce hugely overdriven sounds. The Dallas Rangemaster treble booster was the way that guitarists like Brian, Rory Gallagher and Ritchie Blackmore achieved their sustain and overdrive.

Brian also pioneered a creative approach to using multiple delays. His rig features three Vox AC30 amps. The first amp produces the direct guitar signal; the second has a single delay repeat at around 750ms and the third operates another delay repeat at around 1500ms. If the notes are carefully selected and

timed, Brian can use the repeats to obtain his signature harmonised sound live, without the need for lots of studio overdubs.

To get you started we have recorded five licks and tips that focus on a key aspect of May's approaches. Then there are three awesome performance jam tracks to learn.

The first is a homage to Brian's acoustic guitar moments. The second is a fun-to-play workout that exploits his signature three-delay, harmonisation technique. To finish up there is an all-in jam track that puts together many of his top tricks into a single piece.

As ever the GT audio contains the finished tracks and a backing track for each, so you can jam along. The notation includes details of all the pickup selections, volume control settings and tone used for each example - the good thing is that with a little thought and a good ear we can get pretty close to Brian's fingerprint tone with our own gear.

Once you have mastered the technique or approach in question, be sure to apply it to your own compositions. **1**



Get the Tone

Although I used my own 'Red Special' into a BM treble booster and Vox AC15, a 1955 sixpence and two tape style delay pedals for our pieces, you can get pretty close with regular gear. The tone of a sixpence used as a pick makes a significant difference to the sound of the attack, and obtaining one is relatively cheap and easy (go on, try it). If you have a Stratocaster style guitar select the bridge and middle pickups and roll a bit of tone off. If you have a Gibson style setup the bridge humbucker will do nicely. Set up a fully saturated overdrive sound on your amp and then use the guitar's volume control to clean up the sound to taste. I also used an old Eko 12-string but any acoustic will do.

Brian playing his
legendary tone
machine the
Red Special



MORENA BRENGOLA / GETTY IMAGES



TRACK RECORD Brian May has recorded extensively with Queen as well as many recordings for his own solo career. There are also interesting collaborations to dip into such as the Star Fleet soundtrack with his pal Eddie Van Halen, or duets with We Will Rock You musical star Kerry Ellis. For an overview of Queen's formative works the 1981 compilation album Greatest Hits has all the amazing classics.

»

CD TRACK 4

such as Van Halen whose tone is surprisingly clean by comparison (due to power amp volume rather than gain), Brian often adds lashings of overdrive.

E
B
G
D
A
E

CD TRACK 4

overdrive you can get that screaming lead sound heard on many Queen solos. The pre-bend is another key part of the BM sound. Pre-bending the note allows Brian to attach a 'vocal' vibrato that dips below and above the pitch.

E
B
G
D
A
E**CD TRACK 4**

Hammer To Fall and Kind Of Magic. Slightly dragging the sixpence across the strings (do buy one and try it) provides that signature, metallic attack.

EBGDAF

CD TRACK 4

basic idea which is to stack diatonic 3rd intervals on top of each other. Just play the notes in the transcription and let the backing track do the work.

EBGDAE

EXAMPLE 5 SINGLE-NOTE RIFFING AND THE MAJOR SCALE

CD TRACK 4

[Bars 41-50] Brian has a knack of using the Major scale (R-2-3-4-5-6-7) for riffs and soloing. The Major scale can have a happy, bright sound, which is hard to

make work in the heavy rock style. However when Brian uses the Major scale with all his signature techniques it has a regal quality and works a treat.

$\text{♩} = 130$

A

Gtr Vol to 10
Bridge & middle pickup
in phase - With overdrive

PERFORMANCE TRACK 1 - DELAY

CD TRACK 6

Brian pioneered a creative approach to using multiple delays, which first appeared on songs like Brighton Rock. For this you will need to set up up two, single repeat delays. Set the first delay to repeat at around 750ms and the second to repeat at around 1500ms. Playing in time with the delay is the key

here so Brian often strums a chord to hear where the repeats fall. It can take some practice to lock in and find out which notes work. All the notes in our piece work together because they are from the same key and ordered in such a way as to produce harmonies when the repeats happen.

Delay 1 = 750 ms Pan Left
Delay 2 = 1500 ms Pan Right

$\text{♩} = 160$

E5

N.C.

Bridge & middle pickup
in phase - With overdrive

Swell with guitar volume

Set Vol to 10

E5

Set Vol to 7

CD TRACK 622 **GuitarTechniques** January 2019

PERFORMANCE TRACK 1 – DELAY ...CONTINUED

CD TRACK 6

31

N.C.

34

BU 23- (24)

E5

8va

E B G D A E

7 5 6 8 9 8 9 8 9 11 12 11

12 15 16

9 9 9 9 9 9 7 7 7 0 0 0

PERFORMANCE TRACK 2 – ACOUSTIC

CD TRACK 7

Brain's acoustic work often has a folk or 'singer-songwriter' edge and he often performed songs like Love Of My Life and 39 on his Ovation 12- string. For ease of playing we have notated the rhythms at the tempo of 160bpm. Ideas

such as using a pedal tone (a repeating note against which others move) work a treat and various triad chords can be played with the pedal tone providing continuity. Aim for a relaxed strumming style and let the chords ring out.

♩ = 160

12 String Acoustic Guitar

mf

D Dsus4 Dsus2 D A7 D11/A

G6/A Bm7 G5

2 2 2 3 2 0 2 2 2 2 2 2 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 4 4 4

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

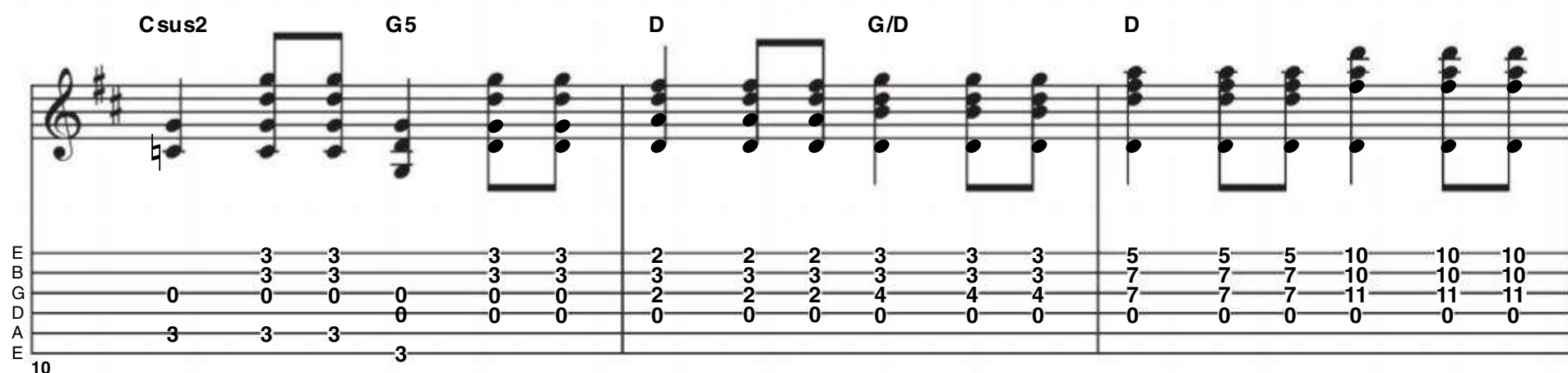
3

6

PERFORMANCE TRACK 2 – ACOUSTIC ...CONTINUED

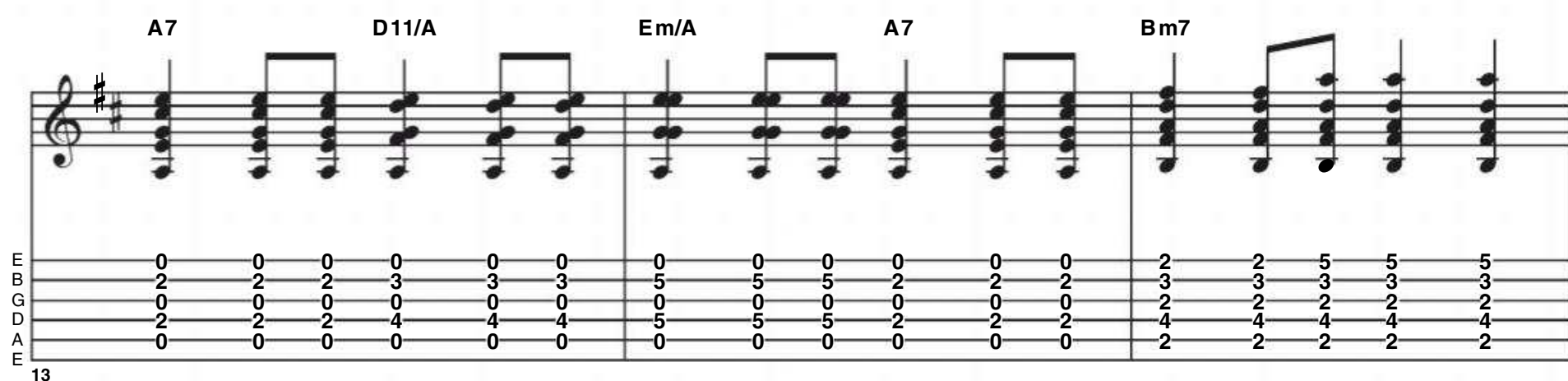
CD TRACK 7

Chords: Csus2, G5, D, G/D, D



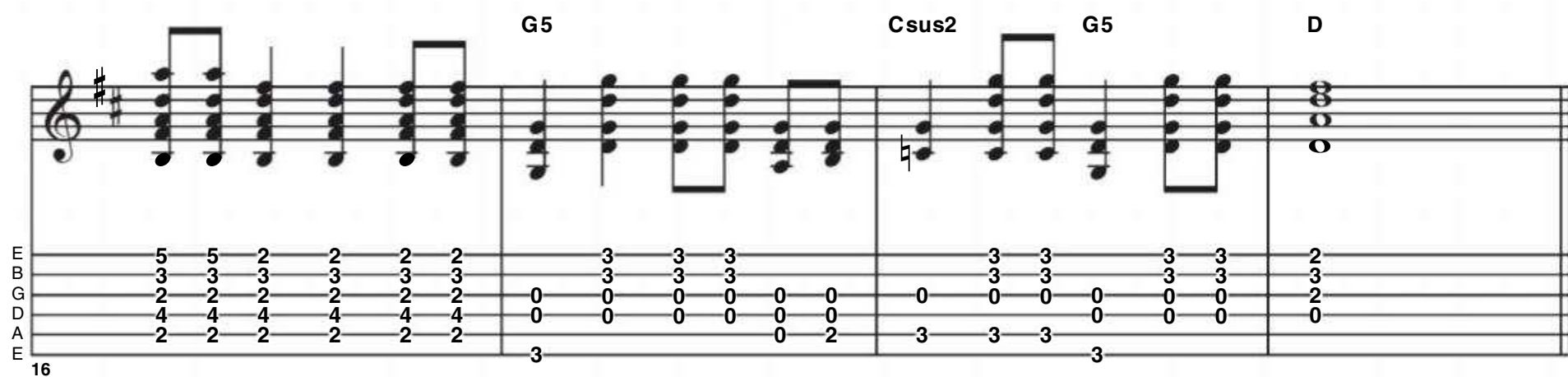
10

Chords: A7, D11/A, Em/A, A7, Bm7



13

Chords: G5, Csus2, G5, D



16

PERFORMANCE TRACK 3 – FULL PIECE

CD TRACK 8

VERSE [Bars 1-10] We open up with a riff constructed with triads from the key of A Major. The palm mute is used to thicken the attack on the open fifth string with a help from judicious drive. The chordal idea in bar 10 is classic Brian May.

VERSE

Tempo: ♩ = 130

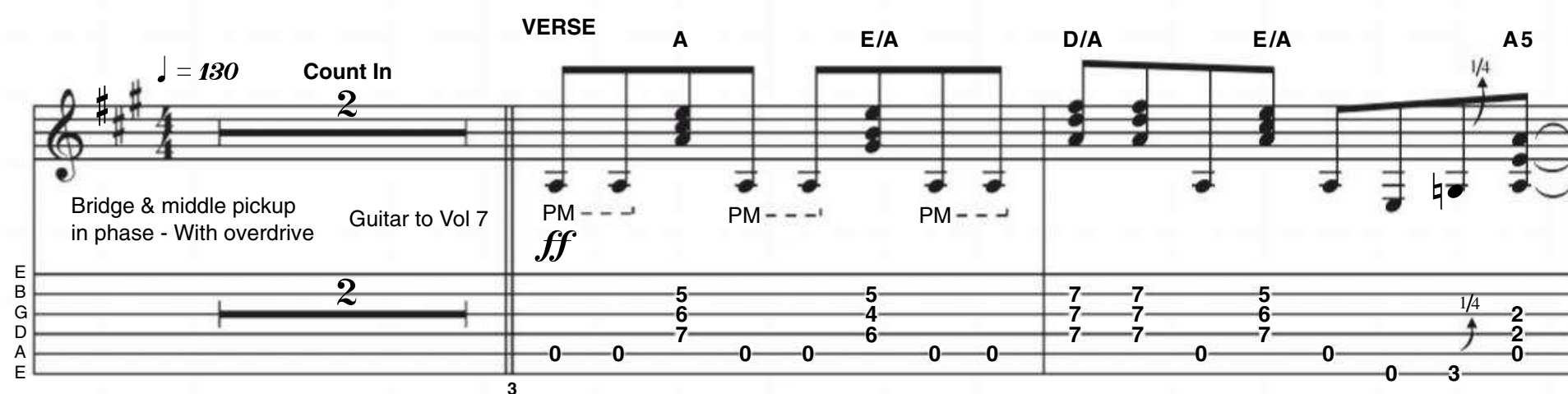
Count In: 2

Bridge & middle pickup in phase - With overdrive

Guitar to Vol 7

Chords: A, E/A, D/A, E/A, A5

PM (Palm Mute) and ff (fortissimo) markings are present.



3



**“ALTHOUGH UPGRADED
OR MODERNISED HERE
AND THERE MOST OF
BRIAN’S GEAR HAS
REMAINED UNCHANGED
FOR FIVE DECADES”**



PERFORMANCE TRACK 3 – FULL PIECE ...CONTINUED

CD TRACK 8

GUITAR SOLO [Bars 11-22] The solo uses the A Major scale (A-B-C#-D-E-F#-G#) as Brian's home base. String bending high up the neck is often a key feature of Brian's soloing style and remember to add fluid vibrato when

required. The idea in bar 13 is played by bending the string back and forth around the pick. The notes should be kept slightly short here.

Chords: A, E/A, D/A, A, A, E/A

PM --- PM --- PM --- PM ---

5

Chords: D/A, A, A5, A, D/A, D/A, A, D/A, A

PM --- PM --- Guitar Vol to 10

8

GUITAR SOLO

Chords: A, E/A, D/A, E/A, A5, A, E/A

BU BU BU BU BU BU

11

Chords: D/A, A, A, E/A, D/A, A, A5, A, D/A

BU BU BU BU

14

Chords: A, D/A, A, E5, D5, A5

18

PERFORMANCE TRACK 3 – FULL PIECE ...CONTINUED

CD TRACK 8

BRIDGE [Bars 23-34] This section uses the same concept as we looked at in Example 3, although the harmony has been changed to feature the B/A chord, another of Brian's favourites. He often surprises with a blues lick and the fast Blues scale run (A-C-D-D#-E-G) in bar 31 is worth taking slowly at first.

OUTRO [Bars 35-end] A new faster tempo is counted in and we are off to the races. This riff is like the one we looked at in Example 5. The chromatic line at the end leads into some harmony guitar. Just play the notes in the tab and let the backing track do the rest.

BRIDGE

E5 **G5** **A** **B/A** **A** **B/A**

w/bar w/bar w/bar w/bar

Guitar Vol to 6

C **Csus4** **D5** **A/C#** **C5** **G/B**

w/bar w/bar

Guitar Vol to 10

Bb5 **C5** **E5** $\text{♩} = 200$

OUTRO **A** **Bb** **B**

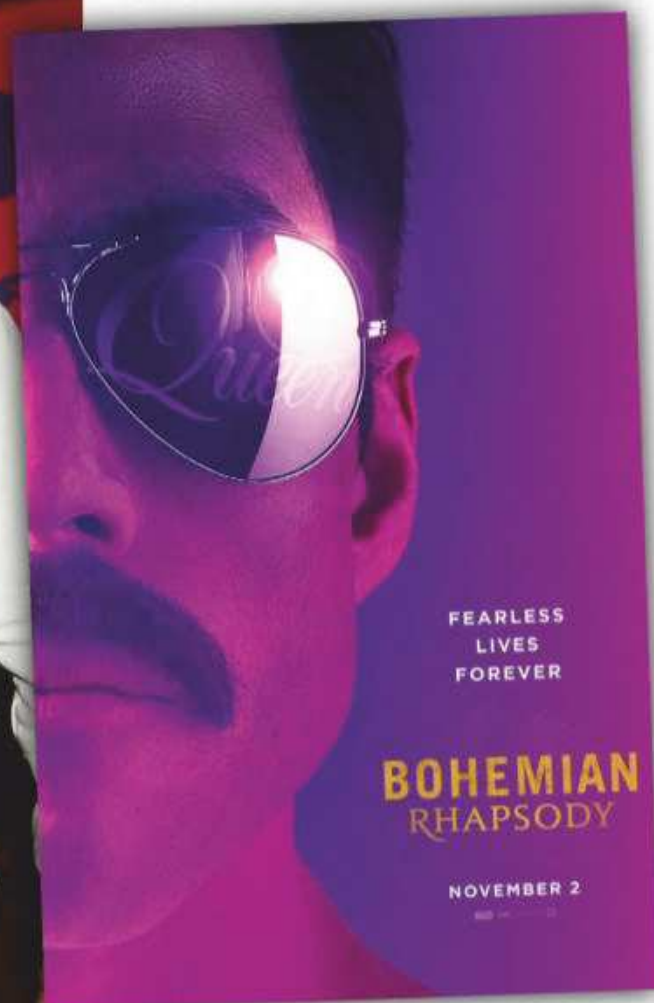
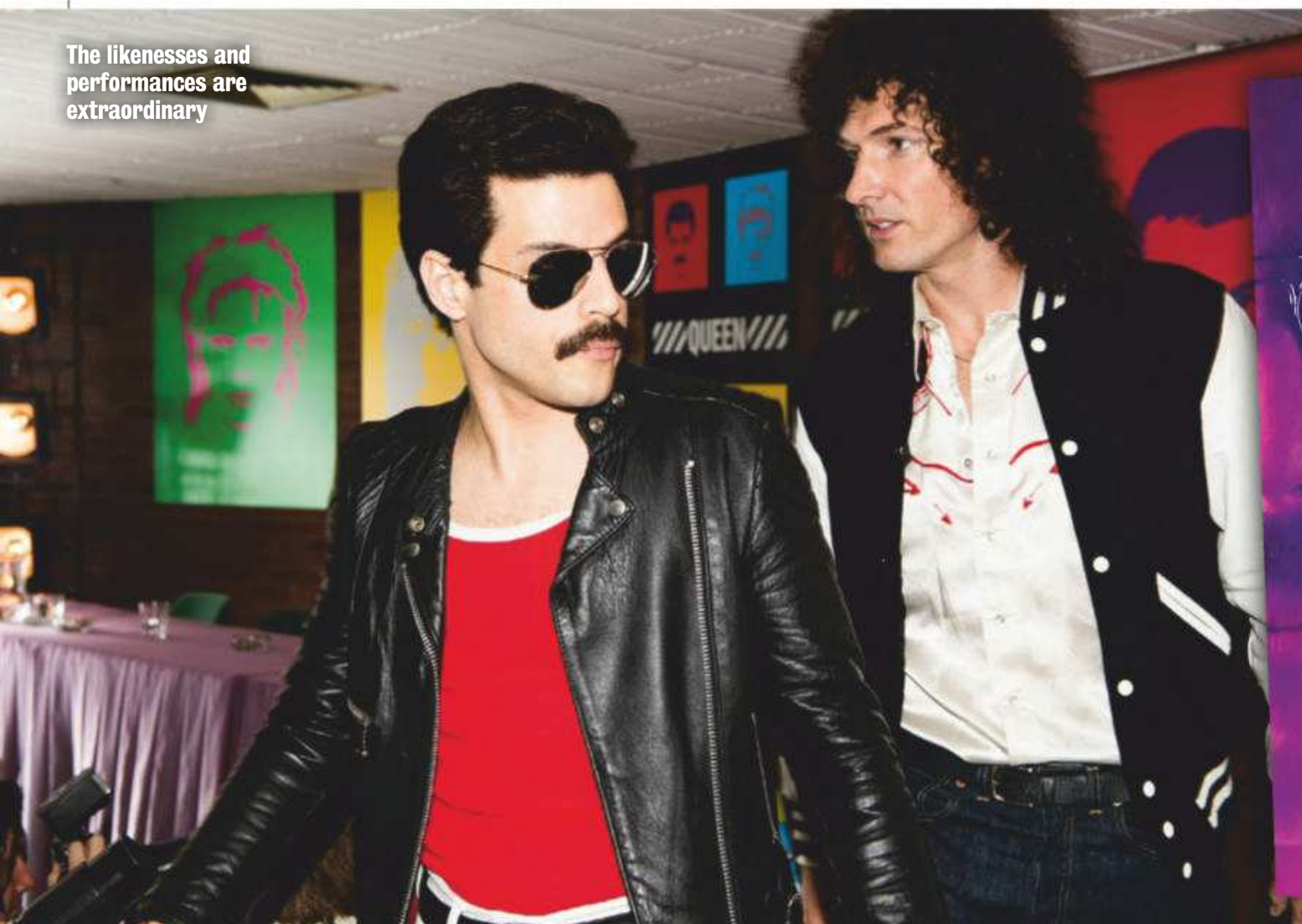
C **B** **A5** **A5**

BU



Rami Malek
(Freddie Mercury)
and Gwilym Lee
(Brian May)

The likenesses and
performances are
extraordinary





Bohemian Rhapsody

At the movies...

James Mottram of GT's sister magazine Total Film reviews the biopic that everybody's talking about.

“We’re a family,” says Brian May, Queen’s big-haired guitar hero, in *Bohemian Rhapsody*. Who would’ve guessed that meant family-friendly? One of Britain’s biggest-ever bands, Queen finally gets a toned-down 12A biopic, which may well come as a surprise to those expecting scenes of hardcore partying the band was famed for in its ’70s heyday. Instead, the guys enjoy tea and cake, celebrating lead singer Freddie Mercury’s birthday at his parents’ house.

The film is similarly tentative about Mercury’s sexuality; there’s the odd montage of him gliding through leather bars, and a few suggestive glances towards men at truck stops. What the film does – and does well – is pay tribute to the singer’s exuberant stage presence. It’s a stupendous performance by Rami Malek, the *Mr Robot* star capturing Freddie’s harlequin-suited swagger with Oscar-worthy skill.

Directed by Bryan Singer, who was fired in the final weeks of production and replaced by Dexter Fletcher, *Bohemian Rhapsody*

drives towards a defining moment: the band’s triumphant turn at 1985’s Live Aid. But really, it’s a Greatest Hits package – we see drummer Roger Taylor (Ben Hardy) recording the operatic ‘Galileo’ lyrics for *Bohemian Rhapsody*, May (Gwilym Lee) coming up with the stomping anthem *We Will Rock You*, and bass player John Deacon (Joseph Mazzello) propelling Queen into the disco era with that riff for *Another One Bites The Dust*.

The script by Anthony McCarten (*The Theory Of Everything*) crunches the chronology when it comes to personal matters, too; not least Freddie revealing that he has AIDS (which would ultimately lead to his death in 1991) during rehearsals for Live Aid, when in fact he was diagnosed two years later. Likewise, the singer reuniting with partner Jim Hutton (Aaron McCusker), then taking him for (more) tea and cake with his parents on the day of Live Aid all smacks of screenwriting fantasy.

Yet, to be fair, McCarten does mine emotion from Mercury’s arc. A former

immigrant and Heathrow baggage handler, our hero finds glory on stage; off it, however, he struggles with loneliness and having to hide his sexuality. Freddie’s tender relationship with long-term girlfriend Mary Austin (Lucy Boynton) gives the film its heart, while scenes with his disapproving father (Ace Bhatti), who tries to instil “good thoughts, good words, good deeds” in his son, are touching.

