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



SIMON BARNARD

Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.



SHAUN BAXTER

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



RICHARD BARRETT

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



JON BISHOP

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



MARTIN GOULDING

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

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



PAT HEATH

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



RONAN MCCULLAGH

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



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



JOHN WHEATCROFT

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

WELCOME

ROCK AND ROLL is where modern guitar playing started for a host of now famous players. Whether it's Clapton and Keith Richards citing Chuck Berry, Jimmy Page bigging up Scotty Moore, Jeff Beck saying Cliff Gallup was his man, Mark Knopfler's stating of his love for Hank Marvin, or George Harrison's fixation with Carl Perkins, Paul McCartney with Buddy Holly, or Albert Lee and Jimmy Bryant; these players from the previous generation certainly ignited something. Especially so over this side of the pond.

We've covered rock and roll before in GT, but thought the time was right to take a fresh look. So we asked Stuart Ryan - usually our Acoustic columnist but also a fabulous electric player - to take it on.

Stuart also took the immense trouble to do it as a video lesson for us, which makes it tons more engaging and useful. He's played and filmed it superbly, on his draw-joppingly beautiful '52 Relic Telecaster (which I went with him to buy at Coda Music a while back).

What's special about this lesson is that Stu has really studied these players - in order they are: Buddy Holly, Tommy Allsup (Holly's soloist), Cliff Gallup, Eddie Cochran, Scotty

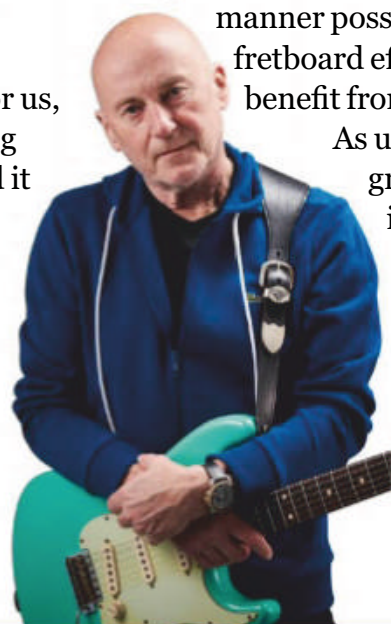
Moore, James Burton, Dick Dale, Johnny Cash, Luther Perkins (Cash's lead guitarist), and Jimmy Bryant. Most of these have rhythm and lead examples and every one nails both the feel and the sound. I can't urge you strongly enough to try this lesson.

What you may well be surprised about is the high technique that these examples entail, not only from the fretboard dexterity point of view but also rhythmically and harmonically. This is no simple stroll in the park, I can tell you.

As an aside, watch Stuart's fretting fingers to see how beautifully they move across the neck: there's no wasted movement, no fingers flying a mile off the fretboard, and everything is done in the most effective manner possible. It's an object lesson in fretboard efficiency that most of us would benefit from picking up on.

As usual, there's a ton of other great stuff in the issue, including a superb Robben Ford video masterclass all about taste and feel.

See you next time!



Neville Marten

Neville Marten, Editor
neville.marten@futurenet.com

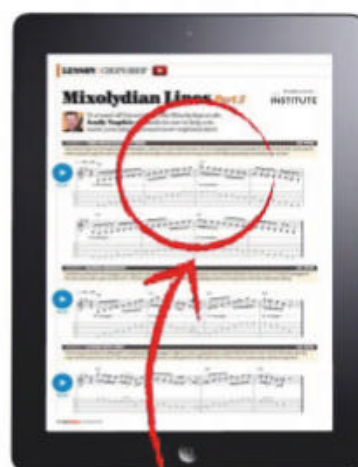
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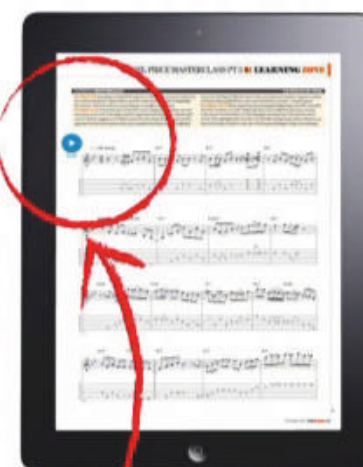
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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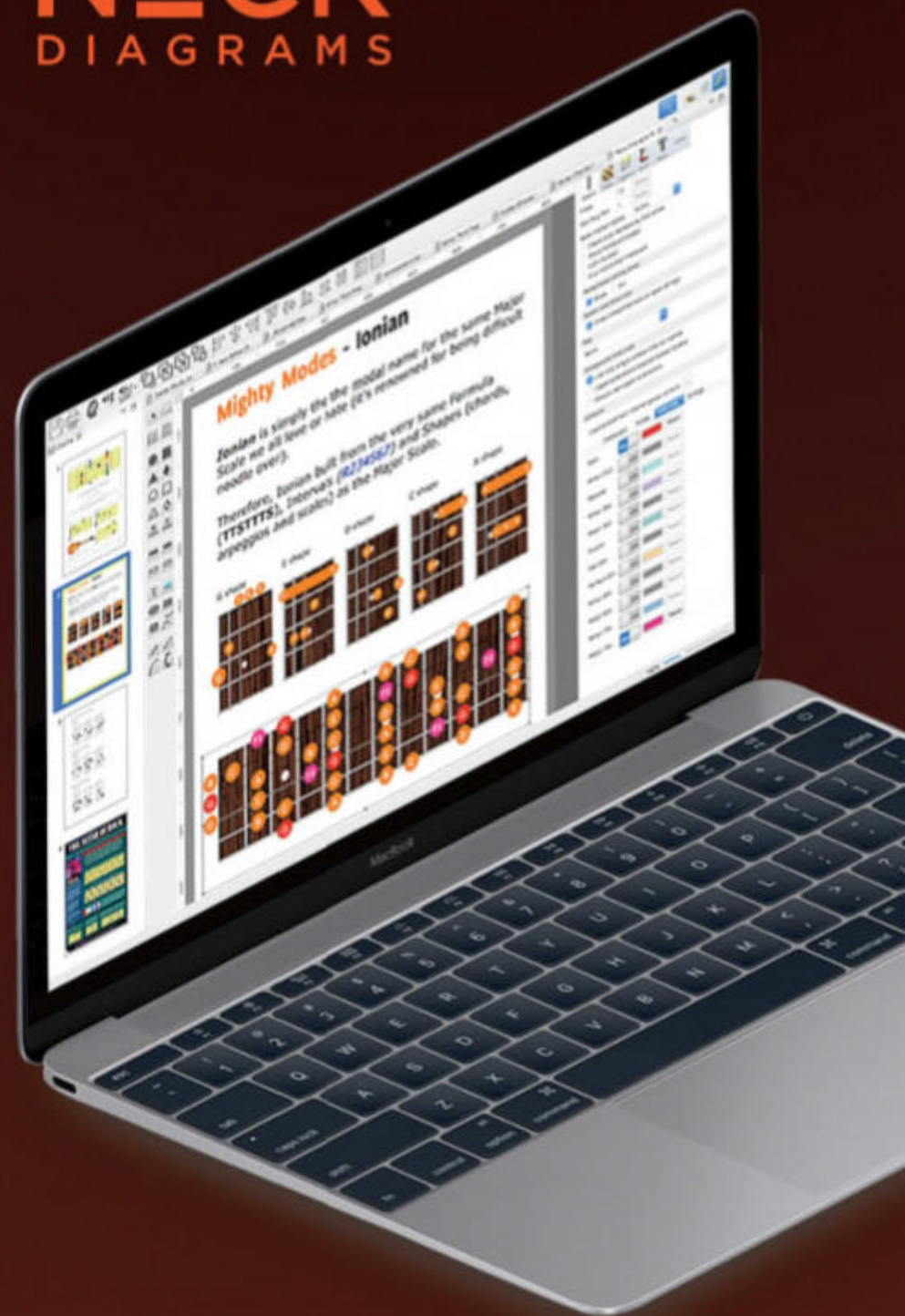
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GuitarTechniques

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Thanks to World Guitars for this stunning 1960 Strat in Sea Foam Green

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COVER STORY

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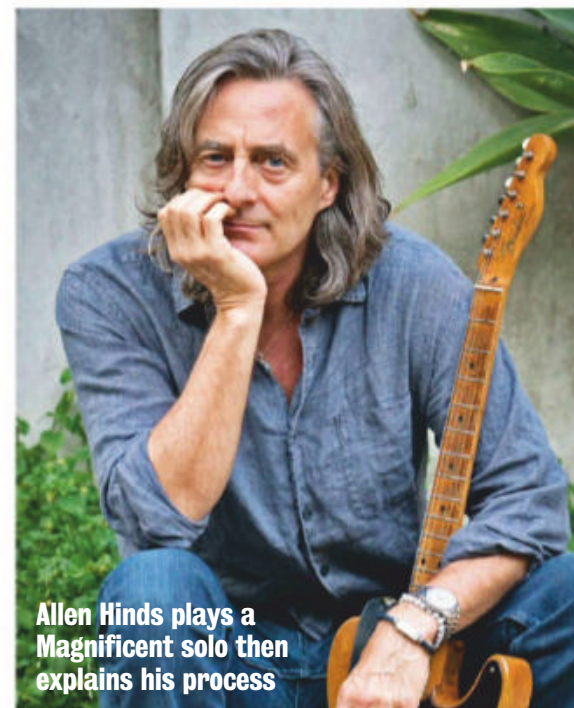
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EXCLUSIVE VIDEO!

ALLEN HINDS SOLOS OVER... Magnificent 40

More stupendous soloing from this fabulous guitarist. Allen delivers another stunner over Jason's mixed-time track Magnificent.



Allen Hinds plays a
Magnificent solo then
explains his process

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: **Maths sequences in music.**

Anyone who explores music theory will start to see mathematical patterns – they're all over the place. In this article I'd like to share with you some ideas on using numerical patterns applied to scales – I call them 'melodic sequences' and they're super useful, often sound great and are awesome exercises to help your fingers break out of old patterns.

You will find that the things you practise are the things you play when you improvise and so running scales up and down can be a dangerous thing to practise too much, since they rarely sound cool in an improvisation.

However, melodic sequences can sound really musical and are in my opinion a much more fun and usable thing to practise – and the king of them all is '3rds'. Chords are constructed in stacked 3rds and so if you are improvising and find yourself on a good note, there's a high chance that the note up a 3rd will also sound great, so it's a very good thing to drill into our fingers



Justin: Telecasting his way through melodic sequences

so they do it quite naturally.

As a number pattern, 3rds would look like: 1-3, 2-4, 3-5, 4-6, 5-7, 6-8 etc. I describe it as 'play a note, miss a note and then come back to the one you missed. Repeat'.

You can apply the number sequence to any scale (or group of notes) but applying it to the Major scale would be the best place to

start. Just number the notes of your Major scale and then apply the sequence and off you go.

Try it in pattern (or shape) 1 of the Major scale and you should find it falls fairly easily under the fingers. Try it in pattern 2 and you'll find you hit some interesting fingering issues that will help you develop your technical problem

solving. You'll find lessons on the Major scale in 3rds across all five patterns on my website, along with problem solving hints.

In the diagrams below you'll see tab of the Major scale and Minor Pentatonic tabbed out in 3rds. Each melodic sequence in each scale pattern will present new challenges for fingering, picking, dexterity and concentration so you are guaranteed a solid workout. Try applying the 3rds patterns to Minor Pentatonic scales. Yes, theory pedants, it's not really intervals of 3rds any more (a mixture of 4ths and 3rds), but it sounds super cool. But you can have a lot more fun than this – the concept is a big one and there is loads to explore. One that I really like is reversing every second pair of 3rds, so: 1-3, 4-2, 3-5, 6-4, 5-7, 8-6 – this sounds awesome applied to the Major scale or a Pentatonic one.

You might like to try other number sequences like 1-2-3-4, 2-3-4-5, 3-4-5-6, 4-5-6-7, 5-6-7-8 – which I call four-in-a-line. Or 1-2-3, 2-3-4, 3-4-5, 4-5-6, 5-6-7 etc, which is three-in-a-line.

You can try using other intervals like 4ths: 1-4, 2-5, 3-6, 4-7, 5-8 etc, or 5ths: 1-5, 2-6, 3-7, 4-8, 5-9 etc or 6ths or even 7ths. Reversing every second pair is almost always a fun idea too. You can change them up any way you like, in fact, and you'll find plenty of examples of the great Baroque composers using patterns like 1-3-2-1, 2-4-3-2, 3-5-4-3, 4-6-5-4. Try it. You can get as creative as you like.

I would encourage you to take this idea and run with it – it's challenging yet fun, creative but logical and both musical and technical. A great blend. I wouldn't go overboard with it – but a few five-minute sessions of sequences applied to different scales will be well spent. Hope that gives you something fun to explore and see you for more soon. Safe travels!

