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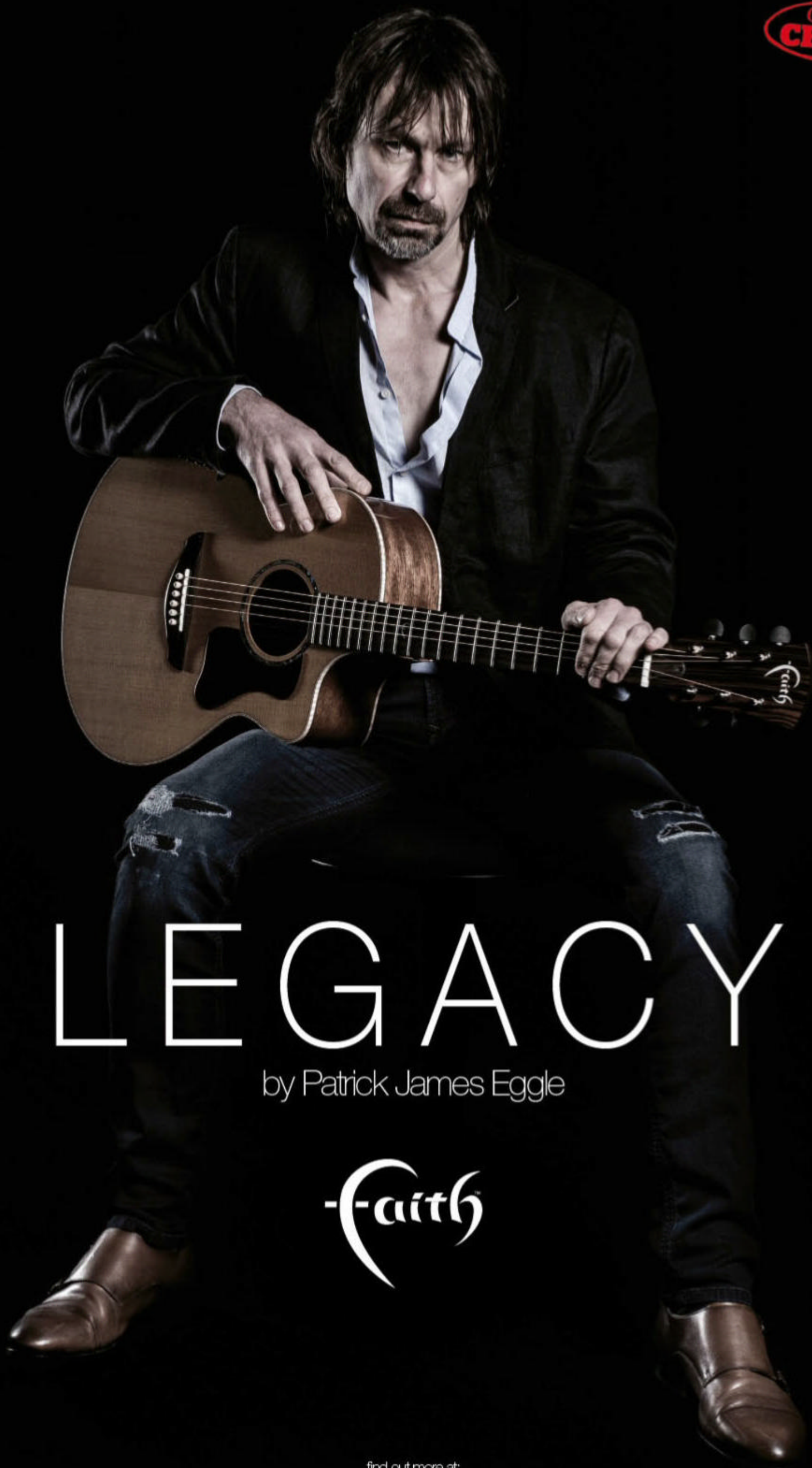
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JOHN WHEATCROFT

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

WELCOME

I WAS CHUFFED when we came up with this month's cover feature on a '70s blues-rock theme. We wanted a UK and Ireland slant but not to go straight for the household names. I remember hearing these bands brand new, and I bet many of you recall a similar excitement back in the day.

I suggested groups that meant something to me; that had either pushed my playing on through emulation of an approach I hadn't previously heard, or who simply inspired me to play their songs in my latest beat combo.

I'd grown up with The Beatles, got into The Kinks, The Who and so on; then Mayall and the British blues boom, then the original electric bluesmen like the Kings, then Cream, Hendrix, etc. But I went completely off heavier music at the turn of the '70s and got into James Taylor, Joni Mitchell and Stevie Wonder, who used cleverer chords and more sophisticated harmony. It was only when a new breed of band arrived, that mixed the blues I loved with a bit of musical wit, a smidgen of that sophistication and a new attitude, that guitar rock regained its appeal.

New albums found their way into our house often by way of mates, or via my siblings and their

friends; like Thank Christ For The Bomb by The Groundhogs with its mix of 'real' blues (they'd backed John Lee Hooker on his UK tours) and angular riffs and harmonies. Of course I knew Free from the single Alright Now, but my guitar-playing mate turned me on to Fire And Water; then brought round Bad Company and told me I had to hear this new incarnation (we learned every single). He also introduced me to Taste; and Rory Gallagher's mix of blues authenticity, Celtic fire and a ton of flash just floored me.

Then sometimes you'd hear a track on the radio that knocked you sideways - The Rocker and Whisky In The Jar by Thin Lizzy, both with Eric Bell whipping up a storm. And talking of storms - I didn't see the film of Woodstock until the '70s, but Alvin Lee and

Ten Years After... good grief, Alvin and his ES-335 killed it that day. Incredible!

But we also include Chicken Shack with Stan Webb, and early Whitesnake featuring Moody and Marsden, so it's a broad round-up that should provide inspiration - and quite a few new licks. Have fun!

Neville Marten, Editor
neville.marten@futurenet.com



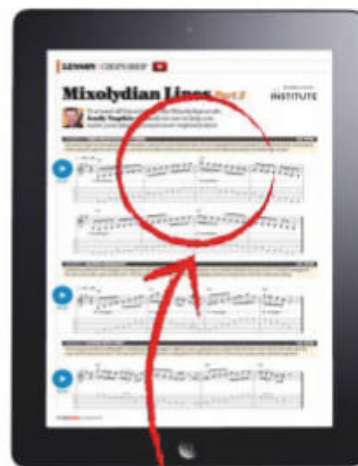
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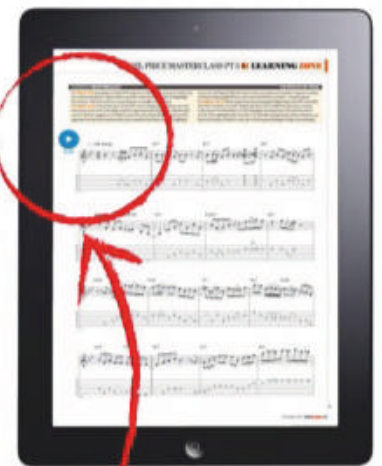
Tap the links

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



Animated tab & audio

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



Play the videos

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

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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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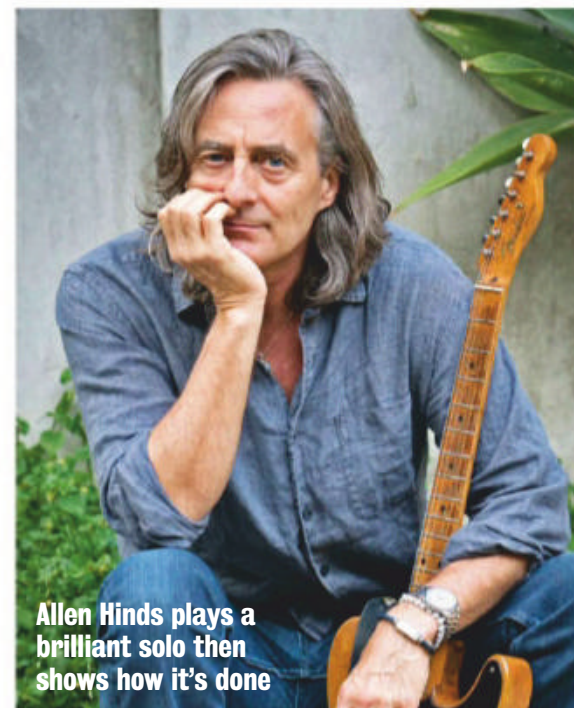
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FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: **Just one more...**

I just put an order in for a new custom guitar with Gray Guitars and I'm super excited about it. But hey, it's been a while since I bought a new one – at least 18 months!

So how many guitars should you own? How many is too many and when is the right time to buy a new one? Well Einstein got it right with his magic formula of $F = X + 1$ where F is the optimal number of guitars and X is your current number of guitars. A simple formula but effective and hard to argue with.

Let's start at the beginning. I would always recommend that your first guitar should be an electric. Some may argue, but that's my opinion (maybe a debate for another column?) but if that is the case then after some months of playing you are likely to feel the itch and find yourself looking at reviews of guitars and wondering what should come next. But real beginners I think should stick with one guitar and learn to play it before adding to the collection – spend your time playing and not browsing reviews. When you're better you'll know more about what you like to play, and make better judgments when playing any potential new guitars.

I think having an acoustic next would be the logical next step (or an electric if you started on acoustic). They're very different to play and it's useful to have both to explore and have fun with. It's possible at some point you might settle on playing mainly one or the other, so better to try both and figure out how you feel about them.

One thing I would add here is that it's a good idea to buy a decent acoustic as the really super cheap ones are often very difficult to play and might put you off. Another reason to start on electric... you can buy that nice acoustic when you're confident you will stick with it.

But what comes next? There are so many styles, so many shapes and colours and options? How on earth can I choose just one?

Remember that the guitar is



Justin in 'Larry' mode with cherry sunburst ES-335

your connection to the music, and I think it's important that you love everything about your guitar. So a lot of it is feelings. What grabs you? What do you love when you browse lots of guitars? What do your heroes play? You don't have to limit yourself to just one more either: I've narrowed my 'personal' list to three

“ I'D NOT RECOMMEND BORROWING TO BUY GUITARS, BUT GUITAR IS A SAFER AND CHEAPER HOBBY THAN MANY OTHERS ”

essential types plus five other almost essential; but even then I have trouble with GAS (Guitar Acquisition Syndrome) and so have a few of each type now. But no, I'm not into triple figures yet, as some have suggested.

The essential three for me are an OM shaped acoustic (1), a classic Strat type (2), and a Les Paul type

(3). With these I can cover most sounds I want to hear and each is very distinctive. But then I need to add some more 'almost essential' to the collection, which would be: a Tele type (4); a hollowbody like an ES-335 (5); a thin-neck high-output rock guitar like an Ibanez (6); a nylon-string acoustic (7); and

a dreadnought shape acoustic (8).

But unfortunately for your credit card, it doesn't end there. You might also need a big-bodied jazz guitar like an ES-175 (9); a resonator guitar (10); a ukulele (11); and perhaps even a lap steel (11). And that's before you get into variations on a theme: thinline Tele with humbuckers (12); Strat type

with bridge humbucker (13); a Gretsch type rock and roller (14); a parlour size acoustic (15); and then there's that one that you really like because...

As you can see it's pretty easy for it to get out of control. And while I'd recommend not borrowing to buy guitars, guitar is a much safer and cheaper hobby than many others (motorbikes, flying planes, mountain climbing, etc); all your guitars can be enjoyed by the whole family (your kids can look at them); they're sometimes a good investment (or so you can tell your partner) and I think the buying, selling and collecting is all part of the whole enjoyment of learning guitar. Happy guitar hunting!

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

SESSION *shenanigans*

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

The title 'Self Employed Musician' carries with it any number of assumptions, most of them utterly erroneous. But I'll refrain from trotting out clichés describing sleep patterns which begin and end at 3 (am and pm), heroic consumption of craft beers and an intimate relationship with the Department For Work And Pensions.

The reality is very different. And without engaging in some critical self-analysis, can be as dark as a dawn December commute wearing prescription Ray-bans. So the next time you engage an itinerant ukulele player in conversation, I'd avoid patience-testing enquiries as to what 'real' job he undertakes when not attempting to entertain the great unwashed. Unless you've a thing about A&E departments.

First off, the combination of constant insecurity and the reliance on random offers can be more than enough to puncture even Mary Poppins' positivity. And secondly, there is a corrosive emotional aspect to periods of unemployment in the creative arts. Musicians feel defined as much by what they do as by what they are. And by extension therefore, what they don't.

The loss of any job is a source of anxiety. But when a factory closes or relocates to Slovakia it is rarely accompanied by the notion that you - personally - aren't good enough. So, before punching 'Beachy Head' into your sat-nav, it might be helpful to remember that most of the stuff that happens has little to do with you. Here are just some of the causes of angst in Showbiz, made infinitely worse by the fact that you'll never know for sure if all or any of the following lies behind your vigil by an apparently disconnected telephone.

1. You're too old.

Now, 'too old' could easily be 25 in some situations. For example, there exists a cottage industry populated by attractive young things who are employed to add glamour to pop tours and TV dates. Nice work, assuming you don't mind miming

to a sampled sound, someone else's performance, or even your own. It's not a musically demanding way to pay the rent but it ain't money for old riffs. You'll earn every penny due to the inevitably gruelling itinerary. And sadly, your shelf life will compare unfavourably with the life cycle of a cabbage white butterfly; an endless procession of kids out of college continues to roll

“STOP MICRO-ANALYSING AND SEEKING ANSWERS TO UNANSWERABLE QUESTIONS. IT ISN'T ALL ABOUT YOU”

down the production line. Top tip - it's best to play pretty, not look it.

2. You're too young. There's nothing more comforting to a Hollywood movie mogul than to look out from the control room at an orchestra liberally laced with white hair, battered instrument cases and vari-focals. The message is clear; here's a bunch of seasoned pros who'll lick this expensive score into shape. And within budget. What's not to love?

3. You read music too well. It's easy to intimidate a self-taught singer-songwriter by effortlessly shredding his agonisingly crafted tale of Love, Loss and Lament in one take. Sometimes it pays to take time, share the pain of the journey and bond with the song.

4. You read music too badly. Don't attempt the last approach when sitting with the rhythm

section in The Royal Philharmonic Orchestra. Hit it and quit it. You get one run through. And moving on...

5. You aren't the artist's new girlfriend, or son of the orchestral manager. They probably all play a bit of guitar. Unfortunately, any of the above will signal the end of that particular musical relationship.

6. The artist thinks you're too passive. Unknown to you, he or she is desperately insecure and waiting for you to come up with

three different ideas to turn demo dross into master magic.

7. The artist thinks you're too proactive. It's their song. They know what they want. Just play the thing down and get out of town.

8. You're too cheap. Ergo, you can't be any good.

9. You're too expensive. No matter that a third-rate plumber would laugh at the record industry's concept of freelance fees. Don't bother to interest a producer in the childhood sacrifices of time and friends, of endless practice and the purchase and maintenance of equipment. He doesn't care.

10. You're too good. If you can cut it without rehearsing for 10 hours a day in a dungeon under a railway arch, fellow musos may confuse your genius for 'lack of commitment'.

11. You're not good enough. I saved the best until last. Because this is the point at which madness meets music. A creative endeavour is not a quantifiable activity. The litmus paper doesn't turn blue when you rip out a killer tune. There's no accurate method of divining why one date goes well and another leads to despair. And that, my friend, is where we came in. Try to rid yourself of the egotism that implies that it's all to do with you. You'll save yourself a warehouse full of misdirected emotional energy. Your mission is to address the 10 per cent of the job that's within your control. Learn to play in time. And in tune. As my dear old Mum used to say, "Always say 'yes'. Unless you can't." Have a good additood. Stop micro analysing, agonising and seeking answers to unanswerable questions. It isn't all about you. Unless you're Madonna.

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INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. Today we meet an Australian virtuoso beloved of Steve Vai, the guitarist known as **Plini**.

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

Plini: When I was about 12 years old, I well and truly fell in love with the electric guitar. I don't listen to instrumental guitar music for any one thing in particular, but all my favourite songs have one or many of the following: amazing tone, amazing technique, amazing composition, or amazing (non-guitar) instrumentalists. In addition to getting to hear the guitar explored to its fullest extent, it seems that, without vocals, there is more room for each member of a band to shine, so instrumental music often contains some of the best recorded performances of the world's great session musicians.

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

Plini: It can be more versatile in how it's listened to, whether as background music, study music, sleep music or as a break from typical modes of

thought (spoken or written language). Without a clear, written message attached to it, it could also function as great inspiration for other art forms – poetry, painting, animation, film, etc.

GT: Any tendencies that you aim to embrace or avoid (rhythms, harmony, approach, tones)?

Plini: Embrace: Simplicity, repetition. Avoid: Excessive guitar playing, keeping unnecessary sections (usually for the sake of wanting to use a cool, but irrelevant, idea).

GT: Is a typical song structure always relevant for an instrumental?

Plini: Not always, but I think it can be helpful in keeping things palatable. When I write, I try to make each song an exploration of one or two ideas at most, rather than a montage of many ideas – the same way most lyrics centre around one theme or story.

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

Plini: Incredibly useful – melodies that we can sing are naturally more memorable and relatable. Trying to play the guitar in parallel to your own breath is also a really fun exercise – a great byproduct of this is that it becomes a lot more difficult to shred endlessly!

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

Plini: Usually it involves trying to put the most simple possible melody over the top of an interesting or complex arrangement. Then, once the new melody exists, I like to test out different variations of it – perhaps via a new set of chords or rhythms to sit under it.

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

Plini: That if the listener focuses away from the lead line, they'll still be presented with captivating performances by the rest of the band, or by the composition.

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

Plini: Definitely, although it's not necessarily a formula to live by. Sometimes it's nice to start off with a bang and then calm down. However it's written, I think contrast is always key. A fast solo might complement a slow song, or a slow solo in a slow song might complement a generally fast album.

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

Plini: At the moment, I'm favouring lower-gain leads with a nice smattering of reverb and delay. As for rhythms, I'm starting to experiment with more traditional and raw rock tones (Strat-like crunch) rather than a typical high-gain metal rhythm. But again, contrast is key.

GT: Any favourite keys or tempos?

Plini: Keys - usually things related to the open strings of the guitar. I play in drop C# tuning so C#, G# and their relative minors are pretty common. As for tempos, not deliberately, but I seem to write around 130bpm a lot.

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

Plini: Minor, because I tend to think in terms of the Blues scale. Perhaps also from growing up listening to metal, where the 'home' key is usually minor, and often the lowest open string.

GT: Do you have any favourite modes?

Plini: Lydian and Dorian for sure, but really digging the fourth mode of Harmonic Major, the Lydian Minor (R-2- $\flat$ 3- $\sharp$ 4-5-6- $\flat$ 7) at the moment. Generally, I write first and think later - the mode I



“ MOST OF THE MUSIC I LOVE IS EQUALLY FOR THE PERFORMANCE OF THE BACKING BAND AS FOR THE LEAD INSTRUMENT ”

happen to be in is only really helpful in arranging other parts and harmonies more quickly.

GT: What about modulations into new keys?

Plini: If '80s pop music has taught us anything, it's that key changes are always a good idea.

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

Plini: In some ways yes, in others not. Most of the music I love is equally for the performance of the backing band as for the lead instrument (whether guitar or vocals); however, I feel like the backing band for instrumental music needs to work even harder to keep a song interesting because there are no lyrics to captivate the listener and propel the song's journey.

GT: What are your views on harmonising melodies on guitar?

Plini: It's a great device for layering, and one of my favourite things lately is trying to incorporate more unconventional harmonies than the typical 3rd - 4ths and 7ths are fun.

GT: What three guitar instrumentals would you consider iconic or inspiring?

Plini: 1) Tender Surrender by Steve Vai, because it was one of the first guitar instrumentals I ever tried to learn, and it has amazing examples of delicate clean playing, great chords, huge melodies and crazy fast passages. 2) Tempting Time by Animals As Leaders, because it was one of the first guitar instrumentals I ever heard that was incredibly interesting and detailed, but *heavy* and riff-based, rather than melody-based. 3) Waves by Guthrie Govan, because it was one of the first things I had heard in years, after falling a little out of love with 'guitar music', with such a refreshing combination of catchy songwriting, quirky phrasing and obnoxiously good technique.

Plini is touring Europe and the UK right now. Go to www.plini.co to check out dates and venues; for other news and to find out more about this intriguing musician.

PHIL HILBORNE'S ONE-MINUTE LICK

HARP HARMONICS LICK

HERE WE HAVE a couple of ideas that illustrate the technique of combining artificial harmonics with fretted notes, known as 'harp harmonics'. Hold down the appropriate chord then sound the strings using either your picking-hand thumb and third finger, or pick and third finger while touching the harmonic 'node' point 12 frets above the note in the chord fingering (see tab). The notes should then alternate between harmonics

and picked notes. This sounds more complicated than it really is. If you are accurate with both hands and approach with a light touch everything should be fine; just let the notes ring into each other where possible. A touch of chorus, compression and delay will make everything sound sweeter and Eric Johnson-esque. Also, check out players such as Lenny Breau, Chet Atkins and Tommy Emmanuel, the masters of this technique.

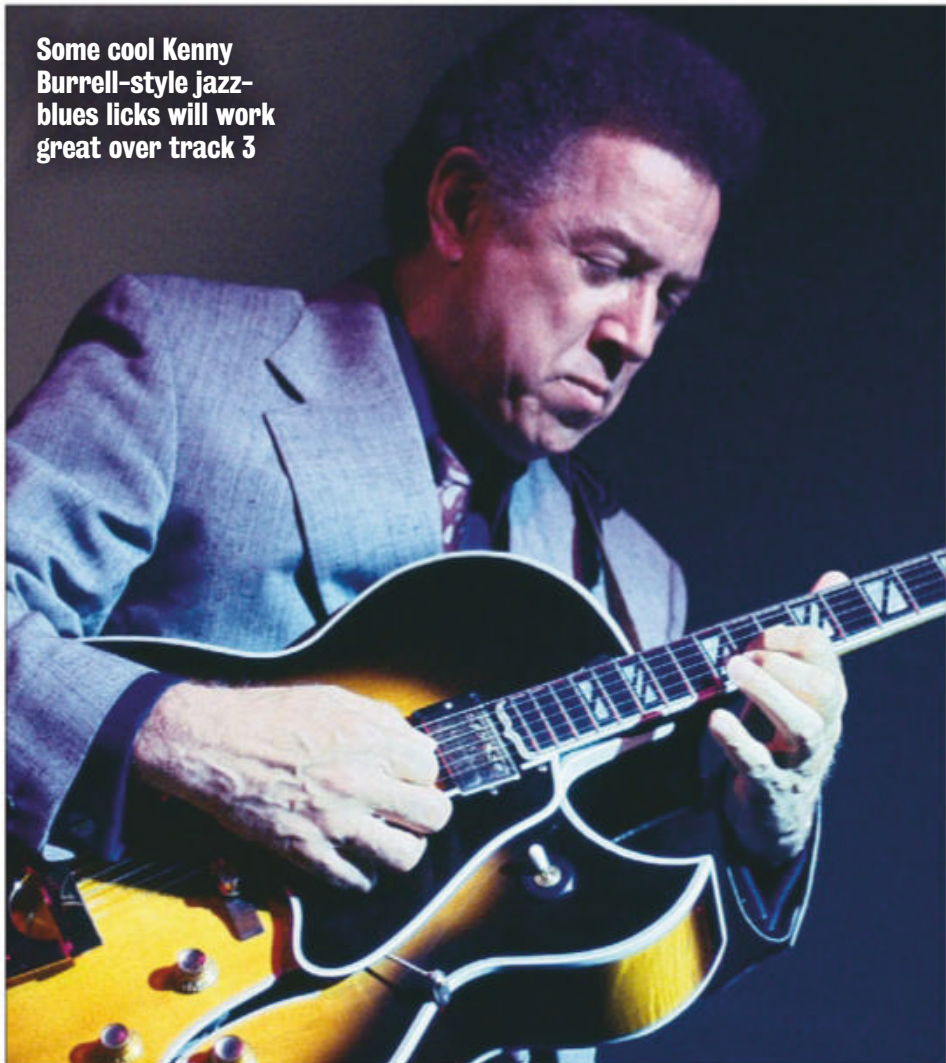
$\text{♩} = 172$ **Am11**

mf Let ring throughout

G7add11 Final sustained chord $\rightarrow$ **Am9**



Some cool Kenny Burrell-style jazz-blues licks will work great over track 3



JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 G Minor Blues

We start with this fairly slow and easy-to-approach blues in G minor. Use G Minor Pentatonic (G-B_b-C-D-F) and the G Minor scale (G-A-B_b-C-D-E_b-F) as a starting point and then add a tasty F# leading note from G Harmonic Minor (G-A-B_b-C-D-E_b-F#) for the dominant (D7) chords.

2 Am Groove Blues

Here we have a fun groove-based blues in A minor. A Minor Pentatonic (A-C-D-E-G) as well as A Minor scale (A-B-C-D-E-F-G) will work great throughout the track. I also recommend playing around with the 7th arpeggios: Am7 (A-C-E-G), Dm7 (D-F-A-C) and Em7 (E-G-B-D).