What works less well is Freddie’s relationship with Paul Prenter (Allen Leech), part of his management team, who comes across as the film’s one-dimensional villain. Ditto EMI’s Ray Foster (a heavily disguised Mike Myers), who fails to see the genius in *Bohemian Rhapsody*. The CGI crowds at Live Aid are another niggle; but when you see Malek strutting his stuff to *We Are The Champions*, you probably won’t care.

THE VERDICT: Definitely not Killer Queen, but thanks to a blinding turn from Malek, fans of the band will get their kicks.

★★★★☆

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**“ I HAVE DONE
QUITE A FEW THINGS
IN LIFE AND THIS
HAS AIDED ME IN
HAVING A STORY TO
TELL, MUSICALLY
AND VERBALLY ”**
Eric Gales



ERIC GALES

He describes his style as “upside down and backwards”, but when Eric Gales picks up his guitar, says **David Mead** the blues world can't help but listen to his heavyweight playing style.

It's a hot, sunny May day at Arlington Arts Centre in Berkshire and things aren't going well for Eric Gales. The band's soundcheck has been going on for a couple of hours owing to a recurring earth loop problem having temporarily defeated the crew. We are in a room adjacent to the stage, playing a waiting game. We've already been out for ice cream, awarding Waitrose's Salted Caramel Lollies a 'best in show' award in the process... but now, all we can do is wait. The tour manager pops his head around the door and apologises for the delay, telling us that they think they've found the problem. But it's still a further 40 minutes before a very hot and bothered Mr Gales joins us in the room.

We're rapidly advancing towards showtime, but it's down to business straight away. Time may be short, but we're determined to find out exactly what makes the man – whose guitar playing has been compared with that of Jimi Hendrix – tick. We begin filming for the tuition pages that follow this feature, but in between the examples, we ask Eric about the inner workings of his approach to playing.

“Basically one of the core secrets in my approach when I'm using Pentatonics or stuff of that nature is I really never think about it. It just comes out and I guess that might come out of my early years of just woodshedding and accumulating many different styles and genres that I was inspired by. As I grew older they began to become like computer chips, logged in my memory – once they're there you can go to them at random. I often equate it with the web: when you type in a search or something like that, the information is already there and so it goes right to it.

“So I think it's the same, when you're growing into your style or whatever, when you've acquired sufficient knowledge to be able to go, at will, to wherever you want to go, you just think it and you go there. You've already acquired the tools and you're familiar with it, so you can tap into it whenever you want.”

GT: A bit like autopilot, in a way?

EG: “That's about 50 per cent of the make-up of Eric Gales. To be honest, there are only two answers to describe where I come from and what I'm thinking and why I'm doing what I'm doing. Part of it I've just explained and the rest of it is 100 per cent from inside: 100 per cent

from the heart, 100 per cent from the soul.

“I'm fortunate enough to be almost 43 years old and have done quite a few things in life and that has aided me in having a story to tell musically and verbally. So it comes out in the playing and that, basically, is the explanation of Eric Gales, when you sum it up.”

GT: You don't approach music from a technical point of view, then?

EG: “I'm not one of these tutorial dudes that can give you the exact name of the chord I'm playing, because I can't. I know what sounds right, you know what I mean? And I've acquired some things that I've incorporated into my style that I like a whole lot and people seem to think that it's pretty good. When I was a kid, I would be like, ‘Wow, man... Play this riff like Eric Johnson, or hit this vibrato like Frank Marino or Robin Trower or Stevie Ray Vaughan. Play this

“ IT'S A BIG PILE OF GUMBO WITH ALL OF THOSE INFLUENCES AND YOU JUST STIR IT UP AND PUT YOU ON TOP OF IT ”

Eric Gales

chord progression like Wes Montgomery or do this chicken picking like Jerry Reed or Chet Atkins, or play this jazz stuff like Kenny Burrell. Hit this blues like Albert King or Freddie King...’ And as you see, I've named a wide variety of different styles and people that I think have created a big bowl of gumbo.

“Gumbo is a dish served predominantly in New Orleans and has shrimps, sausage, rice, ham – everything in it. And it's called ‘a big bowl of gumbo’ because when you stick your spoon in that bowl, there's no telling what you're going to pull up out of there! I think it's the same way [with playing style] and that's how I like to label it: it's a big pile of gumbo with all of those influences and you just stir it up and put *you* on top of it.”

GT: You've said in the past that one of your influences was church music...

EG: “I think there's heavy kinship between early traditional blues and traditional gospel. People

who are familiar with that style of music can point it out right off the bat there: ‘Yeah, this dude definitely comes from a church background.’ Fortunately, I know a lot of church cats where that's just predominantly their style, but I'm so grateful for the influence of my big brother, Eugene, who hipped me onto Jeff Healey and Robin Trower. He was 18 years older than me, but he was playing Blue Cheer and Vanilla Fudge and Cream and Mother's Finest, and all these different artists when I was a kid and so I was listening to that plus the stuff I was listening to as a kid. So that helped make my ingredients even more so. I think I had a proper upbringing with the stuff that I acquired.”

GT: So your brother acted as a sort of guide?

EG: “My brother was like, ‘Hey Eric, I'm really liking how you're wanting to be just like the different guys I'm showing you, but...’ and this stuck with me for a long time, ‘why would somebody buy an imitation of something when they can go a few rows down in the music store and buy the original thing?’ So that stuck with me and he said, ‘The object is for you to mix *you* on top of that and make it your own.’ Take away me playing upside down and backwards and just talk about the musical style that I have. Those true entrepreneurs of guitar players can hear where my influences come from – a lot of it's from Eric Johnson, Derek Trucks, Joe Bonamassa... colleagues of mine. And who you play with can pull stuff out of you sometimes, you know what I mean?”

GT: Do you enjoy doing tutorials like this one and passing on your knowledge?

EG: “Never would I have thought that I'd be sitting down doing rig rundowns, but I'm glad to – even with such a hectic schedule – have time to do stuff like this, because I know people like to know about this kind of stuff. It's a massive outreach out there to people, a behind-the-scenes look at what makes the build-up. I wish there were things like this happening when I was coming up, because I could have gotten more tips! They have it made today where you can just put a song in [a computer programme or app] and it slows it down without changing the pitch. Back then we had to slow it down and transpose, you know? You had your record player and you had to keep going back and forth and just hope you got it right.” 



Eric Gales

Blues masterclass



Since his entrance onto the blues-rock scene as a teenage prodigy in the '90s, Eric Gales has built a reputation for his explosive style. Get a taste of it here with **Adrian Clark** as your guide.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD 10-12 & CD-ROM

Will improve your...

- ✓ Blues and blues-rock vocabulary
- ✓ Mixing of blues and other styles
- ✓ Fretboard and scale knowledge

Tennessee born and bred, Eric Gales was by all accounts a child prodigy. Starting on the guitar in 1979 aged just four, and with the help and encouragement of older brothers Eugene and Manuel he listened to all the blues and rock greats, but was most taken with Jimi Hendrix's flamboyant playing style and on-stage persona.

With Hubert Crawford on drums and brother Eugene on bass he formed The Eric Gales band, releasing their eponymous debut album in 1991 and garnering himself the accolade of Guitar World's 'best new talent' of that year. With a string of albums to his name including collaborations with both siblings as The Gales Brothers Band, contributing May This Be Love to the Hendrix tribute album Power Of Soul, plus appearing alongside Santana at Woodstock '94 and touring Experience Hendrix alongside Mitch Mitchell, Billy Cox, Eric Johnson, Doyle Bramhall II and others, his life has been a rollercoaster ride of career ups and downs.

TECHNIQUE FOCUS

Pentatonics plus...

Eric comes from a background of blues and rock so his palette begins with Pentatonic and Blues scale ideas. However he laces these not only with the usual 6th, 9th, and 3rd-3rd blues ambiguity, but selects strong but often surprising chord tones and outside notes to make his solos catch the ear. And while it's no surprise that you can hear Hendrix and Albert King in his work, these days it's as likely to be Eric Johnson whose influence screams out, with fast flurries in fours, fives and sixes darting across the CAGED shapes on the fretboard. His picking is on the money too so there's a lot to focus on in this tutorial.

Gales has spent much of his life shrugging off the Hendrix comparisons, but in reality his style is far broader than that and in fact his fret skills and picking technique are dazzling; he can be harmonically sophisticated, too, as demonstrated in this video lesson.

His influences range far and wide, as you

“EVEN THOUGH THEY WON'T SOUND QUITE THE SAME, YOU CAN PLAY ALL OF THESE EXAMPLES WITH STANDARD STRING ALIGNMENT”

would have read in our interview, and he mixes them up in what he calls his 'gumbo' of styles that's immensely powerful and instantly recognisable as his own.

True, he exists at the Hendrix end of the blues-rock spectrum, but in this lesson you'll see how Eric approaches rhythm and lead playing from as much of a country or gospel perspective as with his particular take on classic Pentatonic or Blues scale lines.

A most important part of Eric's playing is of course the way he plays left-handed but without reversing the strings. This means the sixth string is physically closest to his feet, like other great blues men including Albert King and the recently departed Otis Rush who both adopted the same approach. While this doesn't impact too much on chord shapes or fingering patterns (with a couple of crucial exceptions, as you'll see), it has a much more noticeable effect on fingerstyle or hybrid picking (using pick and fingers). Everything

we know is suddenly meaningless... you're now using your fingers to play bass notes, rather than your thumb or pick.

Eric's style is full of intensity, heart and soul, the man having lived a life that would defeat many of us. As he says, "There's a lot of passion that I incorporate into my playing and as much as I try to say I can help it, I can't help it because it's just part of the make-up for me. I play from some pain, some happiness, you know, and it comes out in the playing. There's a lot of gratitude, some despair; just things in life."

The mix of gospel and blues is important to Eric and even now informs his approach. As he says, "Music-wise, it's the same thing; the only difference is that one has Christian words and the other has secular words, but musically, it's the same thing. There's a lot of kinship between different styles of music, it just all depends on your interpretation."

The good news today is that you can play all of these examples pretty well with standard string alignment, and even though they won't sound quite the same, you'll gain some insight into the unique melodic and harmonic details that Eric has discovered through his non-standard technique. **1**



Eric Gales blazing out a hot solo on his upside-down Magneto guitar



STEVE THORNE / GETTY IMAGES



TRACK RECORD Throughout Eric's long and productive career he's released album after album of hot blues, rock and gospel inspired songs which he delivers with a passion rarely matched by others. But later releases show a lot more sophistication in the playing and less of the Hendrix influence. His most recent album, 2017's *Middle Of The Road* is a great place to start and you may want to work back from there.

CD TRACK 10 & CD-ROM

Here's a simple line that ascends and descends through shapes 2 and 3 of E Minor Pentatonic (E-G-A-B-D). Aside from his reversed strings, notice how he moves smoothly outside of the obvious Pentatonic box shape. Keep your timing consistent but if anything on the lazy side.

♩ = 124

E
B
G
D
A
E

1 0 3 5 7 5 7 5 7 4 7 5 8 5 7 8 5 7 4 5 3 4 2 5 2 5 2 5 3 0 2

CD TRACK 10 & CD-ROM

This faster lick uses roughly the same basic pattern as Example 1, but adds the 5th (B_b) of the Blues scale in bar 3, and ends with a little hint of E Dorian (E-F#-G-A-B-C#-D). It's that common trick of embellishing the Pentatonic with one or two sweeter notes.

♩ = 108

4/4

F#

1 0 3 5 7 7 5 7 7 5 7 7 4 7 5 8 5 7 8 5 7 4 5 3 4 3 2 2 5 2 5 7 5 2 5 2 0 3 0 2 2 4 5

CD TRACK 11 & CD-ROM

Now Eric demonstrates a funky country pattern. The first riff is perfectly doable with standard stringing, but you'll probably have more difficulty with the A7 fingering in bar 5. You might find you have to release your first finger (holding the two 2nd-fret notes slightly) to allow the sixth string to ring.

A

♩ = 119

Key signature: D major (F# and C#). Time signature: 4/4.

The score consists of a treble clef staff and a guitar staff. The treble staff contains the melody, which is a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, A57, B57, C#58, D58, E58, F#58, G58, A58, B58, C#59, D59, E59, F#59, G59, A59, B59, C#60, D60, E60, F#60, G60, A60, B60, C#61, D61, E61, F#61, G61, A61, B61, C#62, D62, E62, F#62, G62, A62, B62, C#63, D63, E63, F#63, G63, A63, B63, C#64, D64, E64, F#64, G64, A64, B64, C#65, D65, E65, F#65, G65, A65, B65, C#66, D66, E66, F#66, G66, A66, B66, C#67, D67, E67, F#67, G67, A67, B67, C#68, D68, E68, F#68, G68, A68, B68, C#69, D69, E69, F#69, G69, A69, B69, C#70, D70, E70, F#70, G70, A70, B70, C#71, D71, E71, F#71, G71, A71, B71, C#72, D72, E72, F#72, G72, A72, B72, C#73, D73, E73, F#73, G73, A73, B73, C#74, D74, E74, F#74, G74, A74, B74, C#75, D75, E75, F#75, G75, A75, B75, C#76, D76, E76, F#76, G76, A76, B76, C#77, D77, E77, F#77, G77, A77, B77, C#78, D78, E78, F#78, G78, A78, B78, C#79, D79, E79, F#79, G79, A79, B79, C#80, D80, E80, F#80, G80, A80, B80, C#81, D81, E81, F#81, G81, A81, B81, C#82, D82, E82, F#82, G82, A82, B82, C#83, D83, E83, F#83, G83, A83, B83, C#84, D84, E84, F#84, G84, A84, B84, C#85, D85, E85, F#85, G85, A85, B85, C#86, D86, E86, F#86, G86, A86, B86, C#87, D87, E87, F#87, G87, A87, B87, C#88, D88, E88, F#88, G88, A88, B88, C#89, D89, E89, F#89, G89, A89, B89, C#90, D90, E90, F#90, G90, A90, B90, C#91, D91, E91, F#91, G91, A91, B91, C#92, D92, E92, F#92, G92, A92, B92, C#93, D93, E93, F#93, G93, A93, B93, C#94, D94, E94, F#94, G94, A94, B94, C#95, D95, E95, F#95, G95, A95, B95, C#96, D96, E96, F#96, G96, A96, B96, C#97, D97, E97, F#97, G97, A97, B97, C#98, D98, E98, F#98, G98, A98, B98, C#99, D99, E99, F#99, G99, A99, B99, C#100, D100, E100, F#100, G100, A100, B100, C#101, D101, E101, F#101, G101, A101, B101, C#102, D102, E102, F#102, G102, A102, B102, C#103, D103, E103, F#103, G103, A103, B103, C#104, D104, E104, F#104, G104, A104, B104, C#105, D105, E105, F#105, G105, A105, B105, C#106, D106, E106, F#106, G106, A106, B106, C#107, D107, E107, F#107, G107, A107, B107, C#108, D108, E108, F#108, G108, A108, B108, C#109, D109, E109, F#109, G109, A109, B109, C#110, D110, E110, F#110, G110, A110, B110, C#111, D111, E111, F#111, G111, A111, B111, C#112, D112, E112, F#112, G112, A112, B112, C#113, D113, E113, F#113, G113, A113, B113, C#114, D114, E114, F#114, G114, A114, B114, C#115, D115, E115, F#115, G115, A115, B115, C#116, D116, E116, F#116, G116, A116, B116, C#117, D117, E117, F#117, G117, A117, B117, C#118, D118, E118, F#118, G118, A118, B118, C#119, D119, E119, F#119, G119, A119, B119, C#120, D120, E120, F#120, G120, A120, B120, C#121, D121, E121, F#121, G121, A121, B121, C#122, D122, E122, F#122, G122, A122, B122, C#123, D123, E123, F#123, G123, A123, B123, C#124, D124, E124, F#124, G124, A124, B124, C#125, D125, E125, F#125, G125, A125, B125, C#126, D126, E126, F#126, G126, A126, B126, C#127, D127, E127, F#127, G127, A127, B127, C#128, D128, E128, F#128, G128, A128, B128, C#129, D129, E129, F#129, G129, A129, B129, C#130, D130, E130, F#130, G130, A130, B130, C#131, D131, E13

3

EXAMPLE 3 FUNKY COUNTRY RIFFING ...CONTINUED

CD TRACK 11 & CD-ROM

D7 **A7** **D7**

PM PM PM PM PM PM PM PM PM PM PM PM

E B G D A E

6

G6 **Csus2** **A7**

PM PM PM PM PM PM PM PM PM PM PM PM

E B G D A E

9

D7

PM PM PM PM PM PM PM PM PM PM PM PM

E B G D A E

12

G6 **Cdim7 G9**

PM PM PM PM PM PM PM PM PM PM PM PM

E B G D A E

15



Eric Gales and his
Magneto guitar



EXAMPLE 4 GOSPEL BLUES AMBIGUITY

CD TRACK 12 & CD-ROM

This gospel-flavoured example also works well with standard technique. Where Eric uses his second or third fingers to play the walking bass line, we

have it easier, by using a pick. The passage from bar 3 is interesting, mostly using E Major Pentatonic (E-F#-G#-B-C#) with added G notes (3rd) for flavour.

$\text{♩} = 143$

1

4

EXAMPLE 4 GOSPEL BLUES AMBIGUITY

CD TRACK 12 & CD-ROM

Measures 7-9 of the musical notation. The guitar staff shows a sequence of notes: 11, 9, 11, 9, 12, 9, 11, 10, 11, 9, 11, 9, 11, 12, 9, 11, 10, 11, 9, 11, 12, 9, 11, 9, 12, 9, 11, 9.

Measures 10-11 of the musical notation. The guitar staff shows a sequence of notes: 9, 11, 9, 12, 9, 11, 9, 9, 12, 10, 11, 12, 10, 12, 11, 10, 12, 9, 10, 9, 12, 12, 9, 12, 9, 9, 7, 9, 7, 5.

Measures 12-13 of the musical notation. The guitar staff shows a sequence of notes: 7, 5, 2, 5, 2, 2, 5, 2, 2, 5, 2, 0, 3, 0, 0, 5, 4, 6, 5, 7, 5, 4, 6, 5, 7, 5, 6, 7.

Measures 14-15 of the musical notation. The guitar staff shows a sequence of notes: 0, 5, 4, 6, 5, 7, 5, 4, 6, 5, 7, 5, 6, 7, 0, 5, 4, 6, 5, 7, 5, 4, 6, 5, 7, 5, 6, 7.

Measures 16-17 of the musical notation. The guitar staff shows a sequence of notes: 0, 5, 4, 6, 5, 7, 5, 4, 6, 5, 7, 5, 6, 7, 0, 5, 4, 6, 5, 7, 5, 4, 6, 5, 7, 5, 6, 7.



Allen Hinds Masterclass *pt 1*



Allen is back! Check out key aspects of his slinky legato style as he takes a solo over Jason's cool track Broadway Blues. With **John Bishop**.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G

Tempo: 50bpm

CD: CD-ROM & 13-14

Will improve your

✓ String bending

✓ Legato technique

✓ Blues and fusion soloing

We once again challenged LA session ace Allen Hinds to improvise a two-minute solo over six of Jason's bespoke GT tracks. Each of these tracks presents a unique set of challenges and we were delighted that Allen once again stepped up. In this issue we are going to look at the first track entitled Broadway Blues, a 6/8 groove with some jazzy chord changes.

Allen starts by using a Jeff Beck style

approach with the whammy bar on his Lake Placid Blue Xotic guitar and also includes some bluesy fusion-based ideas. The groove used for this month's track has a 6/8 feel, and to highlight this Allen plays his semiquaver (16th-note) lines with a swinging gait.

As Allen explains on the video the track is predominantly in G and uses G Mixolydian (G-A-B-C-D-E-F) vocabulary as a 'home base'. In order to musically navigate the chord changes, however, other scales and arpeggios need to be utilised, as all the chords are not

“ THE NOTATION CONTAINS ALL THE ARTICULATIONS AND PHRASING FROM THE VIDEO PERFORMANCE ”

from the same key (non diatonic). For instance for the bridge section (bars 11-14 and 35-38) Allen moves to the B_b Lydian mode (B_b-C-D-E-F-G-A) which fits the B_b chords perfectly. He also explains that for the main section it is easier to use G Minor Pentatonic-based blues licks provided they are used tastefully.

Bar 54 features the Ab7₅ chord which is a tritone substitution for D7. Here Allen opts for the D Altered scale, mode 7 of E_b Melodic Minor (D-E_b-F-G_b-A_b-B_b-C)

The notation may look quite intimidating and this is due in part to the 6/8 time signature. It is also fascinating to study how much articulation is added to make the phrases come alive. Among the concepts and articulations used are legato, arpeggios, chromatic notes, string bending, finger slides, harmonics, whammy bar and finger vibrato, which are all used to taste and added liberally.

Another of the key aspects of this solo is the use of space and pacing. Everything is placed in a considered fashion and the emphasis is on the melody and outlining the chord changes. To help with this try vocalising phrases as it's a great way to break out of well-used 'guitar centric' ideas, and make sure the emphasis is on creating melodies and not simply trotting out the same old licks.

The notation contains all of the

ALLEN ON DEVELOPING LEGATO

Legato came easy to me because I was never good at alternate picking. Having said that I believe there is a real benefit to the style. I think it opens up the dynamics window a bit as it's easy to flex between really soft, whispers of notes to louder and more energised passages. It's really a lot about the strength of your fretting hand. I have some patterns to warm up on, but I remember as a student trying to sound like Holdsworth. I realised even on a fretted instrument you could pull a note flat as well as sharp - notes inbetween the frets - so the note goes beneath and above the fundamental pitch. It does require finger strength and control though so lots of careful practice and playing is needed.

articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Allen fingers and picks the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like, then you can adapt it for use in your own solos.

Once you have mastered some of the concepts in Allen's solo why not try creating one of your own over the same backing track? To help with this we have included a handy one-page chord chart so you can see what's going on, as well as the three scale fingerings that Allen discusses so you can plan your assault. Have fun and see you next time. **11**

NEXT MONTH Allen gets funky with Jason's brand new groover **Palm Drive**

Get the Tone

Allen used his Xotic California Classic XSC-2 plugged into a Red Plate valve amp. The bridge pickup was selected and the tone and volume controls set to taste. Any electric guitar will work well for this month's performance; just dial up a creamy, light and responsive overdrive and be prepared to experiment with the guitar's controls to achieve the desired settings. A bit of reverb or delay can be added for that professional touch.

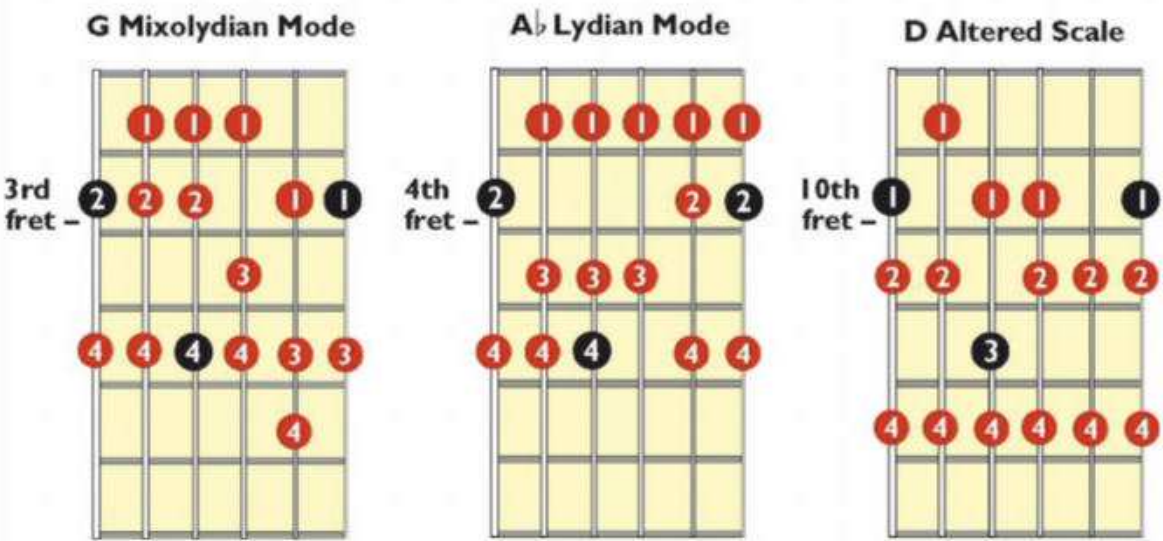


Allen Hinds returns for another amazing video series



TRACK RECORD To date, Allen Hinds has released four solo albums: Falling Up, Fact Of The Matter, Beyond It All and Monkeys And Slides. All four albums feature different aspects of Allen's playing and are well worth checking out – especially if you like blues, rock and fusion based flavours with impeccable tone from Allen's collection of amazing vintage guitars. Go to www.allenhinds.com for more info.