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

G Major Scale in 3rds

♩ = 60

A

A Minor Pentatonic in 3rds

B

SESSION *shenanigans*

The guitarist's guide to happiness and fulfilment, as told by session ace **Mitch Dalton**. This month: **I've Got A Luvverly Bunch Of Coconuts**.

I think it's about time (or more accurately, long overdue) that I confronted the inner child in me and the outer anorak in my loyal readership, and treated you to a rundown of what future historians will fail to call, 'The Mitch Dalton Electric Guitar Collection'. And what one fine day eBay will doubtless refer to as, 'Job lot of assorted fretted instruments for sale - opening bid £5.'

To be scrupulously and unusually fair to myself, I've never been much of a collector of guitars per se, purchasing instruments during my career solely on the basis of 'fitness for purpose' (or any other hackneyed media phrase that you may care to insert here). My theory as to why I drool not at gold-plated pickups, fail to salivate at the sight of florentine cutaways and generally fail to become aroused by the plectrists' pornography disseminated by the likes of Gibson, Gretsch or Fender is based upon a scarring childhood experience.

And I speak not of that dark day at the Hackney Schools cricket final at Eton Manor Sports Ground, where I was clean bowled for four runs after five minutes in my capacity as alleged star opening batsman for Craven Park Primary.

I refer instead to the acquisition of a lovely blonde Levin Goliath acoustic guitar, the purchase price for which was assiduously saved over many months with my weekly pocket money, odd jobs around the house and courteous nagging.

However, the harrowing nature of the problem resided in the price, not the amount. Or vice versa, if you see what I mean. I will try to explain. Fifty Seven And Half Guineas. I repeat. Fifty Seven And Half Guineas. Try working that out when you're aged 10, let alone retaining the information.

For those of you who reside at the fringes of the Mensa waiting list rather than with full membership, that's fifty seven

pounds and fifty seven shillings (a guinea being twenty-one shillings) plus a half-guinea, which is ten and a half shillings (or ten shillings and sixpence), obviously. A shilling was what you cutting-edge early adopter types might know today as five 'new' pence. Which as any fule kno is equivalent to twelve 'old' pence in the duodecimal system of yore.

“THE FIRST GIGBAG INTO THE BOOT WOULD CONTAIN AN '80S CLAPTON STRAT MODDED TO WITHIN AN INCH OF ITS LIFE”

Easy Peasy. So - that's fifty seven pounds plus two pounds and seventeen shillings (£57.00 + £2.85) plus the half guinea, 52.5 new pence. A grand total of £60.37 plus half a new penny. As I say, Easy Peasy!

Of course, today it would be necessary to round this figure up to £60.38, the new half penny having been done away with as recently

and as appropriately as 1984.

Understandably traumatised, I was never the same again when it came to poring over guitar brochures. Of course, in hindsight it's clear that it was the abolition of the groat (a long defunct silver coin worth four pence) that marked the onset of the slippery slope to this monetarist chaos. But at least we got our country back*.

(*Correct as we go to press.)

I guess that we should commence our Mitch-elin guide to recording and broadcasting bass covering (sorry - it had to be done) with that go-to axe, the ubiquitous Fender Stratocaster.

Or in my case, I Saw Three Strats Come Soloing In, by way of goin' seasonably Yule on you.

The first gigbag into the boot

would have to contain an '80s Eric Clapton iteration suitably modded to within an inch of its life. Out with the original active electric circuitry complete with battery and Lace Sensor pickups. In with a two-position rotary switch in place of one of the tone controls (which still looks identical). Turned clockwise, all yer favourites are present and correct when used in conjunction with the five-position pickup selector switch. However, click back to anticlockwise and you've dialled up the bridge pickup (identical to the clockwise position) but then bridge and neck in parallel, middle and neck in series (rather like a Telecaster with both pickups on), bridge-middle-neck in series-parallel (sneaky!) and finally bridge and middle in series. As even the most primordial picker will confirm, series wiring confers fat, warm and dark tones while parallel offers up bright, wiry sounds - think Knopfler or The Sultans Of Strat if you must. Top off the ensemble with a pair of Bare Knuckle pickups front and middle and a mini-humbucker in the bridge position, a set of 11s for maximum but still bendable metal and the lovely (original) C shaped maple neck et voila! That should get you out of trouble whether it's a cat food or a Catatonia job.

In next year's Referendumistic issue (probably) - the two remaining Strats, the Paul Reed Smith, the Fender Telecaster, The Gretsch 6120 with Bigsby, the Parker Fly, the two Gibson ES-335s and the five jazz guitars. And let's not mention the acoustics, the amps or the pedals. Yet.

As I said. I'm not a collector. Honest. I just buy a lotta guitars. There's a difference, innit?

A musical Yuletide and a gig-filled New Year to both of my esteemed readers.

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



INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments.

We asked some top guitarists for their take on this iconic movement.

Today we meet ex-Symphony X rock virtuoso, **Michael Romeo**.



Michael Romeo plays Caparison guitars hand made in Japan

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

MR: As a guitar player, there are a lot of different things I listen for with instrumental guitar music, or even instrumental music in general: the song, the melody, the phrasing, vibrato, tone and having some chops in there is cool, too. It doesn't matter if it's fast or slow, it just has to say something.

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

MR: I guess that depends on the listener and on the particular piece of music. I think with a vocal and a lyric, the message is clear; but with instrumental music, there is, maybe, more left to the imagination. A great melody is a great melody, either on a vocal or a guitar; both can provide the listener with a certain emotion. But the intensity of that emotion depends on the player. Also with guitar music, there are always those elements of technique and improvisation and skill. When I hear a good 'vocal' song, I might say "Well, that was nice". But when I hear guitar guys I like 'tearing it up' a bit on a solo, guys like Shawn Lane and Allan Holdsworth, it puts a smile on my face. Very inspiring stuff - at least to us guitar players.

GT: Is a typical song structure of verse, chorus, middle eight etc, always relevant for instrumentals?

MR: Not necessarily. It all depends on what you're going for. I guess if you wanted to go for something with a more 'pop sensibility' feel, then yes, that would work. But the only rule is, 'there are no rules'.

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

MR: I think it's important, but not only looking at a vocalist approach; other instruments as well. Maybe a violin phrase might inspire you to approach a line in a different way, or a sax phrase, etc. As far as melodies, there are thousands of great melodies in all kinds of music,

DANNY SANCHEZ

Intro

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

“WHEN I HEAR GUYS LIKE SHAWN LANE OR ALLAN HOLDSWORTH TEARING IT UP ON A SOLO IT PUTS A SMILE ON MY FACE”

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

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

GT: How about favourite modes?



Inspirations include Randy Rhoads, Shawn Lane and Malmsteen

GT: What are your views on harmonising melodies?

6ths are great, but if you want something darker or unsettling, the use of polychords or even a foreign bass tone would work. Like harmonising a nice C major chord hanging out above an E $\flat$ in the bass - something 'not-quite-right', but effective in the right circumstance. So, no real 'rules' about harmonisation; every situation is different. Diatonic is great for the smooth and natural thing, but adding different degrees of dissonances using other intervals outside of the chord can be just as useful when needed.

GT: Which three guitar instrumentals would you say are iconic, or have inspired you?

MR: I would say these three are the most iconic: *Frankenstein*, by Edgar Winter; *Eruption*, by Van Halen; and *YYZ*, by Rush. And these have inspired me: *Dee*, by Randy Rhoads; *Black Star*, by Yngwie Malmsteen and anything from Shawn Lane's *The Powers Of Ten* album.

Michael's album War of The Worlds Pt 1 is out now. For more info on tours, music and more, go to michaelromeomusic.com

Dominant Pedal Tone Lick

actually in 3/4 time – played against the underlying 4/4. Superimposing note groupings or time feels can be very effective, but also sometimes a little disorientating. It worked well for Jimmy Page though, when he wrote the riff to Kashmir which uses exactly the same 3/4 against 4/4 phrasing (he penultimate bar is written in 5/4, to bring the lick to a close on the '1' of the following bar). As usual, try similar ideas of your own - using a variety of different chord types.



$\text{♩} = \text{♩}^3$
 $\text{♩} = 185$

A7

Fingerstyle or Hybrid Picking (Throughout)

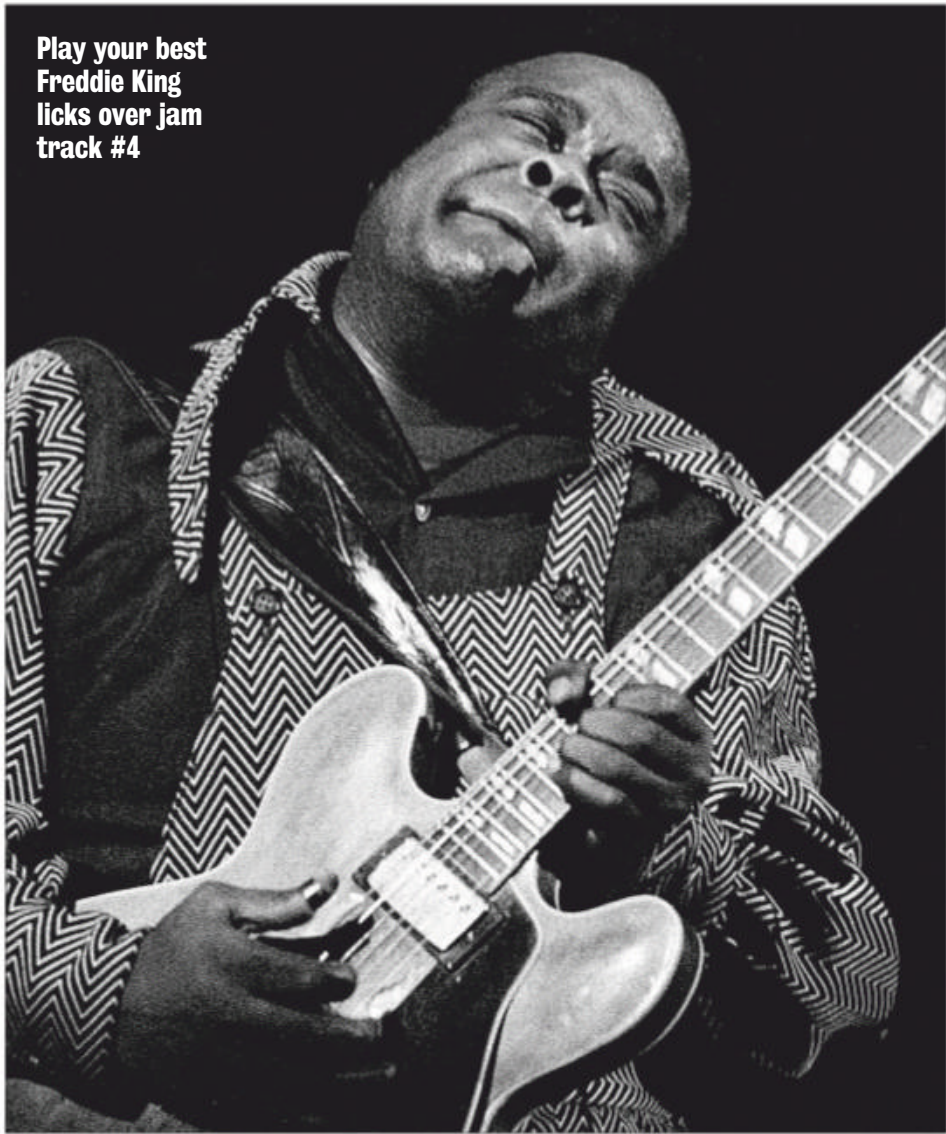
f

14 12 14 14 15 9 10 10 10 12 5 5 7 5 9 6 5 6 7 6 8 7

1

6 7 7 9 7 7 7 9 7 11 9 7 9 9 10 9 12 8 9

Play your best
Freddie King
licks over jam
track #4



JORGEN ANGEL / GETTY IMAGES

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Blues Jam (Ebm)

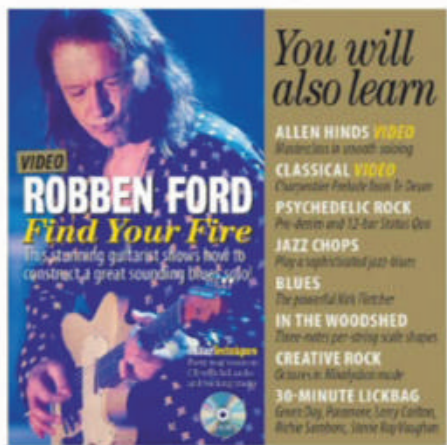
We start with this easy-to-approach blues in E_b minor. Use E_b Minor Pentatonic (E_b-G_b-A_b-B_b-D_b) and E_b Minor scale (E_b-F-G_b-A_b-B_b-C_b-D_b) and then add E_b Harmonic Minor (E_b-F-G_b-A_b-B_b-C_b-D) for the dominant (B₇) chords. Or think E Minor if you've tuned a semitone (half-step) down, Hendrix style.