3 Bb Jazz Blues

Here's a standard 12-bar jazz-blues in the common jazz key of B_b (because horns are based in this key and it's best for them). Combine B_b Major Pentatonic (B_b-C-D-F-G) with B_b Minor Pentatonic (B_b-D_b-E_b-F-A_b) and then aim for the arpeggios next. Some parts have comping, but the majority of the track leaves lots of space for you to experiment with chords, soloing and any combination thereof.

4 Acid Jazz Groove Jam (Am)

This one works great with A Dorian mode (A-B-C-D-E-F#-G) and A Minor Pentatonic (A-C-D-E-G). There are two sections, one based on an Am chord and one based on a D9 chord. Arpeggios: Am (A-C-E) and D9 (D-F#-A-C-E). As always, happy jamming!

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

That Was
The Year...

1960

Workshop, wardens,
wheat and Weedon

Ban The Bomb
marchers in
Trafalgar Square

GRETSCH REVAMPS THE COUNTRY CLUB

Stereo guitar with two humbucking pickups, two volume controls and five selectors. Otherwise the all-hollow archtop with bound body and ebony fingerboard looks pretty much the same but sounds much better. Chet Atkins' Workshop LP is released showing Chet playing a one-pickup Gretsch Tennessean on the cover. As this was the cheapest of his signature archtop guitars sales increased! George Harrison buys himself a decent guitar: a second-hand '57 Gretsch Duo-Jet.

THE GOLDEN HOFNER APPEARS IN THE

Selmer catalogue and steadily gains in popularity as a result, but only with those who can afford it - people like Tommy Steele and Bert Weedon. The thinline body version makes its debut but dimensionally falls short of the aptly named Verithin that also appears on the scene. Ultimately less than 100 Golden Hofners will be produced so they'll become a collector's dream.



POPPING ONTO THE SCENE ARE MICK HUCKNALL,

Kim Wilde, Steve Vai, Rick Savage (Def Leppard), Roger Taylor and John Taylor (Duran Duran), Amy Grant, Vince Clarke, Michael Stipe, Sarah Brightman, Brian Bromberg (American jazz bassist), William Holly Johnson (Frankie Goes To Hollywood), Tony Hadley, Joan Jett and U2's Bono and Adam Clayton. Tragically, singer and guitarist Eddie Cochran is killed in a car accident while on tour with Gene Vincent in the UK.

AFTER TRYING VOCAL AND INSTRUMENTAL



releases The Shadows have finally found their own sound with their fourth release, Apache, written by songsmith Jerry Lordan. Elvis returns home from army service; Lionel Bart's Oliver begins performances at the New Theatre; radio disc jockeys in America are fined if they accept 'payola' for playing certain records; and at the Indra Club in Hamburg, Liverpool unknowns The Beatles begin a 48-night residency.

YACHTSMAN FRANCIS CHICHESTER FINISHES

his solo crossing of the Atlantic in a record 40 days in Gypsy Moth II; Jacques Piccard and Don Walsh reach the lowest spot on Earth when they descend into the Marianas Trench in the Bathyscaphe Trieste; construction begins on the Aswan High Dam in Egypt; the CERN particle accelerator in Geneva is activated; boxer Cassius Clay wins his first professional fight; London sees traffic wardens and 'ban the bomb' marchers for the first time; the farthing ceases to be legal tender and Coronation Street begins on ITV.

FENDER DISCONTINUES THE TWIN COMBO

(Narrow Panel) and replaces it with the new Twin (Brownface) with an increased output of 90 watts, two 12-inch Jensen speakers and an angled control panel on the front face of the unit. It has two channels (one with vibrato), four 6L6GC output valves and is covered in cream Tolex with a maroon grille (the grille is soon changed to a 'wheat' colour), and it's a real winner!



HOW TO...

...find all the notes on the fretboard

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

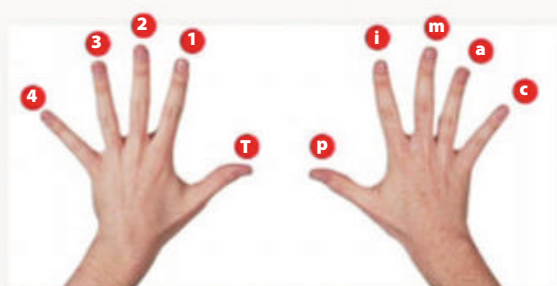
Fret	String 1 (E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (E)
1	F	C	G#	D#	A	F
2	F#	C#	A	E	B	F#
3	G	D	A#	F	C	G
4	G#	D#	B	F#	C#	G#
5	A	E	C	G	D	A
6	A#	F	C#	G#	D#	A#
7	B	F#	D	A	E	B
8	C	G	D#	A#	F	C
9	C#	G#	E	B	F#	C#
10	D	A	F	C	G	D
11	D#	A#	F#	C#	G#	D#
12	E	B	G	D	A	E
13	F	C	G#	D#	A	F
14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

GT User Guide

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

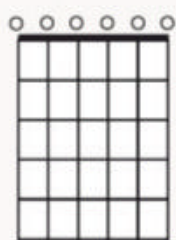


RELATING TAB TO YOUR FRETBOARD



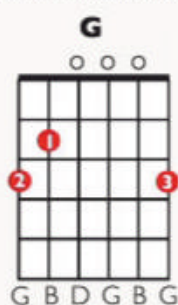
HAND LABELLING

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



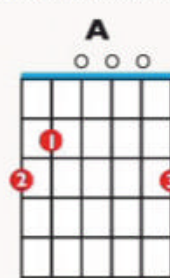
NUT & FRETBOARD

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



CHORD EXAMPLE

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

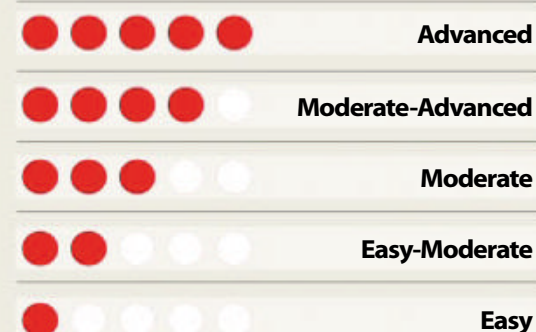


CHORD EXAMPLE (WITH CAPO)

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

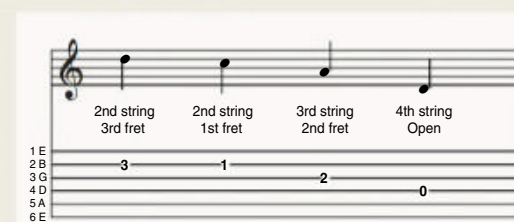
OUR RATING SYSTEM

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



READ MUSIC

Each transcription is broken down into two parts...

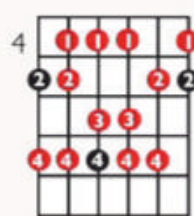


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



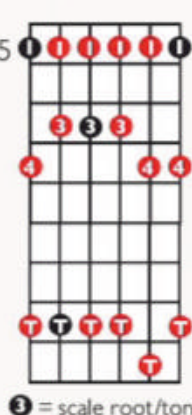
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

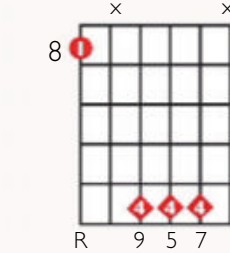


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



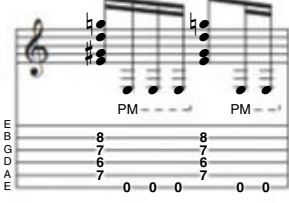
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



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

Palm muting



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

Pick rake



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

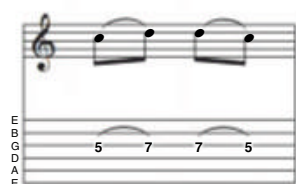
Arpeggiate chord



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

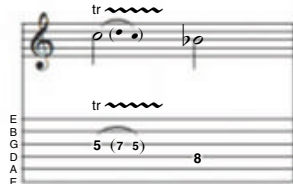
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



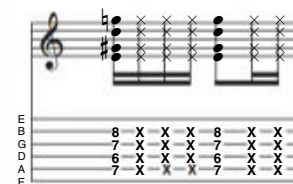
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



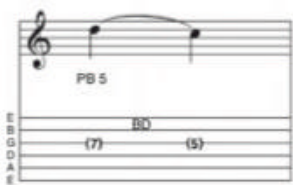
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

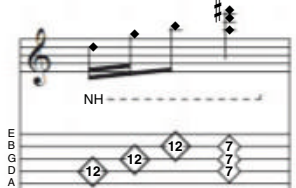
Vibrato



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

HARMONICS

Natural harmonics



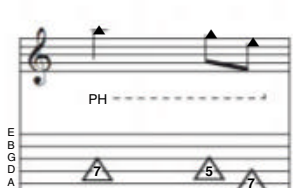
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



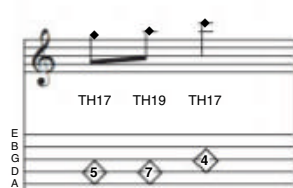
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



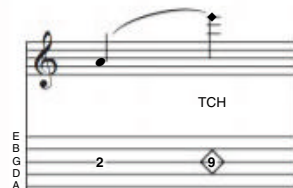
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



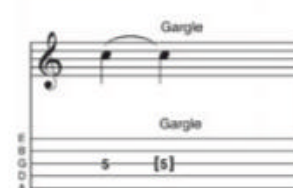
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

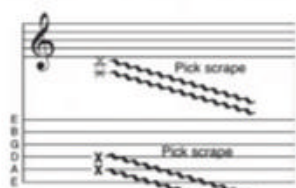
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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



Blues-rock legends

Best of the '70s



Join **Phil Capone** on a journey back to the 1970s to discover some of the UK and Ireland's greatest blues-rock guitar heroes of the era.

ABILITY RATING

Moderate



Info

Key Various **Tempo** Various **CD** TRACKS 4-19

Will improve your... ✓ Phrasing and pacing of solos
✓ Vibrato and control ✓ Using Pentatonics melodically

The early '70s was blues-rock's heyday; an antidote to the bubblegum pop and prog rock sounds that pervaded the scene at the time. In this feature we'll be focusing on eight of the best of these bands; some household names and others less well known but equally important, musically.

THIN LIZZY. After the early days with Eric Bell on guitar, the band moved to a twin-lead line-up featuring Scott Gorham and either Brian Robertson or Gary Moore. Using harmony lead (usually in 3rds) and 'crunchy' minor 7 chords (think Boys Are Back In Town), Thin Lizzy created their trademark sound.

FREE. The original minimalist blues-rockers, Free featured the talents of Paul Kossoff on guitar. Aficionados still debate how the riff in Alright Now should be played, and his minimalist soloing style and shimmering vibrato are still a joy to behold, a reminder of what can be achieved with Les Paul, Marshall, and a handful of beautifully phrased notes.

TECHNIQUE FOCUS

Vibrato

You might think that the vibrato styles in this article sound a little 'old fashioned' by modern standards. To my ears it is far more musical than the post-'80s, wide metal vibrato that is still prevalent today. It was certainly applied in a more discerning way by the blues-rock guitarists; notes often sustained with vibrato being gradually applied, sometimes no vibrato would be added at all. This is more akin to the way a vocalist would use the technique. You can check just how conscious your application of vibrato is by playing a solo without any vibrato (record yourself for the brutal truth!); you may be surprised by the results.

BAD COMPANY. Formed from the ashes of Free, Bad Company featured the bluesy playing style of ex-Mott The Hoople guitarist Mick Ralphs. With a more 'pop' approach to songwriting, they were one of the most successful blues-rock groups of the '70s. Songs such as Feel Like Makin' Love, Can't Get Enough, and Shooting Star remain staple

“THE EARLY '70S WAS BLUES-ROCK'S HEYDAY, AN ANTIDOTE TO THE BUBBLEGUM POP AND PROG ROCK THAT PERVADED THE SCENE”

favourites on classic rock radio stations and in pub-rock bands to this day.

WHITESNAKE. The only band in our feature to enjoy greater success in the decade that followed, Whitesnake's self-titled debut album was bluesier and less overblown than their 'big hair' hits of the '80s. Original guitarist Bernie Marsden's eloquent riffs, lyrical bluesy soloing, and songs such as Here I Go Again kept the early days of Whitesnake firmly rooted in the blues-rock genre.

TASTE. Irish power trio Taste were a vehicle for the young Rory Gallagher's precocious talent. His distinctive, bluesy style managed to be simultaneously 'rootsy' and yet highly individual. His guitar work certainly stands the test of time, sounding as cool today as when it was first recorded over 45 years ago; essential listening for all fans of the genre.

CHICKEN SHACK. Guitarist and vocalist Stan Webb formed Chicken Shack in 1965 and remained the only original member

throughout the band's many incarnations. With a huge list of former members (including Christine McVie of Fleetwood Mac), Chicken Shack were certainly a melting pot of talent, a blues institution not dissimilar to John Mayall's Bluesbreakers.

GROUNDHOGS. Like Stan Webb in Chicken Shack, guitarist and vocalist Tony McPhee remained the only constant member or the Groundhogs. During the early '70s this powerhouse trio dominated the UK scene with their distinctive brand of heavy blues-rock. McPhee's angular riffs, fat SG-driven tone and bluesy solos still resonate. The 'hogs also backed US blues artists like John Lee Hooker when they visited these shores.

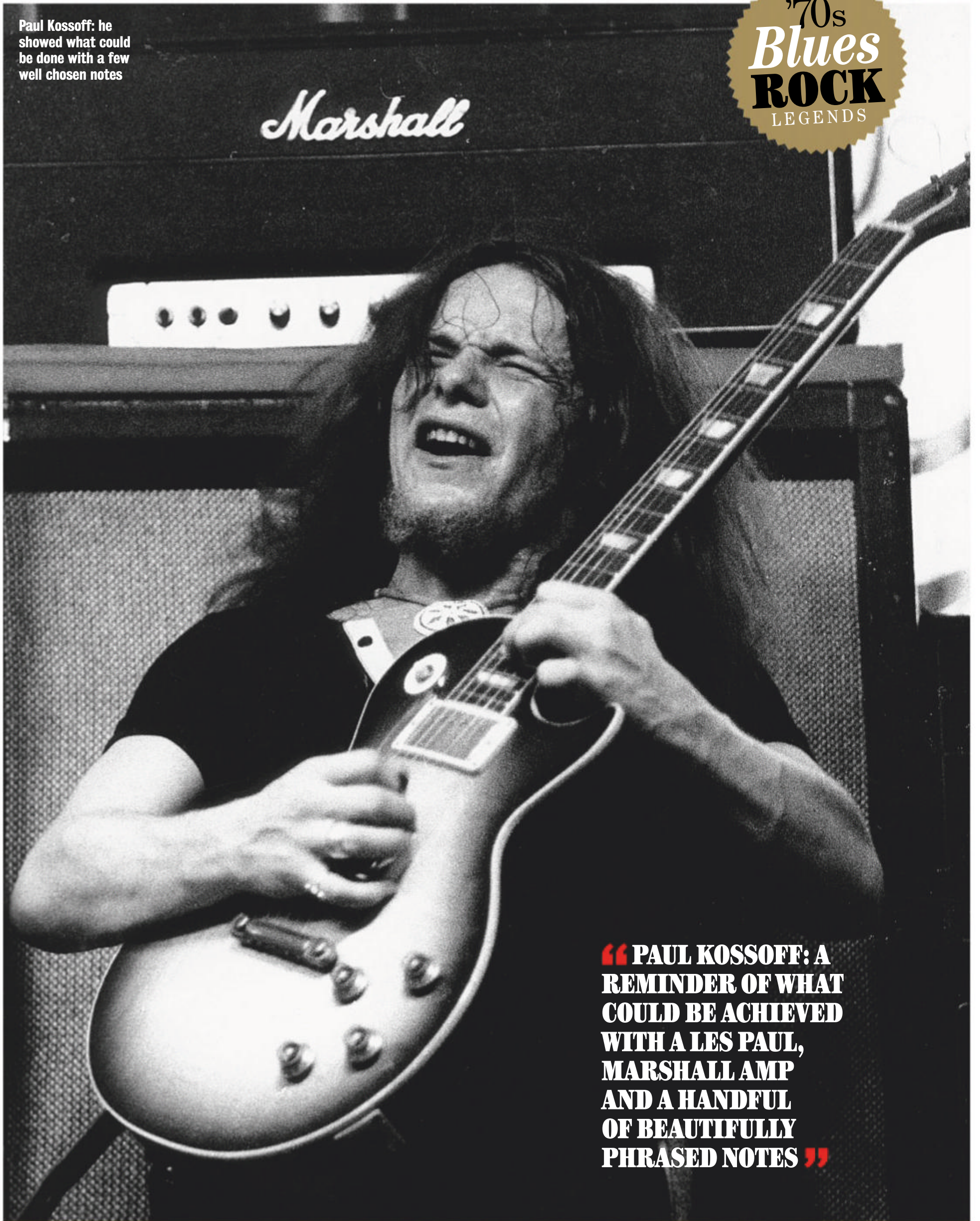
TEN YEARS AFTER. Throughout the late '60s and early '70s Ten Years After were one of the most influential blues-rock acts of all, enjoying success both at home and in the USA (fuelled by their incendiary performance at Woodstock). Alvin Lee's fiery, frenetic solos were an integral part of the group's appeal, and he remains to this day one of the great, unsung heroes of the UK blues scene.

So fasten your safety belt and get ready to start blues-rocking, 1970s style! **11**



Paul Kossoff: he showed what could be done with a few well chosen notes

'70s
Blues
ROCK
LEGENDS



“**PAUL KOSSOFF: A REMINDER OF WHAT COULD BE ACHIEVED WITH A LES PAUL, MARSHALL AMP AND A HANDFUL OF BEAUTIFULLY PHRASED NOTES**”



TRACK RECORD You'll probably have most of these in your record collection already, but if not here's where to hear these great sounds and players: Jailbreak - Thin Lizzy (1976); Fire And Water - Free (1970); Bad Company - Bad Company (1974); Trouble - Whitesnake (1978); On The Boards - Taste (1970); Imagination Lady - Chicken Shack (1972); Split - Groundhogs (1971), Cricklewood Green - Ten Years After (1970).

Brian Robertson,
Phil Lynott and Scott
Gorham: the classic
Thin Lizzy line-up



'70s
**Blues
ROCK**
LEGENDS

EBET ROBERTS / GETTY IMAGES

EXAMPLE 1 THIN LIZZY

CD TRACK 4

Thin Lizzy were famous for their thunderous shuffle grooves as this example illustrates. During the verse section you can opt to play the upper harmony (panned hard left) or the lower harmony (panned hard right) by adjusting your

playback controls accordingly. The solo uses a wah-wah; this should be applied both rhythmically and by sweeping heel to toe in time to achieve the most expressive delivery.

$\text{♩} = 140$ Shuffle N.C.

MAIN RIFF - Gtr 1

E
B
G
D
A
E

1, 17

To CODA (Solo Pickup)

Gtr 2

Gtr 1

E
B
G
D
A
E

5, 21 8

EXAMPLE 1 THIN LIZZY ...CONTINUED

CD TRACK 4

VERSE

A5

Em7

Dm7

G5

C5

The musical score for the Verse of 'The Sound of Silence' is presented in standard notation and guitar tablature. The standard notation features a treble clef and a key signature of one flat (Bb). The guitar part is written in E major, with the E string tuned down one octave. The score is divided into measures by vertical bar lines. The first measure contains a treble clef, a key signature change to one flat, and a repeat sign. The second measure contains a treble clef, a key signature change to one flat, and a repeat sign. The third measure contains a treble clef, a key signature change to one flat, and a repeat sign. The fourth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The fifth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The sixth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The seventh measure contains a treble clef, a key signature change to one flat, and a repeat sign. The eighth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The ninth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The tenth measure contains a treble clef, a key signature change to one flat, and a repeat sign. The guitar tablature is written on six-line staves, with the E string tuned down one octave. The first measure contains the notes 2, 2, 0 on the E, B, and G strings respectively. The second measure contains the notes X, X, X on the E, B, and G strings respectively. The third measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The fourth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The fifth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The sixth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The seventh measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The eighth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The ninth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively. The tenth measure contains the notes 7, 7, 5 on the E, B, and G strings respectively.

E
B
G
D
A
E

9

13

[illegible]

27

Dm7 G5 C5 A5 Em7

BU

8 6 5 6 5 7 5 7 (9) 5 7 5 8 5 8/10 8 9 7 7 9 2 0 7

'70s
**Blues
ROCK**
LEGENDS



Paul Rodgers and Mick Ralphs: the two main 'voices' of Bad Company

GIJSBERT HANEKROOT / GETTY IMAGES

EXAMPLE 2 BAD COMPANY

CD TRACK 6

Mick Ralphs was a master of the power chord riff, effortlessly fusing two and three-note power chords with triad inversions to create infectious guitar parts. Fret the C (bar 9) and F (bar 12) chords by forming a semi-barre across the

strings with your first finger; this will ensure that your second and third fingers are free to apply the second inversion triads that follow. No mean guitarist himself, Paul Rodgers often harmonised with Ralphs live and on record.

INTRO

♩ = 122 Shuffle

C5 F5 C5 E♭5 B♭5

E B G D A E

5 5 3 6 5 3 5 5 3 4 3 1 3 3 1

1, 5

RIFF

C5 F/C E♭5 F5 C5 F/C E♭5 F5 B♭/F F

E B G D A E

5 6 11 11 5 5 7 10 10 10 10 10 12 10 12 5 6 11 11 5 5 7 10 10 10 10 11 10 10 10 10 12 10

9 8

EXAMPLE 2 **BAD COMPANY** ...CONTINUED

CD TRACK 6

Chords: C5 F/C Eb5 F5 C5 F/C Eb5 F5 Bb/F F

13

SOLO Chords: C F5 C F5

17

Chords: C F5 C

21

Chords: F5 C F5 C

24

Chords: F5 C F5 C

28



EXAMPLE 3 FREE

CD TRACK 8

Notice the use of the big, five-string E5 power chord, a part that would have been double-tracked and panned left and right to achieve the fattest sound possible but without sounding over produced. Kossoff's shimmering vibrato

was a huge feature of his style, highlighting long sustained notes further. Practise your technique by referencing his recorded solos, ensuring that your notes never fall flat of target pitch or, worse, bend sharp.

RIFF

♩ = 118

E5 D/E A/E E5

SOLO

E5 D/E A/E E5

E5 D/E A/E E5

OUTRO RIFF (doubled 8va)

E5 D/E A/E E5 E5

EXAMPLE 4 WHITESNAKE

CD TRACK 10

Allow the open third string to ring cleanly throughout. You can achieve this by fretting the Am7 chord with your first and second fingers; then slide the shape up to the 3rd fret to form the Dadd11/A chord. With the exception of bars

13 and 14, this entire solo is played in shape one of the A Minor Pentatonic, proving just how much can be achieved using oodles of feel, tasteful vibrato, melodic sensibility and rhythmic phrasing.

RIFF
 Am7 Dadd11/A Am7 Csus2 G5 Am7 Dadd11/A
 Let ring
 1, 5

SOLO
 Am7 F#sus2 G5 Am7 D/A Am7 C G
 (Let ring)
 4, 8 9

Am7 D/A Am7 F#sus2 G5 Am7 D/A
 11

Am7 C G Am7 D/A G
 14

Am7 F G Am7 D/A Am7 C G
 16



Even in this early shot Rory Gallagher's Stratocaster is already heavily weather beaten

'70s
**Blues
ROCK**
LEGENDS

FIN COSTELLO/GETTY IMAGES

EXAMPLE 5 TASTE

CD TRACK 12

This example is played at a fast tempo so it makes sense to practise both the riff and the solo slowly first. It's much easier (and quicker) to learn fast music this way. Start at 90 bpm and gradually notch up your metronome. Notice how

the solo alternates between Minor and Major Pentatonic licks, a technique employed by many of the blues-rock guitarists and particularly effective when applied over 'harmonically neutral' power chords as in this example.

RIFF
Dm C/D Dm C/D G/D D5

$\text{♩} = 180$

Let ring

E		10	10	10	10	10	8											
B		10	10	10	10	10	9		6			5	5	5	5	5	3	
G									0	0	0	0	0	0	0	0	4	
D																		
A																		
E		0					0		0	0	0	0	0	0	0	0	0	0

1

C/D G/D D5

Let ring

E																		
B		5	5	5	5	5	3		3	3	3	3	3			3	3	3
G		5	5	5	5	5	4		4	4	2	0	4		2	2	2	2
D		0					0		0	0	0	0	0		0	0	0	0
A																		
E																		

5

EXAMPLE 5 **TASTE** ...CONTINUED

CD TRACK 12

9, 11

G5 A G5 A

BU

13

15

N.C. D5 SOLO Dm

19

C/D G/D D5 C/D G/D

Gradually bend sharp

23

D5 G/D D5

BU BU

26

Dm C/D G/D D5

RP BU BD BU



EXAMPLE 6 CHICKEN SHACK

CD TRACK 14

Don't overdo the palm muting or amp distortion in the opening riff; this should sound like classic blues-rock, not thrash metal! Stan Webb's simplistic but exquisitely phrased Minor Pentatonic soloing style is clearly highlighted

in this example. Make sure you 'play' the rests just as accurately as the notes to ensure that your phrasing is on the money. Not all of the bends require vibrato, so please adhere to the vibrato markings in the tab for best results.