SCALE DIAGRAMS



TOP THREE LICKS

LICK 1 Bar 34 – Four note-repeating lick
This bluesy Pentatonic idea is one that Allen is fond of and uses a repeating group of four semiquavers (16th notes). As there are three semiquavers per beat here, 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 2 Bars 50-53 – Triad arpeggios
To navigate this section Allen uses triad arpeggios of F, G and A. The arpeggios are conveniently fingered on the top three strings and sound most effective. Ascending from G to A and then a higher inversion of F major really builds the excitement.

LICK 3 Bar 54 – Altered scale lick
Bar 54 features the A $\flat$ 7 $\flat$ 5 'half diminished' chord which is a tritone substitution for D7. For this super cool sounding lick Allen uses the D Altered scale (see scale box), which is mode 7 of E $\flat$ Melodic Minor (D-E $\flat$ -F-G $\flat$ -A $\flat$ -B $\flat$ -C).

CHORD CHART FOR BROADWAY BLUES

CHORUS 1 & 2

$\text{♩} = 75$ Drum Fill

G7 F/A G/B F/A G7 F G7 F/A G/B F/A G7 F

3, 27

G7 F/A G/B F/A G7 F G7 F/A G/B F/A G7 F

7, 31

A $\flat$ /B $\flat$ B $\flat$ 9 A $\flat$ /B $\flat$ B $\flat$ 9 $\sharp$ 5 A $\flat$ /B $\flat$ B $\flat$ 9 A $\flat$ /B $\flat$ B $\flat$ 9 $\sharp$ 5

11, 35

G7 F/A G/B F/A G7 F G7 F/A G/B F/A G7 F

15, 39

Am7 D7 Cm7 F13

19, 43

G A/G F/G G A/G F/G

23, 47

ENDING

G A/G F/G G A/G A $\flat$ 7 $\flat$ 5 G

51

CD-ROM & 13-14

[Bars 12-14] To provide a Jeff Beck style quality the whammy bar is employed in these bars. To articulate the scoop sound simply depress the bar slightly before picking, and then release it just after picking to provide an upward glissando sound similar to that of a saxophone or synth (Jan Hammer).

1

EXAMPLE BROADWAY BLUES

CD-ROM & 13-14

[Bars 19-26] Allen largely features chord tones in this section which helps to glue together the slightly jazzy chord changes for which one scale just won't be sufficient. When more 'adult' chords and changes occur, go for notes from the underlying chords along with your usual bluesy licks.

G

F

G

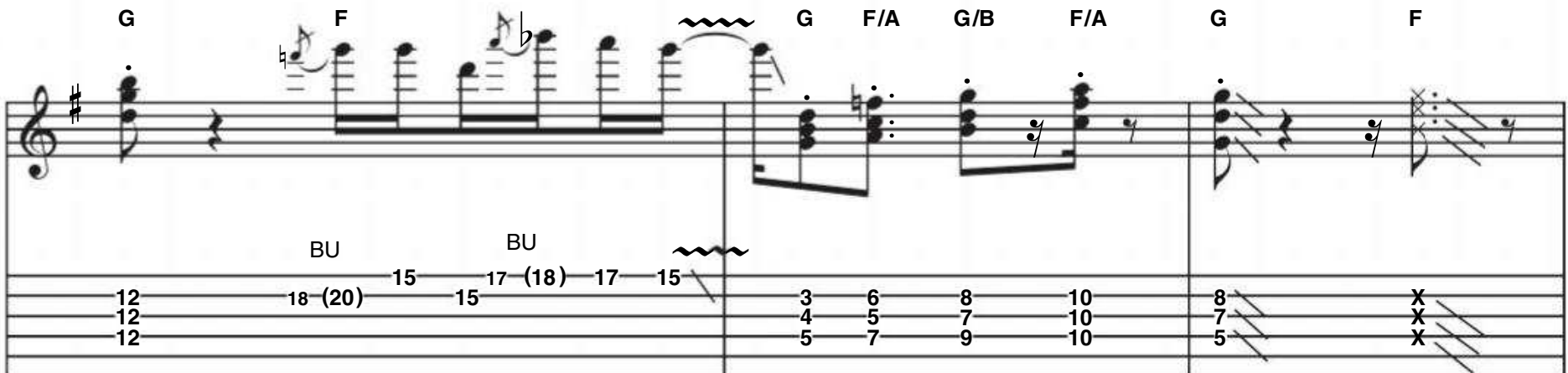
F/A

G/B

F/A

G

F



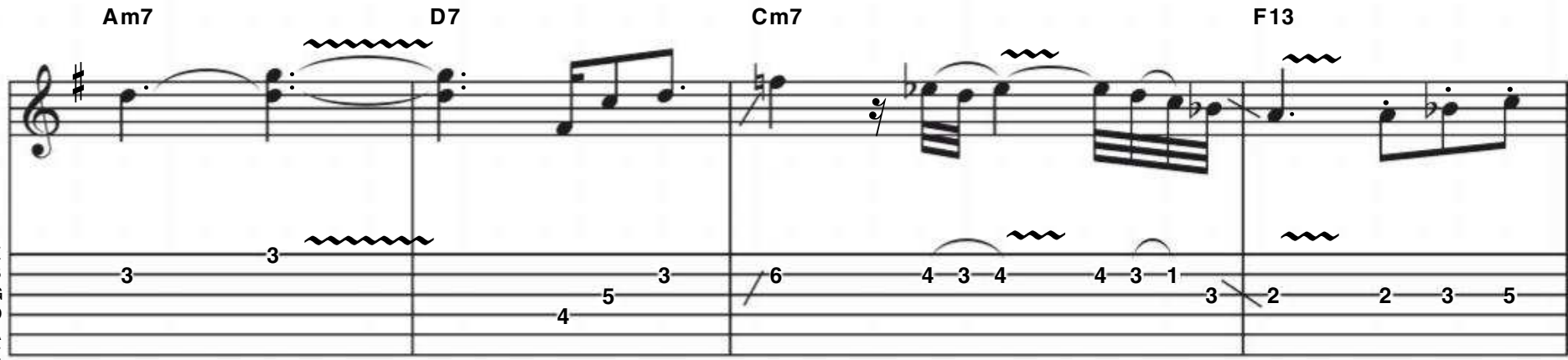
16

Am7

D7

Cm7

F13



19

G

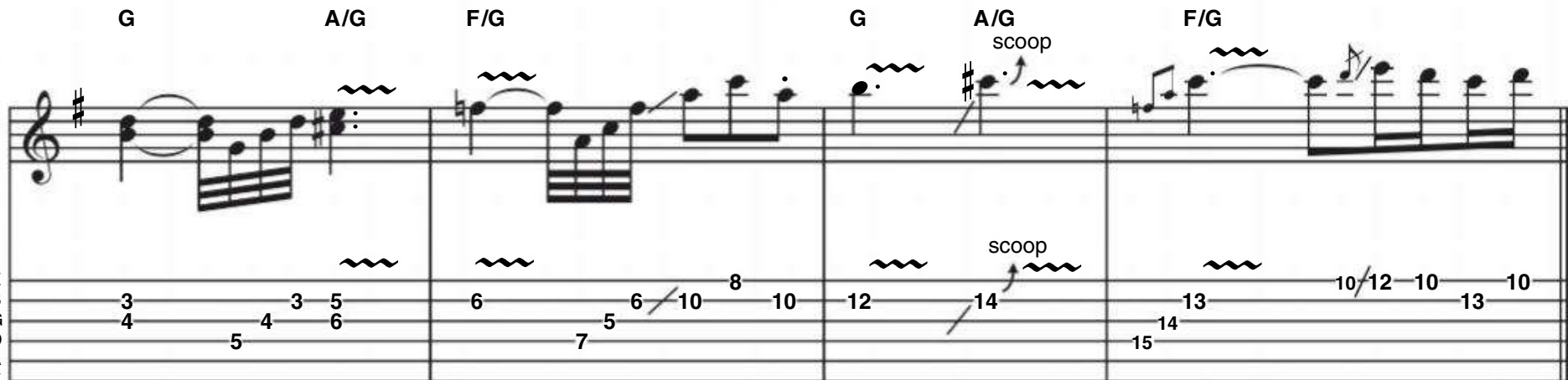
A/G

F/G

G

A/G scoop

F/G



23

CHORUS 2

G7

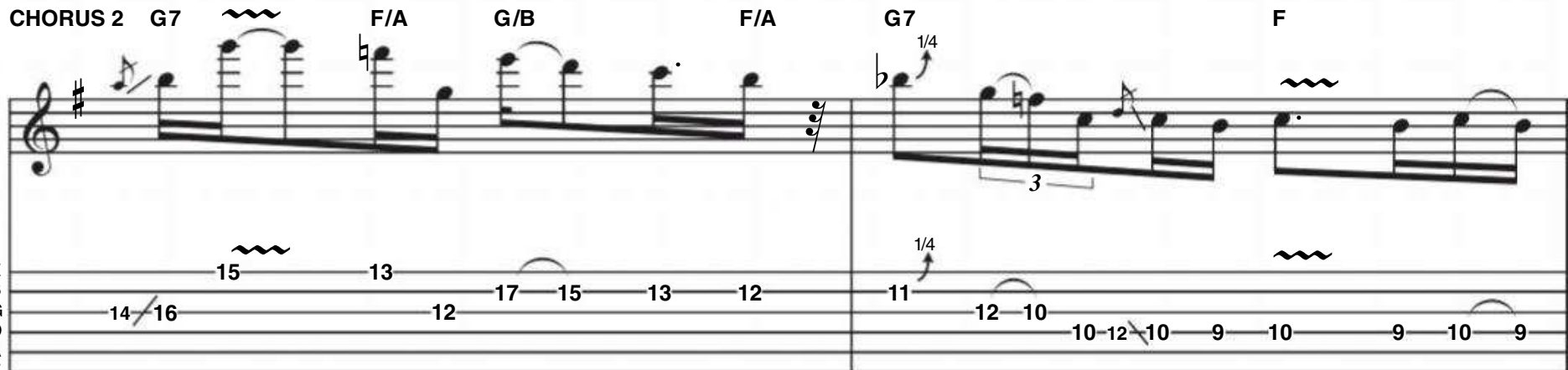
F/A

G/B

F/A

G7 1/4

F



27



EXAMPLE BROADWAY BLUES

CD-ROM & 13-14

Chorus 2 [Bars 27-36] Here's Allen's solo where he picks the pace up a bit with a mixture of licks, arpeggios and chord tones. Notice the precise ascending

arpeggios in bar 29, (G then C) before the tasty lick in bars 30-31. Bar 34 is a great bluesy Pentatonic idea to play, regardless of the context.

Sheet music for "Broadway Blues" (Chorus 2, Bars 27-36). The music is written for guitar, showing the treble and bass staves with fret numbers and chord symbols.

Bar 29: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 10, 9, 10, 8, 8, 10, 9, 7, 10, 9, 8. The fret numbers are 10, 9, 10, 8, 8, 10, 9, 7, 10, 9, 8. The rhythm is p i m p i m.

Bar 30: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 10, 10, 8, 10, 12, (13), 12, 10, 8, 10, 12, 10, 11, 10, 10. The fret numbers are 10, 10, 8, 10, 12, (13), 12, 10, 8, 10, 12, 10, 11, 10, 10. The rhythm is p i m.

Bar 31: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 12, 17, 14, 15, 16, 19, 20, 15. The fret numbers are 12, 17, 14, 15, 16, 19, 20, 15. The rhythm is p.

Bar 32: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 16, 15, 15, (19), 17, 15, 17, 19, 17, 19. The fret numbers are 16, 15, 15, (19), 17, 15, 17, 19, 17, 19. The rhythm is V V V.

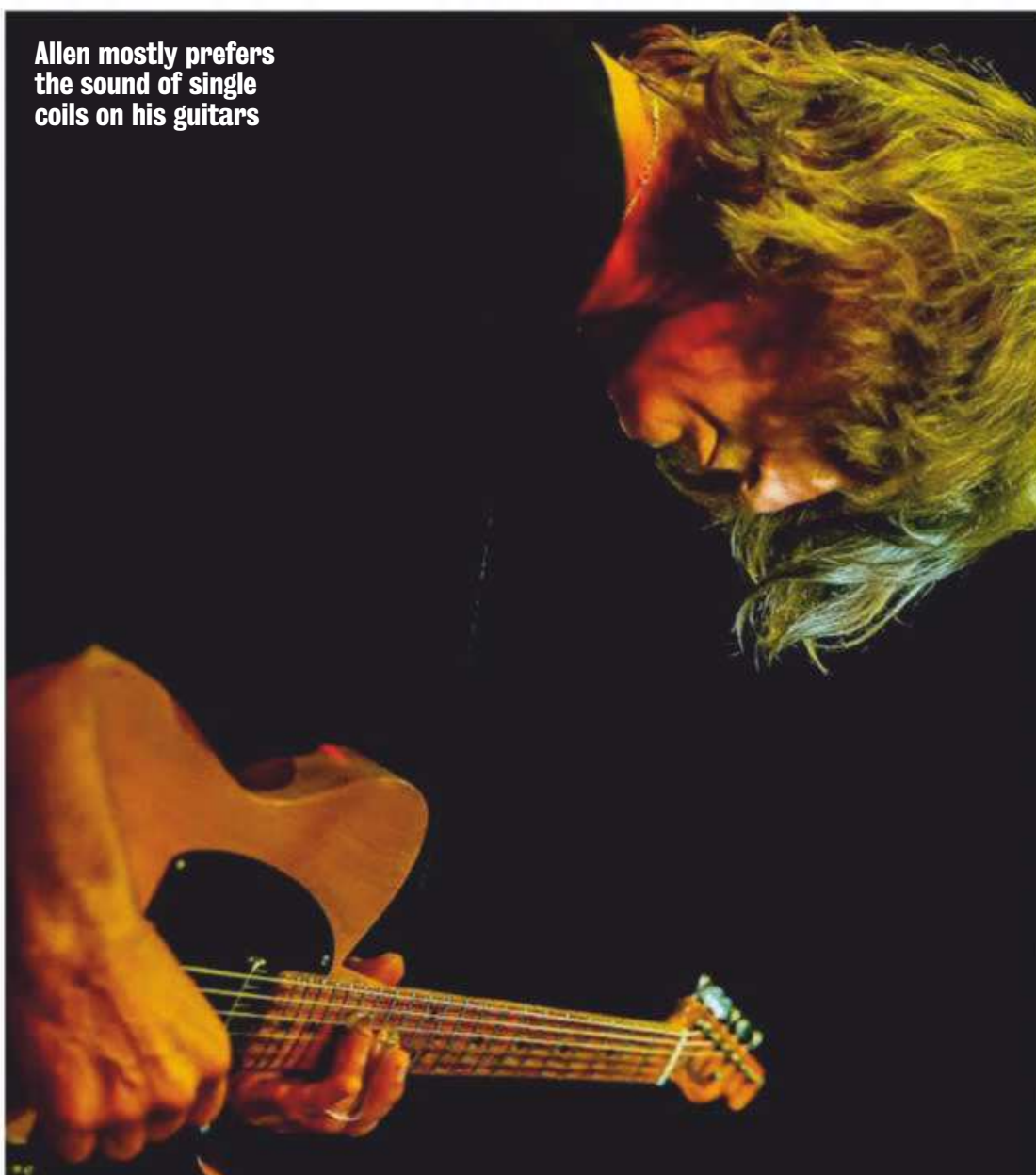
Bar 33: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 15, 17, 15, 15, 18, (20), 15, 18, 15, 17, (19), 18, 15, 15, 18, 15, 15, 16, 17. The fret numbers are 15, 17, 15, 15, 18, (20), 15, 18, 15, 17, (19), 18, 15, 15, 18, 15, 15, 16, 17. The rhythm is V V V V.

Bar 34: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 18, 16, 15, 18, 15, 15, 16, 15, (16), 15, 13, 13, 15, 11, 13, 12, 13, 12, 13, 12, 11, 10, 8, 6. The fret numbers are 18, 16, 15, 18, 15, 15, 16, 15, (16), 15, 13, 13, 15, 11, 13, 12, 13, 12, 13, 12, 11, 10, 8, 6. The rhythm is V V V V.

Bar 35: Treble staff shows a G7 chord, followed by an F/A chord, and then a G/B chord. The bass staff shows a sequence of notes: 18, 16, 15, 18, 15, 15, 16, 15, (16), 15, 13, 13, 15, 11, 13, 12, 13, 12, 13, 12, 11, 10, 8, 6. The fret numbers are 18, 16, 15, 18, 15, 15, 16, 15, (16), 15, 13, 13, 15, 11, 13, 12, 13, 12, 13, 12, 11, 10, 8, 6. The rhythm is V V V V.



Allen playing his Xotic California Classic XSC-2



Allen mostly prefers the sound of single coils on his guitars



Mr Hinds invites you to try out his licks and phrases!



EXAMPLE BROADWAY BLUES

CD-ROM & 13-14

Chorus 2 [Bars 38-50] The open-string lick in bar 40 benefits from some random picking harmonics combined with hammer-ons and pull-offs.

Bar 45 and 46 feature some pretty speedy legato work and you may well need to take this idea slowly at first to get the notes under the fingers.

38

A $\flat$ /B $\flat$ **B $\flat$ 9#5** **G7** **F/A** **G/B** **F/A**

3

1/4

8 9 8 6 8 8 6 8 7 8 6 8 6

5 3 4 3 4 3 4 5 5

40

G7 **F** **G7** **F/A** **G/B**

3

With random picking harmonics

0 4 2 0 4 2 0 4 0 5 3 0 5 0 3 5 3 0 3 5 3 5 3 7 5 7 5 7 8 9 7 9

42

F/A **G7** **F** **Am7** **D7**

BU BU BU RP

8 10 (12) 12 (13) 10 12 12 14 (15) (15) 14 12 14 10 15 16 15 13 11

45

Cm7 **F13**

3

15 11 13 11 15 13 11 14 13 11 14 14 12 10 12 10 13 12 10 13 12 10 13 12 10 13 11 10 11 10 X



Jacques Offenbach

Barcarolle from The Tales Of Hoffmann



Continuing her series featuring new arrangements of classical favourites **Bridget Mermikides** turns her hand to a brilliant cellist and composer.

ABILITY RATING

Moderate



Info

Key D Tempo 58bpm CD TRACKS 15-16

Will improve your... ✓ Fretting hand slurs

✓ Separation of melody and accompaniment ✓ Playing in 3rds

Jacques Offenbach (1819-80) was a German-born composer and virtuoso cellist, who trained at the Paris Conservatoire from the age of 14. He was also a remarkably prodigious and influential composer of the operetta genre. An operetta is a slightly loosely defined relation of the opera, and is characterised by 'lighter' story lines and musical treatment and the use of dialogue between the songs, with English composers Gilbert & Sullivan

being probably the best-known practitioners of the style. In many ways the operetta can be seen as a precursor (and the intersection with opera) of musical theatre. As such Offenbach can be seen as a forefather of the cultural phenomenon of the modern musical.

Tales Of Hoffman was Offenbach's last composition project, written by the French writer Jules Barbier and based on three short stories by the influential German writer ETA Hoffmann. Offenbach was commissioned to

compose the score, but sadly died a year before the scheduled premiere; hence the score was completed by his colleagues.

An extremely popular piece of music in Tales Of Hoffman appears in the opening of Act II Belle Nuit, ô Nuit d'Amour (also known as Barcarolle) a duet for soprano and mezzo-soprano, which is often arranged instrumentally. The text – which speaks of the beauty of love and the night - coupled with the beguiling melody and 6/8 feel, is cut with a sinister undertone reinforced by the duplicitous character, Giulietta. Offenbach clearly liked the melody as it is a re-use from an 1864 piece (this recycling is both an historical and current staple of media composers) and reappears later in Tales Of Hoffman. Here, I've managed to keep the original key of D major using drop D tuning and

reduced the long instrumental introduction of the original to a more idiomatically appropriate section (bars 1-17) which is characterised by arpeggios and chords often over a pedal (a held – in this case bass A - note against changing harmonies from bar 10). The main melody from bar 18 should be

“ OPERETTA IS A LOOSELY DEFINED RELATION OF THE OPERA, CHARACTERISED BY LIGHTER STORY LINES AND MUSICAL TREATMENT WITH DIALOGUE BETWEEN SONGS ”

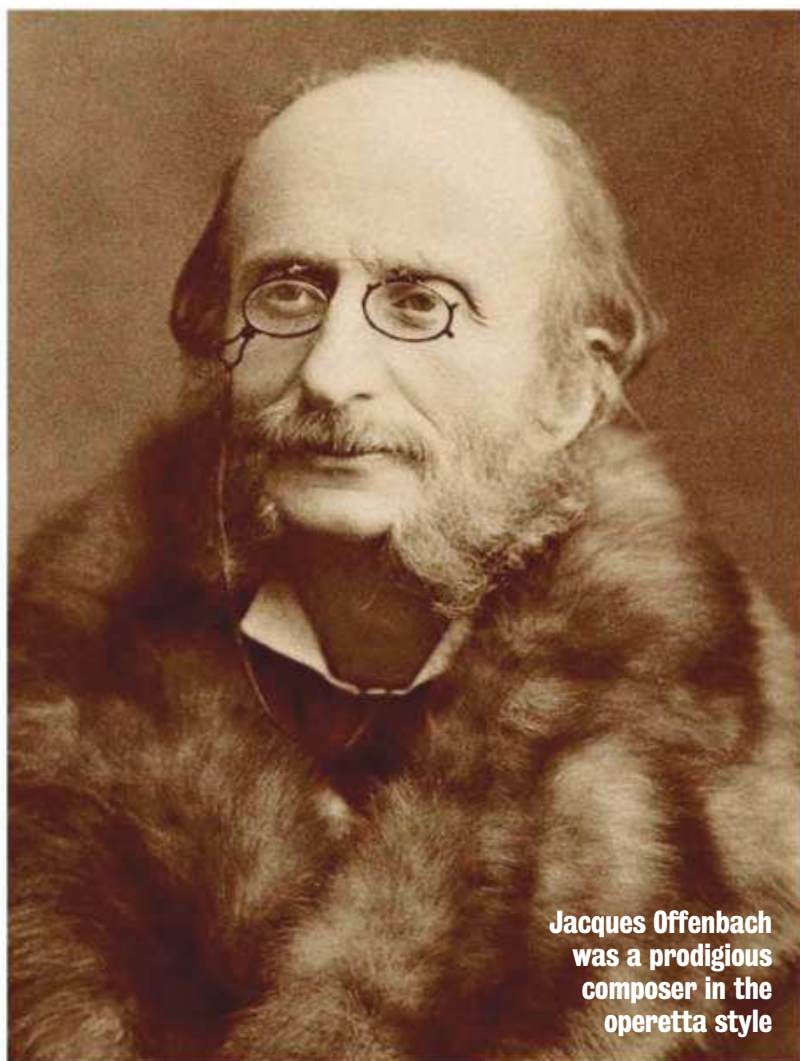
flowing and legato, with the 3rds (as in bars 29-31) comfortably under your fingers in order to achieve this. The tab captions will guide you through the various challenges, but are worth the effort as this timeless work feels very natural on solo guitar. 🎸

NEXT MONTH Bridget gets to grips with *Ma Vlast (My Homeland)* by **Smetana**

TECHNIQUE FOCUS

Fretting-hand slurs

When learning a piece with lots of fretting-hand slurs it can be very beneficial to take a small section and practise those fretting-hand movements in slow motion with exaggerated finger movements. The key aim is not to allow tightness and tension into the fretting hand and forearm (often easier said than done). Notice the curve and trajectory of each finger and aim to keep the curved shape the same both on and off the string. If you find you sometimes miss the string when hammering, try moving the finger very slowly on and off the string (don't pluck) to achieve a precise and accurate aim before gradually introducing enough speed towards the string to produce a sound. Notice how little effort or tension is actually needed.