2 Riffy Rock Jam (A)

Here's a fun rockout in A. You can use A Minor Pentatonic (A-C-D-E-G) and also A Dorian mode (A-B-C-D-E-F[#]-G) and since both the minor and the major 3rd (C and C[#]) are featured you can definitely mix some bluesy A Mixolydian flavour (A-B-C[#]-D-E-F[#]-G) into the melodic stew.

3 II-V-I Jazz Jam (A)

Jazz practice in the guitar-friendly key of A. In theory, the A Major scale (A-B-C[#]-D-E-F[#]-G[#]) works throughout, but for a next 'step up' I suggest you try outlining the chord tones or arpeggios: Bm7 arpeggio = B-D-F[#]-A; E7 arpeggio = E-G[#]-B-D; Amaj7 arpeggio = A-C[#]-E-G[#].



4 G Blues Boogie

We finish with a fun and simple blues shuffle. Here you can use G Minor Pentatonic (G-B_b-C-D-F) for a classic blues vibe. You could also approach the IV chord (C) with C Minor Pentatonic (C-E_b-F-G-B_b) and the V chord (D) with D Minor Pentatonic (D-F-G-A-C). 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...

1986

Helicopters, Interceptors
and Ferrari Tails



LEO FENDER BUYS OUT PARTNER

George Fullerton from their joint G&L venture. Sadly production of the G&L Interceptor X-body is discontinued due to disappointing sales over its short life span. The eye-catching guitar was presented with a deep forearm scoop, a Dual Fulcrum vibrato and a choice of three MFD single-coil units or two Offset MFD humbuckers. But of course as the model ceases to be it becomes highly collectable.

THE FASTEST CIRCUIT OF M25 BECOMES

a late night event for boy racers following the opening of the completed M25 London Orbital motorway by Margaret Thatcher. The Prime Minister also officially opens the Japanese owned Nissan car factory in Sunderland, its first in Europe. The MetroCentre shopping mall is opened in Tyneside; Family Credit is introduced and there's a rush for shares as British Gas is floated on the Stock Exchange.

PAUL REED SMITH PRODUCES THE 1000TH

production-line guitar, an all-mahogany instrument that will soon become known as the Standard model. They also launch the new Signature series, based on the Custom but with 'ultimate quality wood grade' figured tops and bird inlays and each instrument is hand-signed by Paul himself. Meanwhile Taylor's first Signature model, the DCSM built for Dan Crary, is introduced at the Winter NAMM Show.

CHARLOTTE CHURCH POPS INTO THE

world while bass players Phil Lynott and Cliff Burton make untimely exits. Also gone are screen icons Cary Grant, Ray Milland and James Cagney, jazz clarinet player and band leader Benny Goodman and American film producer Hal B Wallis who made many of Elvis's worst movies.



DEFENCE SECRETARY MICHAEL HESELTINE

and Trade & Industry Secretary Leon Brittan resign as a result of the Westland Affair that began as a way to save the Westland Helicopter company. Capital Transfer Tax is replaced by the Inheritance Tax, Patrick Joseph Magee gets life imprisonment after being found guilty of the hotel bombing in Brighton and economists warn of an imminent global recession.

THE FIRST PC VIRUS BEGINS TO SPREAD;

BSE (Bovine Spongiform Encephalopathy) is diagnosed in British cattle; Sealink introduces a high-speed catamaran ferry operating between Portsmouth and Ryde; Pixar Animation Studios open and Vintage Guitar magazine is published for the first time.

JOURNEY'S GUITARIST NEAL SCHON

launches Schon Guitars with a single cutaway, reverse body design built by Jackson in San Dimas. The guitar features a maple neck-through-body construction with alder wings and an ebony fretboard. The through-body stringing uses individual 'Ferrari Tails' and a tune-o-matic bridge. The NS1 J-85 humbucker and NS-SC J-100 single-coil have an active circuit. Production switches to Larrivée as Neal feels Jackson is taking rather too long.



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

Open Strings

GT User Guide

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

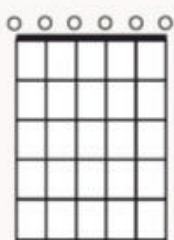


RELATING TAB TO YOUR FRETBOARD



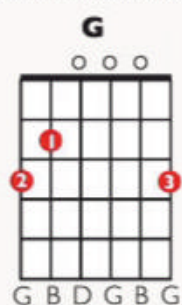
HAND LABELLING

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



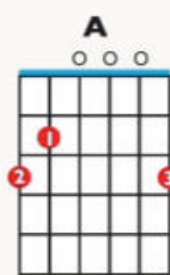
NUT & FRETBOARD

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



CHORD EXAMPLE

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



CHORD EXAMPLE (WITH CAPO)

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

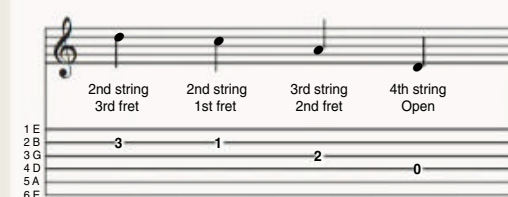
OUR RATING SYSTEM

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



READ MUSIC

Each transcription is broken down into two parts...

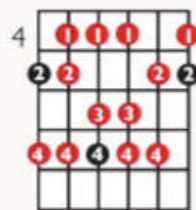


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



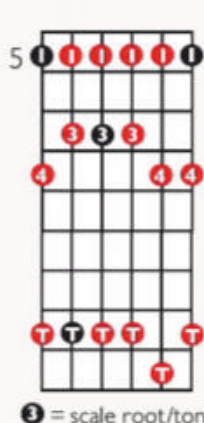
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

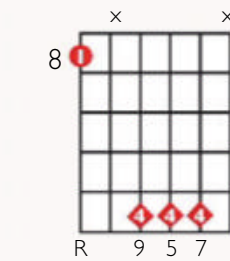


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



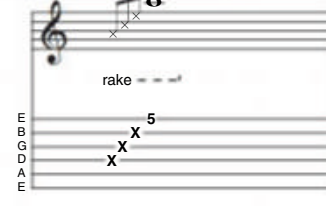
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

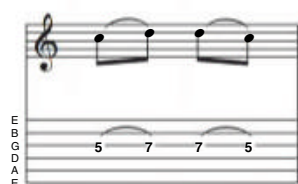
Arpeggiate chord



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

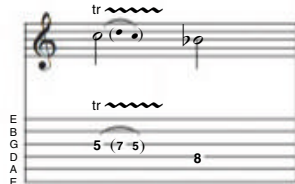
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



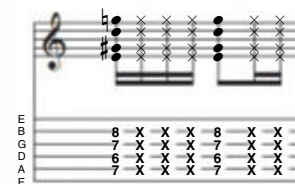
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



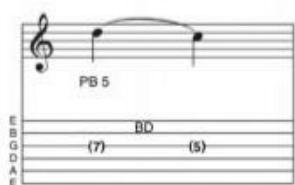
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

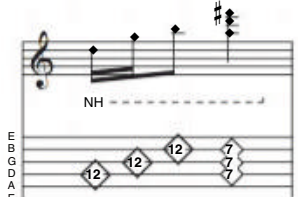
Vibrato



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

HARMONICS

Natural harmonics



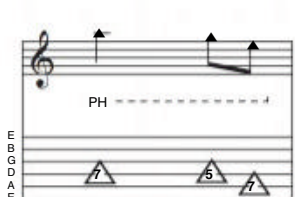
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



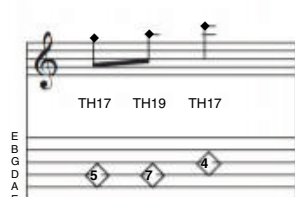
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



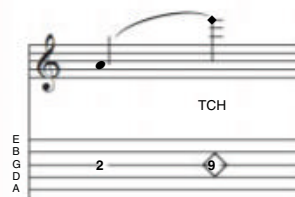
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

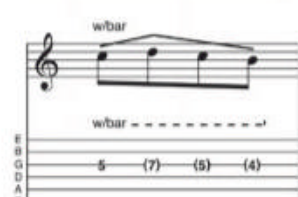
Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



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

Dive bomb



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

Gargle



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

CAPO

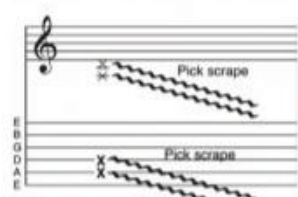
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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



Rock and roll Explosion!



Licks, riffs and quiffs! In a fantastic video feature **Stuart Ryan** shows how to play like some of the most influential guitarists in rock and roll!

ABILITY RATING

Moderate to Advanced



Info

Key Various Tempo Various CD TRACKS 4-19

Will improve your... ✓ Use of jazzy chords in rock

✓ Awareness of rockabilly techniques ✓ Playing at higher tempos

If the 1940s saw the arrival of the first guitar legends in the form of Les Paul and Django Reinhardt, then the '50s arguably saw the emergence of the guitar hero. As this new musical genre rock and roll arrived, so too did the fresh medium of television to many households across America. All of a sudden young guitar rebels were getting exposure like never before via the nation's mainstream media. Some, like Buddy Holly and Eddie Cochran, were superstars whose light would shine bright but short. Others, like Scotty Moore and James Burton, were ace sidemen who would forge long, successful careers and go on to see how their contributions to rock and roll would shape virtually everything that came after. And in often surprising ways.

Across the pond in the UK, rock and roll had caught the ears of post-war British kids desperate to get out of the poverty and austerity that had gripped the nation since 1945. Paul McCartney, John Lennon and

George Harrison in Liverpool, Jeff Beck, Jimmy Page, Albert Lee and Eric Clapton in London, Eric Burdon, Brian Hankin and Mark Knopfler in Newcastle: these and a host of others saw music as a way out, and the American rockers were their ticket to ride.

The birth of rock and roll is well documented but often clumsily attributed to

“ROCK AND ROLL HAD CAUGHT THE EAR OF POST-WAR BRITISH KIDS DESPERATE TO GET OUT OF POVERTY AND AUSTERITY”

one or two songs - normally Bill Haley's sleeper smash hit Rock Around The Clock and Ike Turner's Rocket 88. However, its roots run far deeper than just one or two tracks and the genre was a melting point of many different styles, so you'll hear elements of gospel and blues, western swing, jazz, country and boogie woogie. Indeed, listen to the artists in this feature and you will hear all of them bring different influences to the genre, from the country swing sound prevalent in Tommy Allsup's work with Buddy Holly, to Dick Dale's hard, frenetic surf guitar.

Given that over the years we have seen the development of rock, hard rock, metal, thrash and more it can be tempting to see early rock and roll as the gentle offering of a more naïve time. Of course nothing could be further from the truth because in fact the genre was one of teenage rebellion. Bear in mind how the energy of the music must have stood in stark contrast to the sedate country

and pop sounds that had dominated the airwaves. All of a sudden teenagers were dancing to higher tempo songs with edgy lyrics and, crucially for us, guitar solos.

In this article I'll delve into the playing styles of some of the many wonderful guitarists of this era. Some obvious names have been omitted (there's no Chuck Berry, Carl Perkins, etc) but this is because their styles have been covered in detail many times before and so leave us with space for some lesser known players from whom we can learn just as much (check out the explosive Jimmy Bryant for example).

In many ways rock and roll is a great style to learn, as along the way you synthesise blues, country, rockabilly and even elements of jazz. It can be surprisingly demanding when you come to learn the high tempo solos of guitarists like Cliff Gallup and it will also introduce you to many new rhythmic concepts from the use of major 6 chords to melodic double-stops à la Buddy Holly and Tommy Allsup. I'm a huge fan of the style, not least because of the smiles you get from other guitarists when you rip out an authentic high-tempo rock and roll lick. Have fun!

TECHNIQUE FOCUS

More subtle than you think

There is much to learn from playing rock and roll and some of the higher tempo solos may take you by surprise. From a rhythm point of view there is everything from Cliff Gallup's rockabilly 6th chords to Buddy Holly's clean raking technique. These players would use open and barre chords but also employed voicings higher up the neck and lovely, subtle partial voicings as in the Eddie Cochran example. You'll also delve into a soloing vocabulary which draws from several sources from the blues and Minor Pentatonic scales to jazz and rockabilly inspired phrases which hint at the colour of modes like Dorian and Mixolydian.



Young Gene Vincent
with his incredible
guitarist Cliff Gallup



MICHAEL OCHS ARCHIVE / GETTY IMAGES



TRACK RECORD Try: Buddy Holly – Buddy Holly (1958); Cliff Gallup – Gene Vincent & His Blue Caps (1957); Scotty Moore – The Guitar That Changed The World (1964); Eddie Cochran – 12 Of His Biggest Hits (1960); Dick Dale – King Of The Surf Guitar (1963); Johnny Cash – At Folsom Prison (1968); Jimmy Bryant and Speedy West – There's Gonna Be A Party (1960); James Burton – Elvis Presley '68 Comeback Special (1968).

EXAMPLE 1 – BUDDY HOLLY

CD TRACK 4

[Rhythm] Buddy's rhythm style is the classic '50s sound. Here we are using a typical 'rake' to strum down the strings and that characteristic percussive sound is obtained with a good amount of palm muting at the bridge.