RIFF N.C. $\text{♩} = 80$

E5 B5 D5 A5 G5

PM

1, 3 0 0 0 0 0 0 0 0 0 0 0 0

SOLO N.C. E5 B5 D5 A5 G5 N.C.

3 3

BU BU BU BU

15 (17) 15 15 (17) 15 15 (17) 15 15 (17)

14 (16) 14 (16) 14 12 14 12

5

E5 B5 D5 A5 G5 N.C. E5 B5 D5 A5 G5

8va

BU BD BU RP BD BU

17 (19) (17) 17 (19) (19) (17) 15 12 15 12 15 (17)

12 14 14 12 14 12 14 12 15

8

N.C. E5 B5 D5 A5 G5 N.C.

1/4 1/4

3 3

BU BU

12 15 12 14 15 14 12 14 12 14 13 12 15

12 15 15 (17) 15 15 (17) 12 15 14 (16) (14) 12 14 (16) 12 14

11

E5 B5 D5 A5 G5 N.C. E5 B5 D5 A5 G5

8va

BU BU RP BD BU

15 (17) 15 12 15 (17) (17) (15) 12 14 (16) 14 12 14

14

EXAMPLE 7 GROUNDHOGS

CD TRACK 16

This is an unusual riff that places the raised fourth (C#) against the G5 power chord in the second bar. C# is diatonic to the key but not to the non-diatonic chord of G; an effective harmonic tool that is well worth experimenting with in

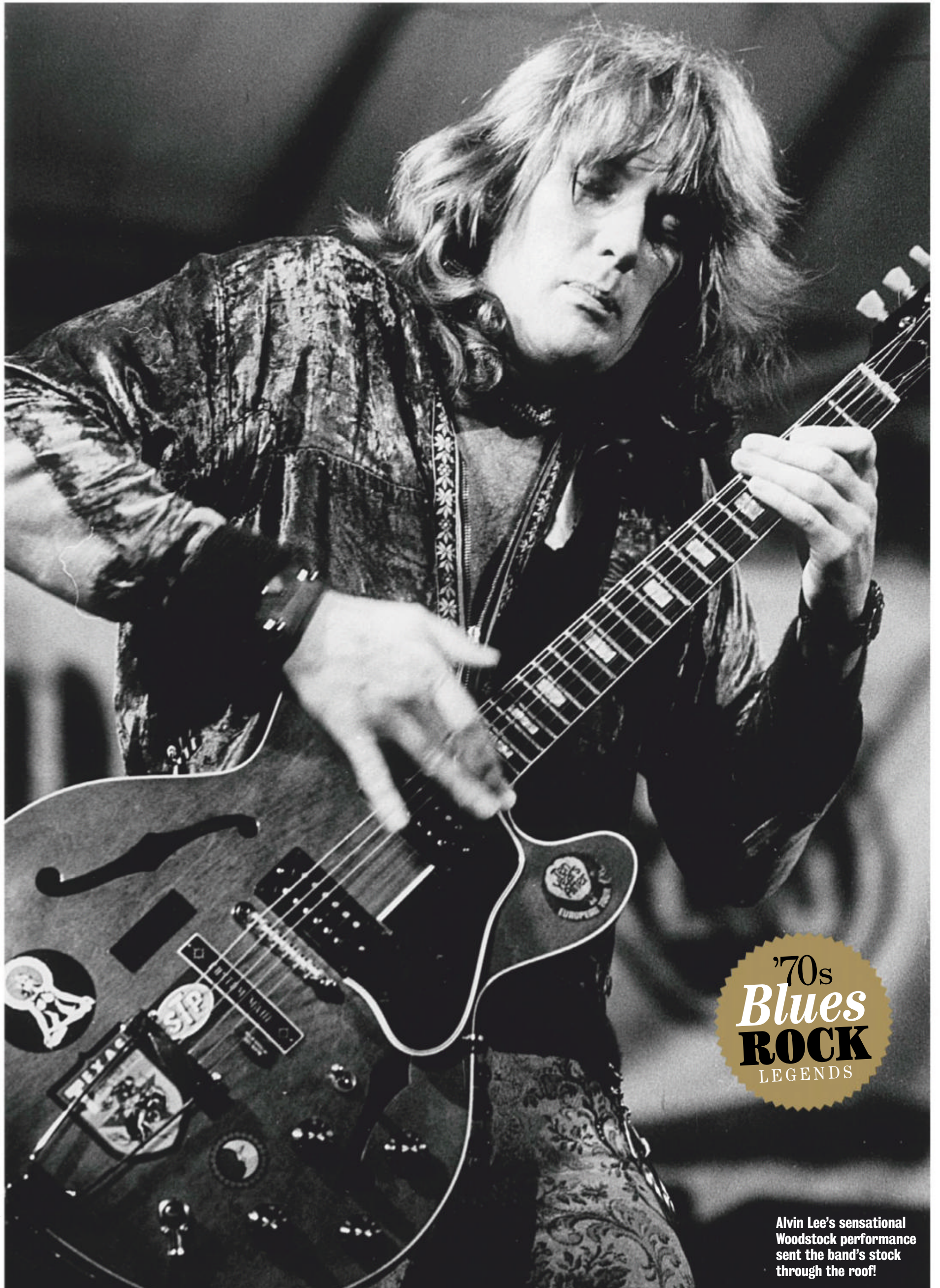
your own material. Look out for the nippy repeated four-note pattern in bar 17; you don't have to use the sweep picking indicated but you may find it easier to do so. This solo also alternates between Minor and Major Pentatonic scales.

Musical score for guitar, featuring a Riff section and subsequent measures. The score is written for a 4/4 time signature, with a tempo of 156 BPM and a Shuffle feel. The key signature is A major (two sharps). The score is divided into measures, with fret numbers and chord names (A5, G5#11) indicated. The notation includes standard musical symbols for notes, rests, and fret numbers, as well as specific guitar techniques like bends (BU, BD) and vibrato (wavy lines). The score is presented in a system of five staves, with the first staff showing the melody and the subsequent staves showing the fretboard positions for the left hand.

CD TRACK 18

bars of eighth notes and you've effectively halved the speed but still kept your metronome at 96bpm. You can now practise the phrase slowly but accurately, gradually building tempo over several practice sessions.

28 **GuitarTechniques** February 2019



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Josh Smith, whose devastating playing left us gobsmacked!

Josh Smith

Masterclass

The man with a black Chapin T-Bird, scorching tone and astounding technique brought his mojo to the UK recently and stopped by to film a very special private lesson...
David Mead is your guide.

When you meet Josh Smith, it soon becomes apparent, that he's as big a gearhead as you're ever likely to meet. Everything in his signal chain is there because it's survived rigorous comparisons to other units in its class – and his style is a riotous mix of red raw country, searing blues and the slickest jazz that simply stupefies the senses.

He's been playing since he was three years old when his father surprised him with a guitar for his birthday. "I banged it around for a bit, then at six I asked to have lessons," he laughs when we sit down for our chat.

By the time he reached 12, Josh started attending blues jams in his native Florida. "The first time I went I got up to play at this well-known blues club in Fort Lauderdale and the crowd went crazy," he says. "In retrospect I realise it's because I was four foot five with a little baseball cap and the guitar was bigger than me... I was hooked and thought, 'This is what I want to do for the rest of my life'."

A move to LA at 22 saw Josh working his way up on the session and sideman scenes, but now he's breaking out to do his own thing. A self-confessed obsessive where tone is concerned, we asked him when his quest for the ultimate gear began.

"As a kid it was just like, 'What do I like and what sounds right?' So I was a Strat guy mostly as a kid. I love Stevie Ray, so I always

had a Tube Screamer and a Strat and the rest was like... whatever. I'd have a fuzz here and there, I'd have a Uni-Vibe or a delay, but I was pretty simple. Then, when I moved to LA, I started having to really learn about gear because when someone called you for a session and said, 'We need a Mike Campbell thing', I didn't own an AC30, I didn't own a Rickenbacker and I didn't know how to get those tones. If someone asked me how to get

“ I WAS A TELE GUY IN DENIAL. THE STRAT WAS MY HOME - DEFINITELY NOT LES PAULS OR 335S. THE GIBSON SCALE JUST FELT WEIRD TO ME ”

The Edge's delay I had no idea that to get the U2 tone I needed a dotted eighth note and a quarter note in parallel.

"I'm the type of guy that, be it music, gear, videogame consoles or cameras, once I get interested in any subject I dive in 100 per cent. I have to know everything I can know and I started to become that way about gear and tone and pedals and amps and guitars and 'Why does this pickup sound like that?' and 'Why does this wood sound like this?' and 'What's the differences with radiused fretboards?' I got really nerdy with the stuff

and dove in and started finding these common threads of the things I started to like. The main one was dynamics. I was looking for every piece of my chain – from pickups to the cable that comes out of my guitar to the 'board, to each pedal on the 'board, to the amp, to the speaker that's in the amp – to have the maximum amount of dynamic range and the least amount of compression, because I want to do that with my hands. So compression became an effect to me – something to be used on a session when called for, but most of the time I want it out so that I can have dynamics. So that led me to searching out pieces of gear that fit those criteria, basically. So over the years I've found the things that work for me in that way."

Your main guitar is a Bill Chapin T-Bird – what turned you from your Strats onto that particular style of instrument?

"I was definitely a Tele guy in denial my whole life. The Strat was my home – definitely not Les Pauls or 335s. The Gibson scale felt weird to me, it's shorter and with my heavy strings it felt so slinky and my vibrato would get wider and my bends would get over, so I was Strat, Strat, Strat, Strat. I had Teles over the years but never one that I connected with, I guess. But it's part of the transition from doing my thing to becoming a real professional guitarist, y'know? I met



"I can't function without it – the Tele is me"

Bill Chapin, who built my main guitar, and of course, when I ordered the first instrument from him I ordered a [Stratahoula] because that was my home. So I get this guitar and I love it and it's my number one, right? Then I get hired for this gig with Taylor Hicks and his vibe was blue-eyed soul, country and R&B, so on a lot of these tunes I thought, 'Okay, I need to play a Tele, because I've got to Steve Cropper it up...'

"I had originally ordered an Esquire; I'd played this Esquire, a pine-bodied one, a copy of the original Fender prototype and I'd told him that I wanted an Esquire like that. He made the neck like the one he'd made on my Strat – V neck – and he was making a pine body, but I'd got this gig and so I said, 'Can you scrap the pine body and take the neck you made me and make an ash body with two pickups? I need a Tele really fast...' He then said, 'I can do it really fast, but it'll have to be a solid colour so I can ship it out to you right away'. I said, 'Just spray it black... whatever, it doesn't matter,' so he quickly made an ash body, put that neck on, painted it one coat of black, made the pickups, put it together and sent it to me. The second I picked it up it was like, 'I've been waiting for this my whole life'. Overnight it changed the way I heard things and made me a Tele guy, just like flipping a light switch. Now, it's like I can't function without it – the Tele is me."

“CAN YOU SCRAP THE PINE BODY AND TAKE THE NECK YOU MADE ME AND MAKE AN ASH BODY WITH TWO PICKUPS? I NEED A TELE FAST...”

So have you found an amp that feels like 'home' yet?

"When I found the Super Reverb it was home. It was about finding the right volume level where it breaks up so that I avoid compression. I started to realise that to get that sound I liked I needed headroom. I couldn't have an amp that just folded back straightaway and gave up the ghost. The Super Reverb was the first one that had the right kind of range I needed. It was loud enough, but also still had a bit of character, it wasn't just sterile and loud like a Twin."

"Then for some reason I was flying to a gig and was asked, 'What do you want for backline?' and I said, 'Give me a Super Reverb and an AC30'. I'd never asked for an AC30 ever, but I just wanted to try it with the Super, and once I'd found that combination

it was kinda like the Tele thing, it was, 'This is my sound!' It's that 6L6 Blackface thing, scooped midrange, mixed with the EL84, just breaking up Vox thing. Together it just became this super-wide big thing, where this amp is doing what this amp isn't doing, and when you put a pedal in front they distorted in a different way. And so it wasn't so much about volume, it was about width and space and heft, and that was the combination I hit on and is still pretty much what I use for every gig. My main two Morgans are the JS40, which is like a Super Reverb, and the AC40, which is like a Vox and that's what I use pretty much all the time."

Many players have told us that their pedalboard is a work in progress. Do you find yourself constantly refining what's on yours?

"What's funny is that I don't so much swap things on my pedalboard, I just build another one. I like to keep them intact, so I have a few 'boards and they all follow the same path. They all have Tchula, no matter what – that's my sound, a LovePedal Tchula – they all have a fuzz, each has a different one, a lot of them have that octave, the LovePedal Believe, they always have two delays, one vibey and one that gives me my slap, now they always have an [Eventide] H9 because that's an invaluable tool for me on my gigs and on sessions. Then the rest is to



**"I'm a blues guy
and a simple dude,
but I like the tech"**

flavour: it'll be like, 'You know what? I'm gonna put a flanger on this 'board' or 'I'm gonna put a chorus on this 'board'.

"The other thing I found was that, even though I'm a blues guy and a simple dude, I like the tech and I'm a switcher guy at heart. When I moved to LA I searched out Bob Bradshaw because, like every kid, I'd been reading his name for 20 years in *Guitar Player* magazine. It was just like *Dumble*, it was like, who are these people? So I went to Custom Audio and met Bob and I didn't even understand what the switching thing was; I just knew people had his rigs, so he explained it to me and it was like, 'Wow, this is amazing!' The biggest thing was, when no pedals were on, it really, truly sounded like you were plugged straight into your amp and this was the time I was becoming obsessed with that purity of tone. So it was like, 'I have to have that. When I'm playing through one pedal I'm only playing through one pedal, it's not even running through the other ones'.

"Then I became a convert in the ways of being able to make presets, especially when I was on tour as a sideman with pop acts or I would have to get a lot of different sounds. I could just programme the songs and the setlist and so this was the sound for the verse and this was the sound for the chorus. I could just press one button and it would do all those things at once, so I'm definitely a

“AS A KID, I GOT TO OPEN FOR BB KING A NUMBER OF TIMES, SO I GOT TO BE AROUND HIM – THAT WAS HUGE FOR ME. THAT, AND WORKING WITH MICK JAGGER BECAUSE HE WAS SO INCREDIBLY NICE AS WELL”

proponent for that system for both of those reasons. So all my 'boards have switching. I have a Bradshaw custom 'board, I had a Bradshaw rack with a switcher and my small board is the one that Dan [Steinhardt] from TheGigRig put together and it has the G2, which is a great switcher."

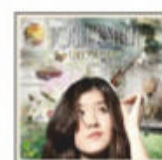
What would you consider to be a career peak for you so far?

"As a sideman, playing with Mick Jagger was the biggest thing ever. I played with him on The Grammys; it was a tribute to Solomon Burke who had just passed and we did

Everybody Needs Somebody To Love, which The Rolling Stones did on their very first record and he was so incredibly nice as well. You couldn't ask for nicer and he was so enthusiastic, you could tell that he still loves music so much. That was an eye-opener.

"As a kid, I got to open for BB King a number of times. He would come to Florida and I was pretty popular, so I got to be around BB for a couple of years in a row for a week at a time and see him every night, talk to him a little bit, see how he carried himself – that was huge for me. He was the nicest man – he'd not be feeling well, but after the show there would be a line of 50 people waiting and he'd say hello to everybody, take a picture with everybody, shake hands, and that taught me some of the things that are important being a professional.

"Those two moments were special for me, just getting to be in those environments. Every day I get to do this is an unbelievable day. I'm so thrilled that anyone has any interest in hearing what I do and it affords me to continue to do it. I'm not made to do anything else!" 



Josh Smith's album *Over Your Head* is available now via CrossCut Records

www.joshsmithguitar.com



Josh Smith's blues fusion



A video masterclass on progressive contemporary blues guitar with **David Mead** asking the questions and **Adrian Clark** tabbing the examples.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD TRACKS 20-27

Will improve your... ✓ Integration of blues, jazz and country ideas

✓ Use of 'outside' notes ✓ Hybrid picking approach

Anyone who has witnessed one of Josh Smith's live performances comes away in awe of the man's ability to fuse jazz, blues and country into one impressive package – with a feel and musicality that has to be seen to be believed. Armed with a T-style guitar strung with a set of 13s, his playing is both fluid and seemingly effortless.

Josh was open as can be when it came to showing us some of the ideas behind his extraordinary music. And while the following eight examples only hint at the depth of knowledge – both instinctive and learned – behind what he does, they should certainly give you something to think about. In fact, we'd be surprised if you don't come away with several new ideas to add fresh life and harmonic colour to your solos.

Josh started playing aged just six, and was gigging in bands at only 12. He'd learnt all his Pentatonic licks but even as a pre-teen felt frustrated because he couldn't seem to

break away from the familiar shapes, patterns and sounds inherent in these scales. So he sought advice from a jazz playing pal in his local guitar store. Josh was now 13 and his friend all of 65, and one of the first things he talked about was the lead following the rhythm; how, if you play a chromatic passing chord into the IV chord, why not let your

“ JOSH IS ONE OF THE NEW BREED OF BLUES ARTISTS THAT INCLUDES KIRK FLETCHER, DAN PATLANSKY, ARIEL POSEN, OZ NOY AND CHRIS BUCK ”

solo do the same? So Examples 1 and 2 both look at the idea of playing outside the accepted strictures of the 'shapes' we all know and love. Josh momentarily steps a semitone above the IV chord to follow the chord's chromatic movement, before returning to the 'home' position. If you do this with conviction you can really 'own' that outside sound and not be afraid of it.

Example 3 demonstrates the common device in blues and other forms (The Beatles loved it), of 'minorising' the IV chord. And for Example 4 Josh revisits another idea his guitar store 'teacher' showed him; that staple of jazz composition and improv, the II-V-I which in an A blues simply means placing a Bm7 (or B7) in front of the V chord (E7, E9 etc) before resolving to the I chord of A.

Our next two examples dive into the world of jazz-blues-fusion, with Josh pulling out a stunning 12-bar solo showing how

chromaticism and a few outside notes mixed in with regular blues vocabulary can lend a whole new slant to the sonic palette. This will take some learning but even taking a few licks from it is sure to bolster your lickbag. More dirty jazz-blues licks follow in Ex 6.

Our final two ideas show how the influence of country players, particularly the legendary Danny Gatton, has fully rounded Josh into the player he is today. He explains how you simply can't play these ideas correctly without taking on the hybrid picking approach, and details the fact that hybrid has become a staple technique in his armoury even when not playing country flavoured ideas.

Josh is one of the new breed of blues artists that includes the likes of Kirk Fletcher, Ariel Posen, Dan Patlansky, Oz Noy and Chris Buck; guys who are bringing a different voice to the blues. If you are among the many GT readers who tell us your blues could do with a shot in the arm, or simply feel you haven't moved on in a while, watch Josh's video and go through the examples and you are bound to come away with an idea or two to invigorate your playing. **11**

TECHNIQUE FOCUS

Pulling out chord tones

Integrating chord tones with scale based licks adds colour and sophistication. But, as with any powerful idea, you don't want it to feel like, "Here come the chord tones!"; better to mix them into the stew to add flavour. The strong chord tones in a dominant blues are root, 3rd, 5th and 7th, with the 4th less so. 'Colour' tones and extensions like 5th, 6th, 9th are also great to experiment with. Learn where root, 3rd, 5th and 7th are in each chord in the progression, and aim to land on them on 'down' beats. Try this in the key of A: hit the root of the IV chord (D) on beat 1 as the chord changes; and then the 3rd of the V chord (G# in the E chord) on beat 1 of the bar as that chord changes. Cool!

Get the Tone

Technically, since this is an ideas based lesson any tone will do to play the examples. However, to get as near as possible to Dan's powerful single-coil sound, select your guitar's bridge pickup, tame any top end with the tone control, and add enough drive to create sustain but not so much as to obscure the guitar's fundamental tone. Add reverb to taste.

Josh Smith playing
his thinly finished
T-style guitar built
by Bill Chapin



TRACK RECORD Since 2009 Josh has released five albums (Inception, 2009; I'm Gonna Be Ready, 2011; Don't Give Up On Me, 2012; Over Your Head, 2014; and Burn To Grow which came out in September 2018). They all feature his exciting blend of blues, jazz and country playing. Of the new album Josh says, "I'm very excited about Burn To Grow as I think it best captures what you're likely to hear at a live show."

»



EXAMPLE 1 SIDE-STEPPING BY A SEMITONE

CD TRACK 20

The first two examples both came from the idea of taking melodic lines from the underlying accompaniment. Virtually all blues rhythm parts use the idea of

momentarily moving a chord up a semitone on the fretboard for a bit of extra colour, so why not use that very same technique melodically?

EXAMPLE 2 DIMINISHED LICKS

CD TRACK 21

Another device extracted from basic rhythm-guitar lore, here Josh makes use of referencing the diminished chord, moving up a semitone from the D7. As he explains in the video, at the time he discovered this he didn't know

a diminished scale, but his teacher was able to show him a few ideas based around it that formed the basis for the sort of 'outside' playing employed by players like Robben Ford, later on.

EXAMPLE 3 MINORISING THE IV CHORD

CD TRACK 22

Continuing the theme of looking over the rhythm guitarist's shoulder, here's another melodic idea that springs from a common device in many popular songs. In a basic I-IV-V arrangement – it doesn't necessarily have to be a blues

as The Beatles employed it in several songs – you often hear the IV chord going from major to minor. Once you experiment with this change, you'll hear it everywhere, so why not use it in your solo?

EXAMPLE 4 THE II-V-I

CD TRACK 23

Now we take a look at what the accompaniment can teach us about approaching the V chord. Here, Josh borrows another idea from the jazz world

that entails placing a II minor (Bm7) chord before the V (E7) for a smooth-sounding chord change – and a great jazzy lick!

EXAMPLE 5 CHROMATICISM AND SUBSTITUTIONS

CD TRACK 24

We really opened Pandora's Box by asking Josh to demonstrate how he fuses these jazz ideas into his blues playing. Citing players like Robben Ford, he delivers a full 12-bar tour de force outlining how a basic blues can be

transformed into a far richer landscape by employing chromatic ideas and substitutions. Perhaps not for the faint-hearted, but working though it slowly will add some very tasty lines to your blues arsenal.

The solo is written in standard notation with a guitar-specific staff (E, B, G, D, A, E) and a treble clef. The key signature has two flats (B-flat and E-flat). The solo is divided into four systems of three bars each. The first system starts with a B-flat7 chord, followed by an E-flat7 chord, and ends with a B-flat7 chord. The second system starts with an E-flat7 chord. The third system starts with a B-flat7 chord. The fourth system starts with an F7 chord, followed by an E-flat7b9 chord, and ends with a B-flat7 chord. The solo includes various chromatic lines, triplets, and substitutions, such as the use of the E-flat7b9 chord in the 8th bar. The solo ends with a final B-flat7 chord in the 12th bar.

okay to mix it up..." before unleashing a mix of the dirty blues and edgy jazz which runs right through his guitar style.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both with tablature and chord diagrams. The guitar staff is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass staff is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The score is divided into two systems, each with three measures. The first system is labeled with a "1" in the bottom left corner, and the second system is labeled with a "4" in the bottom left corner. The guitar staff features various chord diagrams and tablature, including a "Bb7" chord in the first measure of the first system and a "BU" chord in the second measure. The bass staff features various chord diagrams and tablature, including a "BU" chord in the first measure of the first system and a "BU" chord in the first measure of the second system. The score is presented in a clear, legible format with a white background and black text.

CD TRACK 26

– pick and fingers – to make some of these licks work, but it's a technique worth mastering if the end result is going to sound as fluent as this example.

The musical score is for a guitar piece in E major (one sharp) and 4/4 time. It consists of three systems of music, each with a treble clef staff for the melody and a bass clef staff for the bass line. The bass line includes fret numbers (0-10) and various techniques such as bends (marked with 'x'), vibrato (wavy lines), and specific playing instructions like 'BU hold' (bend and hold), 'RP' (release and pick), and 'BD' (bend down). The melody is written in a more traditional notation with eighth and sixteenth notes, often beamed together. The piece concludes with a final chord in E major and a wavy line indicating a sustained note or vibrato.

EXAMPLE 8 MEATY COUNTRY BLUES

Having taken hybrid picking and some of Danny Gatton's country-guitar influence to heart, Josh says that it's become a regular feature of his style whether playing country spiced licks or not. Here he demonstrates how it's

CD TRACK 27

become part of his own unique voice on the instrument, and how blues can sit shoulder to shoulder with country on the fretboard, adding up to a wild take on contemporary blues guitar.



Allen Hinds Masterclass *pt 2*



This month Allen demonstrates some funky rhythm and lead work over Palm Drive, a slick pop-funk backing track. With **Jon Bishop**.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: E minor

Tempo: 108

CD: CD-ROM & 28-29

Will improve your

- ✓ Funky rhythm and fusion lead
- ✓ Semiquaver syncopation
- ✓ Use of wah-wah pedal

Last month we started with the first in a new series of six video masterclasses with LA session legend Allen Hinds. Each month one of the six performances will be transcribed and then analysed from a

technique and music theory point view. You can then learn the techniques and concepts with a view to broadening your vocabulary and musicianship. The backing track and chord chart is included to practise with. In part two we are going to look at Jason Sidwell's funky pop-style track, Palm Drive.