Jacques Offenbach was a prodigious composer in the operetta style



TRACK RECORD There are very few notable guitar recordings of this piece so it's therefore best to go back to a great orchestral performance to hear how it was intended to sound. So why not try the Somm release, *The Tales Of Hoffman* from Sadler's Wells Chorus, with the Royal Philharmonic Orchestra conducted by the legendary Thomas Beecham. Soloists include Robert Rounseville, Monica Sinclair et al.

BARCAROLLE { JACQUES OFFENBACH

PLAYING TIPS

CD TRACK 16

The first page introduction is an abbreviated version of the original orchestral score. It includes some of the dominant 7th arpeggios and each of these has slurs and fretting-hand fingering indicated. For clean execution of the

arpeggios, stay on the tips of the fingers and aim for clean pull-offs and hammer-ons (see box-out) and don't try to hold on to any kind of barre. The F#dim7 chord at bars 4-5 however, requires a four-string barre at the 4th fret.

Drop D tuning

Bar 1: F#7, Bm, F#dim7. Tempo: ♩. = 56. Fingering: 3 1 3 2 1 4. Notes: p i m a m i.

Bar 2: A7/G, F#dim7. Fingering: 3 1 3 2 1 4. Notes: 5 5 6 5 7 6 7 6 5 8 7 5 8 8 7 5.

Bar 3: A, F#dim7. Fingering: 3 1 3 2 1 4, 2 1 1 4 3. Notes: 5 5 6 5 7 6 7 6 5 8 6 5 6 5 8 7 9 8 9 8 7 10 14 12 11 10 9 7.

Bar 4: D, D6, D, D6. Fingering: 1 3 2. Notes: 5 7 7 5 5 7 7 5 7 7 7 7.

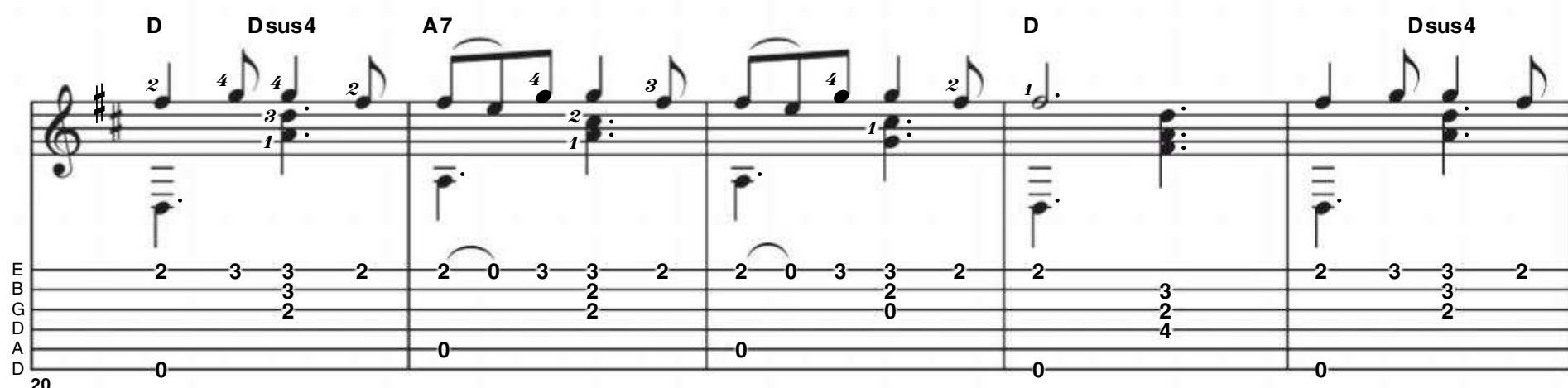
PLAYING TIPS

CD TRACK 16

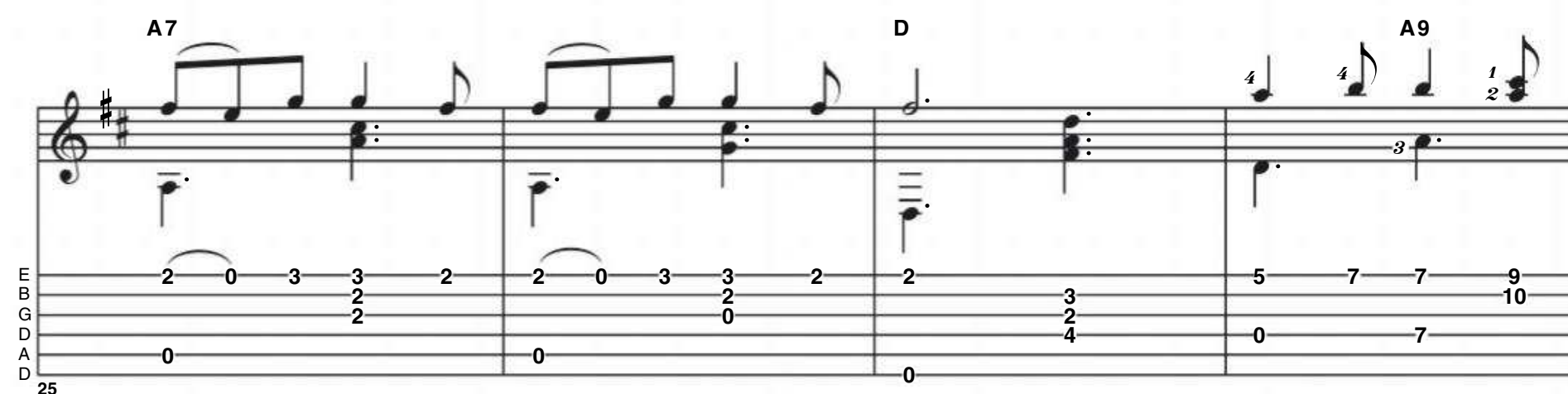
[Bars 14-29] There is a descending line that gradually slows down with the use of augmenting note lengths before landing on D major at bar 18. At bar 20 the main melody begins. Again, fretting-hand fingering and slurs are indicated to help with technical and musical flow. At bar 23 switch the fretting hand to a

three-string barre to enable the sustain of the F# melody note over the D chord half-way through the bar. At the end of bar 28 the melody is harmonised in 3rds so following the fingering carefully is important, and aim for clearly ringing notes. Notice the A harmonic in the bass in bar 29.

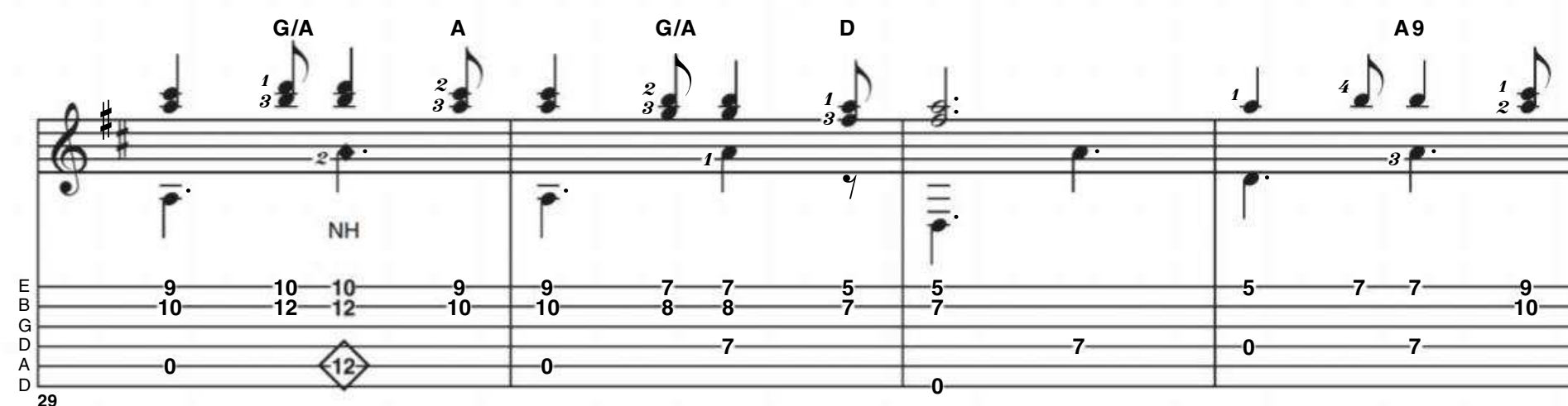
Chord progression: D, Dsus4, A7, D, Dsus4



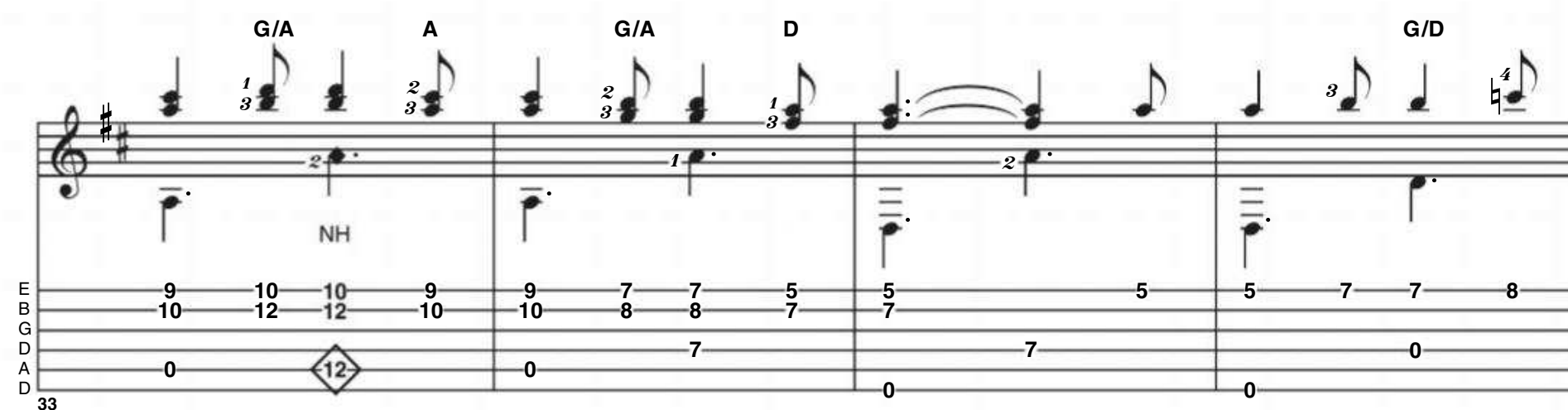
Chord progression: A7, D, A9



Chord progression: G/A, A, G/A, D, A9



Chord progression: G/A, A, G/A, D, G/D



BARCAROLLE { JACQUES OFFENBACH

PLAYING TIPS

CD TRACK 16

[Bars 37-44] The melody in 3rds is repeated then a counter melody introduced at bar 37. At bar 38 the switch of the melody note A from second to first string is to give the impression of two separate voices (different instruments in the orchestra). Getting to the G major chord at bar 39 is a bit awkward and requires

a jump of the third finger from F# (second string) to B (first string). The G chord could also be played with the third finger on the G and the second finger on the B avoiding the hop but is a bit stretchy. More counter melody appears from bar 40 before we land on the A diminished chord at bar 44.

The guitar score for Barcarolle by Jacques Offenbach, measures 37-50, is presented in four systems. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The treble staff contains the melody, and the bass staff contains the counter-melody. Chords are indicated above the treble staff. The score includes fingerings, slurs, and a key signature of two sharps (F# and C#).

System 1 (Measures 37-40): Chords: D, G/D, D, D7, G. The melody starts with a triplet of eighth notes (F#, A, C#) and continues with a series of eighth and sixteenth notes. The bass line provides a steady accompaniment with eighth and sixteenth notes.

System 2 (Measures 41-44): Chords: A/E, E, A, Adim, A. The melody continues with eighth and sixteenth notes, and the bass line features a series of eighth notes. The Adim chord is marked with a 'dim' symbol.

System 3 (Measures 45-48): Chords: Adim, A, A, A7. The melody continues with eighth and sixteenth notes, and the bass line features a series of eighth notes. The A7 chord is marked with an 'A7' symbol.

System 4 (Measures 49-50): Chords: D, Dsus4, D, A7, D. The melody continues with eighth and sixteenth notes, and the bass line features a series of eighth notes. The Dsus4 chord is marked with a 'Dsus4' symbol.



PLAYING TIPS

CD TRACK 16

[Bars 48-63] The A7 chord at bar 48 leads us back to the main melody again at bar 49. This time the melody ends in a D# diminished 7th chord at bar 56

and again at bar 60. More counter melody appears at bar 62 and a slight rit (ritardando or slow down) on the A6 chord at bar 63 leads us back to D major.

53

57

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BARCAROLLE { JACQUES OFFENBACH

PLAYING TIPS

CD TRACK 16

[Bars 66-end] We are now switching from D major to A7 (chords I-V in D major) before settling on D major at bar 68. The D major persists in a series of descending one-bar phrases and at bar 73 we have the inner voice again in

3rds before the final D major ending. Once you have learned the piece take time to get it really into your mind and under your fingers in order to be able to add some personal expression. I hope you enjoy learning this lovely work!

Measures 61-64: Chords: Em7, D/A, A6, D. The guitar staff shows fret numbers for each string. A 'rit' (ritardando) marking is present in measure 67.

Measures 65-68: Chords: A7, D, A7, D. The guitar staff shows fret numbers for each string.

Measures 69-72: Chords: G/D, D, A7/D, D. The guitar staff shows fret numbers for each string.

Measure 73: Chord: D. The guitar staff shows fret numbers for each string.

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IN LESSONS GT#290



BLUES 58
The South African guitarist slides into his second decade as one of the world's finest blues-based storytellers. With Ronan McCullagh.



JAZZ 66
This issue John Wheatcroft examines the extraordinary style of the Flying Dutchman of gypsy jazz, the incredible Stochelo Rosenberg.

Guitar education has a tendency to deal with technique and theory but there are other topics of musical importance. Sadly though they tend to get overlooked as they can prove elusive to teach.

One such topic is 'soloing for a substantial length of time'. Substantial would be, say, 48 bars or longer (so, four times plus through a 12-bar blues). Your pacing in these scenarios - the solo's dynamic arc - is really important if you want listeners to take a musical journey with you. Many musicians refer to this as 'The Build'. Many guitarists create The Build by instinct, just 'doing what they do' but it's hugely worthwhile that you consider as many Build options as you can.

While too big a topic to cover here, general tips for generating The Build include: low notes moving to high notes; slow notes to faster notes; chord tones to scalar runs; playing

on one string then using some more; quiet to loud (guitar volume at 3 then to 10) - 'inside' to 'outside' tonality; neck pickup to bridge pickup; clean tone to overdriven tone; developing a short idea into a longer idea (theme and variation, or call and response).

For a glimpse into great Build solos, check out live performances by guitarists such as Larry Carlton, Robben Ford or Mike Stern; players that are in the crossroad zone of jazz, blues and rock. These guys have extensive music abilities and tend

to play a lot of long solos. As you read through this issue

- specifically the Eric Gales, Allen Hinds and Creative Rock articles - consider how you may want to develop your own Build. You'll be a much better soloist for it. Enjoy the issue!



Jason



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EASY LICKS EXAMPLE 1 PAUL SIMON

CD TRACK 17

These E-A-B11 chords are perfect for beginner guitarist-writers. This acoustic example involves executing a plectrum-style strumming throughout these chords. Pick downward with a controlled and steady 'arpeggiated' rhythm against a metronome.

$\text{♩} = 80$

E A B11 E A B11 E

mf Let ring throughout

EASY LICKS EXAMPLE 2 ROBERT CRAY

CD TRACK 18

This lick in A minor uses slides and quarter-note bends to achieve a traditional blues feel. Apply chorus effect and plenty of weight with the picking hand to

inject rhythm and even a little 'funk' into this idea. Observe the slow vibrato on completion of the phrases.

$\text{♩} = 90$ N.C.

mf

INTERMEDIATE LICKS EXAMPLE 3 LENNY KRAVITZ

CD TRACK 19

To execute this idea one should strum widely across the entire guitar, using the soft parts of the fretting hand to eliminate the unwanted strings sounding (notated: X). Loud Gibson and Marshall tones, please!

$\text{♩} = 90$

Em7 G Em7

mf



Pat Heath of BIMM Brighton brings you another selection of licks to learn at easy, intermediate and advanced levels. Can you nail the lot in half an hour?

INTERMEDIATE LICKS EXAMPLE 4 TREVOR RABIN

CD TRACK 20

For those who love the unusual, listen to the classic 1983 Yes album 90125 on which Trevor Rabin was the main mastermind. Add a harmoniser (a pedal or plugin) seven semitones up (think Owner Of A Lonely Heart). This example outlines Rabin's use of blues feel and arpeggios.

Example 4: Trevor Rabin Lick

Tempo: $\text{♩} = 105$

Staff: Treble clef, key of D major (F#).

Staff: Bass clef, guitar fretboard (E, B, G, D, A, E).

Notes: N.C. (No Chord), $\frac{1}{4}$ note, mf (mezzo-forte).

Fingering: 10, 8, 7, 9, 8, 7, 6, 5, 4, 5, 7.

Accents: $\times$ (on E, B, G, D, A, E).

Diagram: 1

ADVANCED LICKS EXAMPLE 5 MICHEL ANGELO BATIO

CD TRACK 21

This major 'C shape' arpeggio is transposed up and down semitone changes using accurate sweep-picking and a bright EQ. Use timed delay and metronome to execute this lick cleanly and with accents at the top and bottom of each arpeggio. Note the heavy fretting-hand vibrato.

Example 5: Michelangelo Batio Lick

Tempo: $\text{♩} = 120$

Staff: Treble clef, key of D major (F#).

Staff: Bass clef, guitar fretboard (E, B, G, D, A, E).

Notes: A, B $\flat$, B, B $\flat$, A.

Notes: 9, 12, 17, 12, 10, 9, 11, 12, 13, 12, 10, 11, 10, 12, 13.

Notes: 11, 14, 19, 14, 12, 11, 13, 14, 13, 12, 10, 11, 10, 12, 13.

Notes: 9, 10, 11, 12, 13, 12, 11, 10.

Notes: 13, 12, 11, 10, 9.

Notes: 12.

Accents: $\times$ (on E, B, G, D, A, E).

Diagram: 1, 2

ADVANCED LICKS EXAMPLE 6 WES MONTGOMERY

CD TRACK 22

The online footage of Wes in the 1960s only serves to demonstrate the importance of this player. For authenticity, play all licks with a down 'thumb' stroke and roll the tone control off a little. If 'thumb only' is totally against your style, a hybrid thumb and pick technique will also work well.

Example 6: Wes Montgomery Lick

Tempo: $\text{♩} = 120$

Staff: Treble clef, key of D major (F#).

Staff: Bass clef, guitar fretboard (E, B, G, D, A, E).

Notes: Fmaj m9, Gmaj m9, Amaj m9, N.C. (No Chord).

Notes: 5, 5, 7, 7, 9, 9, 10, 11, 12, 13, 12, 11, 10.

Notes: 13, 12, 11, 10, 9.

Notes: 12.

Notes: 5, 5, 7, 7, 9, 9, 10, 11, 12, 13, 12, 11, 10.

Notes: 13, 12, 11, 10, 9.

Notes: 12.

Accents: $\times$ (on E, B, G, D, A, E).

Diagram: 1

Dan Patlansky

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The South African guitarist slides into his second decade as one of the world's finest blues-based storytellers. With **Ronan McCullagh**.

Dan Patlansky playing one of his three Strats



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 23-26

Will improve your

- ✓ String bends
- ✓ Blues vocabulary
- ✓ Double-stops

Ever since his 2004 debut album, *Standing At The Station*, Dan Patlansky has earned his dues the hard way, working his beautiful 1962 Strat in clubs across the world as he furiously delivers SRV and Hendrix influenced lines. With clear foundations in the tradition of the blues,

Patlansky is not however interested in holding the traditionalist torch as he pushes the form using modern compositions with tasty harmony and up-to-date production methods.

As a youngster Dan didn't find much attraction to the contemporary pop music his peers indulged in so found refuge in the blues, jazz and soul of his parents' records.

In recent times Dan has been headlining many of the world's blues festivals and acting as support to acts such as Bruce Springsteen and Joe Satriani – a long way from the lunchtime concerts at his school. But it's still early days for Patlansky as he just released his 2018 studio album *Perfection Kills* and along

with each release his profile and popularity grow, so clearly we can expect to hear a lot more in the future.

While Patlansky's influences are rooted in the SRV and Hendrix world it's how he weaves this into his own compositions that makes him different. His music goes from big, riff-based pieces to stripped-down, slow 12/8 blueses and everything in between. There's always plenty of guitar hooks and solos but Dan also excels at keeping the solo relatively short and getting the intention across, while allowing the song to retain its integrity. This is something to really think about when it comes to taking your next solo: what will suit the song and not what will impress everybody.

His lines are dynamically strong and he has that lovely ability to delicately approach a

“ I WOULD RATHER HEAR AN AVERAGE PLAYER WITH A GREAT GUITAR TONE THAN A GREAT PLAYER WITH A BAD ONE ”

Dan Patlansky

phrase with a clean neck pickup tone and subtle vibrato; then heavily attack the note, punishing the guitar as his naturally relic'd finish shows.

Not surprisingly Patlansky's note content leans strongly on the Pentatonic and Blues scales with that classic mix of major and minor - the blues ambiguity that we mention regularly in these pages - but as you will see in the examples he's also fond of chromaticism and three-notes-per-string ideas. Being a big SRV fan, double-stops are a big part of his language, or finding expression in the pace in the vibrato or the rise and fall of a bend. **11**

NEXT MONTH Ronan brings us two solos showing the bluesy side of the great **Jimmy Page**

5

GAIN

4

BASS

8

MIDDLE

3

TREBLE

9

REVERB

Get the Tone

Patlansky is a Stratocaster man and has three Strats loaded with a variety of pickups. Amps of choice are Dr Z and his simple pedal board boasts drive and fuzz pedals, a compressor and a wah. He also endorses heavier gauge strings with the entire guitar being dropped down a semitone. Go for a classic high-headroom neck pickup Strat tone and add drive and/or fuzz as the music demands. Ambient reverb or delay will help to tie it all together.



TRACK RECORD The arranging on Patlansky's latest album *Perfection Kills* is strong and the production values high (Dan took on the production role himself). Throughout there's plenty of excellent fretwork with *My Dear Boy* and *Johnny* standing out. Funky fuzzy riffs blended with articulate, melodic solos are not in short supply and what a treat it is to hear so many fantastic Stratocaster tones.

EXAMPLE 1 DAN PATLANSKY STYLE

CD TRACK 23

[Bars 1-4] The phrases in these bars are based around E Major Pentatonic (E-F#-G#-B-C#) with a slow expressive bend on the 2nd degree pulling it up to the 3rd. This cell of notes is known as the 'BB King box' as BB used to use it as home base, pivoting his first finger on the root note and adding vibrato.

[Bars 5-8] Here we introduce a chromatic line which then descends using an E major triad into an E Minor Pentatonic (E-G-A-C-D) ascent and descent.

[Bars 9-12] E Minor Pentatonic is still the scale of choice here but with the 9th degree making an appearance through the rather Hendrix-like sliding motif. With these slides do take your time building up accuracy while maintaining relaxed timing through the line.

[Bars 13-17] Basing the ideas here around the Blues scale with its added 5 interval we introduce some double-stops with a quarter-tone bend.

EXAMPLE 1 DAN PATLANSKY STYLE

Tempo: ♩ = 100

Chords: E7, F#7, A7

Techniques: Slow gradual bend, BU (Bend Up), 1/4 (Quarter tone bend)

Scale: E Major Pentatonic (E-F#-G#-B-C#), E Minor Pentatonic (E-G-A-C-D), Blues scale (E-G-A-C-D-F#)

Bar numbers: 1, 5, 9, 12, 15

EXAMPLE 2 DAN PATLANSKY STYLE

CD TRACK 25

We kick off with a SRV influenced triad with a hammer-on in the lower voice. Spend time getting clarity with this as you might accidentally mute the second string when throwing the finger down. We carry the triad idea across into bar 4 but instead of using a hammer-on we are planting our fourth finger down on the top two strings then bending with the third finger up a tone to create the

new triad. Bars 8-9 really get inside the subdivision within a triplet so don't be afraid to slow this down and count it out loud to really get a grip of where you are within the beat. At bar 13 we move into the 32nd-note tremolo style strum over our double-stops. The double-stops themselves are outlining a D Dorian (D-E-F-G-A-B-C), a bluesy, ambiguous scale to use on a Dominant based blues.