[Solo] The melodic lines in Holly's music were actually performed by his right-hand man in the studio, Tommy Allsup, whose rockabilly influenced 3rds show the melodic side of rock and roll at its best.

Buddy Holly Style Rhythm

$\text{♩} = 150$

A **A6** **D6/A**

Palm Mute throughout

1

E6/A **A6** **A**

4

D6 **D** **E6** **E**

7

Buddy Holly/Tommy Allsup Style Lead

$\text{♩} = 150$

A **Bm/A** **A** **D/A** **A** **Bm/A** **D** **A/D** **D**

9

EXAMPLE 1 – BUDDY HOLLY ...CONTINUED**CD TRACK 4**

Chords: E6, E^b6, Bm/E, A, Bm/A, A, Bm/A, A

E 9 8 7 9 9 12 10 9 9 9 12 10 9
B 9 8 7 10 10 14 12 10 10 10 14 12 10
G 9 8 7
D
A
E

Chords: D, A/D, D, E6, E^b6, E7, A

E 14 14 14 12 14 12 11 10 5
B 15 15 15 14 15 14 13 12 5
G
D
A
E

EXAMPLE 2 – CLIFF GALLUP**CD TRACK 6**

[Rhythm] Gallup's rockabilly influence is at the fore here with typical chord voicings in the higher register. See how he creates melodic movement and defines the sound of rock and roll with dominant 7th and major 6th chords which really draw from that 'western swing meets country' sound.

[Solo] This high-octane solo features challenging triplet licks and sophisticated double-stops before concluding with an ascending octave based run. It's often surprising to hear how complex some of these early players were and for an object lesson in virtuosity also check out Danny Cedrone.

Cliff Gallup Style Rhythm

Tempo: ♩ = 190

Chords: E7, E6, E, E6, E^b6, E6

E 15 15 15 14 12 4 4 4 3 4
B 13 13 13 13 13 5 5 5 4 5
G 14 14 14 14 14 6 6 6 5 6
D
A
E

Cliff Gallup Style Lead

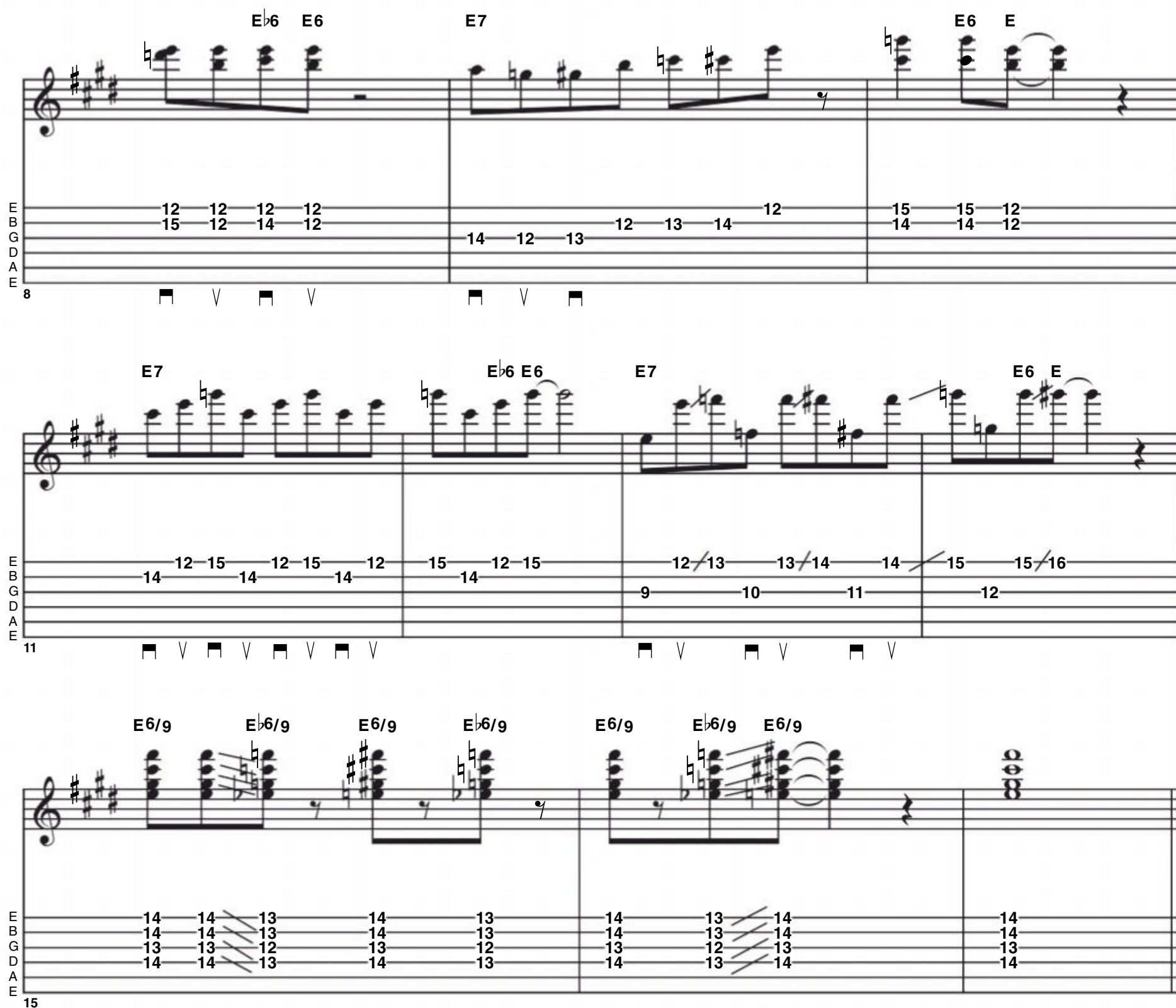
Tempo: ♩ = 190

Chords: E7, E6, E, E6

E 15 12 15 14 12 15 14 12 15 14 12 12 12 12 12
B 15 14 12 15 14 12 15 14 12 15 14 12 12 14 12
G
D
A
E

EXAMPLE 2 – CLIFF GALLUP ...CONTINUED

CD TRACK 6



8 11 15

EXAMPLE 3 – EDDIE COCHRAN

CD TRACK 8

[Rhythm] Although famous for uptempo rockers like C'mon Everybody, Cochran was also a master at melodic ballad styles and a top session player. The palm muted partial chords in this example demonstrate how to supply rhythm guitar without getting in the way of other instruments.

[Solo] You can really hear how jazz and western swing (where jazz meets country) were influences on many of these players and this melodic line outlines the chords while bridging the space between lead and rhythm guitar. Aim to keep this part clean and relaxed.

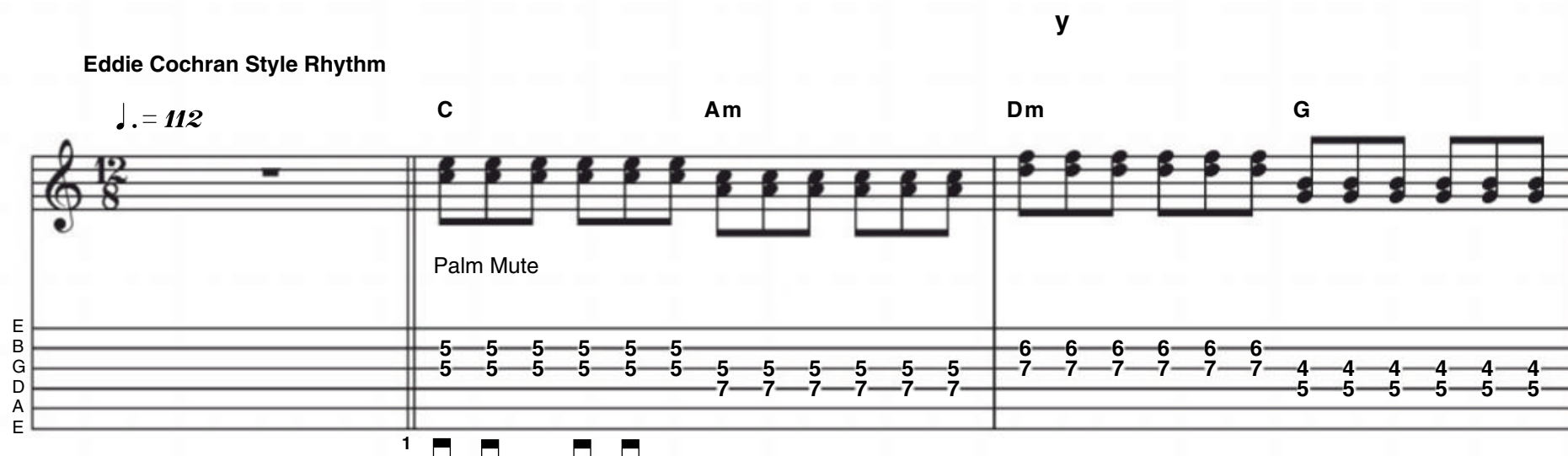
y

Eddie Cochran Style Rhythm

$\text{♩} = 112$

C Am Dm G

Palm Mute



1

CD TRACK 8

3

♩. = 112

5

8

11

EXAMPLE 4 – SCOTTY MOORE

CD TRACK 10

[Rhythm] You don't get to play with the king unless you've got the chops and Scotty (who brought his jazz techniques into the studio) had them in abundance. This rhythm and blues idea shows how riff based playing was appropriated from the blues world and given the high-tempo push.

[Solo] Scotty's knowledge of fretboard positions, technique and vocabulary make him a fascinating player to study. He had high speed chops when required and had a fantastic sense of how to introduce and build a solo with motif based ideas – all whilst backing the biggest name in the business!

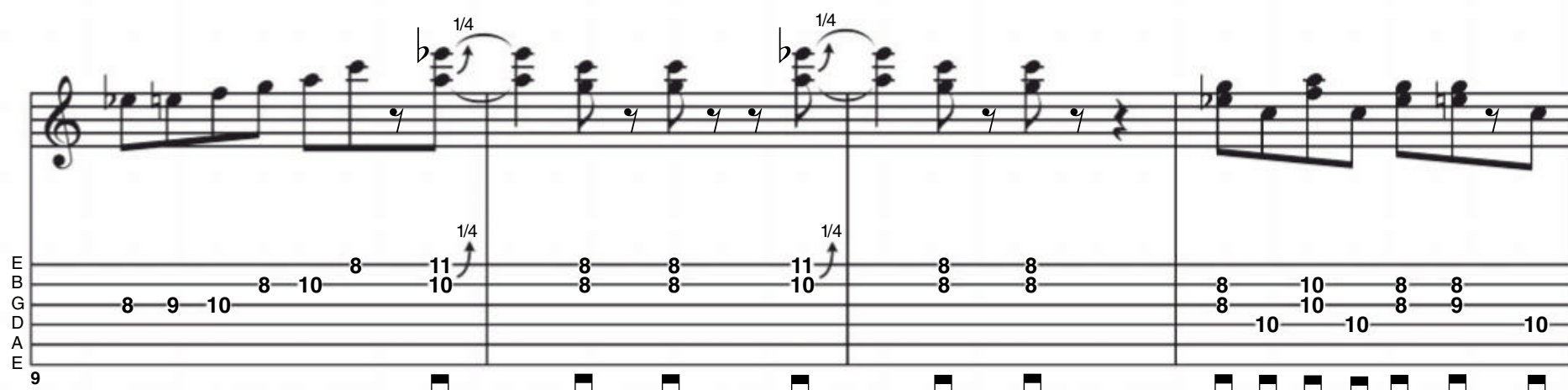
Scotty Moore Style Rhythm

$\text{♩} = 190$ C C7 Cmaj7



Scotty Moore Style Rhythm

$\text{♩} = 190$ C


Eddie Cochran, who modified his Gretsch 6120 with a black Gibson P90 pickup

“SOME, LIKE BUDDY HOLLY AND EDDIE COCHRAN, WERE SUPERSTARS WHOSE LIGHT WOULD SHINE BRIGHT BUT SHORT”

EXAMPLE 5 - JAMES BURTON

CD TRACK 12

[Rhythm] Although known as another of Elvis's classic sidemen, Burton already had many session credits under his belt before joining Presley, his earliest big gig being with Ricky Nelson. This rhythm example is driven by his country influenced technique, especially 'chicken picking'.

[Solo] Alongside Scotty Moore's example this is at the higher end of things. There are a number of country techniques on display here from hybrid picking (pick and fingers) to chicken picking (combining muted or deadened strings with normal notes), a technique derived directly from country styles.

James Burton Style Rhythm

$\text{♩} = 110$

A7 D5/A A7 D5 A7 D5/A A7

1 a m a m

James Burton Style Lead

$\text{♩} = 110$ A7 D5/A A7 D5/A A7 D5/A

BU BU BU

5 m m m m m

A7 D5/A A7 D5/A A7 D5/A A7 D5/A

8

A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7 D5/A A7

12

EXAMPLE 6 – DICK DALE

CD TRACK 14

[Solo] The surf sound was an integral part of rock and roll and Dick Dale was there from day one. You are tremolo picking here (rapid alternate picking)

so although my part is written out, don't worry about playing these exact rhythms - aim instead simply for speed!