As Allen explains, his main focus at the beginning of the track is on creating simple, funky motifs and phrases that help to push the groove along. The wah-wah pedal is employed to great effect and really adds that funky edge. Allen explains he chose to use the wah-wah

sound due to his knowledge of the R&B style. He also puts forward the notion that wah-wah work is percussive in nature so works best with a dry sound that's not swimming in other effects like reverb. To add sophistication Allen plays along with the two unison riffs that form part of the backing track arrangement.

As the tonality is E minor, the main scale of choice is E Minor Pentatonic (E-G-A-B-D) and it is possible to make a lot happen with just these five notes. If a seven-note scale were to be used, E Dorian mode (E-F#-G-A-B-C#-D) would be top choice as it contains no 'avoid' notes (tones that are dissonant against the chords). We have included fingerings for both of these scales to get you started.

When the chords change in the bridge section Allen skilfully negotiates these with stabs and simple melodies. He hammers home the concept of playing chord tones (arpeggio notes) as chords change. This helps the melodies to fit in with the chords and sounds very informed. Many players do this by ear, but it's also worth setting a pathway

“ALLEN PUTS FORWARD THE NOTION THAT WAH-WAH IS PERCUSSIVE IN NATURE SO WORKS BEST WHEN NOT SWIMMING IN EFFECTS LIKE REVERB”

or fretboard roadmap to navigate these target tones. When negotiating the changes in the video Allen demonstrates the powerful concept of singing the melodies you intend to play.

The notation contains all of the fingerings, 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 somewhere for you to perfect. If you find one you like then memorise it and use it wherever the Dorian sound would be appropriate.

Once you have mastered some of the concepts in Allen's solo why not try creating a solo of your own over the GT backing track. Have fun and I'll see you next time. **II**

NEXT MONTH Allen tackles odd time sections in Jason's prog-rock track **Magnificent**

6

GAIN

6

BASS

7

MIDDLE

7 3

TREBLE

REVERB

Get the Tone

Allen used his Les Paul Custom into a Red Plate Backline amp as the bridge humbucker complements this style well. For the funky rhythm he used wah-wah with a clean tone and minimal reverb. For lead work he switched to a modern sounding overdrive. Any electric will work well; just dial up a sparkling clean tone and be prepared to use a channel switch or overdrive pedal for lead. And if you haven't used your wah-wah for a while now's the time to give it a go!



Allen Hinds with his favourite guitar: a 1952 Fender Esquire

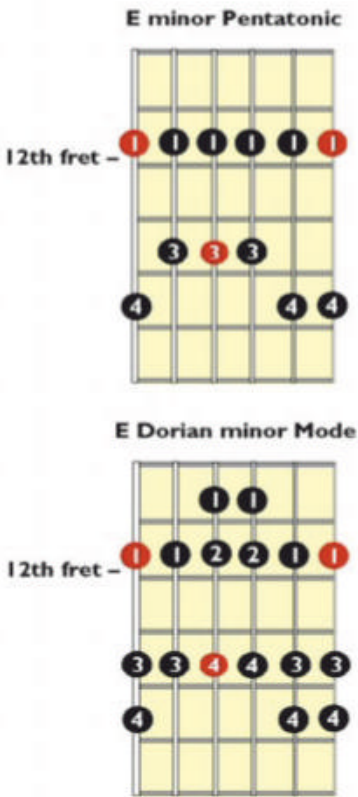


TRACK RECORD To date, Allen Hinds has released four solo albums: *Falling Up*, *Fact Of The Matter*, *Beyond It All* and *Monkeys And Slides*. All four albums feature different aspects of Allen's playing and are well worth checking out – especially if you like blues, rock and fusion based flavours with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

ALLEN ON HIS VERSION OF HYBRID PICKING

I'm not sure I do any hybrid picking in the conventional way. I tuck a small Dunlop Jazz III pick in between the knuckles of my first and second fingers which allows me to pick the strings with my fingers. I'm not sure how this first started but it just evolved that way. This is why I am not an advocate of insisting on any player or student doing anything other than what's comfortable to them. Much of my inspiration for using fingers is from listening to a lot of Jeff Beck; Jeff always gets a great tone using just his fingers. In addition to Jeff, I grew up listening to The Allman Brothers and always loved the way fingers sound when playing electric slide guitar.

PALM DRIVE SCALES



TOP THREE LICKS

- LIK 1** [Bars 22-23] **G6/9 R&B fill**
The G6/9 chord sounds great here and Allen includes a classic R&B style fill. The fill in bar 23 features a sliding perfect 4th interval, which is a classic soul, funk and R&B device for filling out the sound without over-cluttering.
- LIK 2** [Bars 27-28] **Semiquaver syncopation**
Allen opens his solo with some ear-grabbing rhythmic syncopation. Syncopation means playing off the beat and using this concept adds sophistication. If you are more used to playing music styles that feature rhythms that fall on the beat, this one may take some getting used to.
- LIK 3** [Bar 37] **Descending Dorian line**
Here Allen uses the semiquaver (16th-note) rhythmic subdivision and descends the E Dorian mode. The grouping of the notes creates a catchy motif and the idea is finished off with a tasty trill.

PALM DRIVE CHORD CHART

$\text{♩} = 108$

VERSE 1 & 2

Em

1, 26

6, 31

10, 35

BRIDGE 1 & 2

N.C. D Gm N.C. Fmaj7 B $\flat$ Dm7 Cm7 $\flat$ 5 Fsus4 F7

14, 39

CHORUS 1 & 2

F $\sharp$ Bm6 F $\sharp$ sus2/A $\sharp$ A B/A Amaj7

18, 43

G $\sharp$ m7 Gadd9

1 G/A Bsus4 B 2 A A/B

22, 47

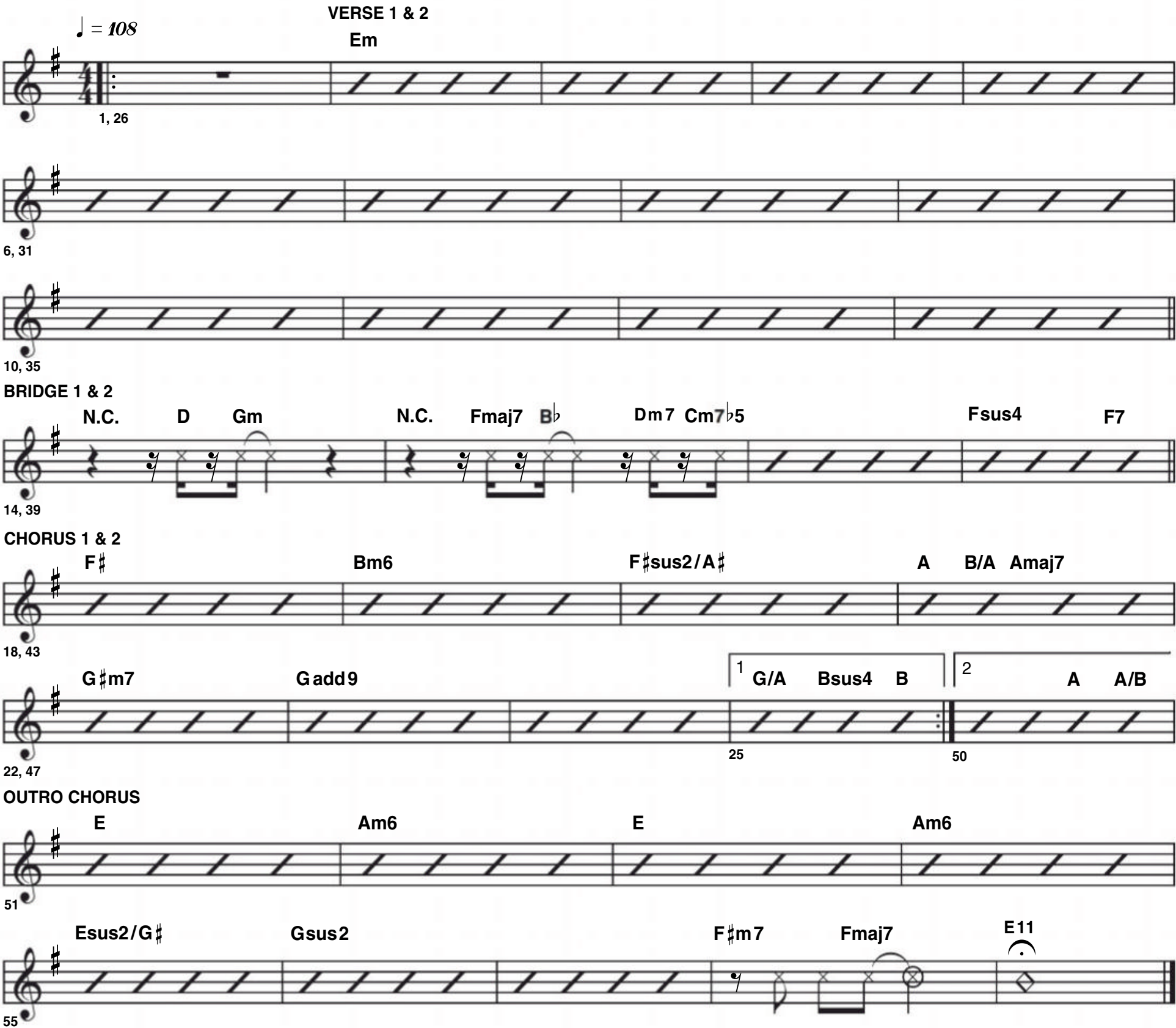
OUTRO CHORUS

E Am6 E Am6

51

Esus2/G $\sharp$ Gsus2 F $\sharp$ m7 Fmaj7 E11

55



PALM DRIVE ALLEN'S SOLO

CD-ROM & 28-29

VERSE 1 [Bars 1-13] The opening section features funky lines augmented with wah-wah pedal ideas. Various single-line motifs are punctuated by chord stabs as Allen feels his way into the track. The wah-wah is used to add

rhythm to static chords by rocking the treadle in time to the music. The two pre-arranged riffs are played in unison with the backing track, locking in and making them stand out as a feature.

VERSE 1
Em

$\text{♩} = 108$

Clean, with Wah wah

1

5

8

11

PALM DRIVE ALLEN'S SOLO

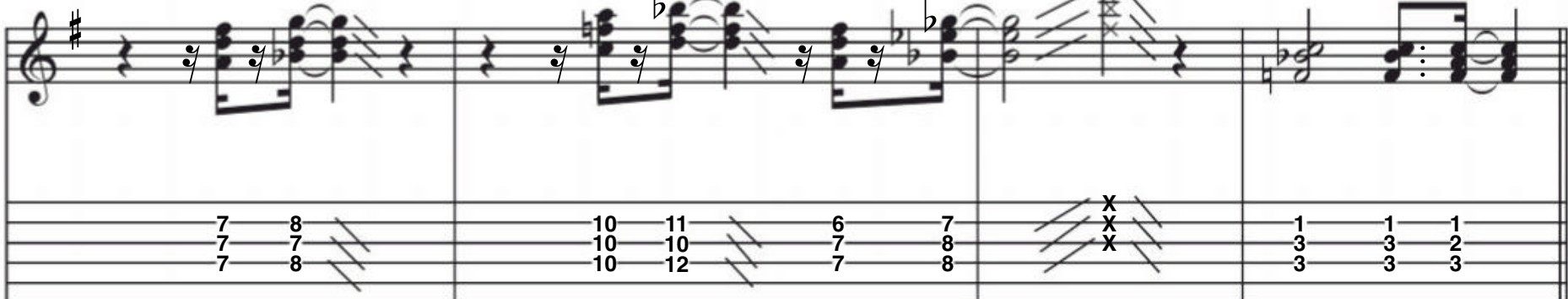
CD-ROM & 28-29

BRIDGE 1 - CHORUS 1 [Bars 14-26] Here simple chord fingerings are used for the percussive stabs. Again the wah-wah pedal adds rhythm and apparent movement to static chords. The G6/9 chord sounds great here

and Allen includes a classic R&B style fill. The fill in bar 24 features a sliding perfect 4th, which is a classic soul, funk and R&B device for filling out the sound without over-cluttering things.

BRIDGE 1

N.C. D Gm N.C. Fmaj7 B♭ Dm7 Cm7♭5 F#sus4 F7



E
B
G
D
A
E

14

CHORUS 1

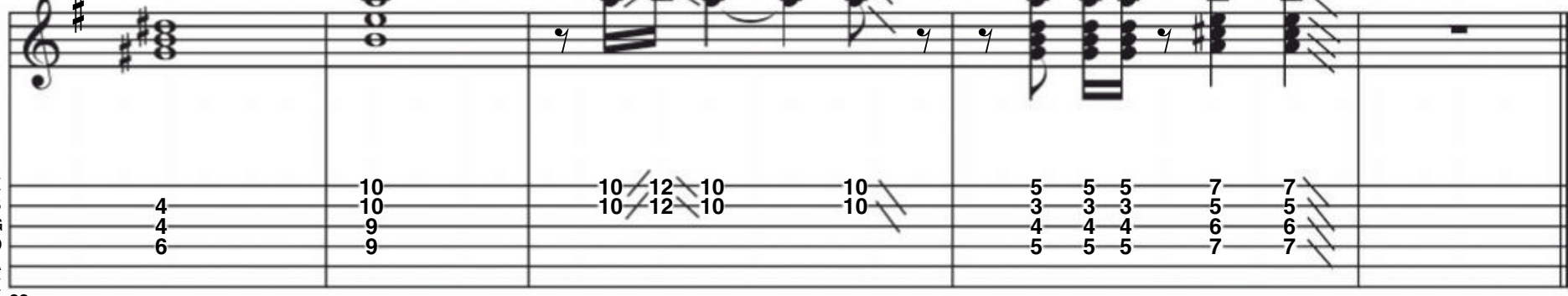
F# Bm7 Bm6 Bm F#sus2/A# A B/A Amaj7



E
B
G
D
A
E

18

G#m7 G6/9 G/A Bsus4 B



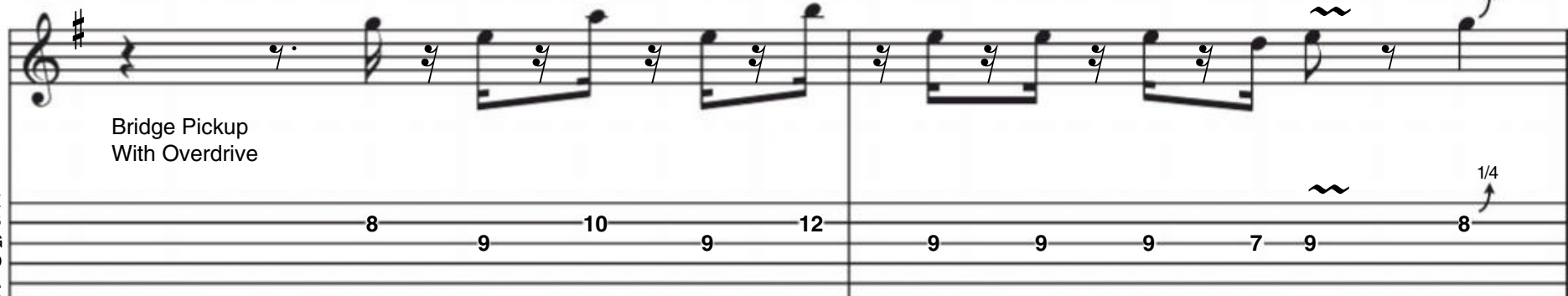
E
B
G
D
A
E

22

VERSE 2

Em

Bridge Pickup With Overdrive



E
B
G
D
A
E

27



PALM DRIVE ALLEN'S SOLO

CD-ROM & 28-29

VERSE 2 [Bars 27-38] Allen opens his solo with some ear-grabbing syncopation. Syncopation means playing off the beat and using this concept adds sophistication. If you are more used to playing music

styles that feature rhythms that fall mainly on the beat, this one may take some getting used to. Some of the faster lines are pretty slippery too, so take them slowly and steadily.

29

BU BD

E 7 (8) (7) 5 7 4 5 9 7 9 7 10 7 9 7 10 7 10 12 12 10 12 9 12

31

BU

E 9 12 10 10 12 11 10 12 13 (15) 12 15 12 14 12 14 (16) 15 12 12

33

BU

E 15 12 14 12 12 14 14 12 12 12 15 12 15 (17) 15 15 12 15 16 15 14 12 14 14 12 14 12 14 12 10

35

BU BD

E X 10 (12) 10 12 (10) 12 10 9 7 8 7 9 7 7 11 9 7 9 9

37

E 8 8 7 7 9 9 7 7 6 6 9 9 7 7 6 5 5 7 5 7 5 7 5 7 5 7 7 5 7 7



Allen playing his Les Paul Custom to lay down this month's track



Allen uses a lot of 'up' picks with the plectrum, as well as fingers-only style



PALM DRIVE ALLEN'S SOLO

CD-ROM & 28-29

BRIDGE 2 & CHORUS 2 [Bars 39-50] In the bridge Allen uses a simple yet effective chord melody approach; first the chord is played and then the melody is chosen to fit once the harmony has been established. Chorus 2

opens with some relatively straightforward yet effective melodic motifs and these provide a nice contrast with the more complex ideas. Allen is brilliant at pacing his solos, believing that space can be as important as the notes.

BRIDGE 2 **D** **Gm** **Fmaj7** **Bb** **Dm7** **Cm7b5**

E
B
G
D
A
E

39

8va **Fsus4** **F7**

E
B
G
D
A
E

41

CHORUS 2 **F#** **Bm6** **F#sus2/A#**

E
B
G
D
A
E

43

A **B/A** **Amaj7** **G#m7**

E
B
G
D
A
E

46

Gadd9 **A** **A/B**

E
B
G
D
A
E

48

PALM DRIVE ALLEN'S SOLO

CD-ROM & 28-29

OUTRO CHORUS/ENDING [Bars 51-end] For the outro the tonality shifts to an uplifting E Major sound. Here Allen makes sure he changes the G natural notes (3rd of Em) to G# (3rd of E major) when playing over the new

tonality. Bar 60 features an open position blues lick, played free time. Allen is a natural improviser and this solo is what he felt 'in the moment'. So why not take some of his ideas and link them together with your own.

OUTRO CHORUS

E *Sva* **Am6** **BU**

51

E **Am6**

53

Esus2/G# **Gsus2** **BU BD**

55

F#m7 **Fmaj7** **E11** **BU BD** **BU** **BU**

57

ENDING

Freetime **Swell volume knob**

60



Bedřich Smetana

Vltava



This month **Bridget Mermikides** tackles a delightful but stirring piece by the father of Czech composers, the genius Smetana who turned folk poems into beautiful musical works.

ABILITY RATING

Moderate



Info

Key E minor **Tempo** 78bpm **CD** TRACK 30

Will improve your... ✓ Campanella arpeggios

✓ Rest stroke with accompaniment ✓ Melodic interpretation

The European classical music tradition had been firmly established by the 18th century around the heritage of German, Italian and French composers.

However from the 19th century there was a growing desire from composers of other nationalities to celebrate, develop and incorporate into the 'classical' tradition the folk and traditional music of their respective home countries. Important composers of this music nationalism movement included among many others Grieg (Norway), Sibelius (Finland), Bartok (Hungary), Chopin (Poland), Albéniz (Spain), Elgar (UK),

Copland (US), the Russian Mighty Five (Balakirev, Cui, Mussorgsky, Rimsky-Korsakov and Borodin), and the Czech composer Bedřich Smetana (1824-84). Smetana was a musical prodigy and dedicated composer whose musical style was closely associated with his homeland's aspiration for

“THE ARRANGEMENT WORKS WELL FOR GUITAR. IN FACT IT ALMOST FEELS WRITTEN FOR IT, WITH GUITARISTIC MELODY AND ACCOMPANIMENT”

state independence, and the father of Czech music paving the way for composers such as Dvorak, Janacek and Martinu.

This nationalistic influence is perhaps most overtly demonstrated in *Má Vlast* (My homeland) a set of six symphonic poems composed between 1874-1879, each musical depictions of Czech locations of natural beauty, architecture and folklore. Of these six beautiful compositions, *Vltava* is the best known. It is a musical description of the course of the Vltava (aka Moldau) river, as the streams from its two springs course across the Czech landscape finally meeting. The simple melody in E minor (I've maintained that key here), perfectly captures through 'tone-painting' (musical figures that reflect literal meaning and references in the music) the undulation and majesty of the river and the diverse beauty of the Czech landscape and its residents. This is all the more impressive and moving given that

Smetana composed this work after succumbing to complete hearing loss, the sounds existing entirely in his mind's ear.

I've had to reduce the long symphonic introduction and form, but have managed to capture the main melodic section and musical essence of this work. The arrangement works really well on the guitar. In fact it almost feels written for it, with familiar guitaristic melody and accompaniment techniques exploited. Still there are some challenges: the arpeggio sections must be kept flowing so be sure to not repeat plucking hand fingering; and to play the melody against the accompaniment requires some awkward stretches and careful use of fingering.

Always practise slowly at first and aim for absolute precision with all the chord shapes and position shifts. Pay attention to the melody and once you have this under your fingers you should be producing a nice lilting 6/8 feel. I hope you enjoy learning this! The tab captions will guide you through these challenges and allow you (with some work) to enjoy this beautiful work by a wonderful composer of magical pieces. **II**

NEXT MONTH Bridget transcribes the thrilling prelude to *Charpentier's Te Deum*

TECHNIQUE FOCUS

Skip exercises - learn a tricky piece

Technical exercises such as scales, arpeggios slurs etc, are great for developing our playing and benefit us greatly when practised regularly. However, this is a time consuming pursuit and can end up giving us no actual music to play. If this is a familiar problem for you then skip exercises and instead take an awkward section of a piece you are learning and practise in a purely technical manner. Slow, precise movements in both hands, focusing on absolute accuracy will improve technique while securing the repertoire you are working on.



Smetana preceded Czech composers Dvorja, Janacek and Martinu



TRACK RECORD As I always say, it's good to hear the original arrangement for orchestra, choir or solo performer to get an idea of the ebb and flow of any piece. With that in mind, Smetana - *Má Vlast* by James Levine with the Wiener Philharmoniker (DG 2010) has a fabulous orchestral vigour; or for a stunningly pristine recording check out Bamberg Symphony Orchestra conducted by Jakub Hrusa (Tudor 2017).

PLAYING TIPS

CD TRACK 30

Continue to follow the fingering carefully and watch out for the last note (F#) of bar 30 – this needs to be played on the first string so it can connect quickly to the A#dim7 chord. At bars 35-37 we have another set of campanella (over ringing) notes where all consecutive notes are played on different strings so

follow the fingering for both hands to achieve the full effect. At bar 38 we are in E Major. Half barres will be needed in bars 38, 39 and 40. In bar 41 we have the stretchy G chord again – if you don't like it you can always take the bass note G an octave higher on the fourth string (as in bar 24).



The sheet music is divided into four systems, each with a treble and bass staff. Chord names are written above the treble staff, and fingerings are indicated by numbers 1-4.

System 1 (Measures 25-29): Chords: Am, Em/G, B/F#, B, Em, A#dim7. Measure 25 starts with a treble staff note on G4 and a bass staff note on E2. Measure 29 ends with a treble staff note on F#4 and a bass staff note on E2.

System 2 (Measures 30-34): Chords: B, A#dim7, B. Measure 30 starts with a treble staff note on G4 and a bass staff note on E2. Measure 34 ends with a treble staff note on G4 and a bass staff note on E2.

System 3 (Measures 35-38): Chords: E. Measure 35 starts with a treble staff note on G4 and a bass staff note on E2. Measure 38 ends with a treble staff note on G4 and a bass staff note on E2.

System 4 (Measures 39-44): Chords: E7, Am, D7, G, F/A, F/B, C, Am6, B, Em, C, G/B, D/A, D. Measure 39 starts with a treble staff note on G4 and a bass staff note on E2. Measure 44 ends with a treble staff note on G4 and a bass staff note on E2.

PLAYING TIPS

CD TRACK 30

Halfway through bar 42 I add a hinge barre in preparation for jumping back to a 3rd fret barre for the C chord on bar 43. From bar 46 the musical material is an exact repeat of what has gone before - once learnt you can exploit this in order to add your own interpretation of expression or feel.

Chords: G, Am, Em/G, B/F#, B, Em

49

Chords: A#dim7, B, A#dim7, B

54

59

Chords: E, E7, Am, D7, G

63

Chords: F/A, F/B, C, Am6, B, Em

67

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LEARNING ZONE

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Good is good, regardless of the music packaging. One of the 'big picture' topics we at GT find is that the more one focuses on actually making music, the less constrained one gets with superfluous labels. Think about it: a string bend in country isn't too far removed from a string bend in hard rock (be in tune!); alternate picking 16th notes with a neck pickup jazz tone isn't particularly different from a bridge pickup rock tone (be in time and play with clarity); a well performed hammer-on or pull-off will do the job well regardless of one being a blueser or a funkster (it should be clearly heard); the Mixolydian mode may relish all manner of sonic dressings but it remains the scale of truth for dominant 7th environments (the scale mirrors the chord). It's the nitty gritty, 'how to do' practicalities which bind us all together as evolving musicians and it's how we maintain high quality tuition in GT.