♩ = 110 Shuffle **D9**



E B G D A E

1

3

G9

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

E B G D A E

6

D9

8va

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

E B G D A E

9

A9 **G9** **D9**

(8va)

BU **BU** **BU** **Release bend**

E B G D A E

13

Release bend across 2 beats

BU

E B G D A E

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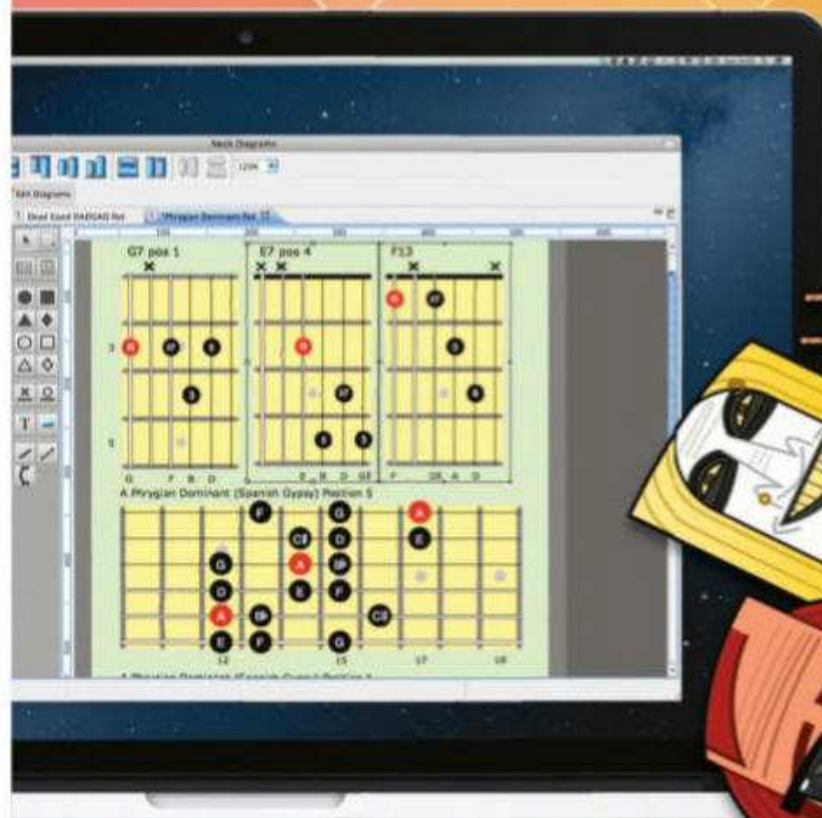


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Be-Bop Deluxe



Martin Cooper checks out Be-Bop Deluxe's criminally undersung but incredibly musical and creative guitarist, Wakefield's own Bill Nelson.



Bill Nelson with the Gibson ES-345 bought for him by his Dad

Robert Bryan and drummer Nicholas Chatterton-Dew. They also had a keyboard player, Richard Brown, who left the band at the end of their first year together. They were initially compared to acts such as David Bowie, but rather than find this a compliment, Nelson was frustrated by it. In fact his general frustration with the band's music is one of the reasons that they finally disbanded in 1978.

During their early days Be-Bop Deluxe began playing in West Yorkshire pubs, and were signed in 1974 to EMI subsidiary label Harvest. They only recorded one album for the label with their initial line-up before Nelson dissolved the band and reformed with bass player Paul Jeffreys, keyboard player Milton Reame-James (both from Cockney Rebel), and drummer Simon Fox. Jeffreys was tragically killed in the Pan-Am Lockerbie bombing in 1988. Players continued to join and leave the band, but they

continued to gain critical approval, if not much commercial success, and some of their albums included A-list producers such as Roy Thomas Baker, who at the time was producing Queen. Be-Bop's first three album titles *Axe Victim*, *Futurama* and *Sunburst Finish* all nod cryptically towards the guitar.

Through Nelson's sax-playing father he got into be-bop music but didn't actually count it as one of the band's stylistic influences, although some of his flowing lead lines involve jazz influenced chromatic phrases. If anything their music became more progressive as the band grew, including

complex pieces like *Modern Music*, a 10-minute suite of songs.

As well as fronting his own band Nelson also sometimes doubled as a session player for groups such as The Skids, which featured Big Country front man Stuart Adamson, who was a big fan of the guitarist.

Nelson's style involves an eclectic mix of influences, from Duane Eddy and Hank Marvin to Clapton, Hendrix, Allan Holdsworth and Ollie Halsall. However Bill later eschewed the speedy playing for more production led, sonic landscapes.

Our piece this month isn't tricky to play, but timing will be important, as there's a lot of

“THE BAND'S FIRST THREE ALBUM TITLES AXE VICTIM, FUTURAMA AND SUNBURST FINISH ALL NOD CRYPTICALLY TOWARDS THE GUITAR”

space in the track; always a key feature in Be-Bop Deluxe arrangements. The track has drums, bass, two keyboard parts, plus electric and acoustic guitar, so as much as anything is a lesson in how to arrange parts so that they can be heard, while leaving space for everyone else. We're in the key of D (D-E-F#-G-A-B-C#), but with a C chord that's outside the key, and some chromatic passing notes in the solo, which include the #4 and 7.

Check out *Playing Tips* and *Get The Tone* box for more information. **1**

NEXT MONTH Martin examines the playing style of US guitar legend **Ronnie Montrose**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D Major
Tempo: 128bpm
CD: TRACKS 27-29

Will improve your...

- ✓ General rock technique
- ✓ Part creation
- ✓ Stylistic awareness

Be-Bop Deluxe came to prominence in the 1970s with their stylistic blend of classic rock, prog and glam. They formed in 1972 when guitarist and singer Bill Nelson joined forces with fellow guitar player Ian Parkin, bassist and vocalist



Get the Tone

Bill Nelson usually favours guitars such as his faithful Gibson ES-345 semi and, perhaps unusually, the British made Carlsboro Twin amp. Effects include phaser, a fuzzy drive when playing lead, and a lot of reverb on occasion. Go for a basic clean tone with reverb and add effects like phaser to taste. Jump on a drive pedal for those lead moments.



TRACK RECORD The debut album *Axe Victim* from 1974 includes the title track as well as *Jet Silver* and *The Dolls Of Venus*, while 1976 album *Sunburst Finish* features the band's major hit *Ships In The Night*. There is also a live album titled *Live! In The Air Age* (where you can hear Nelson's impressive fretboard skills) and a compilation album called *Raiding The Divine Archive*.

EXAMPLE RHYTHM GUITAR

CD TRACK 28

The intro needs to be allowed to ring cleanly. It's actually electric guitar and acoustic guitar playing in unison, so timing is crucial if it's not to sound messy. The rhythm guitar chords need to be played in a controlled way, but with a Nelson style stamp of authority.

♩ = 128

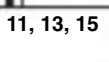
Dadd11 Em7 Dadd11/F# G D A D G

D A D C D A D G

A Bm A

Bm G Dadd11 Em7 Dadd11/F# G

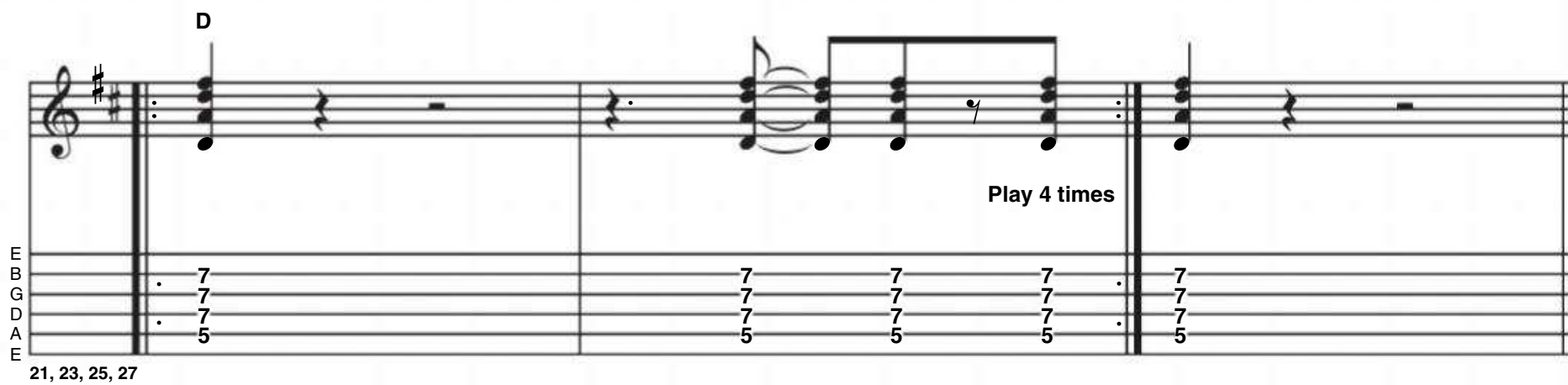
Play 3 times

The guitar score is written for a 4/4 time signature with a tempo of 128 beats per minute. It consists of five systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass staff includes fret numbers for each note. The first system covers measures 1-8, the second system covers measures 9-16, the third system covers measures 17-24, the fourth system covers measures 25-32, and the fifth system covers measures 33-40. The score includes various chords and melodic lines, with some measures containing multi-measure rests. The final measure of the fourth system is marked 'Play 3 times'.

EXAMPLE RHYTHM GUITAR ...CONTINUED

CD TRACK 28



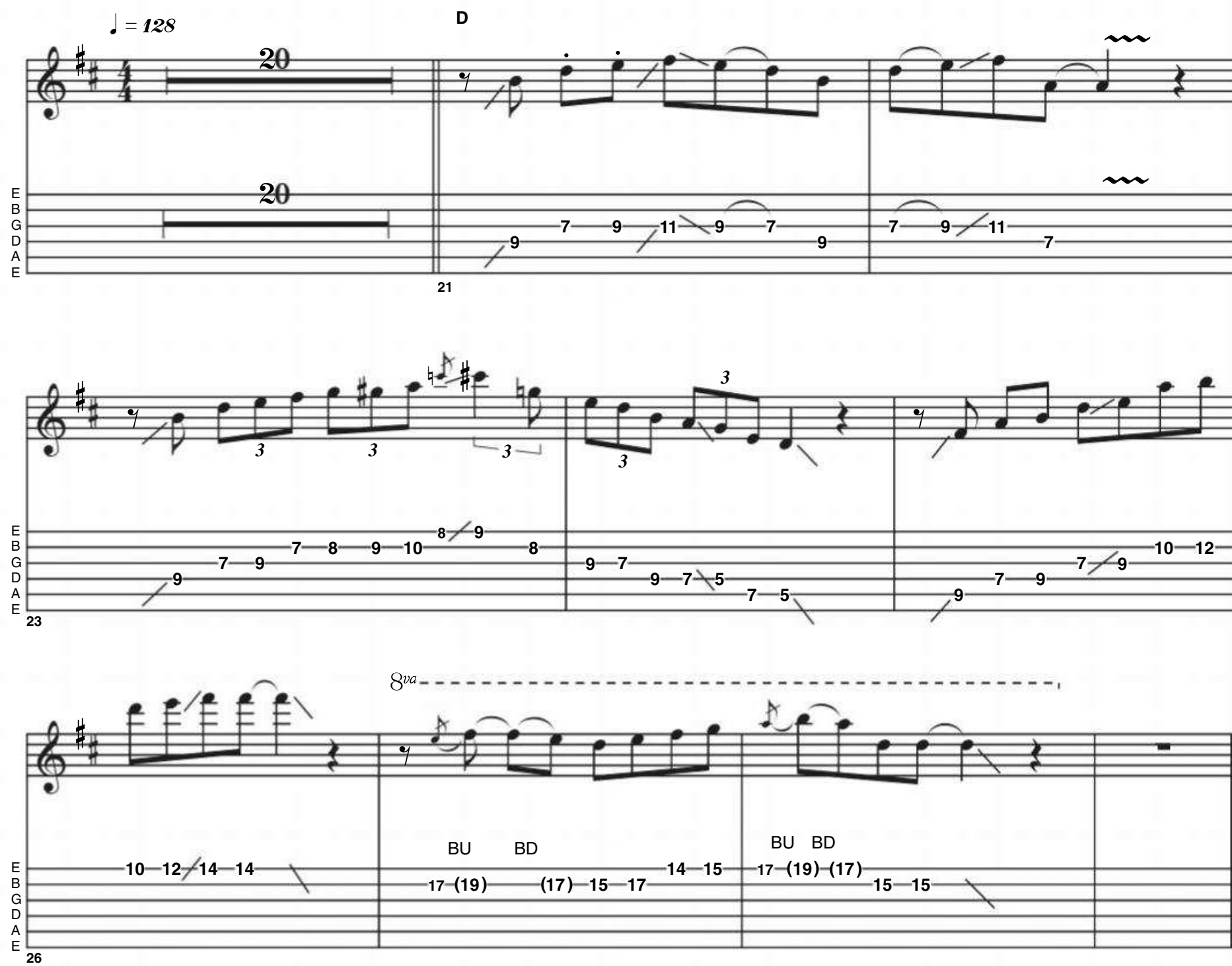
Play 4 times

21, 23, 25, 27

EXAMPLE LEAD GUITAR

CD TRACK 28

We've chosen to create a track that's more production-led than screaming rock soloing (as in Be Bop Deluxe's later work). So here the lead phrases aren't difficult to play but watch out for the phrase in bar 23 that blends the Major Pentatonic (R-2-3-5-6) with some chromatic notes such as the #4 (G#) and ♭7 (C).



♩ = 128

20

20

21

23

26

8va

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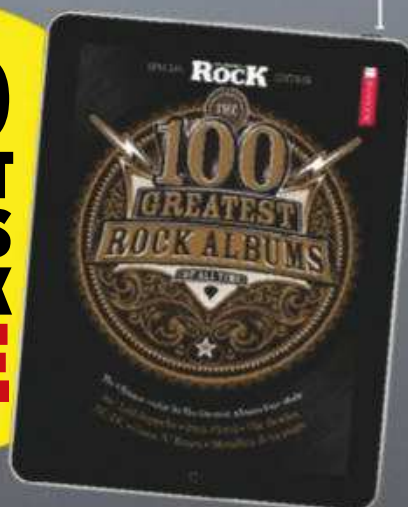
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Stochelo Rosenberg



This issue **John Wheatcroft** examines the extraordinary style of the Flying Dutchman of gypsy jazz, the incredible Stochelo Rosenberg.



Stochelo Rosenberg
with his oval hole
Maccaferri style

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 30-45

Will improve your...

✓ Arpeggios to outline harmony

✓ Embellishments and decoration

✓ Clarity, accuracy and projection

Stochelo Rosenberg is rightly considered to be gypsy jazz royalty. For nearly 30 years the Rosenberg Trio, including cousins Nou'che and Nonnie, have been at the forefront of this engaging and infectious genre. If any guitar player disproves the old adage that it's impossible to be both a technical virtuoso and an expressive feel-based player then it's Stochelo, who manages to balance

incredible speed, articulation and accuracy with a romantic and emotional sense of touch that can be both intense and exhilarating, and touchingly delicate and sensitive.

Even within his own family, brother Mozes, cousins Jimmy and Nomy and countless others have all taken much of their sound, technique and vocabulary from Stochelo's benchmark. His impact outside the gypsy community is just as impressive and significant. As his friend and fellow virtuoso gypsy guitarist Biréli Lagrène plainly states, "Stochelo Rosenberg is the guitar player that represents the most, the music of Django Reinhardt".

Our lesson here consists of eight musical examples, each typical of the kind of thing

Stochelo might play within improvised solos against common jazz chord progressions. You may notice that in keeping with this style, the chords are relatively straightforward and Rosenberg frequently stays faithful and close to the fundamental notes within these chords. The sophistication here is often in the delivery and the frequent use of embellishments and expressive devices such as bending and vibrato that are, like Django, arguably closer to violin technique than conventional jazz guitar.

As Stochelo's style is predominantly acoustic, the best thing you can do to get close to his tone and maximise your volume and projection is to sort your picking out. Most modern gypsy players play with a relaxed 'broken' wrist posture and introduce

“STOCHELO ROSENBERG IS THE GUITAR PLAYER THAT REPRESENTS THE MOST, THE MUSIC OF DJANGO REINHARDT”
Biréli Lagrène

each new string with a downstroke. The real trick here is to travel through each string, so a note on the second string ends with the pick resting on the first, rather like a classical guitarist's rest stroke. Use gravity and the weight of the hand to do this, rather than brute force, as this will create tension in the wrist, actually slow you down and produce a sound that is tight and forced rather than loose and fluent. I've had the good fortune to witness Stochelo on many occasions playing completely acoustically and his tone is always supremely clear, fluid, smooth and expressive. As always, enjoy.

NEXT MONTH John gets to the heart of the wonderful blues-jazz player **Robben Ford**

Get the Tone

Almost exclusively playing an oval-hole Maccaferri-style acoustic, Stochelo has played instruments from a variety of makers such as Favino, Eimers and even a Selmer with the serial number 504, just one away from Django's. Recently he's been playing a guitar from French luthier Jean Barault. Stochelo's style is all about making an acoustic guitar work so stay away from amps at first and work on making the instrument project, completely au naturel.



TRACK RECORD The Rosenberg Trio's *Djangologues* (2010) featuring Biréli Lagrène is a fantastic place to start. *La Familia* (2015) has some equally thrilling moments and includes Stochelo's incredible younger brother, Mozes. Stochelo plays some blinding stuff with a collection of the best young gypsy players on *Selmer 607 Invite Stochelo Rosenberg* (2010). There's some great stuff on YouTube, too.

EXAMPLE 1 UP-TEMPO TWO-BAR PHRASING

CD TRACK 30

Let's begin with a collection of two-bar arpeggio-based figures that cleanly and clearly articulate the chord changes. It's a good idea to identify the chord tones and also the chromatic connection notes, such as the descending figure

across bars 3 and 4. Pay careful attention to the embellished figure in bar 7, as you'll see ideas of this nature all over the place in this genre, obviously inherited from the legendary Django himself.

EXAMPLE 1 UP-TEMPO TWO-BAR PHRASING

♩ = 250 Swing

Chords: C6, C#dim7, Dm7, G7

Staff 1 (Measures 1-4):

- Measure 1: C6 (Arpeggio: 9-10-9-8-12)
- Measure 2: C#dim7 (Arpeggio: 15-14-13-9)
- Measure 3: Dm7 (Arpeggio: 12-10-13-10-10-12-11-10)
- Measure 4: G7 (Arpeggio: 9-13-12)

Staff 2 (Measures 5-8):

- Measure 5: C6 (Arpeggio: 11-12-9-10-12)
- Measure 6: C#dim7 (Arpeggio: 9-10-12-9)
- Measure 7: Dm7 (Arpeggio: 12-10-12-10-9-10)
- Measure 8: G7 (Arpeggio: 12-10-13-10)

EXAMPLE 2 OCTAVES WITH THE PICK

CD TRACK 32

Arpeggios lead the way once again, although we quickly switch to a series of melodic phrases based around octave double-stops. Rather than go the Wes

Montgomery route, articulating the notes with the thumb, Stochelo shows his Django influence again by using the pick alone to articulate these ideas.

EXAMPLE 2 OCTAVES WITH THE PICK

♩ = 250 Swing

Chords: C6, Cdim7, Dm7, G7

Staff 1 (Measures 1-4):

- Measure 1: C6 (Arpeggio: 15-12-13-12)
- Measure 2: Cdim7 (Arpeggio: 15-12-14-15-12)
- Measure 3: Dm7 (Arpeggio: 14-11-13-11-12-12)
- Measure 4: G7 (Arpeggio: 13-12-10-10-10-9-7-7)

Staff 2 (Measures 5-8):

- Measure 5: C6 (Arpeggio: 8-8-10-12-12-10)
- Measure 6: C#dim7 (Arpeggio: 10-13-7-10)
- Measure 7: Dm7 (Arpeggio: 12-13-14-15-9-10-11-12)
- Measure 8: G7 (Arpeggio: 13-12-10-9)

EXAMPLE 3 GYPSY BLUES

CD TRACK 34

Here's a Stochelo approach to the blues that relies less upon Pentatonics and Blues scales and more on connecting arpeggios, albeit with some choice tensions such as the $\flat 5$ ($D_{\flat}$) against G7 in bar 4 and the B $\flat$ minor triad (B $\flat$ -D $\flat$ -F) against the turnaround in bar 8. There's another classic Django lick in bars

11 and 12 to round the solo off. Listening to ideas like this it's astounding to realise that Reinhardt first developed the style in the 1930s.

$\text{♩} = 180$ Swing

G6 *Sva*

G7

C6

G6

G/B Straight

B $\flat$ dim7

Am6

D7 Swing

G6

D7

G6

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EXAMPLE 4 FALSE FINGERING DOUBLE-TIME LINE

CD TRACK 36

Again, more arpeggio action here, although in bar 3 we see how much music you can make with just one note by shifting this single pitch to two different locations, exploiting the contrasting tones and allowing us to create rhythmic

interest. The origins of this device in jazz can be traced back to saxophonists such as the legendary Lester Young (Lester Leaps In) and they refer to this technique as 'false fingerings'.

♩ = 110 Swing

Gm7 **C7**

Straight **F6** **C7** **F6** **D7b9** **Gm7**

3

EXAMPLE 5 ONE UP, THREE-DOWN SWEEPING HALF-WHOLE MOTIF

CD TRACK 38

The up-down-down-down picking pattern is a frequently used technique in this idiom. You can clearly hear it used in Django's 1947 recording of Les Yeux Noirs and here we see one of Stochelo's many variations on the technique. The trick here is to maintain a clear 16th-note rhythm. It's easy to fall into a

lumpy triplet-feel sweep; while not unmusical itself this is not what we're after here. The notes are derived here from E Half-Whole scale (E-F-G-G#-B-B-C-D) moving to A minor. Usually this scale works best when resolving to a major chord, but it'll work perfectly well in a minor scenario.

♩ = 190 Straight 16ths **E7b9** **8va**

Let ring

(8va) **Am6** **Swing**

3

EXAMPLE 6 MOTIFIC DEVELOPMENT AND SPEED BURSTS

CD TRACK 40

This example begins at a leisurely pace, with a selection of motific figures featuring a long held bend on the first string. We move into clear arpeggio territory in bars 5 and 6 and wind things up with a rapid ascending figure,

not dissimilar to the embellished idea we initially encountered in Example 1, albeit extended to greater duration and range against an underlying E triad harmonic backdrop (E-G#-B).

♩ = 144 Swing



Chords: F#m7, B7, F#m7, B7b9, E6, Am6, E6.

Techniques: BU (Bend Up), BD (Bend Down), 3 (Triplet), 1 (First string).

Fingerings: 5 6 5 4, 6 (7) (6) 4 7, 6 5 6 5 4, 6 (7) (6) 4 7, 4 5 4 3 4, 7 4 5 6 4 6 4, 12 8 10 9 10 7 7 8, 9 11 9 8, 9 11 9 8 9, 9 10 9 8 9 12 14 12 11 12 12.

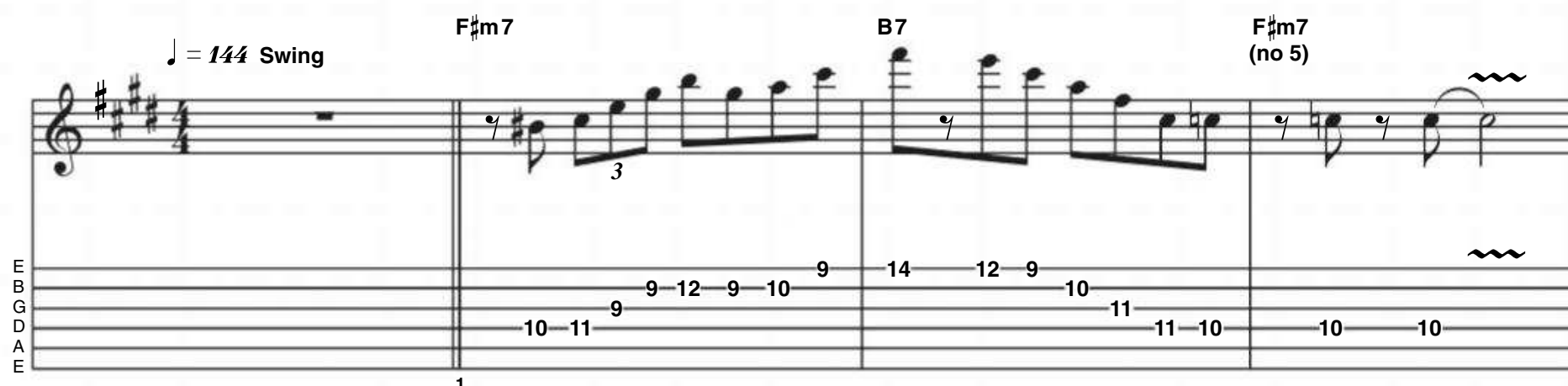
EXAMPLE 7 MELODIC IDEAS WITH EMBELLISHED TRILLS

CD TRACK 42

There's a little more of a bebop influence to the opening phrases here, with C#m (C#-E-G#) juxtaposed against F#m (F#-A-C#) to create the composite F#m9 (F#-A-C#-E-G#). In bar three we see how Stochelo creates some tension

and subsequent resolution by repeatedly stating C, the dissonant, 5 of F#. In bars 5 and 6 we see the same phrase transposed in octaves, albeit starting at different points rhythmically within each bar.