Dick Dale Style

♩ = 163

Cm

1

4

8

12

EXAMPLE 7 - JOHNNY CASH

CD TRACK 16

[Solo] Cash's right hand man Luther Perkins and his blond Fender Telecaster were an integral part of the great man's sound. Perkins combined the twang factor of open position bass runs and licks with arpeggiated chords up on the higher strings.

[Rhythm] Cash approximated the sound of a snare drum in his rhythm parts and did this by playing a chord like this E major but muting the inner strings. When done right you'll get a percussive 'thump' accompanying the top two strings. Watch the accuracy on that alternating bass line too.

Luther Perkins Style Lead

$\text{♩} = 105$

E E6 E

BU

E E6 E

E7

Johnny Cash Style Rhythm

$\text{♩} = 105$

E E5

EXAMPLE 8 – JIMMY BRYANT

CD TRACK 18

[Rhythm] You can hear Django Reinhardt and gypsy jazz in this simple rhythm example – there are just two chords but getting the swing just right depends on getting the correct rhythmic feel. Try releasing the chord quickly after you've played it, as this will give the punctuated sound common to swing.

[Solo] The greatest guitarist you never heard of? Bryant is certainly a contender, except you may have heard Albert Lee singing his praises. The effortless flow of ideas, use of arpeggios and swing feel show a musician who brought the jazz and western swing sensibilities to the rock and jive genres. A true master!

Jimmy Bryant Style Rhythm

$\text{♩} = 212$ $\text{♩} = \text{♩}^3$

G7 **C7**

Jimmy Bryant Style Lead

$\text{♩} = 212$ **G13** **C7**

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Robben Ford

Blues masterclass

Robben Ford is among the finest guitarists working today. His soulful style is enriched by jazz but deeply rooted in the blues. **Jamie Dickson** joined Robben to talk about the Supersonic Blues Machine, Dumble and Tele tone and to receive a masterclass in how to solo with more musicality and fire than ever before...

How did you get involved with this meeting of minds in the Supersonic Blues Machine (Kenny Aronoff on drums, Fabrizio Grossi on bass with collaborators Lance Lopez, Billy Gibbons, Steve Lukather and others)?

"I met Fabrizio a little over three years ago. He connected me with Mascot Records and I wound up signing with them so that was very nice. So he sort of asked me out of the blue. Steve Lukather I have known since he was 19 and I don't even remember how old I was when we first met. I think the only time we have ever played together was just a few years ago. We went to Japan with Bill Evans and Randy Brecker, Soul Bop, and did some shows there. That is the only time we've ever really played together. We're not even playing together here – we are on the same stage for a minute. And Billy Gibbons I met once, a long time ago. He actually came to one of my shows. He came backstage and said, 'Hello, I don't know if you know this, but you and I are born about three and a half hours apart...'"

Really?

"Yes, we are born on the same day. Same year, same day. He said he was born around 8:00am. I was born like 11:30am [laughs]."

You're known as a player who straddles the divide between jazz and blues. Is there a meaningful boundary between the two styles on guitar for you?

"In a way, there is a real difference. In a sense, jazz guitar is probably the least expressive instrument of them all, if you think about the

way that it was initially approached: big body guitar, rhythm pickup... it was a rhythm instrument. When people started soloing, there was that kind of monotone that exists in jazz guitar, which is one of the reasons why I didn't listen to it. Actually, I listened to some – but really the only recorded jazz guitar I listened to a lot of was Wes Montgomery's A Day In The Life. You probably know it. That record is unique. If you listen to the records he did before that with Riverside and the organ trio, they were very different. But even him... I hear one or two things and I lose interest. I do. I start wanting to hear something else. But that is not the case for me with tenor saxophone, for instance."

It's hard to think of blues guitar without bending. Exaggerated bends can be a blues cliché but, done properly, they bring a vocal quality to blues guitar...

"Yes, that is the great thing that happened on the electric guitar; the expression that you don't really get out of bebop jazz guitarists."

“THE SONG IS A LITTLE JOURNEY, A LITTLE EXPERIENCE UNTO ITSELF THAT IS COMPLETE UNTO ITSELF. THERE IS A SATISFYING EXPERIENCE WHETHER YOU EVER TAKE A SOLO OR NOT”

One of the easiest traps to fall into when you're playing blues is to max out the intensity of your soloing straight away and leave yourself nowhere to go. How do you avoid that?

"Play shorter solos. Seriously. I play until I know that I am really pushing past myself. There is a point where you can emotionally go a little further or at least you think you can. Actually, I don't spend my time really bending notes a lot. I do, but I am more focused on chords and harmony. That is what really interests me."

Which musician would you class as your biggest inspiration?

"If there was any one artist I would say that I am most influenced by and that I play like him, I'd say Miles Davis. I don't mean that anywhere near like I am as great or anything like that. But that is the real school for me. He was never a really great bebop player – but he had a beautiful sound and was really harmonically hip. He made the most of the way a certain note sounded against a certain chord. I really ran with that. It's wonderful when you find people who show you that you don't have to play all of that stuff [histrionic, over-busy playing]. You just don't. In fact, it is better if you don't. I really feel that way. I would rather listen to Miles Davis than many, many other great artists."

"That, for me, is the thing. I like a good song. I like to play the note that sounds cool against a chord. For me, it is a lot more open. A friend of mine Bob Malach is a tenor player."



For Robben, it's always been Miles Davis who's set the bar for his sound



He told me he was playing with one of the contemporary jazz-fusion guitar players, who said, 'You play the melody and then you start your solo. And at the end of the solo, you see God.' But if every song goes like that, it sounds the same.

"For me, it's important to have a good song. There are more things to get your attention in a cool lyric. The song is a little journey, a little experience unto itself that is complete unto itself. There is a satisfying experience whether you ever take a solo or not. Then you add your improvisation to that, to whatever extent feels good."

Given how many different ways guitarists have approached the blues over the years, how do you keep your blues playing fresh?

"Chords. That is how it works for me. I worked hard at becoming a songwriter. I try to create an environment where the guitar can do something that it hasn't necessarily done before. A different atmosphere, a different feeling. In other words, the song is different. If you are playing shuffles and slow blues all night – which is what I did with Jimmy Witherspoon for a couple of years and Charlie Musselwhite for about a year – after the first few songs, you have done your thing. Even BB King sang most of the night, right? Only about 10 per cent of a night with BB King was guitar,

“THE BOOST ON THE DUMBLE, ALL IT DOES IS REMOVE THE EQ SECTION: IT DOESN'T GET WOOFY DOWN AT THE BOTTOM OR TOO BRIGHT UP THE TOP”

even when he was younger. The blues is much more of a vocal music."

Blues guitarists that sing can do call-and-response between guitar and your voice...

"It's hard work. I would rather somebody sang and I played! That is true call-and-response: two different people, right? In my group I don't do it. But we are not exactly a blues band. If somebody says, 'What kind of music do you play?' I say, 'Blues and R&B.' R&B opens it up a little bit. It is more song-oriented. Rhythm and blues is songs. It's not people taking solos. As I say, for me, it's more a matter of playing a song. We're not playing the blues or anything in particular; we're playing songs that go like this, but the background is strongly R&B."

Let's talk tone. Some blues players favour a clean, pure sound that slices through the mix.

But others like to add varying degrees of gain so the extra compression helps each note sustain and sing. Where do you sit on that sonic spectrum?

"When I have my sound together the way I like it, I play with a Dumble Overdrive Special. That is a very special amplifier. Sometimes, I feel I am not even able to talk about it in a way that would be meaningful. I'm not sure about that because of the uniqueness of the amplifier. Fundamentally, the guitar sounds like itself. That is what I like. I like my guitar to sound like itself and to have a sound curve that's even all the way across. The lows, the mids, the highs: you hear all of them. They're clear."

"From there, what I really like to do is just hit the boost when I play a solo. The boost on the Dumble, all it does is remove the EQ section. It's this midrange boost thing: it doesn't get woofy down the bottom; it doesn't get too bright up on the top. It is just like, 'Boom' – powerful midrange. I can get everything I need right there. I don't need the overdrive, I don't need to compress it. Really, all I need is a little bit of reverb. And I use a short delay. I like a short delay, because it opens the sound up just a little bit. It kind of makes it a little bigger, sort of like doubling yourself. Then a long delay when I am playing quieter just to create that space."

“A GREAT LES PAUL WOULD BE MY FIRST PORT OF CALL IF I HAD TO PLAY ONE INSTRUMENT THE WHOLE NIGHT”

Last time we saw you play, you alternated between your Tele and an SG. Do you feel like you can cover it all with those two guitars?

“Well, honestly, I would be playing a Les Paul. A great Les Paul would be my first call if I had to only play one instrument the whole night. But they are just too damn heavy. But there are things about that Telecaster – it’s a ’60 – that you can’t really find anywhere else, particularly that rhythm pickup and that middle setting. But I play a lot of rhythm guitar on the treble pickup and I guess that is kind of unusual.”

You get a surprisingly round, full note from your Tele’s bridge pickup...

“Yes. I love that sound. To me, it’s brassy so it’s kind of horn-like. I moved to the treble pickup and play the treble pickup a lot, primarily because of Miles Davis. I grew up wanting to be John Coltrane. Of course, that was never going to happen, but the rhythm pickup turned up to the point of some kind of distortion is akin to the tenor sax, so I started moving towards the treble pickup and I kind of went, ‘Wow.’ And I think that’s because I listen to Miles Davis so much.”

Using a Tele bridge pickup like that is pretty upfront and in-your-face...

“Exactly, yes. That is a beautiful thing. That



in itself is kind of a little challenge to yourself. It also works as a rhythm sound. A great rhythm sound. I will tell you one thing that I always forget, it was something I realised much later. Do you know the guitarist Buzz Feiten? Well, he played with the Paul Butterfield Blues Band. I saw Buzzy playing with Butterfield the first time, I saw that band many times. Three of those times was with Buzzy. I think he was 18 when he joined. He’s on the Woodstock video of Butterfield’s performance. [Feiten also devised a tuning system based around a compensated nut and bridge saddles; today it’s used by Tom Anderson and others. Ed]

“Anyway, Buzzy played rhythm guitar on the treble pickup. That stuck with me. He was

playing a 335, too, through a Fender Twin. That made an impression that I didn’t realise, because I wasn’t doing it then. It was like some years later I started playing more and more on the treble pickup rhythm guitar. I am like, ‘That is Buzzy’s sound, man.’ It is kind of interesting. That has happened a few times in my life where the influence was dormant and then it appeared like 10 years later or something.”

It was there all the time...

“Yes, waiting [laughs].” 

Robben Ford guests on the track Let’s Call It a Day from Supersonic Blues Machine’s album, West Of Flushing, South Of Frisco



Robben Ford

Find Your Fire



Robben's soulful and stylish playing style spans a broad spectrum of blues, jazz and rock. Here he shares concepts and techniques that will help spark your own creativity...

ABILITY RATING

Easy to advanced



Info

Key Various Tempo Various CD CD-ROM

Will improve your... ✓ Harmonic awareness

✓ Soloing sophistication ✓ Note choice and placement

While you may think of Robben Ford as a player who plumbs every scale under the sun from which to forge flashy solos, that couldn't really be further from the truth. Robben is more about selecting the best sounding note to place over the underlying chord at the most perfect moment. And while he does of course dip into Mixolydian, Dorian, Diminished and Altered scales he's just as often heard making bounty out of good old Pentatonics and the Blues scale. His watchwords, therefore, are great timing, impeccable note choice, and pulling out the right guitar tone for the job.

Ford is one of those rare guitarists that's straddled jazz, blues and pop in almost equal measure, and always at the highest level. Not only did he tour with blues veterans Charlie Musselwhite and Jimmy Witherspoon; he went on to form The Yellowjackets fusion band, and play alongside saxophonist Tom Scott in the LA Express; he also worked with

Joni Mitchell on *The Hissing Of Summer Lawns* and *Miles Of Aisles* albums; backed ex-Beatle George Harrison and had a stint with jazz legend Miles Davis (still his ultimate musical hero). And that's before a solo career that includes dozens of albums, a host of collaborations and countless sessions with some of the greatest names in music.

“FORD IS ONE OF THOSE RARE GUITARISTS THAT'S STRADDLED JAZZ, BLUES AND POP IN EQUAL MEASURE, AND ALWAYS AT THE HIGHEST LEVEL”

In our video lesson Robben explains how he likes slow music, which gives him the space to think about what he's playing, and to enjoy the chance to stretch out and build his solos. He demonstrates how a simple (but as always, beautifully played) E Minor Pentatonic entry lick (E-G-A-B-D) is lightly built upon as the I chord moves to the IV: “I just add a little flurry,” he says. “It's playing in a thematic way; you're thinking more like a composer. It's evolving, so again there's evolution in your playing and it's not just playing blues licks.” Robben goes on to demonstrate how effective even the most humble ideas can be, provided they are executed with musicality and thought. “You need to be thinking like a musician,” adds Ford, “and not just like a blues guitar player.”