Take this issue's special guest, Josh Smith (p32). To my mind, he's part of the 'new breed' of guitarist that blends a very broad palette of approaches, influences and

genres but his technique, theory savvy and taste remains high quality whichever hat (metaphorical or literal) he's wearing. Trading blues licks with Joe Bonamassa or touring with neo-soul icon D'Angelo, Josh excels at whatever he's involved with. After you've watched his blues based masterclass (one of the best theory-cum-technique presentations we've ever done in our 25 year history I might add), you'll be much the wiser. It's the same with our soloing video guest artist, Allen Hinds (p42) who draws on his admirable technique and theory knowledge to suit whatever he's doing, be it burning jazz-fusion or southern blues. Watch and learn from him!

What I'd suggest you do this issue is look for the playing 'truth' in each article, even if the subject doesn't appeal. You may not play acoustic, use a pick or even improvise much. No matter; take each article's technique and theory advice as if you were ingredient sourcing and then use it to shape the best musical 'you' that you can be. Enjoy the issue!

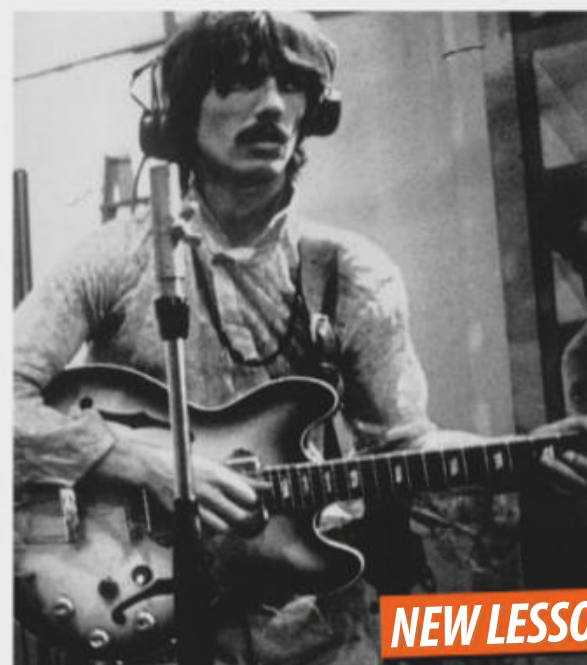
Jason



IN LESSONS GT#291



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Join Ronan McCullagh as he takes a look at one of the most significant and influential electric guitarists of all time, Jimmy Page.



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Once again **Pat Heath** of BIMM Brighton delights with a fine selection of licks to learn at easy, intermediate and advanced levels.

EASY LICKS EXAMPLE 1 JOHNNY MARR

CD TRACK 31

In The Smiths Johnny was brilliant at stacking parts, often using double-stops and triads. Therefore triads are the feature of this musical passage. Focus on picking out a clean sound with a chorus effect on the top three strings, moving your first, second and third fingers around the shapes I have transcribed.

$\text{♩} = 90$

A Bm 1 C#m Bm 2 C#m D

mf
Let ring

EASY LICKS EXAMPLE 2 JOHN CHRIST

CD TRACK 32

This guitarist plays for Danzig and is responsible for some awesome open chord riffs. Voice an A5 powerchord with vibrato using a low distortion and heavy strumming hand. Slide a C shape chord up to D using the open third string as a 'drone'.

$\text{♩} = 80$

A5 N.C. A5 N.C. A5

mf
PM Let ring

INTERMEDIATE LICKS EXAMPLE 3 JOHN FRUSCIANTE

CD TRACK 33

Select a high-gain amp setting, but keep a low volume on the guitar (this lends a nice fatness to the tone), and bounce around on these B Minor Pentatonic notes (B-D-E-F#-A), muting open strings with the fretting hand, while strumming across the strings. Notice the use of and D# notes: a B7 chord is implied.

$\text{♩} = 100$

N.C.

mf

INTERMEDIATE LICKS EXAMPLE 4 PAT TRAVERS

CD TRACK 34

This Canadian blues-rocker has a fabulous style and an awesome P90-driven tone. Use a medium gain setting and roll your fretting fingers up the neck off the open fourth string in triplet timing. Land a gentle blues curl on the top D note (7th fret, third string). Apply sweet vibrato, especially on the final chord tone.

$\text{♩} = 100$ $\text{♩} = \text{triolet}$ N.C.

E B G D A E

mf PM

PM PM

0 7 9 7 9 11 9 7 9 0 7 9

1

E B G D A E

PM

PM

PM

7 9 11 7 0 7 9 7 9 11 9 7 9 0 7 9 7 9 11 10

ADVANCED LICKS EXAMPLE 5 EDDIE VAN HALEN

CD TRACK 35

This implied Harmonic Minor lick (R-2-3-4-5-6-7: there is no 7th played) is an alternate-picked three-notes-per-string idea. Start on an downstroke (try an upstroke too for a picking variation) and keep the alternate picking clean, accenting 'beat 1' of each phrase and ending on an open Am chord.

$\text{♩} = 90$ N.C. Am

E B G D A E

mf

13-12-10 13-12-10-13-12-10 12-10-9-12-10-9 12-10-9-12-10-9 12-10-8 0 1 2 2 0

1

E B G D A E

Am

ADVANCED LICKS EXAMPLE 6 NUNO BETTENCOURT

CD TRACK 36

This is a tricky Pentatonic string-skipping lick, picked once and hammered-on from the bottom note of each string. It covers two separate four-bar phrases, and the idea is to practise playing across the strings with wide stretches, finally joining the two phrases together.

$\text{♩} = 120$ N.C.

E B G D A E

mf

f

mf

3 7 10 12 7 9 12 7 9 12 12 9 7 9 12 14 12 9 9 7

1

E B G D A E

6

6

6

6

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

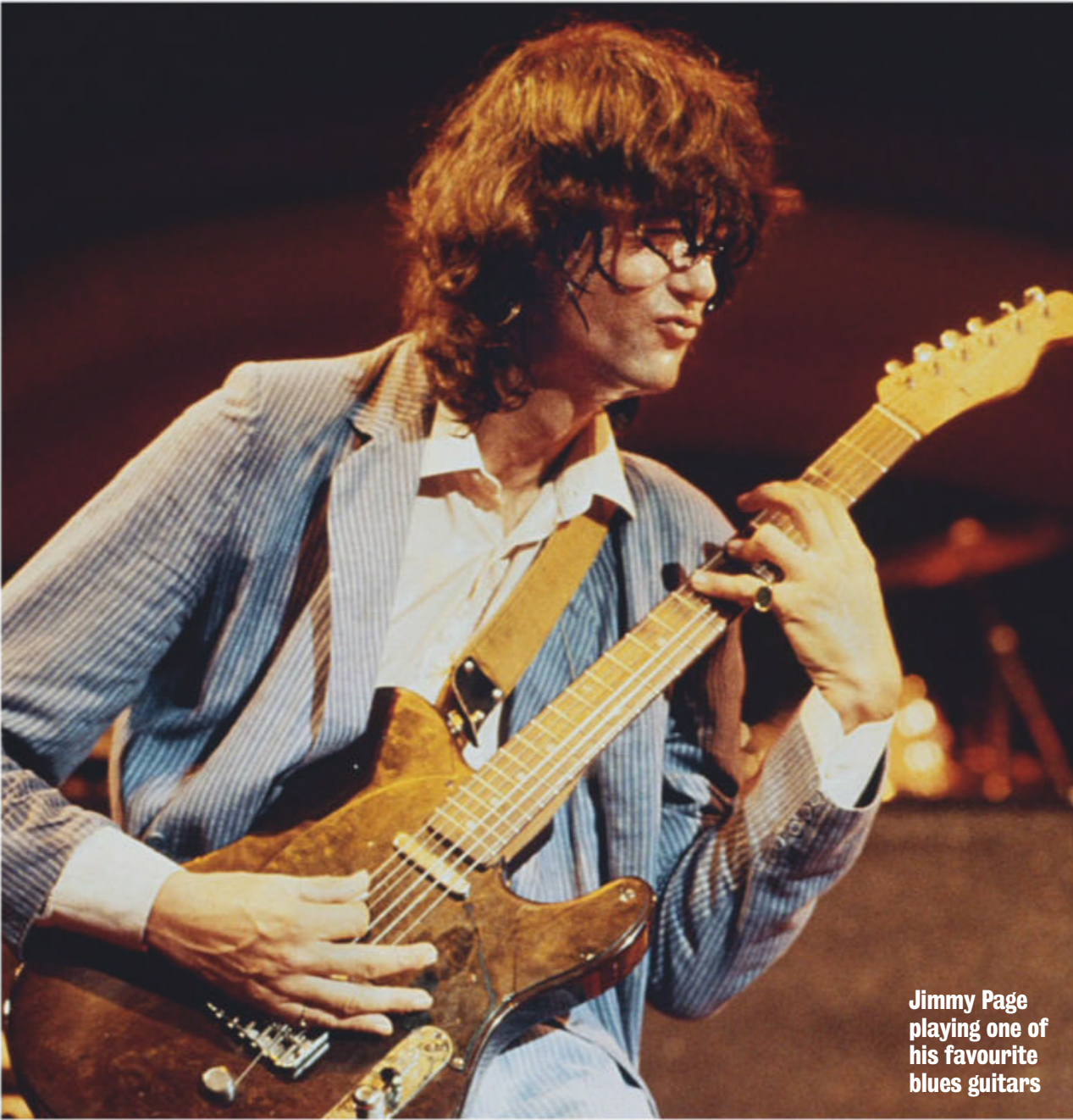
3

Jimmy Page

Brought to you by...



Join BIMM's **Ronan McCullagh** as he looks at the bluesy side of one of the most significant and influential electric guitarists of all time.



**Jimmy Page
playing one of
his favourite
blues guitars**

ABILITY RATING

 Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 37-40

Will improve your

- ✓ Blues phrasing
- ✓ Note choices
- ✓ Mixing of major and minor

Jimmy Page is a member of the guitar superhero squad and for good reason. Known for his work with Led Zeppelin, for his life as an in-demand session guitarist, his contribution to The Yardbirds, The Firm, and with David Coverdale and Paul Rodgers, Page is the 'complete' musician. As well as the ability to express himself on the guitar, his work as a producer, arranger and

composer are groundbreaking. Even his iconic onstage stance is the blueprint for many a rock guitar hero: eyes closed, head back, guitar at his knees... that's the Page vibe.

Jimmy's style has many sides but beneath it all is that raw, dynamic blues vocabulary furthered by the language of rock and roll that took Jimmy's ear as a youngster. "It was the obvious influences, Scotty Moore, James Burton, Cliff Gallup... and I began to hear blues guitarists Elmore James, BB King, and people like that. Basically, that was the start: a mixture between rock and blues."

Jimmy's ability to include chord tones gives him a melodic edge that carries your ear through the harmony. Yet he's no stranger to holding a repeating phrase across a chord

sequence or running through a Pentatonic box with one or two nice extensions. One thing that always stands out is his use of dynamics, as he would go from soft to loud with little or no warning. As you will find in this month's study, Page loves to exploit the guitar's ability to bend notes and has always found interesting ways to perform these.

Page has never been what you'd call a clean or tidy player; his style has always been daring and on the edge, but take this as a lesson in itself. You can obsess over a note or phrase until you've knocked the life out of it; it's good thing to be accurate but balance it with embracing the imperfections that exists

“IT WAS THE OBVIOUS INFLUENCES, SCOTTY MOORE, JAMES BURTON, CLIFF GALLUP AND BLUES GUITARISTS. BASICALLY, THAT WAS THE START: A MIXTURE BETWEEN ROCK AND BLUES” *Jimmy Page*

within music, as these are beautiful too. Don't believe me? Listen to Jimmy Page!

As already mentioned, Page possesses excellent composition and arranging skills, and you need look no further than his rhythm parts to find examples. His orchestrations and ability to find a supportive part for the song never ceases to amaze. Although they often sound simple, when you spend time studying the parts you will find another level of intricacy: the way that the guitar transitions through the arrangements, switching from huge riffs to well-balanced chord parts to arpeggiated voice leading sections, and inevitably to the big solo. What's not to like? 

NEXT MONTH *Ronan examines the powerful style of that great modern bluesman **Kirk Fletcher***



TRACK RECORD You can't go on a Jimmy Page binge without pigging out on the first four Led Zeppelin records. These are jam packed with guitar wizardry and great songs that will keep your ears satisfied for some time. If you're a YouTube fan then check out the 2009 documentary, *It Might Get Loud* which features Jimmy Page alongside U2's The Edge and frontman of the White Stripes, Jack White.

EXAMPLE 1 JIMMY PAGE STYLE

CD TRACK 37

[Bars 1-2] The opening phrase looks at a simple but effective musical concept; varying note length. We enter the study with a long held bend, immediately followed by a staccato based phrase and again back to a long held note. It's really the short notes here that are helping to build that tension. Give this concept a try within your own improvisation – just think, 'short, long, short long' etc. A little bit of that Jimmy Page vibrato goes a long way too. You may have also noticed the targeting of chord tones on beat 1 of bars 1, 2 and 3. Often phrases end or resolve on beat one so having that ending note as a strong chord tone really helps push out the underlying harmony.

[Bars 4-6] Within this frame you will find the phrase at the end of bar 4 leading into bar 5 is then turned inside out. Page often does this within his lines and it's a simple way to get that extra bit of mileage out of your phrases.

[Bar11] Here's an example of how Page will add the 2nd/9th degree into the blues scale to further its colour: B Blues scale (add9) - B-C#-D-E-F#-A.

[Bar15-16] There's a bend on the fourth string here. We bend from the root up to the 9th degree. Perhaps try and use this as a pathway into more bending on the wound strings - fourth, fifth and sixth. A good exercise is to perform a full Minor Pentatonic scale, on all six strings, played as bends.

Sheet music for guitar, showing four systems of music. The notation includes treble and bass staves, with guitar-specific notation such as bends (BU), vibrato (wavy lines), and fret numbers (e.g., 10, 12, 14). Chord symbols (Bm7, Em7, F#m7) are indicated above the staff. The tempo is marked as 80. The systems are numbered 1, 4, 7, and 10.



EXAMPLE 1 JIMMY PAGE STYLE ...CONTINUED

CD TRACK 37

Music notation for Example 1, Jimmy Page style. The notation shows a guitar line with a treble clef and a key signature of one sharp (F#). The guitar line is divided into four measures. The first measure is labeled F#m7 and contains a wavy line. The second measure is labeled Em7 and contains a wavy line. The third measure is labeled Bm7 and contains a wavy line. The fourth measure contains a wavy line. The bass line is shown below the guitar line, with a key signature of one sharp (F#). The bass line is divided into four measures. The first measure contains the notes 12 (14) 12 (14). The second measure contains the notes 12 (14) 12. The third measure contains the notes 10 12. The fourth measure contains the notes 7 9 7 9 (11) 9. The page number 13 is at the bottom left.

EXAMPLE 2 JIMMY PAGE STYLE

CD TRACK 39

[Bars 1-4] It's all about splitting the registers in these four bars. We present the 'call' up high on the neck and 'respond' with a phrase lower down. It helps

create two voices on the guitar and of course you could separate the registers even further so start practising those Minor Pentatonic call and responses.

Music notation for Example 2, Jimmy Page style. The notation shows a guitar line with a treble clef and a key signature of one sharp (F#). The guitar line is divided into four measures. The first measure is labeled D5 and contains a wavy line. The second measure contains a wavy line. The third measure contains a wavy line. The fourth measure contains a wavy line. The bass line is shown below the guitar line, with a key signature of one sharp (F#). The bass line is divided into four measures. The first measure contains the notes 12 (14) 10 10 13 10. The second measure contains the notes 13 12 10 12. The third measure contains the notes 10 12 12 (14). The fourth measure contains the notes 12 (14) 12. The page number 1 is at the bottom left.

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EXAMPLE 2 JIMMY PAGE STYLE ...CONTINUED

CD TRACK 39

[Bars 5-8] Here we are climbing through D Minor Pentatonic (D-F-G-A-C) with bends while always coming back to the group of 16ths on the root note. These two elements together produce a healthy dose of tension and anticipation in your soloing (the good stuff).

[Bar9-10] Hear we have a phrase in bar 9 and then we simply move this to the next adjacent string set. A simple idea again but why don't you take the rhythm and change the scale degrees yet further - and don't forget to take the bend with you.

[Bars 15-16] This tremolo based bend is quite a cool idea that lots of great blues players pull out of the bag occasionally. Rory Gallagher was also a fan of

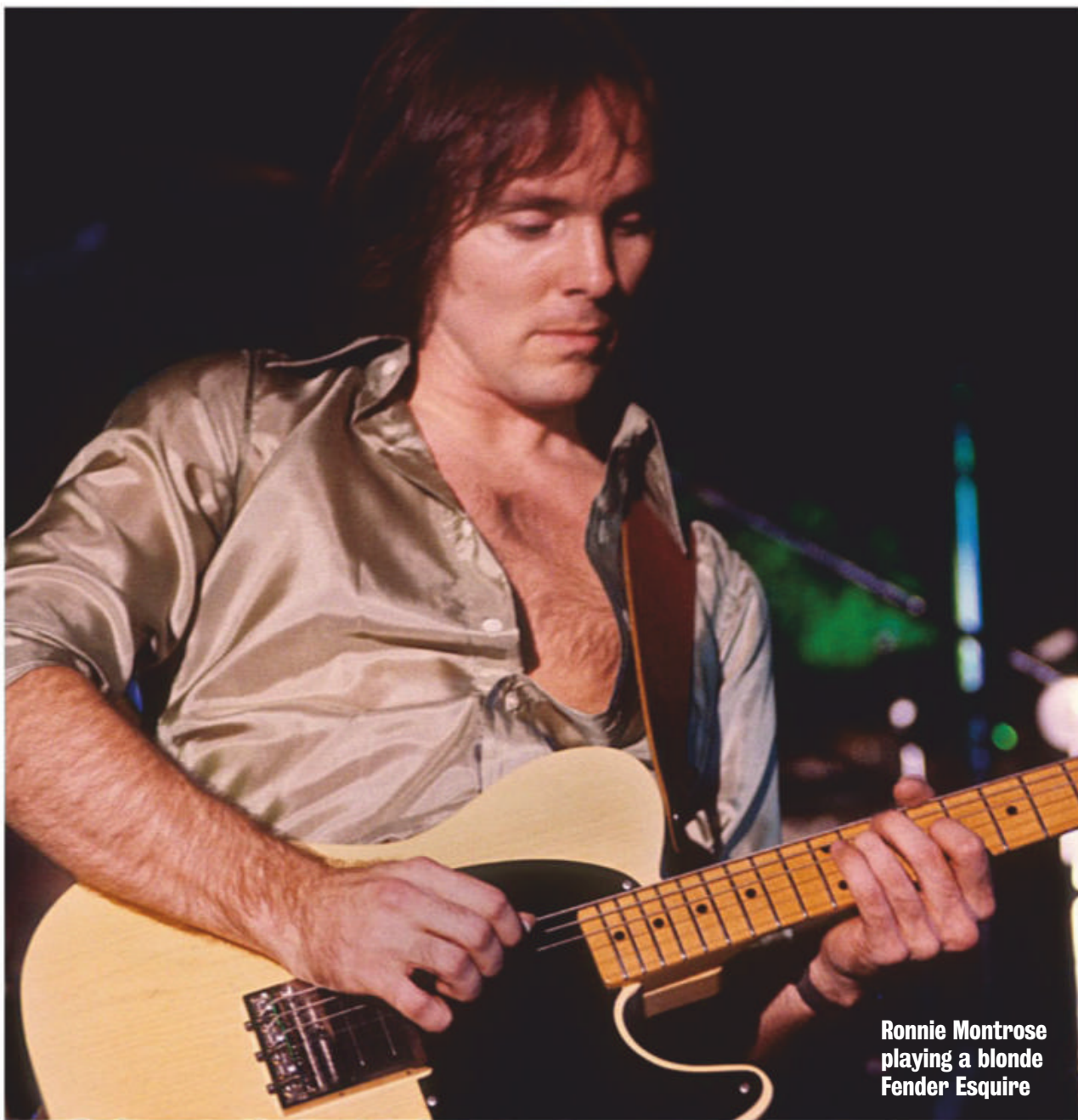
this one. To achieve the bend you have to take the first finger of your picking hand and place it behind the fretted tremolo figure to perform a bend on the second string using the picking hand. You might find the stability of the bend is tricky to maintain at first, but persevere and it will become second nature - as most techniques on the guitar inevitably do. The idea is to build the dexterity and strength, so you might even want to employ the first and second fingers of the fretting hand to help support the bend. There's also a lot of care needed not to brush the open strings as you move your picking hand behind the fretting hand, but it's no different to those first forays into two-hand tapping, or when playing artificial harmonics for the first time. Patience is key!



Ronnie Montrose



BIMM Brighton's **Martin Cooper** checks out the classic rock style of the late, great, and highly influential guitarist Ronnie Montrose.



Ronnie Montrose playing a blonde Fender Esquire

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: A

Tempo: 163bpm

CD: TRACKS 41-42

Will improve your...

- ✓ Dominant blues-rock soloing
- ✓ Classic rock rhythm and riffs
- ✓ Playing 'for the song'

Ronnie Montrose is one of the great unsung heroes of rock guitar. Ronnie led the bands Montrose and Gamma in the 1970s and '80s, and worked as a session player with top flight acts including Van Morrison, Herbie Hancock, The Edgar Winter Group and The Neville Brothers. His career blossomed again in the early 2000s, up until his tragic suicide in 2012.

After the release of the first Montrose album, Ronnie was often cited as one of the most influential players in hard rock, even though he never made 'household name' status like some of his contemporaries.

After forming the band Sawbuck in 1969 and touring as an opening act for bigger bands of the day, Montrose was offered the chance to join Van Morrison's band, which he did in 1971. After a stint with the Northern Irishman he joined forces with Sammy Hagar (who would later join Van Halen) on vocals, bass player Bill Church and drummer Denny Carmassi, who among other bands went on to play with Whitesnake. The Van Halen connection didn't end with Hagar, as Montrose's debut album was also produced and engineered by Ted

Templeman and Don Landee respectively (obviously several years before they went on to work with Van Halen). Many well-known rock bands have covered Montrose songs, too, including Iron Maiden and Mötley Crüe.

Ronnie Montrose has influenced a number of high profile guitar players over the years, including Def Leppard's Phil Collen, and Steve Lukather, who compared Montrose to Jeff Beck in terms of his approach to pushing the boundaries of guitar playing. Sammy Hagar has also stated that Ronnie was a big influence on Eddie Van Halen.

“RONNIE INFLUENCED SEVERAL HIGH PROFILE PLAYERS, INCLUDING DEF LEPPARD'S PHIL COLLEN, AND SESSION KING STEVE LUKATHER FROM TOTO”

The final album that Ronnie worked on, released after his death, featured a number of highly regarded rock musicians, such as Mr Big front man Eric Martin and Aerosmith guitarist Brad Whitford.

This month's track features some classic Montrose style riffs and fiery but melodic lead lines. The chart is written in A Major (A-B-C#-D-E-F#-G#), but you'll find the G natural note figuring here and there as it lends a bluesy Mixolydian sound (A-B-C#-D-E-F#-G). The solo is based around A Minor Pentatonic (A-C-D-E-G), again with the $\flat 7$ (G) providing those dominant bluesy overtones. **1**

NEXT MONTH Martin examines the inventive playing style of The Killers' **Dave Keuning**

6

7

7

6

4

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Ronnie Montrose used a Gibson Les Paul plugged into a Fender Bandmaster amp on the first Montrose album, and tended to favour classic instruments such as Les Paul, Telecaster and Esquire. Effects were generally minimal, with a 'guitar into amp' approach employed most of the time. Go for a classic medium drive tone with some nice amp reverb. Use the guitar's controls to add or reduce gain.



TRACK RECORD The 1973 debut album Montrose featured classics Space Station #5 and Bad Motor Scooter, while the following year's Paper Money included I Got The Fire. A compilation, The Very Best Of Montrose was released in 2000. But also check out The Edgar Winter Group's Frenkenstein and Free Ride, Van Morrison's Tupelo Honey, Sammy Hagar's Marching To Mars and Mwandishi from Herbie Hancock.

EXAMPLE RHYTHM

CD TRACK 41

You'll notice a lot of palm muting of single notes and chords in the rhythm part, as well as consecutive down-strokes with the pick. This provides separation to the notes and lends authority to the attack. So, pick with conviction but make sure you keep things controlled and in the groove.

♩ = 163 **A5**

EADGBE

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

A5 **F** **C** **D** **C** **B♭** **A** **E** **A** **D** **A** **G5** **D** **A5** **D** **Cadd9** **A**

PM — PM — Play 3 times

PM — Play 3 times

PM — Play 8 times

CD TRACK 41

The lead part is not overly busy so your task here is more about staying in time (don't rush), ensuring that the string bends are accurate and the vibrato smooth. Ronnie often used quarter-note triplet rhythms in his solos, so again watch that you don't rush into (or out of) these phrases.