♩ = 144 Swing



Chords: F#m7, B7, F#m7 (no 5).

Fingerings: 10 11 9 12 9 10 9, 14 12 9 10 11 11 10 10 10.

EXAMPLE 7 MELODIC IDEAS WITH EMBELLISHED TRILLS ...CONTINUED

CD TRACK 42

B7 **E6**

E B G D A E

4

B7 **E6** **B7** **E6**

E B G D A E

6

EXAMPLE 8 RHYTHM CHANGES

CD TRACK 44

Here's how we see Stochelo might approach the ubiquitous 'rhythm changes' progression (from Gershwin's classic, I Got Rhythm). Rather than articulate each and every change, it's fair to assume that he's thinking Major scale in bars

1 and 2, major 6th arpeggios in bars 3 and 4, before shifting to more minor bluesy ideas in bar 5. We're back to Major scale for the final bars, albeit with some bluesy minor to major tension and release in bar 6.

C6 **Dm7** **G7** **C6** **Dm7** **G7**

$\text{♩} = 200$ Swing *8va*

E B G D A E

1

C6 **C7/E** **F** **F/C** **C6** **G7** **C6**

E B G D A E

5



Woody Guthrie



Stuart Ryan travels back in time to look at a pioneering singer-songwriter and incalculably influential man of the people, Woody Guthrie.



ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: G Major
Tempo: 120bpm
CD: TRACK 46

Will improve your...

- ✓ Solo accompaniment
- ✓ Alternating bass lines
- ✓ Playing dynamics

The forefather of acoustic folk guitar style, Woody Guthrie lived through some of the most tempestuous episodes of the 20th century – the Great Depression, World War II, the rise of Communism and the Cold War certainly shaped Guthrie into the artist he became.

He was born in Okemah, Oklahoma in July 1914 and grew up in a family where singing was a well-practised tradition, from Scottish folk to American traditional songs. His first stab at a musical career came in the early 1930s when he moved to Texas, but the onset of the Great Depression meant that he was soon on the road and looking for work, guitar in hand, and it was singing and playing that helped him pay his way.

In 1937 he arrived in California and started to perform on a local radio station singing traditional songs along with some of his own. Things started to pick up pace from here as the radio show also gave him a platform to air

his political views and shaped him as the social commentator we think of today. Ever the restless wanderer Woody moved to New York in 1940 and befriended those artists we now think of as forming the great folk canon – Pete Seeger, Leadbelly, Sonny Terry, Josh White and many more. Together they made music but just as importantly campaigned for the common man and his causes, thus coming to define the real meaning of the folk movement as we know it today.

Woody was a particularly prolific artist; he not only sang and wrote his own songs but drew, wrote poetry and novels and was also a prominent activist. He enlisted in the army

“HIS GUITAR PLAYING IS LIVELY AND INFECTIOUS AND, AS WITH MANY GREAT BLUES ARTISTS, FEATURES INTEREST AND COMPLEXITY”

during World War II and wrote many anti-Hitler songs and pro-war pieces, all of which served to rally the troops.

Returning from the war his health started to suffer and he was eventually diagnosed with Huntington's disease. However, while in hospital a whole new generation (including Bob Dylan and Joan Baez, leaders of the next wave of protest singers) were taking an interest in folk music and its forefathers, and in this way Woody was able to pass the torch onto the next generation.

His guitar style is well worth checking out – it serves as an accompaniment to his voice but is also never sidelined; indeed his playing is lively and infectious and, as with many of the great blues artists, features an interesting level of complexity as bass lines weave against strummed chords to create a sound that is full and rich at all times. **BT**

Get the Tone

Any kind of acoustic will be suitable for this from a small parlour to a large dreadnought – the most important factors are having a strong sounding low end and a clear top end so the chords and bass don't muddy up – in essence a good, balanced acoustic. Woody is best known for playing a 1945 Gibson Southern Jumbo. A signature model Gibson is available!



TRACK RECORD Owing to the fact that Woody's tracks were often recorded in a piecemeal fashion it is quite hard to give a chronology to his releases as most of his pieces ended up on compilations of his work. It's probably best to start with a Greatest Hits to get an overall flavour and then delve into some of the Smithsonian Folkways recordings to really get a sense of what he was about.

EXAMPLE WOODY GUTHRIE STYLE

CD TRACK 46

[Bar 1] To get this style in place really requires a relaxed picking hand and some independence between thumb and picking or strumming fingers. In the main it's best to use the thumb to pick the bass notes (the sixth, fifth and fourth strings) and then use a downward 'flick' on the first finger to facilitate the chord on the higher strings (a bit like McCartney does). Also, using just one finger allows you to keep going at the required pace.

[Bar 3] This is typical of Woody's approach to playing; we are based around a simple G chord shape but within it he creates variety with hammered-on bass notes weaving against strummed chords on the top strings.

[Bar 9] The bass notes here on beat 3 (the C) and beat 4 (the G) are the classic folk self-accompaniment style; the root note of the chord, C, followed by the 5th, the G. Both are framed by the chord.



The musical score is presented in four systems, each containing three bars of music. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written on a six-string staff with fret numbers (0, 2, 3) and chord diagrams (G7, G6, G, G13, C7) above the notes. The bass part is written on a five-string staff with fret numbers (0, 2, 3) and chord diagrams (G7, G6, G, G13, C7) above the notes. The score is divided into four systems of three bars each, with bar numbers 1, 4, 7, and 10 indicated at the start of each system.

EXAMPLE WOODY GUTHRIE STYLE

CD TRACK 46

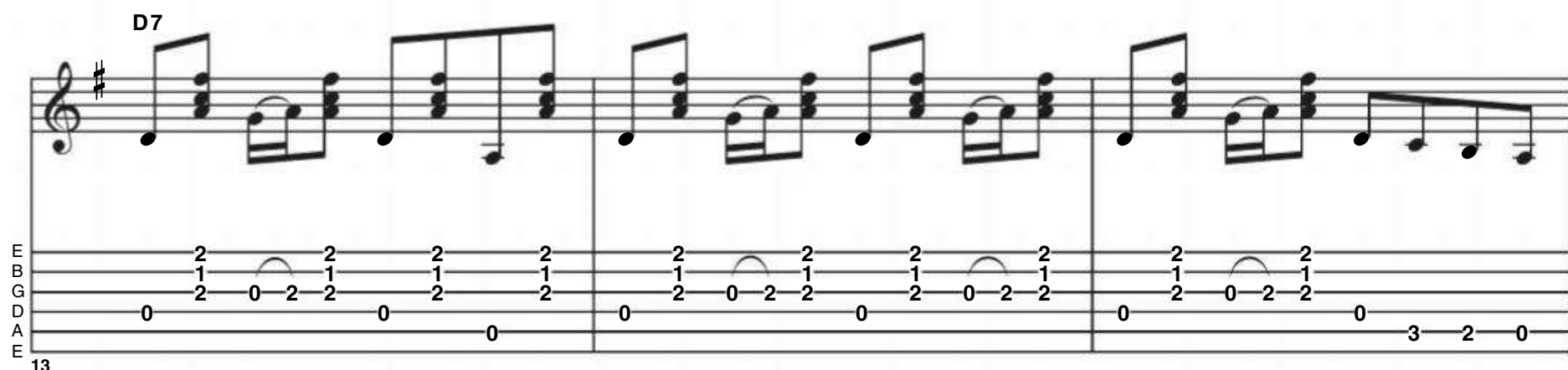
[Bar 15] When playing in this style it's good to become proficient with bass runs – here the bass runs down from the D7 chord to hit the root of the I chord – the G – at the start of the next bar.

[Bar 17] We have a slightly different, more 'riff' based idea here which gives

some breathing space away from the more busy chord strumming section. The emphasis is on getting the hammer-ons clean and crisp.

[Bar 23] Again we see the use of the bassline to connect the chords, this time from a C major down to A minor.

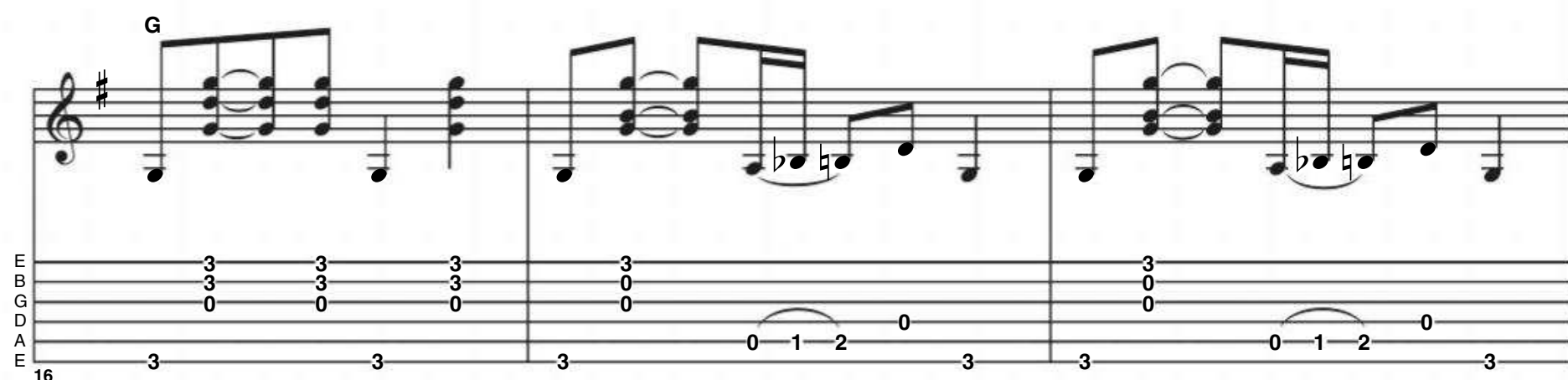
D7



E B G D A E

13

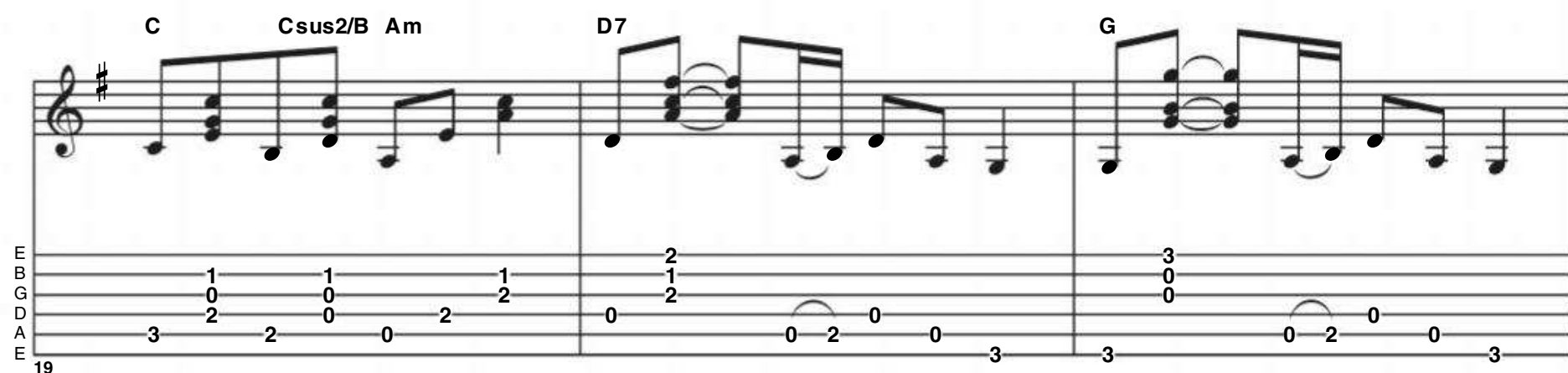
G



E B G D A E

16

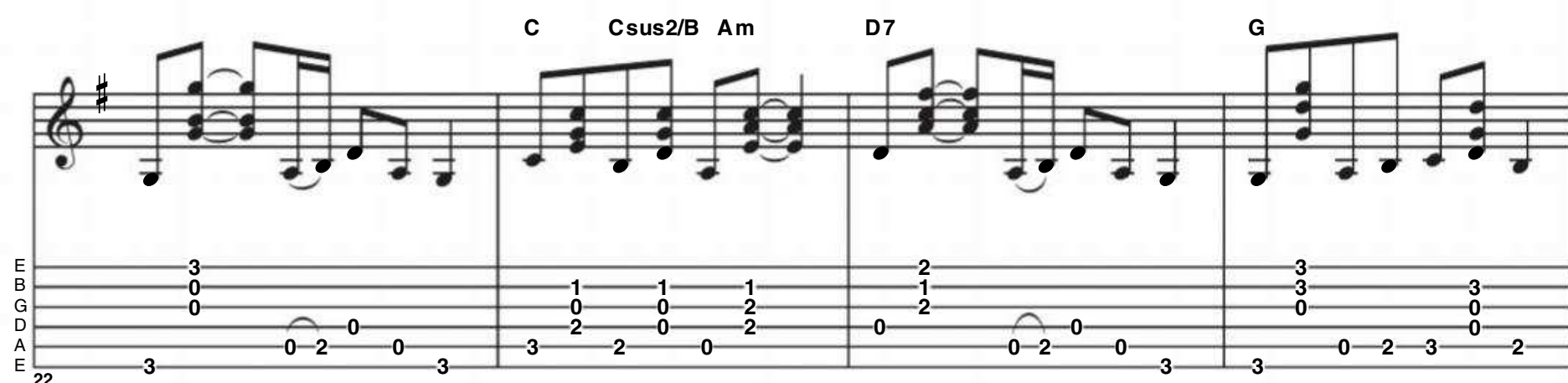
C Csus2/B Am D7 G



E B G D A E

19

C Csus2/B Am D7 G



E B G D A E

22

EXAMPLE WOODY GUTHRIE STYLE

CD TRACK 46

[Bar 31] And finally a long bass run to finish things off. The key thing here is to know your Major scales in all the crucial keys in the open position – having this knowledge allows you to easily create these ascending and descending bass runs with which to connect any chords.



The musical notation consists of two systems. The first system, starting at measure 26, features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in standard notation, while the bass line is in guitar tablature. A C7 chord is indicated above the first measure. The second system, starting at measure 29, continues the melody and bass line. It includes D7, G, and G5 chords indicated above the staff. The bass line shows various fret numbers and techniques like triplets and bends.

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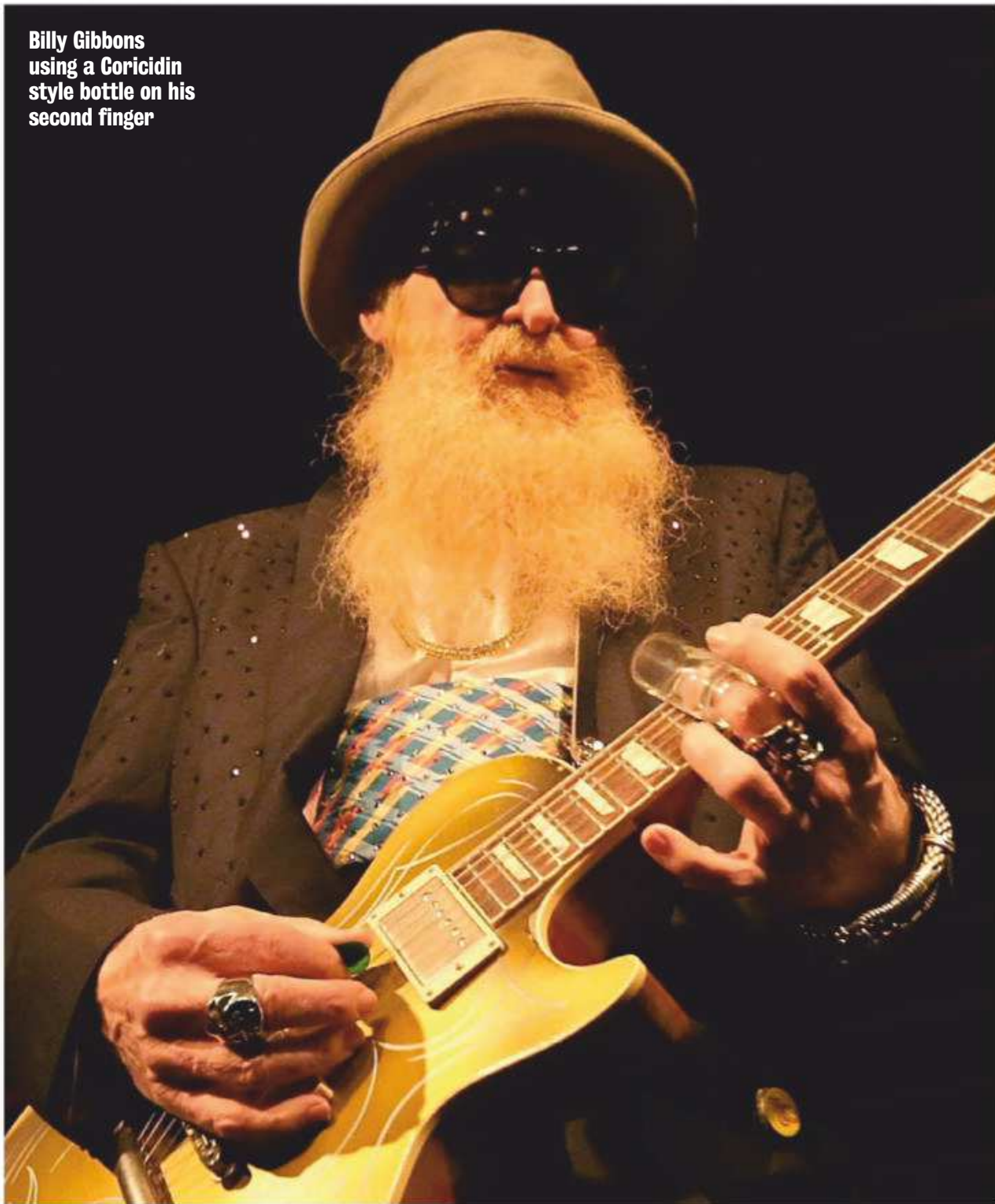
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Billy Gibbons
using a Coricidin
style bottle on his
second finger



Brought to you by...

RGT@LCM

has a plethora of blues rock songs that are instantly recognisable, with Gibbons' iconic guitar style and deep knowledge of Texas based blues a mainstay of the group.

Famous for using Pearly Gates, his original 1959 Les Paul, Billy brings out an enviable roster of classic guitars live. The majority of Gibbons' playing is set securely in the blues with heavy use of Pentatonic and Blues scales and interspersing these impressive soloing skills with great rhythm hooks. Surprisingly, a big part of the Gibbons sound is his extra light .007 gauge strings.

Although an all-round, well-versed blues guitarist with an enviable riff and soloing

“ SLIDE HAS ALWAYS BEEN PART OF BILLY'S TOOLKIT AND FEATURES ON SOME OF ZZ TOP'S BIGGEST HITS INCLUDING SHARP DRESSED MAN AND JUST GOT PAID ”

capacity, slide guitar has always been part of Billy's toolkit and features on some of ZZ Top's biggest hits including Just Got Paid, Sharp Dressed Man and Tush. Gibbons seems equally happy in standard and open tunings. Interestingly, he also applies a Bonnie Raitt style approach using the (usually glass) slide on his second finger, allowing him to alternate between slide and riffs played with first and third digits. Although not as technically demanding as some slide players there is a lot of fun to be had for any slide enthusiast playing in Gibbons' style. 

NEXT MONTH We begin a new RGT/LCM series all about the guitar in **psychedelic bands**

Billy Gibbons



Harrison Marsh concludes his series on slide guitar with a look at the bottleneck style of ZZ Top's one and only Billy F Gibbons.

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: Various
Tempo: Various
CD: TRACKS 47-54

Will improve your

- ✓ Slide intonation
- ✓ Phrasing and vibrato
- ✓ Muting technique

One of the world's most iconic guitar players, Billy F Gibbons formed ZZ Top with band mates Dusty Hill and Frank Beard in 1969. Born into a musical family in Texas, Gibbons picked up the guitar at age 11. While ZZ Top released their debut

album in 1971, Gibbons had already supported Hendrix with his short-lived outfit Moving Sidewalks. The first two ZZ Top albums were well received but it was third release Tres Hombres, featuring La Grange which saw them hit the top 10 in America for the first time and sparked extensive touring. What followed was a career that featured 15 studio albums (sa far!), four of which are mutli-platinum selling; an induction into the Rock and Roll Hall of Fame and a solid reputation as great showmen.

Although at times lyrically light-hearted and known for their distinctive look, ZZ Top


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

When going for Billy's slide sound you could opt for either humbucking or single coil tones as he uses both. Gibbons' slide sound is usually heavily overdriven but the glass Coricidin bottle he uses adds clarity. Compression in front of your drive pedal will bring smoothness and sustain, while reverb or echo adds welcome ambience. Drive plus chorus sounds great for Texas slide, too.



TRACK RECORD Eliminator from 1983 is the classic ZZ Top album and contains some of the band's biggest hits, including Sharp Dressed Man, Legs and Gimme All Your Lovin'. 1973's breakthrough release Tres Hombres boasts tracks such as Jesus Just Left Chicago and La Grange while Tush is on Fandango from two years later. La Grange, Tush and Just Got Paid are all great starting points for Gibbons' slide playing.

EXAMPLE 1 BILLY GIBBONS

TRACK 47

A lot of Gibbons' playing centres around one fret position and a blues scale with frequent use of the major 3rd which provides a powerful sonic destination. The biggest challenge here is muting when moving between non adjacent strings so use any spare fingers to rest on the strings behind the slide.

$\text{♩} = 146$ $\text{♩} = \text{♩}^3$

Open E tuning

EXAMPLE 2

TRACK 49

Gibbons will often slide into a note from several frets down which takes practice to control and intonate well. This example uses the whole range of the neck. Be careful when switching between double-stops and single notes to avoid unwanted noise. Again, good muting is your friend here.

$\text{♩} = 124$ **C**

Open E tuning

EXAMPLE 3

TRACK 51

Open E (also known as Vestopol tuning) allows for several great double-stops that Gibbons uses frequently. Concentrate on clear intonation in the faster phrases here, particularly in bar 3. Avoid too much vibrato when changing direction with the slide in bar 5.

Ex 3

$\text{♩} = 160$

C

Open E tuning

1

6

EXAMPLE 4 FULL PIECE

TRACK 53

The one-fret slides need careful intonation and not too much vibrato. Gibbons is a master of the slow slide shown in the opening phrase here. The slide needs to be completely straight when playing more than one string, and as always it helps to practice without vibrato first, adding it judiciously when intonation is sorted.

$\text{♩} = 98$

E

Open E tuning

1

3

TRACK 53

E
B
G#
E
B
E
7

E
B
G#
E
B
E

E
B
G#
E
B
E

E
B
G#
E
B
E

18

E
B
G#
E
B
E

Mixolydian 6ths



In this issue **Shaun Baxter** continues to explore ways of applying different intervals to create ear-catching Mixolydian lines.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 55-57

Will improve your...

✓ Visualisation of 6ths in a scale

✓ Use of 6ths in your playing

✓ Understanding of intervals

In this series, we've been looking at using certain intervals to create a variety of ideas to fit in with your Mixolydian vocabulary. So far, we've studied 2nds, 3rds, 4ths and 5ths. This lesson, we logically move on to 6ths. Within the modes of the Major scale, each 6th interval will be one of two types:

- Minor 6th = eight semitones.
- Major 6th = nine semitones.