Robben goes on to talk about how musicians are often scared to play simple scales like the Minor or Major Pentatonic, or

indeed the Major (Ionian) scale itself, as though they feel they should be searching out some deeper sonority. “The Pentatonic is not only a great musical device,” Ford insists, “it's beautiful unto itself.”

Playing his Les Paul '57 Goldtop into a clean-toned Fender De Ville amp with lashings of reverb, Robben goes on to demonstrate the use of bluesy double-stops, “John Lee Hooker style.” He points out that he often plays or tips his hat to ideas he's heard before - such is the nature of blues - and goes on to show how he pushes and pulls the timing of his notes, rather than playing metronomically on the beat all the time.

Robben finishes his demonstration of how to make Pentatonics sound beautiful, by showing how targeting the notes in the chords, even simply using their root, adds instant musicality. He ends with a delightful solo, played fingerstyle and using space, timing and his instantly recognisable touch

To see how close you can get to Robben's amazing feel we've tabbed five examples, comprising four licks and that final solo. “A country blues, ending with a jazz chord,” laughs Ford. “The story of my life!” **1**

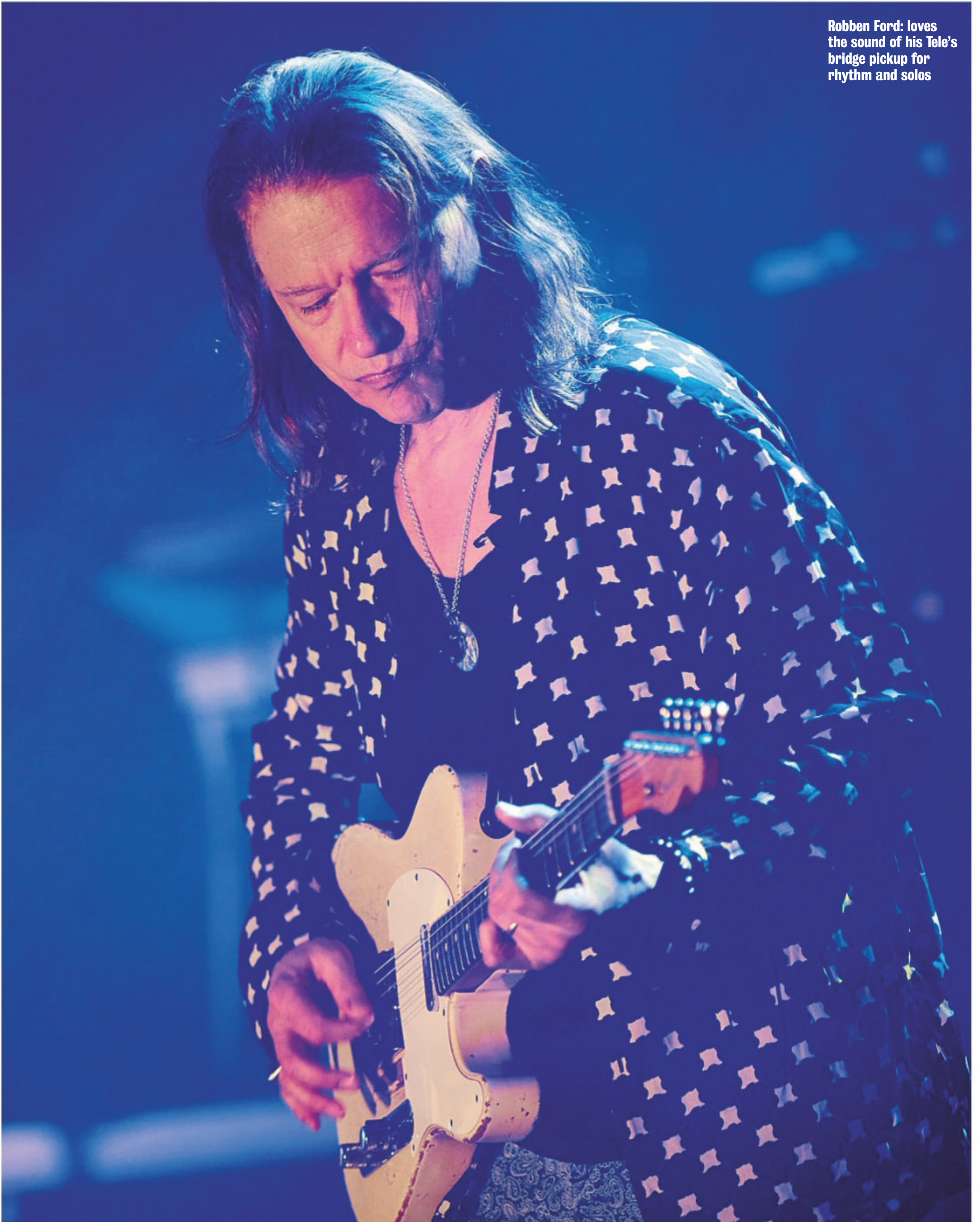
TECHNIQUE FOCUS

Major 6 Pentatonic

Like all great blues and jazz-blues players Ford is a master at exploiting major-minor ambiguity. To this end Robben will often replace the Minor Pentatonic's 7 with the Major Pentatonic's 6th. This note is also the major 3rd of the IV chord and the 9th of the V chord, and landing on these notes at the right moment (on a strong down beat) lends a ripe flavour to your solo. Add the 9th and the scale becomes Dorian mode. Include the 5 and major 3rd and we get an 'uber' scale that includes elements of major and minor, plus the sophistication of Dorian and Mixolydian modes. But try what Robben calls the 'Major 6 Pentatonic' first, as it can bring new sonic spice to your solos.



Robben Ford: loves the sound of his Tele's bridge pickup for rhythm and solos



TRACK RECORD Ford's solo breakthrough was *Talk To Your Daughter* (1988), which stunned us with tone, fire and musical sophistication. The title tune, plus *Help The Poor* and *Ain't Got Nothin' But The Blues* ripped a swathe through the samey blues that pervaded the era. Later albums with his band *The Blue Line* saw a less overdriven tone and a more classic blues style, but all Robben's material is top notch listening.



EXAMPLE 1 OPENING E MINOR PENTATONIC LICK

CD-ROM

Here's a little phrase that Robben says he likes using to kick off a solo. We're in E, and this is the E Minor Pentatonic (E-G-A-B-D). Robben bends the G note (minor 3rd) slightly sharp to approach the G# that's in the underlying chord.

EXAMPLE 2 TARGETING THE ROOT OF THE IV CHORD

CD-ROM

Approaching the change to the IV chord (A), Robben uses almost exactly the same line again (Robben talks about "evolving the solo"), but this time he ends it with the A and E notes to fit the new A chord.

EXAMPLE 3 UNDERPINNING LICKS WITH BASS NOTES

CD-ROM

For this lick, you'll need to use fingerpicking or hybrid picking in order to play those palm-muted open E notes under the high licks. The double-stop phrase is built around the notes of E7 (E-G#-B-D).

EXAMPLE 4 CHANGING THE RHYTHM OF YOUR NOTES

CD-ROM

As Robben says, you can get a whole load of new ideas just by changing the rhythms of your favourite licks. We're in 12/8 time, so the basic feel is three notes per beat, but if you play four in the space of three, the accents fall in different places. Robben calls it "stretching out the space."

EXAMPLE 5 MINI SOLO TARGETING CHORD TONES

CD-ROM

In this longer example, Robben puts into practice some of the concepts we've already covered. Notice how he doesn't just play through Pentatonic lines; each phrase is designed to work with the current chord.

The solo is divided into four measures, each with a specific chord and melodic target:

- Measure 1:** Chord **E**. Melodic line starts on the 14th fret, moves to 12, 13, 12, 14, 12, 17, 12, 12, 15, 13, (14), 12, 14, 12. Fretboard shows 14, 12, 13, 12, 14, 12, 17, 12, 12, 15, 13, (14), 12, 14, 12.
- Measure 2:** Chord **A** (1/4). Melodic line starts on the 15th fret, moves to 12, 15, 12, 12, 14, 12, 15, 15, 14, 15, 15, 14, 15, 14. Fretboard shows 15, 12, (17), 15, 12, 12, 14, 12, 15, 15, 14, 15, 15, 14.
- Measure 3:** Chord **B**. Melodic line starts on the 12th fret, moves to 14, 11, 12, 14, 14, 14, 14, 12, 11, 12, 10, 12, 10, 7, 7, 7, 7, 3, 0, 3, 0. Fretboard shows 12, 14, 11, 12, 14, 14, 14, 14, 12, 11, 12, 10, 12, 10, 7, 7, 7, 7, 3, 0, 3, 0.
- Measure 4:** Chord **E**. Melodic line starts on the 10th fret, moves to 8, 9, 10, 6, 7, 6, 7, 6, 7, 6, 5, 6. Fretboard shows 10, 8, 9, 10, 6, 7, 6, 7, 6, 7, 6, 5, 6.

EVERGREENS DO NOT SUFFER FROM ALZHEIMER'S.

Carol is no longer who she used to be.

She no longer recognises Nancy, her sister, or Jim, her husband. Most of the time it's as though she isn't aware of the things going on around her.

But when Nancy carefully puts headphones over Carol's ears and plays her most beloved song, her sister's eyes light up. She gently sways to the beat of the song, she even remembers the dance routine. She may nudge Jim's arm. Or tell him what

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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Allen Hinds Masterclass *pt 3*



This month LA session legend Allen takes a solo over Jason's challenging odd-time track entitled Magnificent. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Mostly A minor

Tempo: 138bpm

CD: CD-ROM & 20-21

Will improve your

- ✓ Ability to play in 7/4 time
- ✓ Soloing over changes
- ✓ Blues and fusion lead ideas

Once again we up the anti and challenge session ace Allen Hinds to improvise a two-minute solo over Jason's odd-time backing track. The tune features sections of 7/4 which Allen explains is challenging as odd meters are something he finds odd! Allen advises that even though odd meters don't come up that often it's still good

to have a few tricks up your sleeve for when you do have to tackle them.

Allen gives a good tip of breaking the 7/4 bar into a 4/4 and a 3/4 bar. This helps the groove to feel more natural. Allen counts 1, 2, 3, 4 and then 1, 2, 3 as he's soloing which helps his notes fall on the correct beat. Allen starts by delivering a rhythm part that fits in with the backing track. Each chord is made up of two well-chosen notes that imply the underlying harmony. In bar 14 he uses a trick of depressing the whammy bar before playing the chord. This provides a synth-like effect and is something that guitarists like Mike Landau do in the studio.

The E Minor Pentatonic riffs from the backing track are doubled and Allen explains that it's important to nail parts like this. The bridge section is

“ TRY VOCALISING THE PHRASES AS IT'S A GREAT WAY TO MAKE SURE THE EMPHASIS STAYS ON THE MELODY ”

constructed from arpeggios with common tones. Finding common tones between chord changes is good way to tie the changes together and provides continuity.

The notation may look quite intimidating and this is due in part to the 7/4 time signature. It is also fascinating to study how much articulation is added to make the lead phrases come alive. Among the concepts and articulations used are legato, arpeggios, chromatic notes, string bending, finger slides, harmonics, whammy bar and finger vibrato, which are all used with great taste and added liberally.

Another key aspect of this solo is the use of space and pacing. Everything is placed in a considered

ALLEN'S THOUGHTS ON PLAYING OVER CHANGES

If you play too slowly you will bore yourself to death but too fast can often be too fast for you to function well. So you have to kind of slow down a little while remembering where you are in the phrase. I believe the chemicals in your brain that allow you to multitask and see a new scale before the chord gets there is the same, whether two chords or 10 chords. Start with arpeggios while trying to nail chord tones on the strong beats of the bars; this is a good way to sound melodic and 'make the changes'. For beginner 'changes classes', I suggest students vamp on a progression like C minor to E_b minor and make them stay in one position for both chords, not simply sliding up the fretboard by a minor 3rd to use the same shape. This approach forces you to see new patterns under you fingers for each chord. It takes a lot of time and concentration and it won't just happen overnight - but playing changes does improve your fretboard and harmonic knowledge plus making your phrases more melodic.

fashion and the emphasis is on melody and outlining the changes. As in previous videos from Allen try vocalising the phrases as it's a great way to make sure the emphasis stays on the melody.

The notation contains all of the articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Allen fingers and picks the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect.

Once you have mastered some of the concepts in Allen's solo why not try creating one of your own over Jason's rock-fusion track? To help with this we have included a handy one-page chord chart of Magnificent. Have fun and see you next time. **11**

NEXT MONTH Allen shows us more tasty soloing over Jason's laid-back fusion track *Nightlife*



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.