28

32

37

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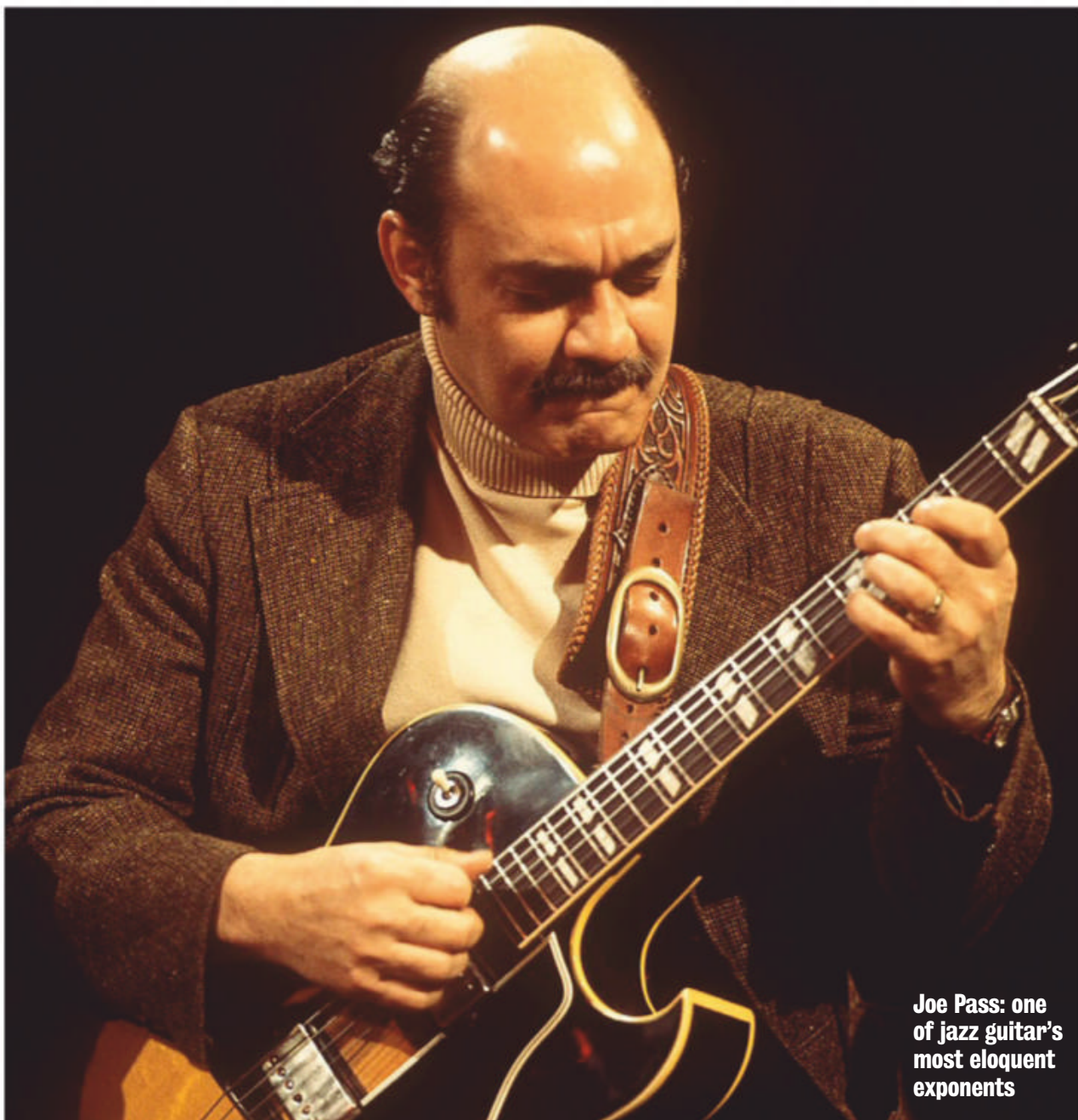
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Jazz Chops



John Wheatcroft starts at the beginning and finishes at the end, as he brings you a new series designed to bring your jazz playing to life.



Joe Pass: one of jazz guitar's most eloquent exponents

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 43-45

Will improve your...

✓ Jazz vocabulary

✓ Ability to set up or finish a piece

✓ Application of jazz harmony

Welcome to the first in a new series designed to develop your playing and vocabulary; to help you to think like a jazz player and increase your range of options. And what better place to commence than with intros and endings?

We can make a musical indication of which direction we intend to travel in an intro or ending, by selecting one of two harmonic

events, often using the exact same idea in both instances. The tonic I chord sounds resolute and complete. It has no real desire to move and is like the musical equivalent of a full stop, so the perfect candidate for an ending. The V chord, however, sounds far from resolved, a bit like the word 'and' when used as part of a sentence. You usually wouldn't stop on this word and, likewise, the V chord has a strong tendency to move somewhere else, usually back to the I. This 'perfect cadence' forms the basis of many of the endings presented here. Resolving to the V often works great as an intro, although we need to remember that the first chord in the body of our tune may not necessarily be the tonic. This presents us with some choices, one

of which is still to resolve our intro to the I chord but move away as the piece unfolds. Another option is to select the V7 of the first chord in the sequence. So, if our piece is in C, but the first chord is Dm7, we have the option to construct an intro that pinpoints A7, the V7 of our temporary V-I resolution to D minor.

There are only three examples here today, although Ex1 (a-j) and Ex2 (a-j) are divided into 10 smaller excerpts that can be used independently. Once comfortable with the examples as written, I'd suggest adopting three transformative steps to each: first, transpose each idea to new keys or areas of the fretboard; secondly, consider what changes would need to be made to reharmonise from major to minor. The third step would be to replace my example with a variation, however

“ I NOTICE A LOT OF GUITARISTS WHO ARE VERY GOOD BUT DON'T SEEM TO KNOW SOME OF THE BASIC PROCEDURES ” Joe Pass

close or far removed but composed by you. Ultimately, we're aiming to cultivate such fluency that you can edit your ideas in real time, and not rely on premeditated phrases.

One of the best ways to improve is to play with other musicians so you can try these ideas out for real. This needn't be a high-pressure situation: getting together with a friend to play duets at home will quickly give your playing focus, direction and form. In an ideal world, seek out the company of more experienced players, perhaps finding a local jam session and sitting in with the band. You'll learn an immense amount and this experience will shape your practice and put your musical priorities into perspective. **11**

NEXT MONTH John covers cool chords and progressions for major key based **Jazz-blues**

3

5

5

4

3

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

As we're dealing with conceptual ideas you can use any guitar you like, including acoustic. Pick a little closer to the neck to warm the tone up and set your amplifier to a clean tone with a small amount of reverb and you're good to go. A heavy-ish pick helps, and aim to have the action not so low that you get fret buzz, a factor that can often be disguised by distortion. While we're on the subject, many of these lines and ideas, particularly the single note ones, would sound great with a more overdriven tone too. As always, feel free to explore.



TRACK RECORD Any serious student of jazz really needs to own *Virtuoso* (Pablo 1973) by Joe Pass, an album that definitely lives up to its title. Likewise, the compilation *In Solitaire: Complete Recording For Solo Guitar* (Definite 2005) by Django Reinhardt is essential. For a more up-to-date perspective, check out Pat Metheny's *One Quiet Night* (Warners 2004) or Biréli Lagrène's *To Bi or Not To Bi* (Dreyfus 2006).

EXAMPLE 1 FOUR-BAR SOLO INTROS & ENDINGS

CD TRACK 43

Let's begin with a collection of 10 four-bar solo guitar examples in the key of G that could be used either as intros or endings to get you in or out of a larger piece. I'd suggest delaying the final resolution if your intention is to use any of these examples as an intro, although this will depend upon the first chord of your chosen piece as, remember, a huge amount of

compositions in jazz don't begin with the tonic I chord. From a technical perspective, I switched between pure fingerstyle and hybrid picking here based on sonic preferences for each example, although of course either example is available to you and you can always reserve the right to change your mind at any time.

1a) $\text{C}\sharp\text{m}7\flat 5$ $\text{Cm}7$ $\text{Gadd}9$ $\text{B}\flat\text{m}7$ $\text{A m}7$ $\text{D}\text{sus}\sharp 5\flat 9$ $\text{Gadd}9$

$\text{♩} = 110$ Swing

1b) $\text{C}\sharp\text{m}7\flat 5$ $\text{Cm}6$ $\text{B m}7$ $\text{B}\flat 13$ $\text{A m}11$ $\text{D}7\sharp 5\flat 9$ $\text{G}13\sharp 11$

1c) G **1d)** G

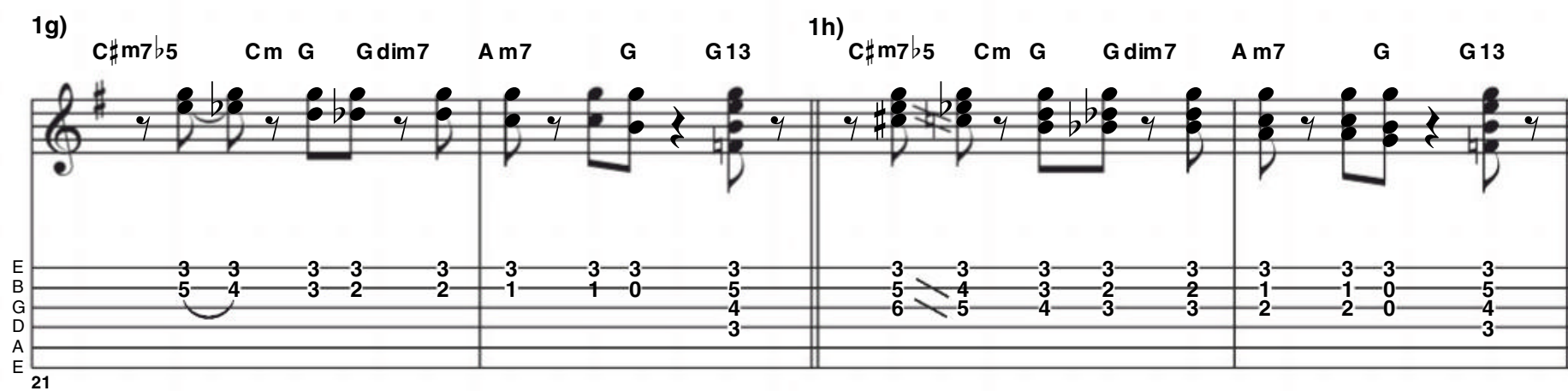
1e) $\text{D}7$ $\text{G}6/9$

1f) $\text{G}6/9$ $\text{Cm}6/9$ $\text{D}7\sharp 5\flat 9$ $\text{G}6/9$

EXAMPLE 1 FOUR-BAR SOLO INTROS & ENDINGS ...CONTINUED

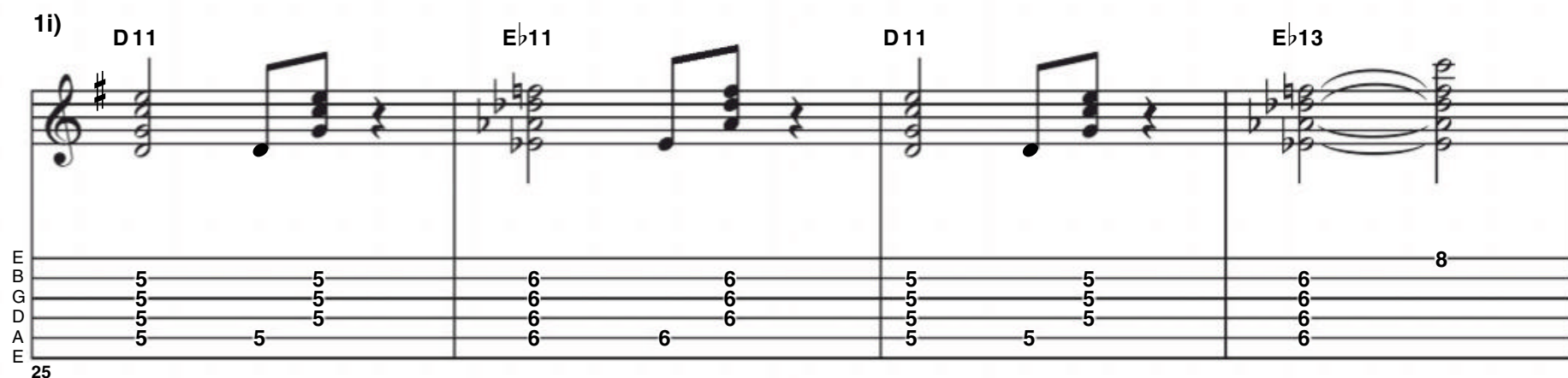
CD TRACK 43

1g) $C\sharp m7\flat 5$ Cm G $Gdim7$ $A m7$ G $G13$ **1h)** $C\sharp m7\flat 5$ Cm G $Gdim7$ $A m7$ G $G13$



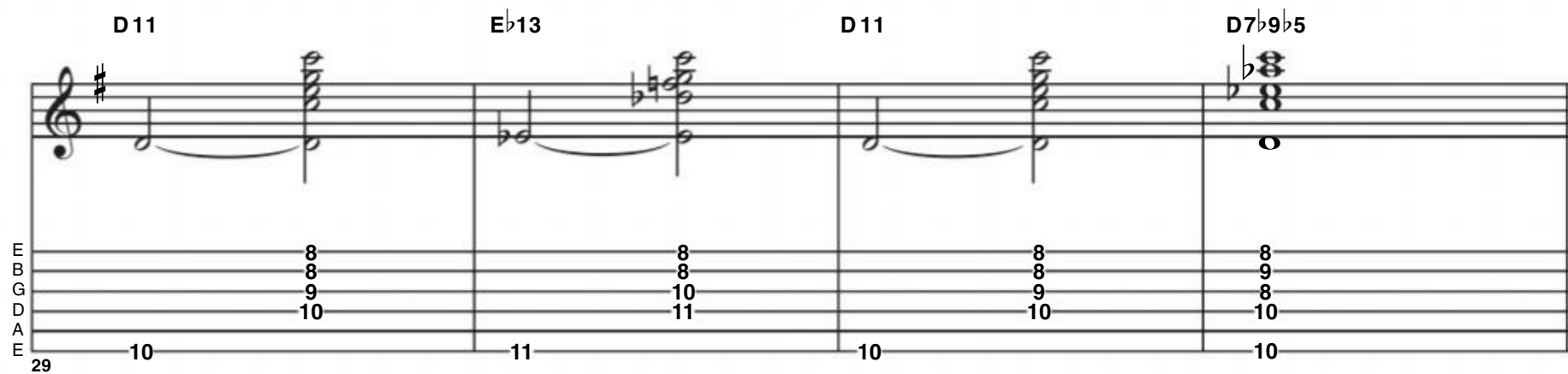
21

1i) $D11$ $E\flat 11$ $D11$ $E\flat 13$



25

$D11$ $E\flat 13$ $D11$ $D7\flat 9\flat 5$

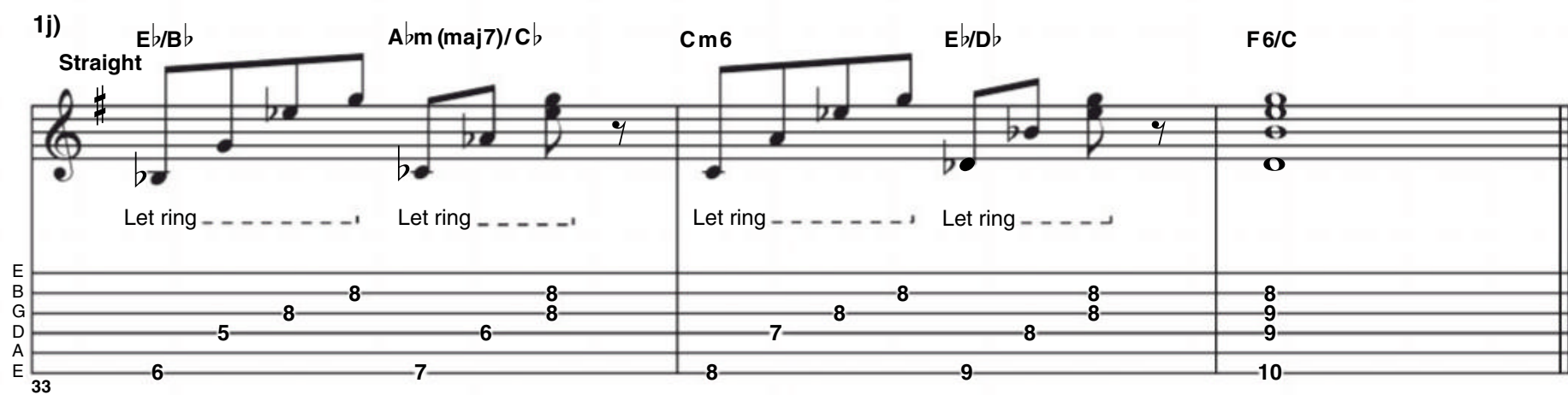


29

1j) $E\flat/B\flat$ $A\flat m(maj7)/C\flat$ $Cm6$ $E\flat/D\flat$ $F6/C$

Straight

Let ring



33

EXAMPLE 2 TWO-BAR ENSEMBLE ENDINGS

CD TRACK 44

We continue with some two-bar ideas in the key of D major. Although these are presented as ending ideas, you only really need to change or delay the point of resolution to make these examples all work as intros. Again, they are presented on the audio without backing, mainly so that you can clearly hear each idea in isolation but also to demonstrate that the

strength of any line is based around its melodic and harmonic construction and the rhythmic integrity of the delivery, rather than relying upon the rhythm section to prop any idea up. Again, technically here, on the GT audio I swapped freely between straight plectrum-style and hybrid picking for the examples requiring two notes at once.

2a) D6/9 **2b) D6/9**

2c) D6/9 **2d) E $\flat$ 9** **C6 C $\sharp$ 6 D6**

2e) D6/9 **2f) D6/9** **D7**

2g) D6 A7 $\flat$ 9 D9 **2h) A7 D**

2i) D6/9 Dadd9 D6 **2j) Dadd9 D6/9**

$\text{♩} = 140$ Swing

EXAMPLE 3 COMPLETE PIECE

CD TRACK 45

We round things off with a complete piece in B $\flat$. It's a solo arrangement that could be used either as a standalone composition or as the introduction to a larger work. Alternatively, you could tag the entire example onto the end of an ensemble performance to create a dramatic and dynamic ending.

$\text{♩} = 89$ Straight

E 7 $\flat$ 5 A7alt Dm7 $\flat$ 5 G7alt

Let ring

C $\sharp$ m9 F $\sharp$ 13 Cm9 F7 $\sharp$ 5 B $\flat$ maj9 D $\flat$ maj9 G $\flat$ maj7 B maj9 $\sharp$ 11

Cm9 F7 $\flat$ 9 B $\flat$ add9 B $\flat$ dim Cm7 F7 B $\flat$ maj7 B $\flat$ 6

Cm11 Dm11 E $\flat$ m11 F11

8va

NH NH NH

Let ring

Dm7 Cm7 Dm7 Cm7 B $\flat$ maj9 B dim7 Cm7 C $\sharp$ dim7

Let ring

EXAMPLE 3 COMPLETE PIECE ...CONTINUED

CD TRACK 45

For ease of reading and to allow you to play along I've kept things pretty metronomic, although in a real-life situation it's likely to be played in a freer rhythmic way (rubato). You can hopefully spot the various themes throughout; naturally these can be isolated and inserted independently in your own arrangements.

System 1 (Measures 23-25): Chords: Dm7, Dbmaj9, Cm7, Bmaj9, Bbmaj6/7, Abmaj6/7. Fret numbers: 10, 10, 10, 9, 8, 8, 8, 8, 8, 7, 8, 7, 5, 6, 5, 3, 3, 10, 9, 8, 7, 6, 4.

System 2 (Measures 26-28): Chords: Fbmaj6/7, Emaj13#11, F7, Bbmaj7, Eb7, Ab, C#7, F#, B7, E, A7, D, G7, C, F7, Bb. Fret numbers: 4, 3, 1, 2, 18, 11, 11, 11, 11, 17, 16, 18, 15, 16, 13, 14, 11, 12, 9, 10, 7, 8, 5, 6, 10, 3, 6.

System 3 (Measures 30-33): Chords: Em7b5, Ebm7, Bbadd9/D, C#m6/7, Cm7, Bbmaj13no11, Bbmaj13no11. Fret numbers: 6, 8, 6, 7, 6, 6, 6, 5, 4, 6, 4, 6, 7, 6, 6, 5, 5, 6, 7, 6, 5, 4, 3, 7, 6.

System 4 (Measures 34-37): Chords: Em7b5, Ebm6/7, Dm7, G7#5#9, Cm11, F13b9, Bbmaj7, F7, Bb. Fret numbers: 6, 8, 7, 6, 10, 10, 11, 11, 13, 14, 11, 12, 15, 14, 14, 15, 13, 17, 16, 18, 15, 10, 10, 10, 13, 13, 15, 14.

Blind Blake



Stuart Ryan examines the style of perhaps the most technically adept acoustic bluesman of all time, the 'King Of Ragtime', Blind Blake.



Is there a pick on the thumb in this only known shot of Blake?

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C
Tempo: 120bpm
CD: TRACK 46

Will improve your...

- ✓ Speed and picking stamina
- ✓ Fingerstyle technique
- ✓ Ragtime feel

Often referred to as 'The King of Ragtime Guitar', Blind Blake is one of the finest old-time blues guitarists you are likely to hear. Indeed, his playing is so impressive that jaws still hit the floor in disbelief at his technical prowess, speed and swagger. As with many of the blues greats, little is known about Blake's life. His birthplace is thought to be Jacksonville, Florida and it is possible that his name is either Arthur Blake or Arthur Phelps. What we do know is that he recorded around 80 songs for Paramount Records during the 1920s and early 1930s. As with Robert

Johnson there is very little photographic evidence with, as far as we know, only one authenticated shot of Blake in existence.

However, his musical voice still shouts loudly down the annals of music history, and if you listen to his playing style you'll realise why he is still relevant all these years later. Not surprisingly, given the era in which he was active, Blake's technique is reminiscent of ragtime piano. But those striding bass lines and funky chords, played with an immense energy and speed can be hard to capture. This approach makes Blake the consummate solo blues guitarist as bass lines often interplay with tightly woven melodies. If you are familiar with Merle Travis, Chet Atkins and Tommy Emmanuel, you'll have an idea of the level of technique required to get Blake's style under your fingers. However, the verve and snap of his playing is very difficult to capture, and while a basic familiarity with Travis picking will get you started, this is as much

about attitude as anything else.

Like his life, Blake's musical influences are a curiosity and probably far removed from the standard blues man - it is likely that the pop music of the time coupled with the birth of jazz and ensemble playing had as much influence on Blake as blues did. Indeed, the influence of ragtime piano on his playing is an object lesson in the adage of taking influence from instruments other than your own.

Given the complexity of his playing, Blake probably used three fingers on the picking hand and may even have worn fingerpicks to give the percussive attack that is a hallmark of his style. I performed this one with re-enforced natural fingernails and I would suggest either nails or picks to get the

“IT IS LIKELY THAT THE POP MUSIC OF THE TIME COUPLED WITH THE BIRTH OF JAZZ HAD AS MUCH INFLUENCE ON BLAKE AS BLUES DID”

definition and attack required. Blake was a genuine guitar phenomenon and well worth looking into if you are seeking some blues inspiration - and perhaps a surprise or two!

All that said, not everything Blake did was up-tempo, even though we guitarists are most often immediately impressed with his faster work. While a lot of it is based around the picking of notes out of chord shapes, you will really want to work on the strength, stamina and rhythm in the picking hand to keep this stuff going fluently. I suggest starting very slowly, breaking each section down into manageable sections to really get to grips with it. And remember to warm up first! 

NEXT MONTH Stuart looks at the impressive acoustic style of the mighty **Nick Harper**

5

GAIN

6

BASS

6

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Small-bodied acoustics are great for this style as their size creates note-defining punch. And from the only surviving pic it seems Blake preferred this style of guitar too, defined in Martin's literature as 00, and in Gibson's range with models like L-0 and L-1. If you fancy trying something similar, Sigma and others do fantastic versions at insanely cheap prices.



TRACK RECORD There are several 'best ofs' that will get you going, with tracks like Early Morning Blues, Diddie Wa Diddie and Blind Blake's Breakdown. A wonderful resource for budding Blakes is Woody Mann's tuition DVD on the great man's style. Mann himself is a master blues player and studied with the Reverend Gary Davis and went on to teach Paul Simon, so you will be in good hands here.

EXAMPLE BLIND BLAKE STYLE

CD TRACK 46

[Bar 1] This descending sequence is a typical Blake intro or fill. You will need a lot of speed to get the rolls accurate so work on them slowly using 'pima' fingering for each arpeggio. Blake was a fleet-fingered picker and these sequences are great exercises for speed development.

[Bar 3] A typical Blake ragtime-style chord progression. Play it with a 'bouncy' feel but make sure the alternating bass lines are tight all the way through. Ideally it should sound like two different instruments complementing each other.

feel but make sure the alternating bass lines are tight all the way through. Ideally it should sound like two different instruments complementing each other.