To illustrate this, have a look at Diagram 1, which represents the notes of D Major and any of its modes (A Mixolydian is its fifth mode). If you start from any note, and then move in any direction (clockwise or anti-clockwise) to another note that is five notes away (in other words, with four scale notes in between both notes), the distance is either a major 6th or a minor 6th.

Sixths sound soft and melodic, similar to 3rds. In fact, a 6th is an inversion of a 3rd: for example, C# up to A is a minor 6th (eight semitones), whereas C# down to A is a major 3rd (four semitones). Stylistically, 6th intervals are used extensively, both in the single-note and double-stop form, in country music, and various forms of blues.

As with our study of the previous intervals, once you have absorbed the various concepts featured within this lesson's demo examples, you should aim to apply the same principles to the other scales that you know - shifting ideas up and down the length of the neck (lateral motion), as well as staying within the same neck area (vertical motion) - in order to develop useful repertoire that you can draw upon when improvising.

Also, you should aim to execute each and all of the following basic permutations both up and down through each shape of a scale:

- A series of ascending 6ths
- A series of descending 6ths
- A series of 6ths that alternate between ascending and descending
- A series of 6ths that alternate between descending and ascending

As well as trying other permutations, such as: 'up, up, down', various configurations on each 6th interval:

- Low note + high note + low note (three-note motif)

- High note + low note + high note (three-note motif)
- Playing ideas that are a multiple of two (two four, eight) to a triplet count
- Playing ideas that are a multiple of three (three, six etc) to a duple count (eighth-notes, 16th-notes etc).

Finally, make a note of the most successful or useful ideas (according to your tastes), and try to see each one as a template that can be adapted: it's better to have a few flexible ideas that can be edited (expanded or compressed) to fit your purposes at any given musical juncture than hundreds of rigid licks and lines that are set in stone; consequently, you should practise by limiting your approach to using one line only and seeing how much variety and expression that you can create by varying the rhythms, omitting notes, adding notes, applying bends and vibrato to different notes.

“6TH INTERVALS ARE USED EXTENSIVELY, BOTH IN THE FORM AS SINGLE-NOTES AND DOUBLE-STOP, IN COUNTRY, AND SOME FORMS OF BLUES”

During this series, the object has been 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 (that's why the musical 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 E♭ E G
1 3 4 5 6 7

All of the 6ths that have been highlighted in each of this lesson's demo examples, are taken from within A Mixolydian, and each of these sections is flanked by A minor blues-



Brent Mason with his heavily modified Tele



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.



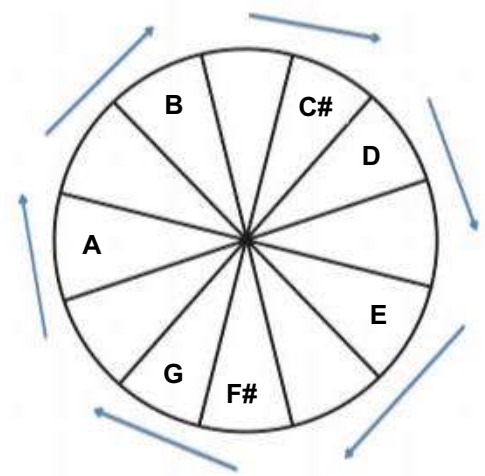
TRACK RECORD Country musicians are a great source when it comes to 6ths. Listen to Brent Mason, Albert Lee, Ricky Skaggs and Scotty Anderson, pedal steelie Paul Franklin, and on fiddle Mark O'Connor. For perhaps the hottest recording of instrumental country music try The New Nashville Cats by Mark O'Connor. Non-country players like Eric Johnson, John Scofield and Mike Stern all employ 6ths in their soloing.

orientated ideas. Note that, although various 6th intervals 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 highlighted in each line.

Regarding this month's backing track, most drummers would write out the drum part in 12/8; however, for ease of reading on guitar, I have stuck to 4/4, viewing the bass drum pattern as a quarter-note triplet rhythm. If your rhythm reading isn't great; don't worry too much about it: just read the

tab and use your ears. Finally, once you have absorbed the various concepts studied here, 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 instead since, note-wise, Dorian can be viewed as a minor version of Mixolydian. I hope these articles have helped to expand your soloing prowess. **GT**

DIAGRAM 1 THE NOTES OF A MIXOLYDIAN



EXAMPLES MIXOLYDIAN 6THS

CD TRACK 56

EXAMPLE 1 Here, in bar 3, we see a series of 6ths taken up through the scale within the same area of the neck (vertical motion). Note that they follow a six-note combination comprising two ascending 6ths followed by one descending. Each six-note motif takes half a bar to complete, so it retains the listener's interest longer than when simpler two-note motifs are used. Talking of which, bar 4 features just such two-note motifs (all ascending).

EXAMPLE 2 The first two bars of this example contains the reverse equivalent of the six-note motif demonstrated in Example 1. Here, we descend the scale using a repeated combination of two descending 6ths and one ascending.

EXAMPLE 3 This example shows how sweet 6ths can sound when played as country-style double-stops. Note that interest and expression are added via the use of slides and vibrato.

Ex 1 $\text{♩} = 160$ Triplet feel

Staff 1: Treble clef, key of A major (F# and C#). Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

Staff 2: Bass clef, same key signature. Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

Ex 2

Staff 1: Treble clef, key of A major (F# and C#). Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

Staff 2: Bass clef, same key signature. Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

Ex 3

Staff 1: Treble clef, key of A major (F# and C#). Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

Staff 2: Bass clef, same key signature. Bar 3 shows a series of 6ths (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets. Bar 4 shows two-note motifs (A-B, B-C#, C#-D, D-E, E-F#, F#-G) played in triplets.

EXAMPLES MIXOLYDIAN 6THS

CD TRACK 56

EXAMPLE 4 In the second half of this example, we see country-style double-stop 6th shapes in which each note is played separately. The notes are subdivided into a series of three-note motifs, each comprising a 'low-note + high-note + low-note' configuration. These three-note motifs are taken up along the length of the guitar neck (lateral motion) employing positional-shift slides on the lower string (in this case, the third). Although the transcription

shows the latter section played using hybrid picking, you can just use the pick. **EXAMPLE 5** Bar 19 of this example features a rhythmically displaced version of the ascending three-note motif employed in the previous example. In example 4, the highest note of each three-note figure (the second note) was placed on the downbeat, whereas here it's the first note (low note) of the same three-note motif that is placed on the down-beat.

Ex 3

Ex 5

EXAMPLES MIXOLYDIAN 6THS

CD TRACK 56

EXAMPLE 6 Next, in bars 25 and 26 we take the three-note motif of the previous two examples and inject some rhythmic variation. Then, in bar 27 we see a series of descending 6ths taken down through the scale while staying within the same area of the neck (vertical motion); this is, effectively, the opposite to the principle demonstrated in bar 4.

EXAMPLE 7 With these country-style 6ths each motif is followed by the same open first string (pedal note), transforming each two-note motif into a three-note one. Use the pick if you prefer it over hybrid style, but you won't get that country 'snap' that comes from plucking the notes on the first string with an upward motion of the second picking hand finger.

36

Ex 6

41

44

Ex 7

49

51



EXAMPLES MIXOLYDIAN 6THS

CD TRACK 56

EXAMPLE 8 So far, the positional-shift slides have been on the lower string of each country-style double-top 6th shape. Here, in this descending series of 6ths in bars 41 and 42, the slides are on the upper string (in this case, the first).

EXAMPLE 9 In Bar 51, we have a succession of stacked 6ths played using

open-voiced shapes reminiscent of Texan rock guitarist Eric Johnson. Most guitarists would probably use hybrid picking for this section, but I prefer to use the pick and this is how I played it on the audio example. This line finishes off in bar 52 with two long slides, each of which is a 6th interval wide.

Ex 8

57

59

Ex 9

65

67

EXAMPLES MIXOLYDIAN 6THS

CD TRACK 56

EXAMPLE 10 This example features a mixture of approaches, including ascending and descending two-note and three-note motifs derived from a combination of plain and stacked 6th intervals.

EXAMPLE 11 After some relatively pedestrian laterally-shifted ascending 6ths, this final example features a succession of consecutive stacked 6ths played

using two-handed tapping and pull-offs. The three-note motifs in this section each comprise three separate notes that follow a 'middle note + high note + low note' combination, with the middle note landing on the downbeat. The line then finishes off in bars 67-69 with a melody that features 6th intervals on the first string, each linked by a long slide.

Ex 10

Fretboard fluency



Martin Goulding looks at developing your navigation of the neck in the fourth part of his series exploring extended harmony.



Jeff Beck's *Blow By Blow* is a mine of Mixolydian songs and ideas

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D Major
Tempo: 100bpm
CD: TRACKS 58-69

Will improve your:

- ✓ Chordal strength and accuracy
- ✓ Sweeping, hammer-ons, pull-offs
- ✓ Intervallic recognition

This month's column is based around the Mixolydian mode, a sound common in country, blues and rock styles due to its first choice status over dominant

chords. With a Major Pentatonic scale contained within its formula, the Mixolydian mode is also often contrasted by the Minor Pentatonic and Blues scales, with players such as Jeff Beck, Eric Clapton, Larry Carlton, and Robben Ford well known for combining major and minor tonalities in their soloing, as well as using song structures based around the V Mixolydian tonal centre.

Continuing from last month's lesson, where we looked at the extensions of the IV major 7 chord, this month we'll move on to

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extensions based around the V dominant 7 chord, including 9, 11 and 13 voicings arranged in five shapes. We'll then move on to study two approaches for creating extended arpeggios: the first – simply adding the triad from the next consecutive scale degree to our basic dominant 7 arpeggio to cover all three extensions up to the 13th degree; and the second – superimposing diatonic arpeggios from the 3rd, 5th and 7th degrees of our 'home' V dominant 7 chord, which as we'll see gives us a range of extended sounds. In addition to our extended chords and arpeggios, we'll also be looking at some of the ways in which we can use these ideas in our improvisation by applying chromatic enclosures to certain intervals, as well as using sequences to extend the basic V chord tonality and add colour and sophistication to our soloing.

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, the quality of your execution will also depend on effective use of muting techniques from both hands. So follow the rule that the first finger on the fretting hand mutes the lower adjacent string with its tip, as well as resting flat over the higher strings underneath. Do this in conjunction with the picking-hand palm, which is used to mute any unattended lower strings as you ascend, keeping the execution clean and free of unwanted dissonance. **II**

NEXT MONTH Martin beefs up your fretboard navigation with more **interval extensions**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Try a clean tone with compression, chorus and a little reverb on the chordal examples, and for the lead pieces a warm overdriven tone, as it's one of the best ways to monitor the effectiveness of your muting (unplayed string noise will often result in dissonant overtones, especially on the higher strings). It's also the tone of choice for many contemporary styles, and will lend a more fusion orientated sound when using our more jazz-based concepts, and will easily integrate with your existing blues and rock vocabulary.



TRACK RECORD To hear the Mixolydian sound in action, check out Jeff Beck's classic 1975 release *Blow By Blow*, with tracks such as *You Know What I Mean* and *Freeway Jam* based around this mode. Other recommendations would include Larry Carlton's superb 1986 live album *Last Night* with tracks such as *Don't Give It Up*, as well as Robben Ford and the Blue Line's 1995 release, *Handful Of Blues*, with tracks such as *Rugged Road* incorporating the Mixolydian sound. Lots of Clapton's 'Cream' soloing was Mixolydian based, too.

As you play each chord, call out the intervals, from the lowest to highest note and try to visualise their placement within the relevant position of the underlying Major scale, which acts as a template. Further to this, flatten the 7th degree to arrive at the Mixolydian mode. As we saw last month, certain intervals such as the 5th may be omitted to arrive at a practical voicing. The dominant 11 is the one exception to our usual rule of including the 3rd degree, with this interval often omitted so as to avoid the semitone clash between the 4th or 11th. With no 3rd degree, this chord is often referred to as a 9sus chord. On the

dominant 13th, other than the 5th degree, we can also omit the 9th and 11th, while still keeping the function of the chord intact. The critical intervals will be the root, 3rd, $\flat$ 7th and 13th. However, considering the limitation of range in shape 2 for example, and with the $\flat$ 7th omitted to get a voicing symbolic of the sound, we may find an ambiguity that only the context can define, and with some of the more limited voicings shared between other chord types. On each diagram, the root notes are indicated in black, with the intervals that make up the specific voicing displayed within the notes.

DDOMINANT 9

D DOMINANT 11

D DOMINANT 13

CD TRACKS 58-60

voicing, move through all five shapes in sequence. At first you may prefer to work in free time, before applying to the metronome once fully memorised.

♩ = 100

D9

4
1
3

3
4
1
2

3
3
3
1
2

1
2
3
1

1
2
4
3

2

10
9
10
10

12
13
11
12

5
5
5
4
5

5
5
7
5

7
9
10
10

E
B
G
D
A
E

♩ = 100

D11

T

10 13 9 10 10 10 12 13 12 12 3 5 5 5 5 8 9 10 10

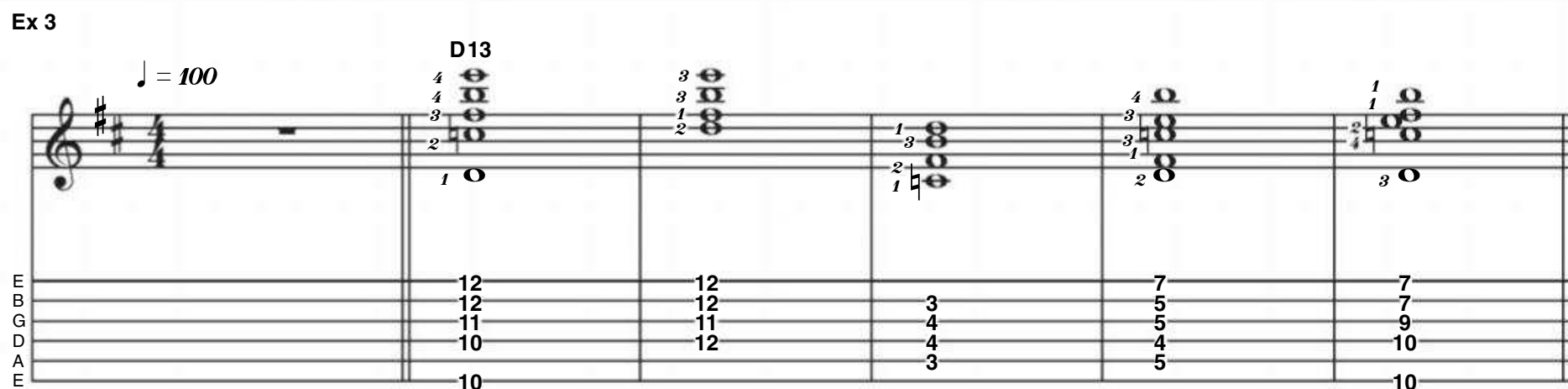
EXAMPLE 3 FIVE CHORD SHAPES

CD TRACK 60

Ex 3

$\text{♩} = 100$

D13



E B G D A E

12 12 11 10 10

12 12 11 12

3 4 4 3

7 5 5 4 5

7 7 9 10 10

EXAMPLE 4 EXTENDED ARPEGGIO

CD TRACK 61

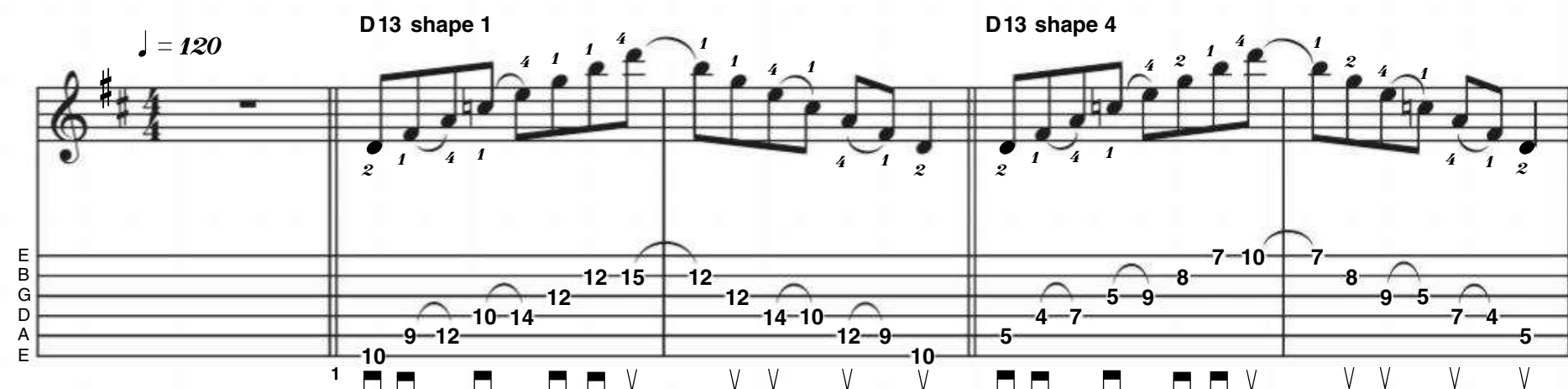
Here we construct an arpeggio covering all three extensions. We can do this by taking our 'home' V D7 arpeggio, and adding the triad built from the next consecutive degree - in this case E minor with the notes: E-G-B (R-3-5), which

gives us the 9th(E), 11th(G), and 13th(B) degrees when viewed from our V D7/ D Mixolydian tonal centre. The example applies this approach to shape 1 in bars 1 and 2, and shape 4 in bars 3 and 4.

$\text{♩} = 120$

D13 shape 1

D13 shape 4



E B G D A E

1 10 9 12 10 14 12 12 15 12 12 14 10 12 9 10

5 4 7 5 9 8 7 10 7 8 9 5 7 4 5

EXAMPLES 5A-B ARPEGGIOS AND SUPERIMPOSITIONS

CD TRACKS 62-63

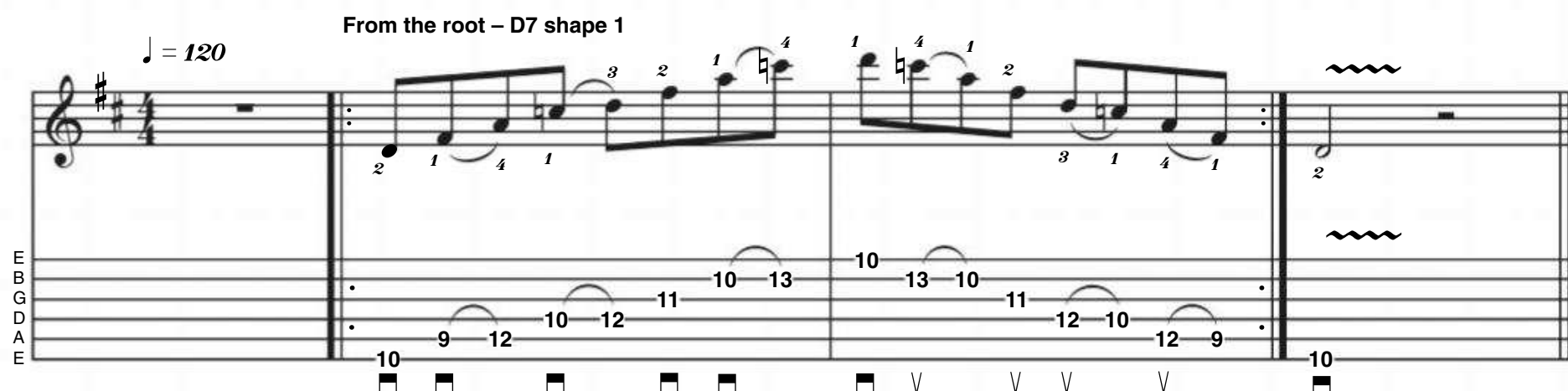
EXAMPLE 5a Here's our 'home' V D7 arpeggio in shape 1, with the following three examples demonstrating another common approach used to create extended sounds - superimposing the diatonic arpeggios built from the 3rd, 5th and 7th of our D Mixolydian tonal centre. Let's review all three superimpositions to understand how this approach works.

EXAMPLE 5b Here's the diatonic arpeggio built from the 3rd degree of our 'home' V D7 chord which is F#m7b5, with the notes: F#-A-C-E (R-3-b5,7). When viewed from the root note perspective of D, these notes then give us the intervals: 3-5-b7-9 (F#-A-C-E). See Examples 5c and 5d over the page.

Ex 5a

$\text{♩} = 120$

From the root - D7 shape 1



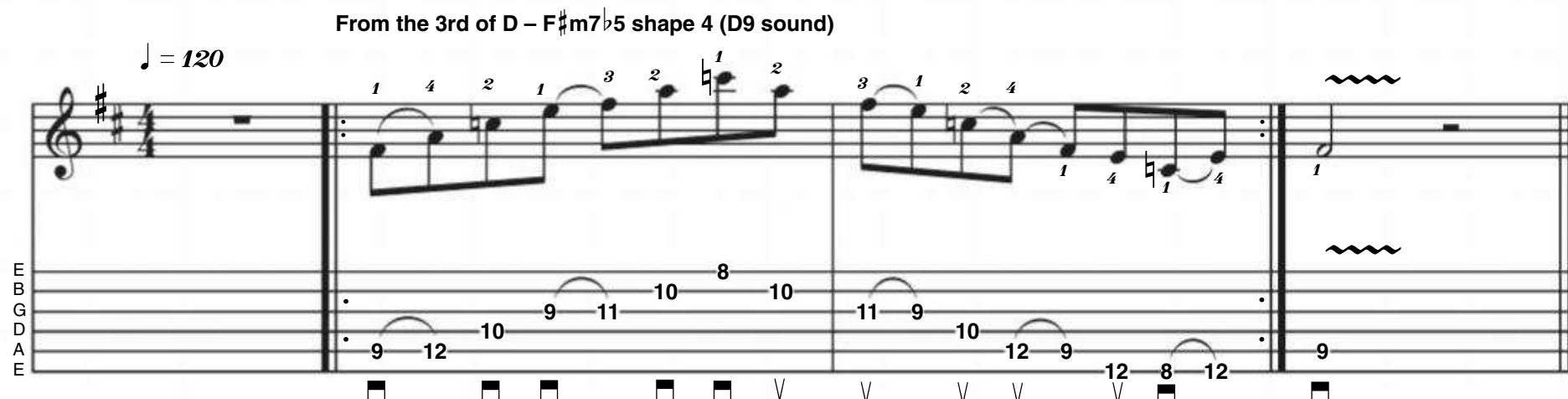
E B G D A E

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

Ex 5b

$\text{♩} = 120$

From the 3rd of D - F#m7b5 shape 4 (D9 sound)



E B G D A E

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

EXAMPLE 5 ARPEGGIOS AND SUPERIMPOSITIONS...CONTINUED

CD TRACKS 64-65

EXAMPLE 5c This is the diatonic arpeggio built from the 5th degree of our V D7 chord, which is Am7, with the notes: A-C-E-G (R-3-5-7). When viewed from D, these notes give us the intervals: 5-7-9-11 (A-C-E-G).

EXAMPLE 5d Here's the arpeggio built from the 7th of our V D7 chord, which is Cmaj7, with the notes: C-E-G-B (R-3-5-7). When viewed from D, these notes

give us the intervals: 7-9-11-13 (C-E-G-B).

So, as a formula, and to help us memorise this, we can remember that over any V dominant 7 chord, we can superimpose the diatonic arpeggios starting from the 3rd, 5th and 7th degrees, and which gives us the 9th, 11th and 13th extensions. Playing the examples will put all this clearly into focus.

Ex 5c

From the 5th of D - Am7 shape 3 (D11 sound)

♩ = 120

Ex 5d

From the 7th of D - Cmaj7 hybrid shape 1/2 (D13 sound)

♩ = 120

EXAMPLE 6 CHROMATIC ENCLOSURES

CD TRACK 66

Here we see the F#m7b5 arpeggio in shape 4, with chromatic enclosures surrounding the root and b5th. Although it may be easier at first to visualise this as a shape 4 F#m7b5 arpeggio, remember that when playing over the backing track which is in D Mixolydian, the intervals you are hearing relate to D as the root as opposed to F#. Hence the enclosures can be visualised around

the 3rd and b7th degrees. Additionally, try accenting the 'and' (second eighth-note) of beat 4 in each case. This will give the line an upbeat feel characteristic of jazz. Once memorised, try extracting some short one-bar phrases from the example and apply over the backing track as 16th notes where they will sound more musical when integrated with your other Mixolydian-based ideas.