TOP THREE LICKS

LICK 1 [Bar 16] **Whammy scoop and tapping harmonics**
The D triad in bar 14 benefits from a scoop upwards from the whammy bar. Allen also expands on this idea in bar 16 by including a tap

harmonic on the 19th fret. To achieve this effect simply hit down directly on the strings at the 19th fret to release the harmonic.
LICK 2 [Bar 28] **A Minor Blues scale**
A Minor Blues (A-C-D-E_b-E-G) sounds great for most of the track and Allen uses it in several

places. Check out where the pull-offs are and make this descending run as fluid as possible.
LICK 3 [Bar 29] **Altered scale lick**
Bar 29 features the E7/A chord. For this super cool sounding lick Allen uses the E Altered scale, which is the 7th mode of F Melodic Minor. The notes of E Altered are: (E-F-G-G#-B_b-C-D).

MAGNIFICENT CHORD CHART

♩ = 138

CHORUS 1

Asus2 F/A Asus2 B7/A E7/A

1

Asus2 F/A G6 F7 E7

6

VERSE 1

G/F F G/F F

10 18

Em11

1 2 E7 #9

14 22

CHORUS 2

Asus2 F/A G6 F7 E7/A

26

Asus2 F/A G6 B7 E7

30

BRIDGE

Cmaj9 E_bmaj9

34

Cmaj9 E_bmaj9 E7 #9

38

CHORUS BREAKDOWN

Asus2 F/A

44

Asus2 Fmaj7/A B7 E7sus4 E7

48

CHORUS OUTRO

Cmaj7 Dm7

52

Em7 Fmaj7

56

Dm7 B7 E7sus4 A5

60



MAGNIFICENT ALLEN'S SOLO

CD-ROM & 20-21

CHORUS 1 [Bars 1-9] Allen plays these chord stabs in unison with the backing track. The notes are plucked with the fingers and this provides a full and interesting tone. Using the fingers also ensures that both notes sound at the same time, just as they would on a piano keyboard.

VERSE 1 [Bars 10-25] Here Allen uses arpeggios augmented with whammy bar shimmers. The D triad in bar 14 benefits from an upwards scoop. Allen also expands on this idea in bar 16 by including a tap harmonic at the 19th fret. In bar 19 the fast chorus sound is introduced to provide some tonal colour.

CHORUS 1

INTRO $\text{♩} = 138$

Bridge pickup with Overdrive & Delay

CHORUS 1 **A sus2 A5** **A sus2** **F5** **Fdim5**

f With fingers

VERSE 1

G/F **F w/bar** **G/F** **Fadd#11**

Let ring

w/bar

E B G D A E

1 4 7 10

MAGNIFICENT ALLEN'S SOLO

CD-ROM & 20-21

CHORUS 2 [Bars 26-33] Here we set sail with some tasteful single-note lines, something that's mother's milk to Allen. The core scale is A Minor Pentatonic

(A-C-D-E-G); however, E Altered scale (E-F-G-G#-Bb-C-D) works a treat for negotiating the E7/A chord in bar 29.

Em11

Scoop

TH 19

5 5 7 5 7 5 3 0

3 5 7 5 7

G/F **F** **G/F** **F**

Let ring

Bridge pickup with Overdrive, Delay & fast Chorus

5 4 0 5 4 2 2 3 2 3 2 3 5 5 5 4 2 3 2

Em11 Scoop

w/bar

Scoop

E7#9

10 10 10 10 12 10 8 10 10 12 8 7 6 7

CHORUS 2
Asus2

Bridge pickup with Overdrive & Delay

F/A

BU

2 5 7 5 7 7 5 7 7 5 7 8 8 (10)

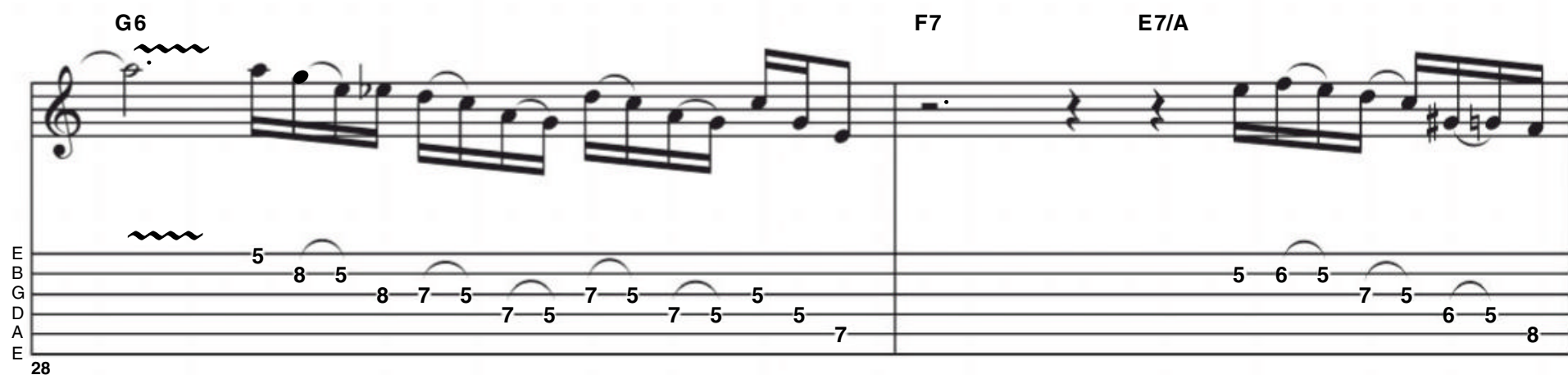
MAGNIFICENT ALLEN'S SOLO

CD-ROM & 20-21

BRIDGE [Bars 34-43] More arpeggios are used to negotiate the bridge. Again Allen employs the whammy bar to provide vibrato/wobble and the effective

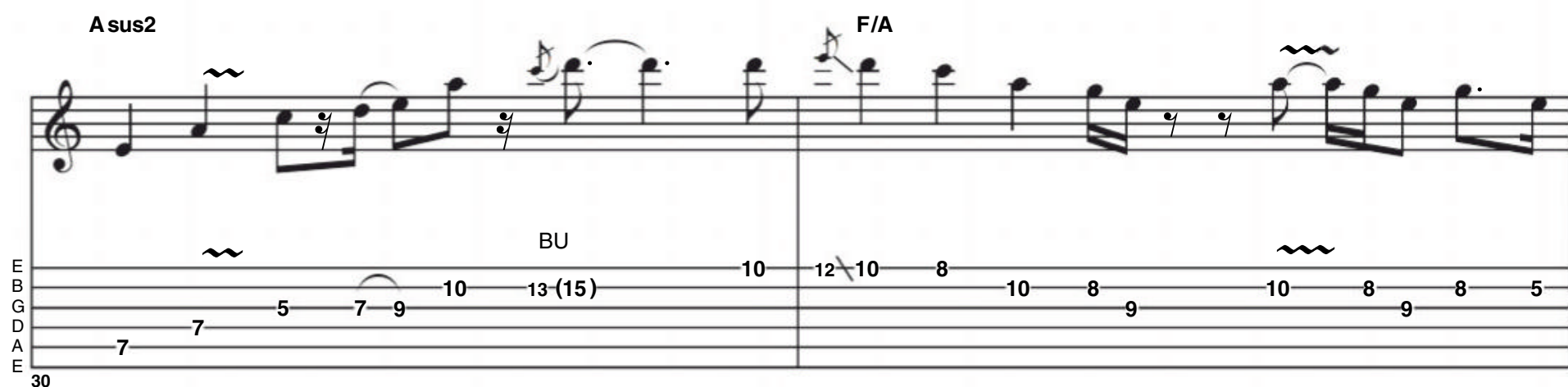
upward scoop in bar 36. The fast chorus sound is used again here. The E7#9 chord builds nicely into the breakdown.

G6 **F7** **E7/A**



28

Asus2 **F/A**



30

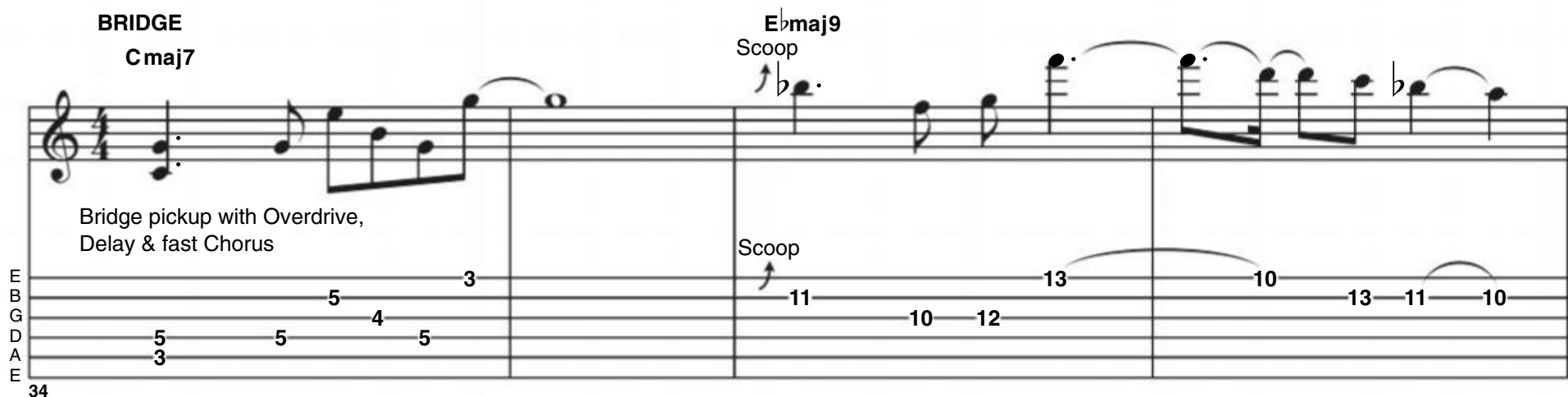
G6 **B7** **E7**



32

BRIDGE
Cmaj7 **E♭maj9**

Bridge pickup with Overdrive, Delay & fast Chorus



34





MAGNIFICENT ALLEN'S SOLO

CD-ROM & 20-21

CHORUS BREAKDOWN [Bars 44-51] Here we revisit the stabs from the opening chorus section played with the fingerstyle technique. Allen switches

effortlessly between fingers only and mostly 'up' picks from the plectrum. He says he never learnt 'hybrid' style so this approach makes him sound unique.

Cmaj9

w/bar

Ebmaj9

8 7 7 10 11 10 13

38

E7#9

CHORUS BREAKDOWN
Asus2 A5

7 6 7 8 7 7 7 7 8 8 8 8 8 8 8 8 4 2

41

F5

Asus2

A5

E7sus4 E7

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

3 3 2 2 2 0 0 0 0

46

CHORUS OUTRO

Cmaj7

Bridge pickup with Overdrive & Delay

Dm7

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

52

MAGNIFICENT ALLEN'S SOLO

CD-ROM & 20-21

CHORUS OUTRO [Bars 52-end] For this final section Allen builds up the intensity and introduces some A Natural Minor scale (A-B-C-D-E-F-G) for the

faster runs. The line in bars 58 and 59 are well worth a closer look and may well require some slow practice. The track ends with a classic bluesy phrase.

55

Em7

E
B
G
D
A
E

58

Fmaj7

E
B
G
D
A
E

60

Dm7

B7

E7sus4

E
B
G
D
A
E

62

A5

BU

E
B
G
D
A
E

Marc-Antoine Charpentier

Prelude from Te Deum



For this month's Classical column **Bridget Mermikides** goes back to the 1600s to find a rousing Baroque composition that has been used both on royal occasions and for Eurovision!

ABILITY RATING

Moderate/Advanced 

Info

Key D Tempo 120bpm CD TRACKS 22-23

Will improve your...

✓ Two-part playing ✓ Trills ✓ Fretting-hand stamina

Te Deum is a motet – a multi-part piece for voices – written in the latter part of the 17th Century by the French composer Marc-Antoine Charpentier (1643-1704). Charpentier was a prolific and well-respected composer, and also a music theorist of the Baroque era – a musical period of rich diversity and transition.

Because of this, his large body of works including masses, operas, oratorios and other works is brilliant and diverse and means he is now one of the most popular and recorded composers of the era. Te Deum remains one of his best known works, a wonderful six-

movement piece with an unusual history. It only entered the relatively modern era in 1953 when it was rediscovered by the French musicologist Carl de Nys. It immediately gained popularity and has been performed and recorded widely, particularly the first

“TE DEUM'S PRELUDE IS WRITTEN IN D MAJOR, A KEY THAT CHARPENTIER DESCRIBED AS 'JOYFUL AND VERY WARLIKE'”

movement Prelude (Marche en Rondeau) which became (and has been for over 60 years) a prominent theme tune of the European Broadcasting Union. As such you may well have heard it as an introduction to the Eurovision Song Contest as well as a familiar tune representing royalty and coronation in films and on television.