[Bar 13] This is quite a tricky picking sequence. I played it with the thumb (p) picking the lowest string (solitary bass notes) of four-note chords. The fingers (ima) come next, picking the other notes in the chords.

♩ = 120

Chord Progression: C7, B7, B^b7, A7, A^b7, G7, C

Bar 1: C7, B7, B^b7, A7, A^b7, G7, C

Bar 2: A7, G7, C, A7

Bar 3: G7, C, A7add6

Bar 4: D9/F[#], G7add6

Bar 5: N.C., C

Fingering: 1, 3, 6, 9, 12

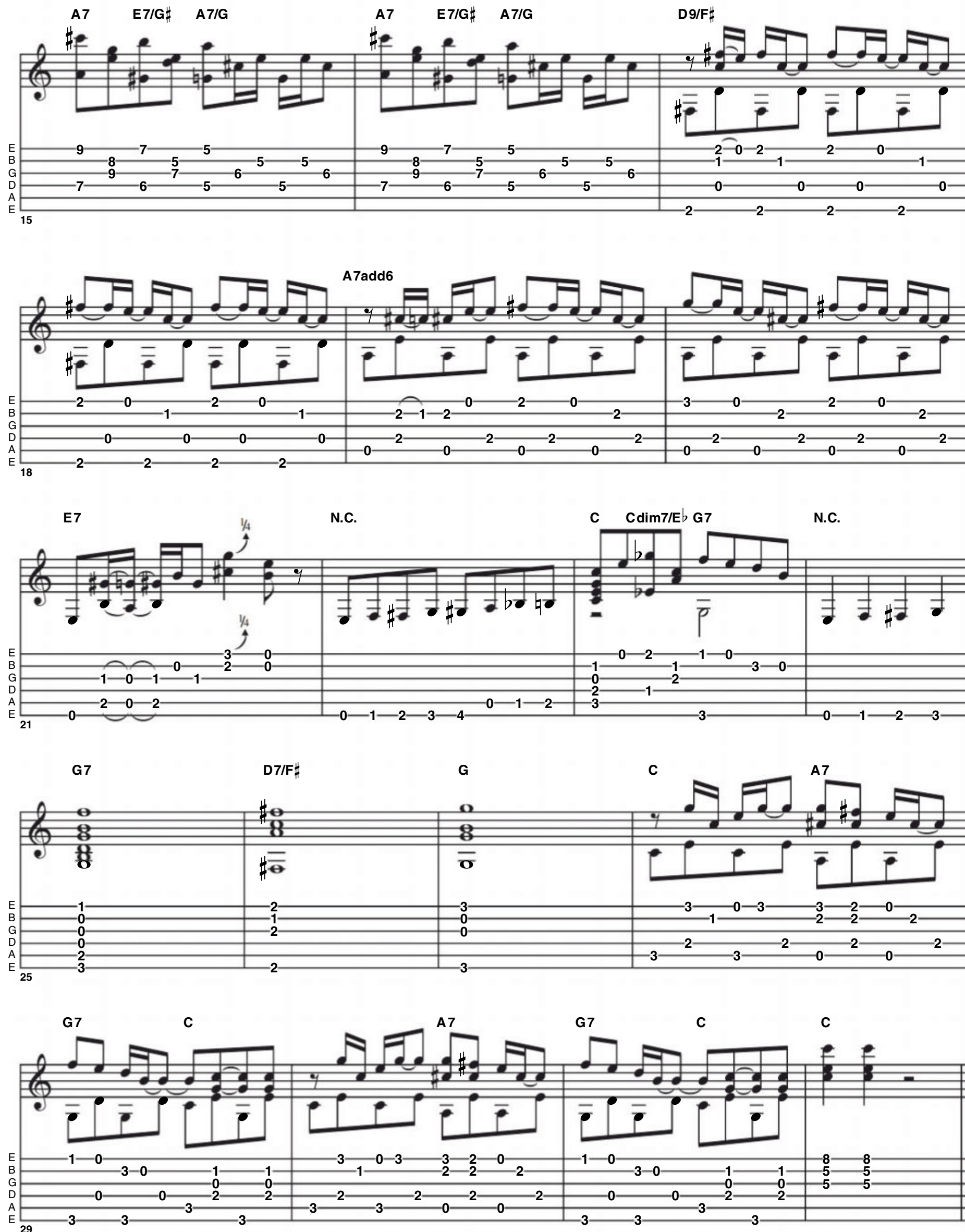
EXAMPLE BLIND BLAKE STYLE

CD TRACK 46

[Bar 21] Here's a bluesy quarter-note bend followed by a bass line which you can really swing. Aim to make the bend gritty. The old-time blues guys didn't always get it to pitch (they used strings like telegraph wires and replacing them was expensive too). But they always sounded like they meant it!

[Bar 25] Blake didn't tear through all his pieces and this slower section is reminiscent of the space in some of his tunes.

[Bar 32] These simple chords on the higher strings are well worth knowing and feature again and again in old-time blues tunes.



System 1 (Bars 15-17): Chords: A7, E7/G#, A7/G, A7, E7/G#, A7/G, D9/F#. Fret numbers: 9 7 5 5, 8 9 7 5 6 5 5 6, 7 9 6 7 5 6 5 6, 2 0 2 1 2 0 1.

System 2 (Bars 18-20): Chord: A7add6. Fret numbers: 2 0 1 2 0 1, 2 1 2 0 2 0 2, 3 0 2 2 0 2, 0 2 0 2 0 2, 0 2 0 2 0 2.

System 3 (Bars 21-24): Chords: E7, N.C., C, Cdim7/Eb G7, N.C. Fret numbers: 1 0 1 0 3 2 0 0, 0 1 2 3 4 0 1 2, 1 0 2 1 0 3 0, 0 1 2 3.

System 4 (Bars 25-28): Chords: G7, D7/F#, G, C, A7. Fret numbers: 1 0 0 0 2 3, 2 1 2, 3 0 0 3, 3 1 0 3 3 2 0 2, 3 2 0 2.

System 5 (Bars 29-32): Chords: G7, C, A7, G7, C, C. Fret numbers: 1 0 3 0 1 1, 3 1 0 3 3 2 0 2, 1 0 3 0 1 1, 8 8, 5 5.

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JANUARY GT290

THE GENIUS OF BRIAN MAY

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DECEMBER GT289

RHYTHM SKILLS!

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NOVEMBER GT288

ELECTRIC MASTERY

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OCTOBER GT287

ULTIMATE WORKOUT

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SEPTEMBER GT286

PLAY BETTER ACOUSTIC

Summer still brings us blazing days and balmy evenings so what better time to up your acoustic chops with 50 Tips To Acoustic Mastery, Acoustic Blues In Three Tunings, super takes on Amazing Grace and Oh When The Saints... plus all your electric regulars!



AUGUST GT285

CRANK UP YOUR BLUES!

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

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a fun guy he is. For the duration of that song, she's back again. For 4:35, she's Carol.

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MUSIC IS OUR PASSION



The Beatles were at the forefront of psychedelia in the late 1960s

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Psychedelic Rock

The Beatles



Roll up, roll up! Let **Simon Barnard** take you on a magical mystery tour of The Beatles' more psychedelic moments in this brand new series.

ABILITY RATING

★★★★★ Moderate

Info

Key: A
Tempo: 120bpm
CD: TRACKS 47-48

Will improve your

- ✓ Indian scale knowledge
- ✓ Pitching and vibrato
- ✓ Descending arpeggios

Arguably Liverpool's biggest export, and almost certainly the most successful and influential band of all time, in a few short years The Beatles released some of the most important records ever, from 1963's Please Please Me up to their final studio album Let It Be, released in 1970.

Throughout this relatively short career, the band's output became more complex and diverse as each album was written. With producer George Martin and manager Brian Epstein at the helm, John Lennon and Paul McCartney, and later George Harrison and even Ringo Starr, wrote and recorded hit after hit. With 17 number one UK singles, and half a billion album sales worldwide, the Fab Four literally changed the face of pop music.

Our lesson this month concentrates on The Beatles' psychedelic period, from around 1966's Revolver album, through the following year's Sergeant Pepper's Lonely Hearts Club Band and Magical Mystery Tour, dipping into the White Album, Abbey Road and Let It Be.

Bars 1-16 featured some Eastern inspired lines paying homage to George Harrison's

love of Indian Music. The melody uses the Indian Pentatonic scale (1-3-4-5-7) hinting at tracks like Within You Without You featured on Sgt Peppers Lonely Hearts Club Band. With the entire melody played on one string, accuracy is key. Ensure that each note is smooth and fluent.

Bars 17-28 continue the Indian theme with some extra colour and dynamics. Inspired by

“THROUGHOUT THEIR RELATIVELY SHORT CAREER THE BAND'S OUTPUT BECAME MORE COMPLEX AND DIVERSE WITH EACH ALBUM”

Tomorrow Never Knows from 1966's Revolver, this solo uses Phrygian Dominant mode (1-2-3-4-5-6-7) before moving on to the Minor Pentatonic (1-3-4-5-7), and Indian Pentatonic scale once again.

Bars 29-35 feature a 'Walrusy' overdriven descending chord progression reminiscent of the Magical Mystery Tour era. A number of Beatles songs utilise descending chord progressions, including Something, I Want You (She's So Heavy) and While My Guitar Gently Weeps. Make sure that the bass notes of each chord are played clearly and cleanly, to emphasise their descending motion.

Bars 37-44 continue in similar vein but

second inversion (5-1-3) before landing on the 5th degree of the scale, E major.

Bars 50-51 utilise a descending 6ths figure inspired by Across The Universe from The Beatles final album, 1970's Let It Be. This is best played by using hybrid picking, where the pick plays the third string and the 'm' or 'a' finger plucks the first string. This then modulates from A major to A minor and was inspired by songs such as While My Guitar Gently Weeps where the verse is written in A minor but modulates to A major in the chorus (moving from major to minor, or vice versa, is known as parallel modulation).

The final section looks at The Beatles' use of descending arpeggiated chords, as found in I Want You (She's So Heavy) from Abbey Road, Lucy In The Sky With Diamonds from Sergeant Pepper, and The White Album's Dear Prudence. The challenge is to cleanly descend the bassline while maintaining a fluent arpeggio on the top three strings. **II**

NEXT MONTH Simon looks at the pre-12-bar era of Francis Rossi and Rick Parfitt's **Status Quo**



EXAMPLE THE BEATLES PSYCHEDELIC MOMENTS JAM

TRACKS 47-48

The Beatles were never a technique driven band; it was more about composition and production. So aim for the vibe of the band rather than going for an overly clinical performance. Don't be afraid to experiment with guitar effects to give some of these examples an even more psychedelic feel.

$\text{♩} = 120$ A (drone)

1

5

9

13

A5

17

EXAMPLE THE BEATLES PSYCHEDELIC MOMENTS JAM

TRACKS 47-48

22

25

29

A A/G A/F# A/E A

34

A/G A/F# A/E A

BU RP BU RP BU RP BU RP

8-(10) (10)-8-(10) (10)-8-(10) (10)-8-(10) (10)-8-(10) (10)-8-(10) (10)-8-(10)

38

A/G A/F# A/E A

BU RP BU RP

8-(10) (10)-8-(10) (10)-8-(10) (10)-8-(10)

TRACKS 47-48

E
B
G
D
A
EE
B
G
D
A
EE
B
G
D
A
E

EBGDAE

E
B
G
D
A
E

Mixolydian 7ths



In this issue **Shaun Baxter** looks at a musical interval that many are tempted to overlook as the basis for soloing inspiration.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 49-50

Will improve your...

- ✓ Recognition of 7ths in a scale
- ✓ Creation of lines using 7ths
- ✓ Theory and fretboard knowledge

Compared to other interval-types, it is relatively rare to see 7ths used as the basis for musical ideas; however, as the fundamental nature of this column is to explore every dark musical recess in order to yield new ideas, I've decided to include them here.

Within the modes of the Major scale, each 7th interval will be one of two types:

- Minor 7th = 10 semitones
- Major 7th = 11 semitones

To illustrate this, have a look at diagram 1, which represents the notes of D Major (and any of its modes, like A Mixolydian). If you start from any note, and then move in any direction (clockwise or anti-clockwise) to another note that's six notes away (in other words, with another five scale notes in between), the distance is usually either a major 7th or a minor 7th.

The main reason for their rarity, when compared with other intervals, is that 7ths (like 2nds) can sound somewhat clashing and dissonant. In fact, 7ths are inversions of seconds. For example, if we were to look at the interval (gap or distance) between G and F#:

if you go up from G to F#, you get a major 7th; if you go down from G to F#, you get a minor 2nd.

If you hold down an F# note and a G note on adjacent strings and play them as a double-stop, they sound quite jarring and dissonant (a useful effect to have in the musical locker), whereas, if you do the same thing when the same two notes are a major 7th apart, the effect is similar, but nothing like as pungent.

Incidentally, the inversion of a minor 7th interval (a distance of 10 semitones) is a major 2nd (two semitones), as can be observed when one travels up from A to G (minor 7th interval) or down from A to G (major 2nd interval).

Although this recent series has focused mainly on the use of various intervals, we have also been using those concepts to develop medium-paced lines. Many rock players overlook the mid-paced middle ground that helps to provide balance when improvising; this is due largely to the natural inclination to want to be able to shred (very fast playing) or to access all the ear-catching Steve-Vai-like noises that can be extracted from the electric guitar (therefore lending interest and excitement to slow notes).

Generally, medium-paced ideas will be 'duple' (multiples of two, such as two, four, eight etc) or 'triple' (multiples of three, such as three, six etc) in nature. When soloing over a particular accompaniment (backing track etc), it's important to assess whether a duple or triple denomination is appropriate for your medium-paced ideas. This depends on both the tempo and feel, but you are usually looking at pitching your approach somewhere on the rhythmic ladder represented in Diagram 2 (note how it alternates between duple and triple time as you scroll, up or down through the various gear ratios).

Generally, for ease of thought, it's a good idea to keep your repertoire divided into duple and triple ideas. Remember, from Diagram 2, you can always double up each

“ IF YOU START FROM ANY NOTE THEN MOVE IN ANY DIRECTION TO ANOTHER NOTE FIVE SCALE TONES AWAY, IT'S USUALLY A MINOR OR MAJOR 7TH ”

idea (for example, any eighth-note idea can be played twice as fast to create a 16th-note pattern and, similarly, any eighth-note triplet idea can be played twice as fast to create a 16th-note triplet one).

This month, because of the 'shuffley'-nature of the backing track, most of the examples are based upon either quarter-note or eighth-note triplets; however, you should also experiment with ways in which these examples can be adapted to fit, say, a funk track that requires mainly eighth or 16th notes (in other words, groups of four, or duple, instead of three, triple).

When doing this though, it's worth bearing in mind that, in the same way that it is »



John Scofield: some of his fusion ideas are 7th based

6

GAIN

7

BASS

5

MIDDLE

5

TREBLE

5

REVERB

Get the Tone

On the recording, I used a moderately distorted guitar tone achieved using a distortion pedal through a clean amp. Generally, it's a good policy to work with 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.



TRACK RECORD As mentioned in the main text, because of their relatively dissonant nature, 7ths are relatively rare as the conceptual basis for musical ideas; however, John Scofield springs to mind as someone who unashamedly exploits their subversive flavour. If you haven't heard John's playing before, try starting with Still Warm, Blue Matter or Loud Jazz which demonstrate his wicked abilities.

DIAGRAM 1 THE NOTES OF A MIXOLYDIAN

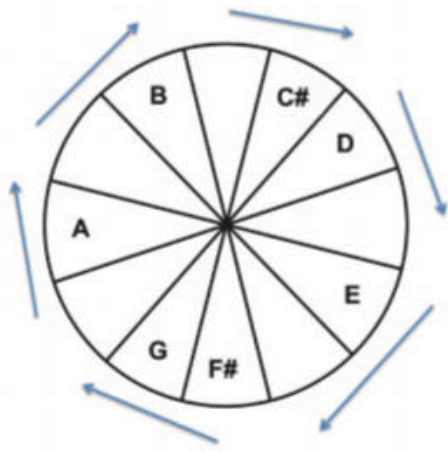


DIAGRAM 2 RHYTHMIC LADDER

Name	Beat 1	Beat 2	Beat 3	Beat 4
8th-notes				
8th-note triplets				
16th-notes				
16th-note triplets				

» possible to use only two notes to create a three-note motif by using the following:

- 'low-low-high';
- 'low-high-low';
- 'high-high-low'
- or 'high-low-high'

Four-note motifs can be created from:

- a single 7th (two notes);
- 'stacked' 7ths (two or four notes);
- or two isolated 7ths (four notes).

Furthermore, it's also worth remembering that it is possible to play a motif of any size to either a duple or triple count (for example, a five-note motif to an eighth-note triplet rhythm), although the results may end up being rhythmically displaced if repeated.

During this series, the object is to build up a variety of interval-based approaches over

the same dominant backing track using A Mixolydian in conjunction with the A Minor Blues scale (which is 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 5 7

All the 7ths that have been highlighted in each of this lesson's examples, are taken from A Mixolydian, and each of these sections is flanked by A Minor Blues-orientated ideas. Although various 7th 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 it out in 6/8; 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 about it: just read the tab and use your ears to guide you.

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 example ideas (or your own) simply by replacing any C# notes with C notes, since Dorian mode can be viewed as a minor version of Mixolydian. Have fun!

EXAMPLES MIXOLYDIAN - 7TH INTERVALS

CD TRACK 49

EXAMPLE 1 This first example starts off with some straightforward double-stops in bars 1-2. These are followed by a six-note combination (comprising

two ascending 7ths followed by a descending 7th) that's repeated up a fourth while staying in the same area of the neck (vertical motion).

Ex 1

♩ = 160

Triplet feel

A

EXAMPLES MIXOLYDIAN - 7TH INTERVALS

CD TRACK 49

EXAMPLE 2 At the start, the first ascending 7th interval is followed by another one up a perfect 4th. These first four notes are then repeated up an octave while staying within the same area of the neck (vertical motion). Bars 10-11 then features some four-note motifs (each formed by an ascending 7th followed by another one up an octave) taken up through the scale along the length of the neck (lateral motion). Finally, bar 12 contains a series of descending 7ths taken up through the scale: again, by moving laterally along the fretboard. Incidentally, the hybrid picking approach

shown in bar 9 represents the approach that I used on the audio example; however, you can just use the pick if you prefer.

EXAMPLE 3 In Bars 17-18 7ths are taken (laterally) down through the scale, alternating between ascending and descending in a castle-wall-style configuration. This is followed in bar 19 by some four-note motifs (each comprising a descending 7th followed by another one down a 6th) taken up through the scale (laterally). This example finishes with a mixture of descending and ascending 7ths taken up through the scale (again, laterally).

Ex 2

Ex 3

EXAMPLES MIXOLYDIAN - 7TH INTERVALS

CD TRACK 49

EXAMPLE 4 This line demonstrates how it's possible to create a mixture of two, three and four-note motifs from basic 7th intervals. Again, although the transcription shows economy picking being used for each three-note motif at the start of bars 25 and 26, use alternate picking if you prefer.

EXAMPLE 5 This one shows how effective it can be to augment interval-based ideas with some 'auxiliary' notes derived from the parent scale. Here, a series of four-note motifs (each comprising a repeated descending 7th) is followed by a side-step back and forth to an auxiliary note one scale-note below.

EXAMPLE 6 Like Example 3, this example follows a castle-wall configuration by alternating between descending and ascending 7ths as they are taken down the guitar neck (lateral motion); however, here we see a mixture of rhythms, alternating between eighth-note and quarter-note triplets.

Again, as recommended in the transcription, it's probably easiest to play this passage using the first and third fingers of the fretting hand, although it may not feel very natural at first. As with all the examples, slow and steady practice is far better than a 'bull at the gate' approach, so take it steady at first.

Ex 4

Ex 5

Ex 6

EXAMPLES MIXOLYDIAN - 7TH INTERVALS

CD TRACK 49

EXAMPLE 7 So far, we have used straightforward 7th intervals (two notes played in an ascending and/or descending fashion) in order to create a range of musical motifs. In the next two examples, we are going to use 'stacked' (consecutive) 7ths that provide us with three-note entities that can be configured to create motifs of various shapes and sizes. Here, bars 49-50 show a series of descending stacked 7ths taken down through the scale along the length of the neck (lateral motion) using a combination of eighth-note

triplet and quarter-note triplet rhythms. As in Example 2, the hybrid picking approach shown in the transcription represents what I used when recording the example, as it felt most natural to me; but if you find it easier to just use the pick, you can do that instead.

EXAMPLE 8 This line features an ascending sequence of 7ths whereby a three-note motif has been formed each time by playing the lower note twice, which fits nicely into the underlying eighth-note triplet rhythm.

41

A G/A

Ex 7

G D

44

51

Ex 8

G D A

57

60

CD TRACK 49

EXAMPLE 10 Finally, we conclude with a combination of two-note motifs and three-note stacked ideas with varied rhythms (eighth-note triplets and quarter-note triplets) to create something more akin to a melody than just a simple sequence. I hope you've enjoyed this month's lesson.

63

57

59

64

67

Fretboard fluency



This month **Martin Goulding** looks into the intricacies of the Melodic Minor scale sound most regularly heard in jazz and fusion styles.



Scott Henderson: makes great use of the Melodic Minor scale

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associated four-note 'home' chord as a minor-major 7, with the formula: R- $\flat$ 3-5-7. Perhaps most recognisable as the exotic second chord in the intro to the Led Zeppelin track Stairway To Heaven (Am maj9), this chord is more often found in Latin jazz progressions, with the major 7th degree usually resolving up a semitone to the root of the tonic minor chord.

In addition to studying the diatonic chords, modes and arpeggios of this popular

“THE MINOR-MAJOR 7TH IS MOST RECOGNISABLE AS THE SECOND CHORD IN LED ZEPPELIN'S ICONIC TRACK STAIRWAY TO HEAVEN”

scale over the course of our series, we'll also see how this sound can be used in tandem with some of our Major scale modes to heighten tension over static vamps. In this week's lesson, we'll start by learning the A Melodic Minor scale and associated minor-major 7 chord in five shapes. To further develop our visualisation and technique using alternate picking, we'll apply sequences of four, and diatonic 3rds to shape 1. There's lots more useful stuff to come, so stay tuned. 

NEXT MONTH Martin investigates more cool ways to *navigate the fretboard*

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C Minor

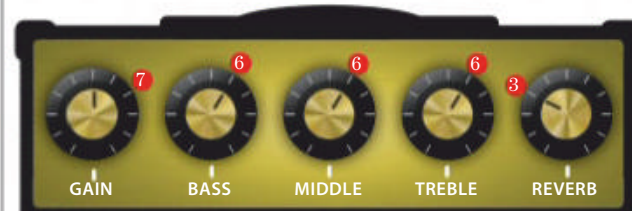
Tempo: Various

CD: TRACKS 51-53

Will improve your:

- ✓ Chordal strength and accuracy
- ✓ Accuracy using alternate picking
- ✓ Intervallic recognition

Welcome to this month's column on developing fretboard fluency, with the first part in a series of columns looking the Melodic Minor scale. This scale is built on the interval formula: R-2- $\flat$ 3-4-5-6-7, and can be visualised as the Major scale (Ionian mode) with a $\flat$ 3rd degree. From this formula, we can also identify the



Get the Tone

Try setting up a warm overdrive to play through this month's scales, sequences and intervallic patterns as it's one of the best ways to monitor the effectiveness of your muting techniques (any unplayed string noise will often result in dissonant overtones, especially as you ascend to the higher strings). The overdriven sound is also the tone of choice for many modern styles and will lend a more fusion orientated sound to the jazz and rock-based concepts we'll be studying.

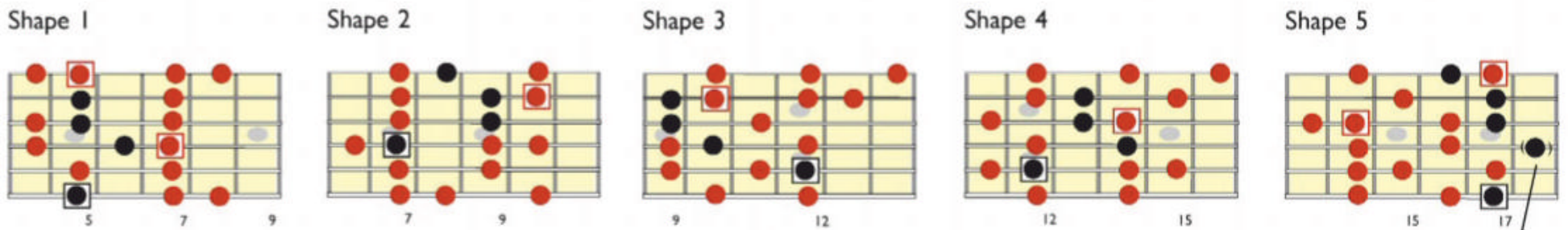


This month's column is based around the Melodic Minor scale, a sound common in jazz and fusion styles and frequently used in conjunction with the Dorian mode when soloing over static ii minor 7 chords. Players well known for their use of this sound include Scott Henderson, Mike Stern and John Scofield. Check out the track Filibuster from Scofield's classic 1984 release Electric Outlet, with its Dorian/Melodic Minor unison climb after the first sax solo and featuring some inspired extended soloing based around this sound.