♩ = 120

F#m7b5/D (D9)

EXAMPLE 7 MORE ENCLOSURES

CD TRACK 67

In this example we see the Am7 arpeggio in shape 3, again with chromatic enclosures targeting the root and 5th. When viewed from our D Mixolydian perspective and applied over the backing track, the target notes become the 5th and 9th, with the enclosures momentarily heightening tension.

On beat 4 of the first three bars, the enclosure has the higher and lower chromatic notes arranged across the strings. Work through the example slowly until fully memorised. Similar to our previous example, accent the 'and' of beat 4 which will help give the lines that jazzy, upbeat feel.

Am7/D (D11)

♩ = 120

EXAMPLE 8 ARPEGGIO IN 3RDS

CD TRACK 68

Example 8 presents an arpeggio sequence in 3rds, starting with the 'home' V D7 arpeggio before ascending the diatonic arpeggios built from the 3rd (F#m7 $\flat$ 5); the 5th (Am7) and the 7th (Cmaj7), and with each superimposition adding an extra consecutive 3rd to the basic D7 sound. Start off slowly, working two beats at a time until fully memorised before finding a

comfortable speed on the metronome. The example uses sweep picking in combination with hammer-ons for a smooth legato tone, so remember to push the pick through the strings in a single motion when executing the sweep strokes (similar to the action of dragging a stick through park railings), and hammer on firmly with all notes executed at a consistent velocity.

D7 F#m7 $\flat$ 5 Am7 Cmaj7

♩ = 120

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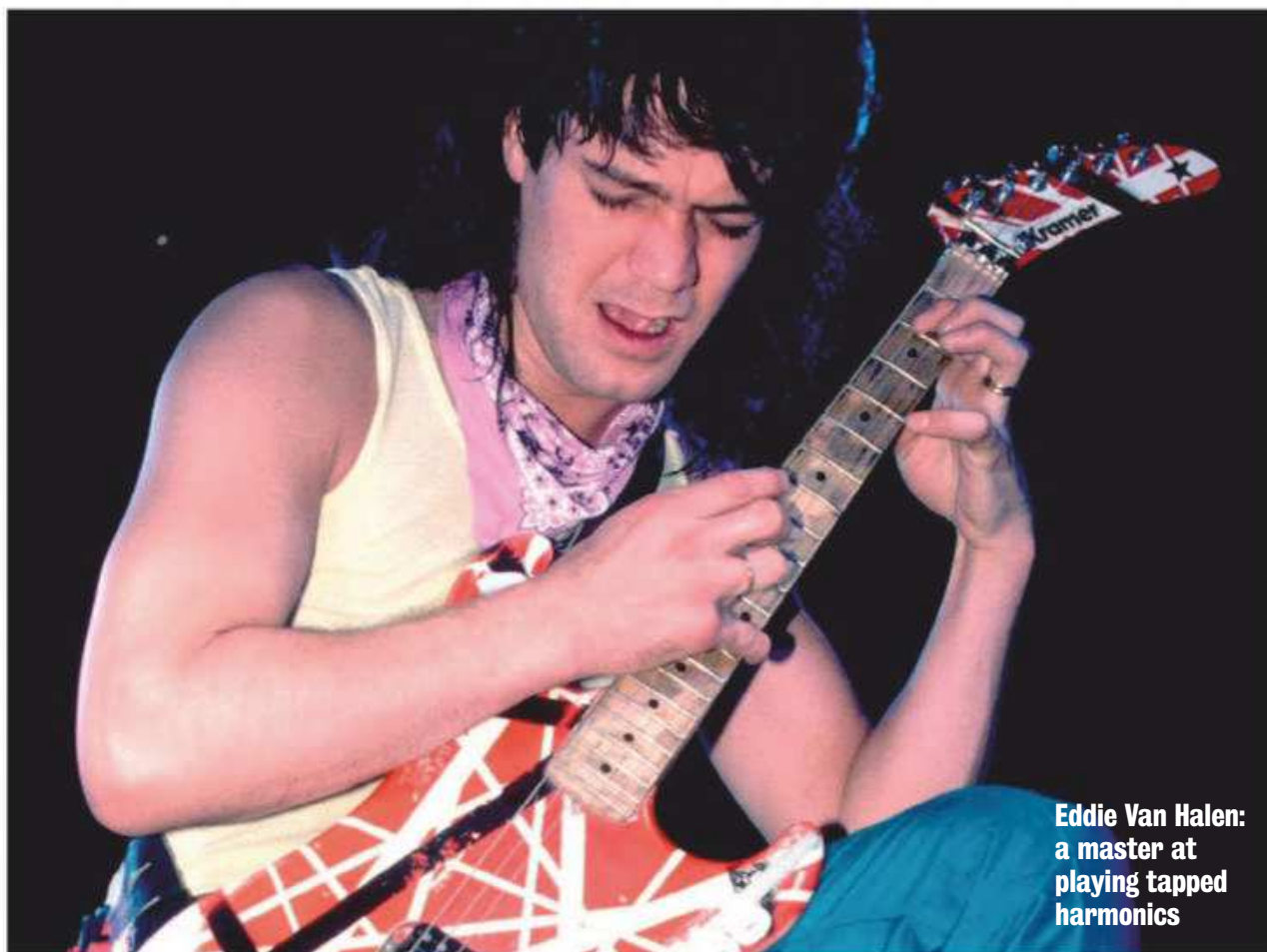
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In The Woodshed



Charlie Griffiths goes to the woodshed where he channels Van Halen, Steve Morse and Scott Henderson to bring you tapped harmonics.



Eddie Van Halen: a master at playing tapped harmonics

ABILITY RATING

★★★★★ Moderate/Advanced

Info

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

Will improve your...

- ✓ Tapping accuracy
- ✓ Fretboard knowledge
- ✓ Bag of rock effects

Tapped harmonics are a way of producing harmonics by quickly tapping the string with your fretting-hand finger. Typically the second finger is used so the pick can continue to be held with your first finger and thumb. The advantage of tapped harmonics is that they can be added to fretted notes quickly, and

easily incorporated among other techniques. Probably the most famous example of this is Eddie Van Halen's solo from Michael Jackson's Beat It in which he seamlessly uses slides, bends, two-handed tapping, dive-bombs and tapped harmonics.

All harmonics, be they natural, pinched, or tapped follow the same rules of physics, but first we must understand what a harmonic is. When you pluck a note on the guitar you are hearing a fundamental pitch, which is the name of the note you are playing; you are also hearing overtones, which are all the frequencies that combine to make the note sound rich and beautiful. When we play harmonics, we are isolating these overtones

and hearing them as new pitches. The harmonics are found at 'node' points along the string and there are many.

The node points can be tricky to find, but we can make some sense of it by dividing the string into equal chunks. The first harmonic divides a string in half, the second into three equal parts, the third into four equal parts, the fourth into five equal parts. Those are the first four harmonics found along a string and are relatively easy to find. This string division is demonstrated in Example 1, with some natural harmonics. From low to high the four harmonics are: an octave above the open D, then an octave plus a 5th above, two octaves

“ IN VAN HALEN'S SOLO IN BEAT IT HE SEAMLESSLY USES SLIDES, BENDS, TWO-HAND TAPPING, DIVE-BOMBS AND TAPPED HARMONICS ”

above and finally two octaves plus a 3rd.

This approach will work for every note on the fretboard. Example 3 shows how you can apply it to clean chords to produce beautiful Steve Morse style chimes. To really make these sing, make sure you tap the string directly on to the fret-wire, not between the frets. You can also add some reverb and delay to complete the effect. You can apply tapped harmonics to scales, too, as shown in Example 4. This technique brings to mind a Scott Henderson style ring modulator effect, perfect for adding a different texture to your tone. In our final example we look at combining techniques and incorporating tapped harmonics in the context of a solo. To make things easier on yourself, use a generous amount of gain as the the harmonics are more likely to sound clean and have enough sustain to make even Nigel Tufnel jealous! 

NEXT MONTH Charlie reveals some of his favourite *whammy bar tricks*

EXAMPLE 1

CD TRACK 70

Play the natural harmonics to produce an octave above the open D note on the fourth string, then an octave plus a 5th above, two octaves above and finally two octaves plus a 3rd. Fret-wise these harmonics are always found 12, seven, five, then four frets above the fundamental note.

$\text{♩} = 120$ *Sva* Play 4 times

E
B
G
D
A
E

EXAMPLE 2

CD TRACK 72

Hold the D major barre chord with your fretting hand and leave it there throughout this example. In each bar use your tapping finger to tap different harmonics (practise using your second finger to tap while still holding the pick between first finger and thumb); first tap 12 frets above, then seven, then five.

$\text{♩} = 120$

8va

Play 4 times

EXAMPLE 3

CD TRACK 74

This is the 'tapped harmonic' equivalent of Ex1. Instead of an open fourth-string D note, we are playing a fretted D which is exactly the same pitch. Equally, the harmonics are also found 12, seven, five, then four frets above the fundamental note, which equates to 17th, 12th, 10th and 9th frets respectively.

$\text{♩} = 80$

8va

Play 4 times

EXAMPLE 4

CD TRACK 76

Play the notes of the A Blues scale (A-C-D-E♭-E-G) with your fretting hand and tap the same scale 12th frets higher each time. For a clear, clean harmonic make sure you tap the string directly over the fret-wire and not between the frets where you usually play.

$\text{♩} = 80$

Play 4 times

EXAMPLE 5

CD TRACK 78

This lick is designed to help you combine techniques. It works in A minor and incorporates fretted notes, slides and tapped harmonics. Play through each movement slowly at first and once you can play it seamlessly, try speeding up gradually. These are great tricks to apply (judiciously) to your own solos.

$\text{♩} = 80$

8va

Play 4 times

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 UK blues sensation, **Ben Poole**.

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

BP: I've been using Dunlop Jazz III XLs for many years now. I like to play pretty hard so a solid plectrum is essential and there are none that are plastic and firmer than these. I used to play the smaller versions which apparently are good for improving your string hitting accuracy but I kept dropping them so the XLs are perfect. I do a lot of finger picking as well and these picks seem to be perfect size for tucking away under my second finger.

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

BP: Seymour Duncan Pickup Booster. I've been using this pedal for many years since one was first given to me by Bruce Dickinson who co-founded BIMM (the Brighton Institute of Modern Music) where I was a degree student; an awesome pedal as a very subtle boost that just seems to slightly fatten and warm up your tone. I take this pedal everywhere with me. Tube Screamer 808. Obviously one of the most famous pedals in the world, and there's a reason for that. You just can't really go wrong with them. I've had mine since I was very young, and it still works perfectly and sounds great. I've been through tons of great overdrive pedals but always seem to come back to the little green box. I bought it after finding out that it was one of SRV's secret ingredients to his tone and have never looked back.

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

BP: The truth is no! Which, considering that my dad was a multi-instrumentalist and played a huge array of things from banjo, ukulele and guitar to flute and piano as well as being a professional singer, is perhaps a surprise to some people. I guess I was always so OCD and focused purely on the guitar all of my life - even when there was a beautiful baby grand piano sat in our house since I can remember! One day... haha!

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

BP: Yes. I studied classical guitar very

intensely for several years and did all of my classical grades when I was in my early teens. Then I had to pass reading exams when I was doing my Music BA (hons) degree at the Brighton Institute of Modern Music. I'm a little out of practice now as I've not been put in a position where I've had to read in many years, but I'm sure I'd pick it up again pretty quickly - having had so much experience in the past.

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

BP: I've been endorsed by Cordial Cables, based in Germany for the last few years. They make strong, high quality and very reliable leads, which has been awesome as I found myself going through so many in the past. Also, Rolf Pedalboards based in Switzerland who helped me get my board together made a bunch of bespoke, high quality patch leads. I think people often

“ BY NOT HAVING A PERFECTLY LOW ACTION YOU HAVE TO WORK A BIT WHICH BRINGS OUT FIRE AND AGGRESSION IN MY PLAYING ”

overlook the benefits of having great quality leads. Since replacing all of my leads with high quality ones, my signal and tone have cleaned up and I now have almost zero noise from my rig.

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

BP: Derek Trucks. Not only his lead playing which is always SO emotive and beautiful, but his groove. When he sets up a song just on guitar or is just playing a rhythm part behind for example Susan Tedeschi or Mike Mattison from the Derek Trucks band, his timing and his pocket is just unreal and I'm always drawn to it. It's this combination of being an immense lead player (which I think most people can agree on) as well as an amazing rhythm player which makes me envious of him.

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

BP: My old battered two-tone sunburst Fender USA Tele. She's been everywhere with me, all across the world throughout Europe, America and Russia. If I only take one guitar on a fly-in show it's this one. In fact, I'm flying out to Italy this weekend to play a festival and will only take this guitar. Fitted with DiMarzio pickups - Chopper T in at the bridge and Tone King in the neck and thus all the electronics have been changed from 250k to 500k and there's a coil tap in the tone pot. Bought from new in mint condition, all the wear and tear is natural and just happened over the years from being used and abused on stage and thrown around in tour buses and aeroplanes.

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

BP: My 1974 Fender Pro-Reverb, modded slightly by Chris Rift at Rift Amps and fitted with Screaming Eagle Eminence speakers. It belonged to my pal Aynsley Lister and I'd borrowed it initially from him when recording my previous album, Time Has Come. I ended up using it on pretty much every guitar part we recorded on that album so after we finished recording I begged Ayns to sell it to me which thankfully he eventually agreed to. It's really nice and open sounding and, unlike a ridiculously loud Twin, you can wind the volume up without it being deafening, pushing the valves and getting some grit. It starts to break up nicely from about 5/6 on the volume, so I usually set it at 7/8 where it really starts to blossom.

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

BP: I'd say it's a medium action - not too low and not too high. I think it's good to feel a little bit of struggle in a guitar. By not having a perfectly low action you have to work a bit, which personally I think brings out a fire and aggressiveness in my playing. As a fan of Gary Moore, Slash, SRV, Hendrix and Jeff Healey I do a lot of bending so having a stupidly high action would be a killer now that I'm playing so many shows every year.

“GARY MOORE SAID TO ME IT’S MORE ABOUT THE SPACE YOU LEAVE THAN THE NOTES YOU PLAY, AND TO THIS DAY I COULDN’T AGREE MORE”



Ben Poole: on tour in the UK in November and December



Hats off to those guys who have a high action and heavy gauge strings and manage to still play with 100% intensity and for a full show.

GT: What strings do you use?

BP: I'm using Ernie Ball 'Light Top, Heavy Bottom' 10-52 right now. I've been endorsed by Ernie Ball for the past few years and the strings are great. They feel slick and are strong. I always used them when I was younger too based purely on the fact that I had a poster with Hendrix on advertising them. With the likes of Eric Clapton, Slash, Jimmy Page, Joe Perry, Angus Young, Jeff Beck, John Mayer and many more using them I feel I could not be in better company on this front.

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

BP: My guitar teacher Andy Larmouth.

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

BP: Gibson Les Paul.

GT: What was the best gig you ever did?

BP: Tough one. Either Glastonbury festival, Download festival or Playing With Fire festival in the States.

GT: And your worst playing nightmare?

BP: Not being able to play! I actually sliced

part of the end of my fretting-hand third finger off midway through an intense 12-date tour of Spain back in 2016, on a piece of metal sticking out of my guitar case during load-in. The piece of skin was just about hanging on so my tour manager had to superglue it back on, then put a plaster on and then a small piece of gaffer tape to secure it. For another seven nights straight we played and by the end of each show my hand was covered with blood. It was tough tour, but the show must go on!

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

BP: After I played with Gary Moore we chatted at length and he gave me so much great advice about timing, phrasing and listening to the greats which in his mind were Eric Clapton and Peter Green. He said to me it's more about the space you leave than the notes you play. To this day I couldn't agree more.

GT: Do you still practise?

BP: Being so busy makes it difficult. When I do get time to grab a guitar, 99% of the time it's an acoustic, and I'm focused on writing or singing a song than running scales or licks.

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

BP: I'll sometimes run some spider exercises just to stretch the fingers and get the

dexterity going while warming up my voice at the same time. And while also supping on a glass of good bourbon or a single malt of course. Multi-tasking I hear you say?

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

BP: Buddy Miles on drums, Andy Fraser on bass. That would be a killer rhythm section for a three-piece. One of the first albums I owned when I was around 11 was Hendrix live at the Fillmore East and Buddy is out of this world on that. Then the inimitable Andy Fraser from Free on bass. But saying that I also think Free were one of the coolest bands ever so I'd just effectively love to, in a fantasy, join that band as second guitarist. Each member was so talented in an understated way but collectively they had such a big impressive sound and amazing songs, so I'd just effectively just like to have joined that band! With Paul Rodgers on vocals who still sounds incredible to this day (if not even better than ever), the powerhouse Simon Kirke on drums and of course who can deny that Kossoff sound - his phrasing, tone and *that* vibrato!

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

BP: Hendrix. I know it's probably the most common answer but I think that's for a good reason. He changed the face of the guitar world completely. What he was doing at the time when he burst onto the scene in the '60s was incomprehensible. He was so ahead of his time and such an innovator of not only the way the guitar could be played but also his work with effects and studio techniques.

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

BP: Voodoo Child.

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

BP: Either the song Time Might Never Come which I co-wrote on my last album and was inspired massively by Gary Moore, or the guitar solo on Anytime You Need Me which is the title track from the new album and was a first take solo.

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

BP: Making great music and putting on great shows - always with a smile on my face.

Ben Poole's new album Anytime You Need Me is out now on Manhaton Records. It features a cover of Dirty Laundry, written by Don Henley. Ben tours the UK in November and December. For further info go to: www.benpooleband.com. 

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Album of the Month

JOHN MCLAUGHLIN & THE 4TH DIMENSION

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- LIVE IN SAN FRANCISCO

Abstract Logic ★★★★★

John McLaughlin's Mahavishnu Orchestra will always have a very special place in the history of jazz-rock music and this new release presents eight of the band's tracks in a special live setting. Recorded at San Francisco's Warfield Theatre, John McLaughlin's 4th Dimension band and Jimmy Herring's The Invisible Whip combine in a celebration to the music from the early releases of Mahavishnu Orchestra. Iconic 'hits' such as Meeting Of The Spirits and The Dance Of Maya are present as are Eternity's Breath. With all tracks clocking in at over seven minutes plus, this is lofty music for concentrating on with wonderful performances from everyone. John McLaughlin is one of guitar's most revered voices with a vocabulary and picking hand that is simply breathtaking but his invited guest, Jimmy Herring is outstanding too. Comparing the two is interesting; while John goes stratospheric with long and exotic 16th-note improvisations, Jimmy has a mournful bluesy quality that blends well with his blistering picking. While it's hard to pick one track to marvel at, the soloing from both on The Dance Of Maya is really quite extraordinary.

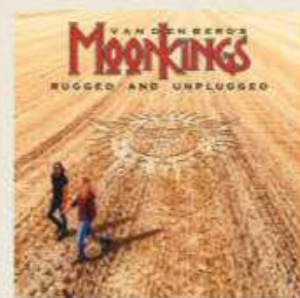


the foremost jazz players on the current scene. Having secured himself a regular gig with Tim Garland's band and touring extensively, this is his third outing as soloist. With an accompanying band comprising piano, bass, alto sax and drums, Ant manages to display both his compositional and arranging skills throughout. There's more than a touch of Holdsworth on tracks like Aquilinus and Movies, which contrast with his beautiful solo rendition of Pure Imagination from Willy Wonka.

VANDBERG'S MOONKINGS RUGGED AND UNPLUGGED

Mascot Records ★★★★★

Adrian Vandenberg is probably best known for strutting the stage armed with a Les Paul, but here he takes a look back over his career with an acoustic in his hand. "For me, the sign of whether a song is good or not is whether it stands up when it's completely stripped down to the bare essence of it," he tells us.



Recorded in the relaxed atmosphere of his home studio, and with Jan Hoving providing vocals, Vandenberg re-examines tracks like Whitesnake's Sailing Ships and Moonking's One Step Behind, offering a completely new perspective as he does so. The acoustic playing is impeccable throughout, never more so than on the album's one original track, the instrumental Sundown.

ERIC CLAPTON HAPPY XMAS

Bushbranch/Surfdog ★★★★★

We'll admit straight away that when we heard about this album a few months ago, looks were exchanged here in the office. It seemed a very strange idea, after all: Slowhand becomes Snowhand on this bluesy yuletide release. But you know what? It kinda works. From the opening notes of the first track, White Christmas, you see what



Clapton means when he says, "I had in my head that these holiday songs could be done with a slight blues tinge..." There are some great performances here, with the original track, For Love On Christmas Day an outstanding example of EC's contemporary songwriting. For sure, some of the material sleigh-rides ever so slightly towards the cheesy, but there's some great guitar playing jingling along the way, too!

MONTE PITTMAN BETWEEN THE SPACE/BETTER OR WORSE

Metal Blade Records ★★★★★

Monte Pittman is a hard-working musician; when not playing guitar for Madonna (yes, that Madonna), he's a busy solo artist who's just released two albums at the same time. Between The Space is a metal album of eight tracks and Better Or Worse is acoustic based, also offering eight tracks. As well as writing all 16 songs, he played all the instruments too. Between The Space opens with a raging detuned riff Evidence, that blends Metallica-esque heavy production with dashes of the quirky and evoking bands like Soundgarden. Monte is a precise guitarist; the riff on Changing Of The Guard features lots of double picking (Zakk and Randy spring to mind here) with a great solo section. For sheer mosh, the title track is hard to beat. With Better Or Worse, Monte's vocals are more on the mellow side with almost exclusive acoustic guitar playing ranging from strumming to arpeggiating. It's a great, stripped-back presentation and about as close to the description of 'camp fire songs' as it gets.



BERT JANSCH JUST A SIMPLE SOUL

BMG ★★★★★

Tagged as the first comprehensive Best Of collection to span Bert Jansch's five-decade career there's plenty of music here to satisfy fans and new ears alike. With 39 tracks spread out over two CDs, the songs have been chosen by Jansch fan Bernard Butler (ex Suede) and the Jansch estate from '60s albums like The Blue Album and Jack Orion through to his last (23rd) release, 2006's The Black Swan. In many ways it's hard to overstate Jansch's place in acoustic folk music - some claim he's the Hendrix of the acoustic guitar - and his influence is incredibly wide reaching. His ability to weave improvisational passages into his chord progressions and

augment his vocal melodies with counterpoint lines endorses the view that he was a deep and very musical guitarist. To highlight just a few songs of merit is tough but his early Needle Of Death features wonderful chord picking and the dropped tuning of Reynardine is richly sonorous. Moving through to the noughties, The Black Swan shows he still had a huge amount to say and play. In summary, he was nothing short of a legend!

ANT LAW LIFE I KNOW

Edition Records ★★★★★

After studying for a BSc in physics and music at Edinburgh, moving on to do a semester at Berklee, jazzier Ant Law is rapidly establishing himself a reputation as being one of



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

JOSH SMITH

Blues video masterclass

One of the coolest new blues artists sits down to bring us a one-to-one lesson detailing aspects of his awesome style.

CLASSICAL TAB

BEDRICH SMETANA

Má Vlast (Vltava)

Bridget transcribes Vltava from Smetana's six-poem suite, Má Vlast translating as 'My Homeland'.

FEATURE #3

ALLEN HINDS

Solos over Palm Drive

This month Allen takes a wonderful solo over this funky groove track penned and recorded by Jason.

TECHNIQUE & THEORY

NEW THINGS TO LEARN

Whammy tricks, Aeolian mode

Whammy tricks are impressive and fun, while Aeolian mode (Minor scale) offers some cool minor soloing ideas.

Learn the secrets of the UK & Ireland's...

BLUES-ROCK LEGENDS

Besides Cream, Led Zeppelin, Deep Purple et al, in the '70s our islands produced massive bands that conquered the world and set the charts alight, with powerful but catchy songs. So for your delectation we bring you: Thin Lizzy, Bad Company, Free, Whitesnake, Taste, Chicken Shack, Groundhogs and Ten Years After!

MORE GREAT LESSONS

30-Minute Lickbag

Six more licks to try out

Jimmy Page

Led Zeppelin hero's blues side

Ronnie Montrose

Style study on US rock legend

The Beatles **NEW!**

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Intros and endings **NEW!**

New jazz 'nuts & bolts' series

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

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

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

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