DIAGRAM 1 CAGED SHAPES FOR MELODIC MINOR IN A

Diagram 1 presents an overview of the A Melodic Minor scale in five shapes (black circles = chord shape). Within each shape, we can see the corresponding A minor-major 7 chord indicated in black. In shape #5, we've borrowed the major 7th on the fourth string from shape 1 in order to arrive

at a practical higher register voicing with the root note omitted. When playing lower down on the fretboard, another possibility would be to play the root note on the sixth string and remove the major 7th degree on the fourth string (as we already have a major 7th on the first string).



EXAMPLE 1 A MELODIC MINOR IN FIVE SHAPES

CD TRACK 51

Example 1 demonstrates the A Melodic Minor scale in five shapes, starting with the corresponding minor major 7 chord. Use alternate picking throughout and aim for a clear and even tone. Try accenting the downstrokes on each beat. As you gain fluency and start increasing the speed week by week, try reinterpreting as 16th-notes, with the downstroke accent occurring every four notes. Each shape contains one

string configured with four notes. In most cases, the first finger will execute a shift from the first to the second notes. However, in our position 1 shape, and with the four-note configuration played on the first string, we'll instead use a fourth finger shift up to the high C, before descending to the G# using the first, and which may be easier to execute at higher tempos when playing certain sequences.

SHAPE 1
N.C.

$\text{♩} = 120$

Am/maj7

SHAPE 2
N.C.

Am/maj7

EXAMPLE 1 A MELODIC MINOR IN FIVE SHAPES ...CONTINUED

CD TRACK 51

Example 1 continues with a melodic line in the treble clef and a bass line in the bass clef. The treble clef line starts with a 4-finger pull-off sequence (4, 2, 1, 4) followed by a 3-finger pull-off (3, 1, 3, 1). The bass line consists of a series of eighth notes: 10, 8, 7, 10, 9, 7, 9, 7, 10, 9, 7, 6, 9, 7, 10, 8, 7. The diagram shows the fretboard with the notes and fingerings indicated.

SHAPE 3
Am/maj7 N.C.

The diagram shows the fretboard for Shape 3, which is an Am/maj7 N.C. shape. The treble clef line starts with a 1-finger pull-off (1, 1, 2, 4) followed by a 4-finger pull-off (4, 1, 2, 4). The bass line consists of a series of eighth notes: 9, 9, 10, 12, 10, 12, 9, 11, 12, 9, 10, 12, 9, 11, 10, 12, 13, 10, 12. The diagram shows the fretboard with the notes and fingerings indicated.

The diagram shows the fretboard for the next section, which continues the melodic line in the treble clef and the bass line in the bass clef. The treble clef line starts with a 4-finger pull-off sequence (4, 2, 1, 4) followed by a 3-finger pull-off (3, 1, 3, 1). The bass line consists of a series of eighth notes: 14, 12, 10, 13, 12, 10, 9, 11, 9, 12, 10, 9, 12, 11, 9, 12, 10. The diagram shows the fretboard with the notes and fingerings indicated.

SHAPE 4
Am/maj7 N.C.

The diagram shows the fretboard for Shape 4, which is an Am/maj7 N.C. shape. The treble clef line starts with a 3-finger pull-off (3, 2, 4, 1) followed by a 4-finger pull-off (4, 1, 3, 3). The bass line consists of a series of eighth notes: 13, 13, 14, 12, 12, 14, 11, 12, 14, 15, 12, 14, 11, 13, 14, 12, 13, 15, 12, 14. The diagram shows the fretboard with the notes and fingerings indicated.

The diagram shows the fretboard for the final section, which continues the melodic line in the treble clef and the bass line in the bass clef. The treble clef line starts with a 4-finger pull-off sequence (4, 2, 1, 4) followed by a 3-finger pull-off (3, 1, 3, 1). The bass line consists of a series of eighth notes: 16, 14, 12, 15, 13, 12, 14, 13, 11, 14, 12, 15, 14, 12, 11, 14, 12. The diagram shows the fretboard with the notes and fingerings indicated.

CD TRACK 51

EBGDAE

CD TRACK 52

on the first and third beats to develop an awareness of how the sequence is moving through the scale. Once memorised, find your base speed, and repeat continuously for five minutes. At the end of the week, try increasing the speed by 5bpm or so. Further to this, try applying the pattern to the position 4 scale shape, aiming to cover a different shape each week until you are confident with all five.

E
B
G
D
A
E

EXAMPLE 2 A MELODIC MINOR SCALE IN SHAPE 1 ...CONTINUED

CD TRACK 52



5

7

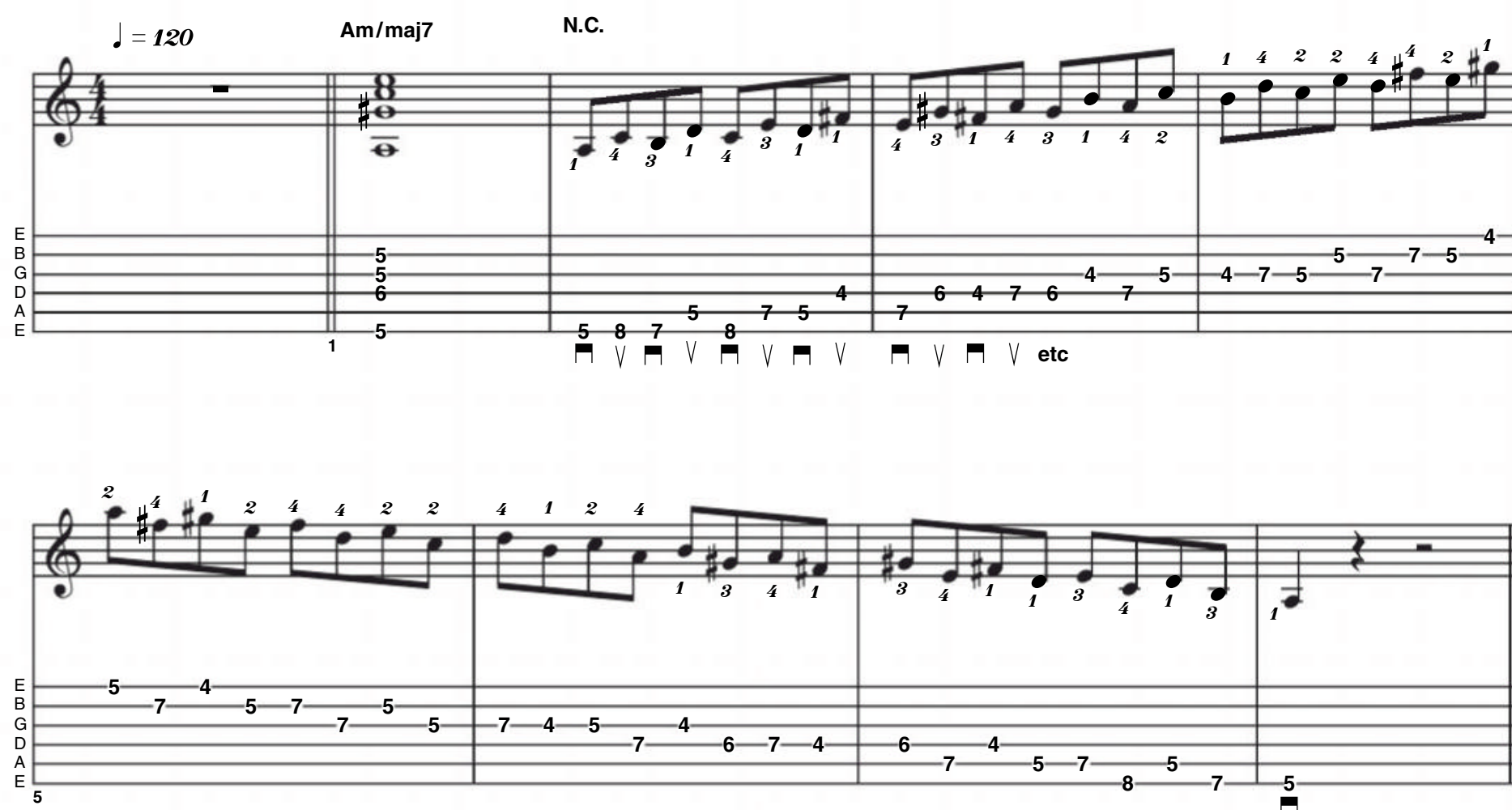
EXAMPLE 3 A MELODIC MINOR SCALE IN SHAPE 1 PLAYED AS DIATONIC 3RDS

CD TRACKS 53

Example 3 demonstrates the A Melodic Minor scale in shape 1 played as diatonic 3rds using alternate picking. Focus on tapping your foot on each beat and accenting the downstrokes. Once memorised, establish your base speed and repeat continuously for five minutes, shaking out the hands and arms whenever you feel the onset of any tension or fatigue. To consolidate your

visualisation of the pattern, try transposing a semitone higher and gradually working chromatically up to the 12th fret. Once you are comfortable with the pattern, apply the same idea to shape 4. From here, try covering a different shape each week. Remember that other modes will also utilise these shapes, and ultimately you'll want to gain proficiency equally across all five.

$\text{♩} = 120$ Am/maj7 N.C.



1 5 5 8 7 5 8 7 5 4 7 6 4 7 6 7 5 4 7 5 5 7 7 5 4

etc

5

In The Woodshed



This month **Charlie Griffiths** works the whammy bar to utilise a diverse collection of effects, from subtle vibratos, to bombastic dives, to singing melodies.



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 54-63

Will improve your...

✓ Whammy bar technique

✓ Divebombs and scoops

✓ Harmonics and melodies

You can play all of these examples with either a more vintage Strat type trem, or with a Floyd Rose if you have one. The tuning stability is usually better with a locking nut, or locking tuner equipped guitar. If you don't have those, just keep checking your tuning throughout.

We will be using the whammy bar to both lower and raise pitch, so you will need to be able to pull the bar up as well as down. If you have a Strat type guitar, the tremolo cavity might not allow for pulling up on the bar, so you may need to grab a screwdriver to loosen the springs in the back and bring the tremolo plate away from the guitar body. Aim to be able to pull up a tone on the second and third strings as this shouldn't compromise playability too much.

The first technique we'll use is the scoop. This means pressing the bar down slightly to manipulate the pitch of the note momentarily. The scoop doesn't have a specific pitch, but should be no more than a semitone. You can add this to a note that is already sustaining. Example 1 shows how you can apply the scoop to already sustaining notes and is a cool way of adding something rhythmic, without re-picking the string.

You can also add the scoop to the beginning of a note as shown in Example 2.



Mattias Eklundh:
video masterclass
coming in GT soon

This gives the effect of the note coming up to the correct pitch, which adds a bit of tension and release to a melody. Both of these examples also employ a staple of hard rock and metal players like Van Halen or Dimebag Darrell: the dive-bomb, which means dropping the bar down as far as it will go, so the slack strings bounce and rattle against the frets in an explosive way.

Example 3 demonstrates a more subtle use of the bar which could be used in most genres. Adding vibrato to chords is a nice way of

creating character and also disguising any slight intonation problems that inevitably occur on our fretboards. Rather than gripping the bar tightly in the hand, try holding it loosely in your fingers, so any hand movements are made all the more subtle. You can apply this to single notes too; fusion players like Allan Holdsworth and Scott Henderson are well known for using their

“WE WILL BE USING THE WHAMMY TO RAISE AND LOWER PITCH, SO YOU WILL NEED TO BE ABLE TO PULL THE BAR UP AND DOWN”

bars to add a vocal like quality to their playing.

Using the whammy bar to play melodies is one of the trickiest techniques to get right, but Jeff Beck and Mattias Eklundh show just how effective this idea can be. The result is very atypical for guitar and is more similar to using a pitch wheel on a keyboard. This technique is tricky to get right and requires pinpoint accuracy to move the bar to the exact position and perfect tuning. With practice you should get a feel for where the semitones and tones reside on your particular vibrato system.

Play each example slowly and focus on playing the notes accurately and integrating the bar as seamlessly as you can. Once you are comfortable, try these ideas playing along with the backing tracks to hear how they sound in a musical setting. **GT**

NEXT MONTH Charlie shows how to achieve good intonation and vibrato when **Playing Slide**

EXAMPLE 1 DIPS AND DIVEBOMBS

CD TRACK 54

Descend the E Minor Pentatonic scale in 5th position. You can either pick each note, or use hammer-ons from nowhere. Play each note on the downbeat and use your whammy bar to dip the note on the upbeats. When you reach the open E note on the sixth string, dive the whammy bar down as far as it will go.

EXAMPLE 1 DIPS AND DIVEBOMBS

Tempo: ♩ = 140

Diagram showing the E Minor Pentatonic scale in 5th position (E, B, G, D, A) with fret numbers and whammy bar techniques (scoop, w/bar) indicated for each note.

Notes and fret numbers: 12 [12] 10 [10] 12 [12] 9 [9] 12 [12] 9 [9] 12 [12] 10 [10]

Whammy bar techniques: scoop, scoop, scoop, scoop, scoop, scoop, scoop, scoop, w/bar, w/bar, w/bar, w/bar

String positions: 1, 4, 12, 0

EXAMPLE 2 DIVEBOMB WITH HARMONIC

CD TRACK 56

Play the open third string and depress the whammy bar, then play the 12th fret and bring the bar back up. Keep alternating down-up with your bar as you ascend the string, picking or using hammer-ons and pull-offs. The final note is a natural harmonic which you can play as a picked note, or a touch harmonic.

$\text{♩} = 100$

EXAMPLE 3 SUBTLE WOBBLE

CD TRACK 58

Play these chords with a clean tone with some reverb and delay. Let all the notes ring together and use the bar to add a subtle vibrato to the sustained chord. Hold the bar loosely in your fingers so as not to make the vibrato sound too jerky.

$\text{♩} = 80$

EXAMPLE 4 SCOOPS AND VIBRATO

CD TRACK 60

This fusion style melody is in the key of A Major. The notes and phrasing are quite simple, but the use of whammy bar scoops and vibrato makes it sound more interesting and unique. When playing with gain pay special attention to keeping the unused strings muted with your picking hand palm.

$\text{♩} = 80$

EXAMPLE 5 MELODY IN HARMONICS

CD TRACK 62

This E Minor melody is played entirely with natural harmonics at the 7th and 12th frets. Use the bar to bend the pitches up or down. Make the upward bends exactly a semitone and the downward bends a tone. The final bend is a a 3rd from F# down to D, so take extra care to accurately hit the right notes.

$\text{♩} = 100$

NEW ALBUMS

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

Album of the Month

STEVEN WILSON

HOME INVASION: CONCERT AT THE ROYALL ALBERT HALL

Eagle Rock ★★★★★

Riding on the wave that hit Progville with his *To The Bone* album, Steven Wilson, 'the most famous musician most people have never heard of', took up residence at The Albert Hall in March 2018 for three sold-out nights; the third represented here in DVD or Blu-Ray, twin CDs, five LP vinyl (March 2019) and streaming. Surrounded by a crack band that includes the effortlessly virtuosic Alex Hutchings on guitar, and prog-royalty Nick Beggs on bass plus some astounding visual effects, Wilson strides through a set that draws from his back catalogue and *To The Bone* itself. The music sets off with *Nowhere Now*, followed by *Pariah* which sees vocalist Ninet Tayeb join Steven in a powerful duet, reminiscent of Gabriel and Bush's *Don't Give Up*. Although there's always a guitar around Steven's neck, top mention goes to Hutchings whose playing shines throughout, especially on tracks like *Home Invasion/Regret #9* and *Vermillioncore*. Bonus tracks on the DVD reveal extra footage, including the excellent *Routine* played to an empty hall where Alex's Waghorn guitar and Laney amp provide an emotive solo. For the full experience, the video is nothing short of remarkable!



that are really fun and tongue-in-cheek - topics such as the world is run by morons (Morons) and wanting to hold someone's hand, not a phone (*Alone With My Phone*) are wry looks at society; think Blink 182 meets Green Day with dashes of Zappa, Vai and Dimebag. The 11 tracks are broad in scope and would make great motorway songs while the more shred-hungry listeners will marvel at the guitar gymnastics and often poundingly tight riffs. One can almost imagine the manic smile as Mattias effortlessly performed first takes for all this!

JOE LOUIS WALKER, BRUCE KATZ AND GILES ROBSON

JOURNEYS TO THE HEART OF THE BLUES

Alligator Records ★★★★★

Sometimes there's nothing better than putting an acoustic blues album on and chilling with a glass of single malt. If this resonates with you, this is a cracking album to enjoy the experience with; Joe Louis Walker sings and six-strings,



Bruce Katz tinkles the ivories and UK harmonica ace Giles Robson wails with considerable skill. The 12 tracks are stripped-down rare and classic blues songs with two new instrumentals, *G&J Boogie* and *Chicago Breakdown*. Walker has a very appealing style; his voice is warm and dynamic with plenty of bluesy inflections that draws the listener in with an acoustic guitar style that is well articulated when riffing or soloing. Toe tappin'!

HAKEN

VECTOR

Inside Out Music ★★★★★

UK Prog metallers, Haken are back. They're not taking prisoners either as opener, *Clear* has a huge opening that evokes modern prog majesty as much as a Hans Zimmer movie score. The segue into *The Good Doctor* is impressive; huge metal riffing, harmony vocals and a groove that's reminiscent of two of GT's favourite early '90s bands,



T-Ride and King's X. Haken has two outstanding guitarists, Charlie Griffiths and Richard Henshall who favour eight-string Kiesel guitars for all manner of shredding, tapping and funk popping (check out *The Good Doctor*). While there are only seven tracks on *Vector*, many are of considerable length with the middle track, *Veil* clocking in at over 12 minutes. In many ways, this is the heart of the album as it travels through many dynamic levels and colours; the piano and harmony vocal intro, the dropped-tuned riffing, the ominous syncopations half-way through complete with crazy shred lines, the atmospheric break down with emotive guitar and the blazing solos in the outro. Quite a journey! If you're new to Haken and love progressive music, now's the time to check them out.

MARTY FRIEDMAN

ONE BAD MF LIVE!

Prosthetic Records ★★★★★

Marty Friedman is quite a legend: Ex-Megadeth, Ex-Cacophony with Jason Becker and a long time solo instrumentalist, he resides in Tokyo appearing often on Japanese TV. His 14th solo album, *One Bad MF Live!* draws on 14 pieces from his 2018 *Wall Of Sound* tour and it's quite an invigorating experience as Marty likes fast tempos and intense arrangements within which he crafts his expressive guitar style. In some ways Marty is as unique as players like Jeff Beck and Gary Moore as he expands and exaggerates on typical guitar vocabulary, ranging from blazing runs and aggressively angular arpeggios to unusual modal phrasing and a rich vibrato enhanced by his bridge humbucker 'crying tone'. Great stuff!



BOBBY BROOM & THE ORGANISATION

SOUL FINGERS

JazzLine ★★★★★

The thick woody tones of a jazz guitar have been a staple of players for many decades; it's truth, devoid of effects and amp gain, and speaks much of a musician's style and vocabulary. Following the lineage of icons such as Grant Green, Wes Montgomery and George Benson, Bobby Broom might be a new name to you but he's been honing his craft for years, and *Soul Fingers* features chops in abundance. In a mostly organ, drums, guitar setting the 10 tracks are a variety of wonderful covers that span The Beatles (*Come Together*, *While My Guitar Gently Weeps*), Steely Dan (*Do It Again*), Seals & Crofts/*The Isley Brothers* (*Summer Breeze*) and Michael Jackson (*I Can't Help It*). There's plenty of space for Bobby's lines

that effortlessly move from slinky bluesy syncopations through to emphatic interval jumps. It's all immensely tasteful and makes for great listening as he's so focused on melody and variations of. If you're looking for a new Montgomery, Benson or even the late UK jazzier, Ronny Jordan, Bobby's your man!

FREAK KITCHEN

CONFUSION TO THE ENEMY

Thunderstruck Productions ★★★★★

Guitarist Mattias IA Eklundh is one of rock's most colourful virtuosos, not least because he's got a hugely imaginative vocabulary that's pretty much just guitar and amp derived. All the harmonic dives, the sheets of chromatic shred, the keyboard-like waves of arpeggios, the wah-wah Beck-ish crys; just Mattias's guitar into an overdriven amp. Clever indeed! *Freak Kitchen* is his trio performing punk rock vibe songs





LEE MILLWARD

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 the inimitable **Uli Jon Roth**.

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

UJR: I now use my own signature picks which are very similar to Fender Extra Heavy.

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

UJR: I only need a good stage delay and a Digitech Whammy pedal.

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

UJR: Keyboards, bass and violin (but haven't played that for years).

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

UJR: Standard sheet music – yes. That's my preference. I believe in scores, but I don't like jazz charts, because I disagree with the use of their chord names.

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

UJR: I'm no expert there.

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

UJR: Paco de Lucia – perfect flamenco playing.

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

UJR: I prefer not to contemplate this question.

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

UJR: There are very few amps that I like. For the past few years I prefer the Blackstar Artisan 100 for the stage. These are non-master volume amps which respond very well to my Sky Guitars which have an enormous output. I tend to get the best tone when the volume knob is at less than 50%.

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

UJR: My action has always been high (in the olden days insanely so). This is because I sometimes use very heavy downstrokes. Low action set-ups tend to collapse sonically

when you are challenging them with strong dynamics, and when you are really laying into the strings which I sometimes do. High action gives you much more expressive control over the strings. The downside is that it is somewhat harder to play this way and it slows you down. But that's a trade-off I willingly make for the gain in musical expression. I sometimes play fast, but speed is not at the top of my agenda. Musicality and sound is.

GT: What strings do you use?

UJR: I use my own signature Sky Strings by D'Orazio. I have always favoured a very light top string – 008 – because of the special vibrato response I get from them. They tend to 'shine' more sonically when

fingerstyle nylon-string guitar, because I am currently exploring an eight-string flamenco Sky Guitar. This challenges me to enter into completely new territory. I'm finding it exciting to play this guitar and have played it quite a bit over this summer.

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

UJR: None whatsoever. I tend to find it counterproductive to play too much. I tend to be best when I just delve right into it. A long time ago, I learned how to 'get into the zone' and nowadays I'm usually always in it as soon as I touch the guitar.

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

“ I TEND TO BE BEST WHEN I JUST DELVE RIGHT INTO IT. A LONG TIME AGO I LEARNED HOW TO ‘GET INTO THE ZONE’ ”

playing lead. However, for pure rhythm playing a heavier string gets you a better response. My gauges currently are 008-011.5-014.5-025-032-047-056.

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

UJR: My neighbour friend back in Germany, Bernd Kloss (now deceased unfortunately),

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

UJR: Fender Stratocaster.

GT: Can you remember the best gig you ever did?

UJR: Not sure.

GT: Worst playing nightmare?

UJR: Being musically uninspired and playing a useless amp on a bad sounding stage.

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

UJR: Become the music. Become the note. Be free. Music without inspiration is without value.

GT: Do you still practise?

UJR: Rarely, but recently I've have had a renewed interest in

UJR: In Rock? Chris Squire on bass. Simon Phillips on drums. Rick Wakeman and Don Airey on keys.

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

UJR: Paco de Lucia.

GT: Is there a solo you really wish you had played?

UJR: Several...

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

UJR: Not yet written.

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

UJR: It's a bit too early to think about that yet...

Uli Jon Roth embarks on his 50th Anniversary UK tour at the Sheffield Corporation on November 29th 2018.

Visit www.ulijonroth.com/tourdates. Uli has also just launched his new range of Sky Guitars. Visit www.sky-guitars.com for more news, merchandise, gigs and a whole lot more.

“ THERE ARE VERY FEW AMPS THAT I LIKE. FOR THE PAST FEW YEARS I PREFER THE BLACKSTAR ARTISAN 100 ”

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2

ROBBEN FORD

Blues video masterclass

Robben has one of the most desirable blues-meets-jazz styles of all. In this masterclass he reveals his secrets.

CLASSICAL TAB

CHARPENTIER

Te Deum - Prelude

Bridget tabs this fanfare by the 17th century composer, used in TV series Outlander and as Eurovision's theme.

FEATURE #3

ALLEN HINDS

Solos over Magnificent

This month Allen plays a glorious solo over a tricky Jason Sidwell tune written in 7 and 4 time signatures.

TECHNIQUE & THEORY

NEW THINGS TO LEARN

Tri-tone double-stops & modes

It's that devil's interval again, this time played as diads; plus harmonise the Melodic Minor scale in 7ths.

Play like nine of the greatest...

ROCK & ROLL LEGENDS!

Rock and roll mixed elements of blues, jazz and country. It ignited the '50s and inspired the world's greatest blues and rock guitarists. Stuart Ryan examines how Buddy Holly, Tommy Allsup, Eddie Cochran, Cliff Gallup, Scotty Moore, James Burton, Jimmy Bryant, Luther Perkins and Dick Dale invented the guitar hero.

MORE GREAT LESSONS

30-Minute Lickbag

Six more licks to test you

Kirk Fletcher

Heavy-hitting US bluesman

The Killers

Guitarist Dave Keuning

Status Quo **NEW!**

Early psychedelic era

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John Mayer

His acoustic side

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Mitch Dalton, Justin Sandercoe
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