The original manuscript of Prelude itself is very succinct, taking up only two thirds of a page. Written in D major – a key that Charpentier described as “joyful and very warlike” (which I've preserved here with drop D tuning), it is propelled by a vibrant and catchy melody which recurs and is developed in a rondeau form. The main technical challenge here is the ornamentations of the melody that you find in bars 2, 6, 7, 10 etc (and are written in Charpentier's original score with a particular trill symbol.

These stylistic elaborations of a melody – which had a level of freedom within the style – I've defined here as two types of trill: 1) a fretting-hand trill (as in bar 2) where the trill is achieved by fretting-hand legato; and 2) a cross-string trill (as in bar 7) where it is achieved by the plucking hand alternating between adjacent strings. Both of these may take some work, some good listening and attention to the tab captions, but they are worth the effort as they really lift this wonderful piece. You can of course then use them to enrich your playing in general.

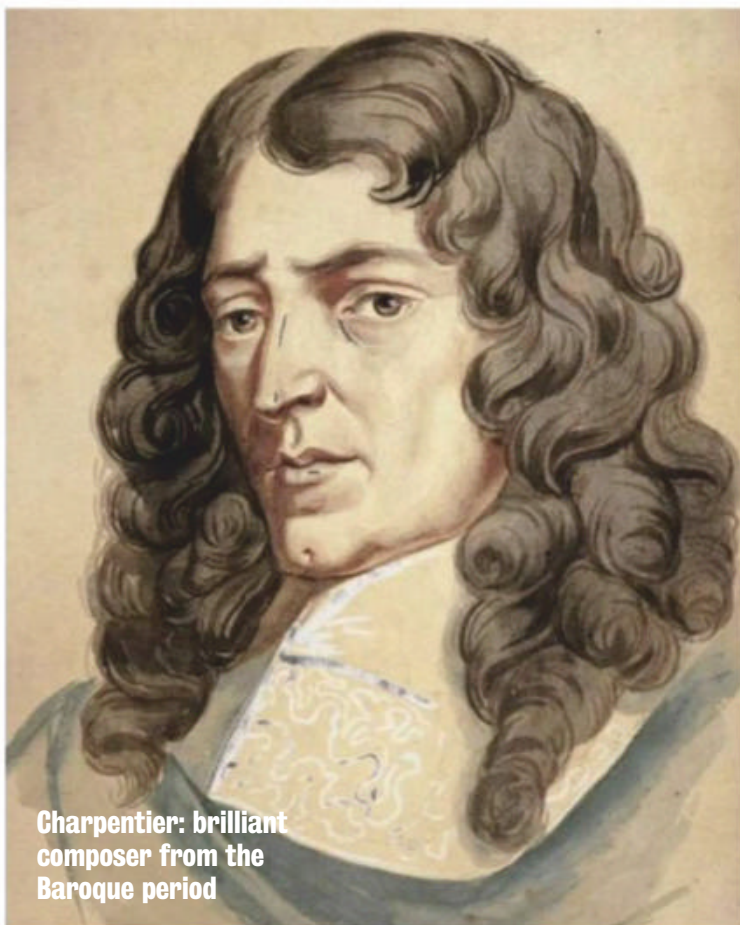
There was in fact other space for flexibility of self-expression in this style: the quavers (which I've chosen to play here as written) could also have been made uneven (usually in a long-short pattern somewhat similar to jazz swing playing) in a Baroque style known as 'notes inégales' (uneven notes). So do feel free to try this out; it's a good reminder that 'classical' music isn't fixed on the page but has always been open to interpretation and interaction by players through ages. 

NEXT MONTH Bridget arranges the lovely Sicilienne by **Maria Theresia von Paradis**

TECHNIQUE FOCUS

Are you sitting comfortably?

Do you have an awareness of your posture when you practise? I started making short video lessons just over a year ago and I noticed when watching that my guitar looked too low down and I was slightly hunching and having to reach too far. I have since raised my guitar higher – I combine a footstool with a Gitano guitar rest to get the height and angle I need. I have also noticed that if I am tense I grip the guitar too tightly with my right arm causing pressure to the inside forearm and therefore restriction on the picking-hand fingers. When I catch myself doing it I make a conscious effort to relax the grip and move my elbow slightly further forwards over the guitar.



Charpentier: brilliant composer from the Baroque period



TRACK RECORD Te Deum is one of those pieces whose name you might not recognise but whose sound will doubtless be very familiar. The version by Kings College Cambridge Choir with the English Chamber Orchestra (EMI 1989) is a vibrant performance and recording. For an 'authentic' interpretation with period instruments check out the La Fenice conducted by Jean Tubery (Ricercar 2005).

PLAYING TIPS

CD TRACK 23

Picking-hand fingering is indicated as a suggestion for ergonomic alternation. In bar 2 the first trill occurs. These trills are a big feature defining the character of this piece and this one is executed with third-first-third-second fretting-

hand fingers. It can be done with just the second finger if you prefer but I find the written fingering achieves a faster and crisper sounding trill. A tip for clarity is to make the pull-off as much of a right-angle to the string as possible.

Drop D tuning

$\text{♩} = 120$

Chords: D, A/C#, A, G, D

Fingering: 1, 2, 3, 4, 5, 0, 2, 3, 4, 5, 6

Picking-hand fingering: i, p, a, m, i, p, p, a, p, p, m, i, m, i, m, p, p, i, p, p, m, p, i, a, m, i, p, m, p, i, p, m, i, p

PLAYING TIPS

CD TRACK 23

The next trill is in bar 7 and is played as a 'cross-string' trill. The fingering suggested is the same as that of a tremolo: 'a-m-i-p' which I find I can make fluent. However, this may not be the case for everyone, so you can also try

'a-i-m-p' or if the cross-string trill is simply not for you it can be played entirely on the first string so the tab would read 2 0 2 0. See what works best for you. At bar 12 add a full barre on beat 4 to cater for the low E on the final quaver.

12

A D A/C# A D

15

G A D A/C# D G/B G

18

A D Em F#m Bm G

21

A A/C# A7 D A/C# D6 E

PLAYING TIPS

CD TRACK 23

The main theme is repeated many times but at bar 17 a new eight-bar section is introduced. In the original, the trumpets drop out at this point so try playing

this more legato for contrast and vary the tone to slightly warmer by playing closer to the fretboard. A similar contrasting section also appears at bar 33.

The guitar score is written for a standard tuning (E, B, G, D, A, D) and is in the key of D major (two sharps). It consists of four systems of music, each with a treble clef staff and a six-string guitar staff. The guitar staff uses a simplified notation system with numbers 0-5 representing frets. The first system (measures 24-26) features a main theme in measure 24, a contrasting section in measure 25, and a return of the theme in measure 26. The second system (measures 27-29) continues the theme with various fretting techniques like triplets and slurs. The third system (measures 30-32) includes a contrasting section in measure 30 and a return of the theme in measure 31. The fourth system (measures 33-35) features a contrasting section in measure 33 and a return of the theme in measure 34. The score includes various musical notations such as slurs, triplets, and dynamic markings like 'p' (piano) and 'i' (acciso).

24

p p i p p p

27

30

33

PLAYING TIPS

CD TRACK 23

The trill that occurs at bar 2 and many times thereafter, has a D in the bass that is preceded by a bass note A. This A note will carry on ringing and it muddies

the harmony on beat 3, so mute it with the flesh of the picking-hand thumb after plucking the D on beat 3 - as demonstrated in the accompanying video.

36

F# B B/D# E E7/D

E 2 3 2 5 4 0 7 0 5 4 2 5 2 4
B 2 4 2 3 4 0 0 0 0 0 0 0 0 0
G 3 4 3 3 4 2 6 2 0
D 4
A
D

39

A/C# E7/B A D

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

p i m p i p p i p p

42

A/C# A D G D A

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

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PLAYING TIPS

CD TRACK 23

There are quite a few specific instructions on how to perform various sections in this piece. And while it's great if you can play them as suggested, should you find certain techniques not applicable to your current playing ability

there's nothing wrong in adapting the music to suit your playing. This has been done by musicians for centuries. But do try my picking and fretting-hand suggestions first, as this will benefit your overall ability most of all. Have fun!

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

Chord progression: D, A/C#, A, D

Chord progression: G, D, A, D

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

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LEARNING ZONE

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Of the many styles that we cover in Guitar Techniques, one very popular area resides in the zone that combines blues and jazz. For some, it's blues with a dash of jazzy sophistication (a few chromatics, how to handle the ♭5 and #9, tastier dominant 7th chords) and for others it's about confidence; getting deep into jazz-blues changes (chord tones and altered tones through a VI-II-V-I, getting good with the Altered scale). While the ratio can fluctuate hugely between the two, there is a real fascination about developing a musical vocabulary that sounds rich, vibrant and authentic.

We've thought about this a lot, and while many of our tutorials cover numerous technique and theoretical areas, John Wheatcroft started a new series last month with the working title of 'Jazz Chops' aimed at a broad spectrum of guitarists that are keen jazzers as well as wannabe jazzers. This month, he tackles the huge subject of jazz-blues from the perspective of major keys (minor keys next issue).



For the aforementioned blues-jazzers (and jazz-bluesers), this one article sure will excite and inform. While there's nothing too difficult to handle from a technical perspective (8th-note based lead lines, minim or crochet biased chords), the harmonic information is hugely empowering. From common 12-bar chord changes and the Blues scale, through to the importance of the 3rd and 7th, walking basslines and so on, there's a lot to tackle. While all this will make you a more informed musician, the time spent studying and absorbing here will make you a

considerably more able live performer who's 'jam ready'. If you then link this article with Robben Ford's unique video

masterclass (p30), Allen Hinds' tasty guitar solo (p40), the two wonderful Kirk Fletcher blues solos (p58) and aspects from Creative Rock (p80) you've got a fantastic time ahead of you this month (or indeed, this year!). Enjoy the issue!

Jason

IN LESSONS GT#292



JAZZ 66

This month John Wheatcroft shows you how to add some blues to your jazz playing, and some jazz into your blues licks.



PSYCHEDELIC 78

Decades before Caroline, Paper Plane and Down Down, Status Quo was a top psychedelic chart act. Simon Barnard explores their groovier side.

30-Minute Lickbag



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

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EASY LICKS EXAMPLE 1 GREEN DAY

CD TRACK 24

Approach this idea with steady alternate picking over the D major chord. This part is a little tricky as there's a stretch up to the A note on the first string using the fourth finger. It all leads up to the D major finishing chord at the final bar.

$\text{♩} = 105$ N.C.

EASY LICKS EXAMPLE 2 PARAMORE

CD TRACK 25

Play this powerchord riff quickly, if anything pre-empting the beat (we usually tell you to lay back on it). The pauses should be short and sharp using the strumming hand to mute the chords (indicated with rests in the notation). It's the kind of idea you could vary, from verse to chorus for instance.

$\text{♩} = 140$ A5 C5 G5 D5 A5 G/B C5 D5

INTERMEDIATE LICKS EXAMPLE 3 RICHIE SAMBORA

CD TRACK 26

This is great on acoustic (which Richie loves to play). Many players like to choose a soft pick but maintain strong strumming hand when playing acoustic. Observe the chords above the tab and use your first finger to play the hammer-ons and pull-offs on the open fourth and third strings.

$\text{♩} = 100$ G Dsus4add9 G F6/9 Cadd9

CD TRACK 27

Larry is one of the 'jazz feel' heavyweights and this lick is all about note choice and dynamics. Note the dynamics markings, (p, mp and mf) in the notation and aim to reflect this in your picking approach. Note the Lydian (D#) note during the A major arpeggio at the end.

♩ = 110

N.C.

1

p mp mf p mp

9 11 9 11 10 10 9 11 9 11 9 11 9 11 9

1, 5

2

mf mp mf mp

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

4 7

CD TRACK 28

Attack this riff with a slide from the 2nd fret on the third string, down-picking both the second and the first string. Don't be afraid of hitting a single-coil guitar hard and pay close attention to the voicing of the E Minor Pentatonic run (E-G-A-B-D) at the end.

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, a key signature of one sharp (F#), and a tempo of 140. The guitar part is marked "N.C." (No Chords) and "f" (forte). The bass part is marked "E B G D A E" and includes a fretboard diagram at the bottom. The guitar solo consists of eighth and sixteenth notes, with triplets and a 1/4 note. The bass part consists of a steady eighth-note pattern.

CD TRACK 29

This lick is based around a 'C shape' minor arpeggio descending and ascending in 6ths. Observe the notation carefully, watching the steady interval shift as the lick progresses. And make sure to employ Yngwie's furious attack and vibrato!

Kirk Fletcher

Brought to you by...  **BIMM**
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Join **Ronan McCullagh** as he examines the 'traditional-meets-modern' style of blues titan and former Thunderbird Kirk Fletcher.

Kirk Fletcher: a bluesman with a whole range of influences



ABILITY RATING

★★★★★ Moderate

Info

Key: G

Tempo: Various

CD: TRACKS 30-33

Will improve your

- ✓ Blues phrasing and vocabulary
- ✓ Bends and fretboard dexterity
- ✓ Mixing of Pentatonics

Every now and again a new blues player emerges who leaves us gobsmacked. Kirk Fletcher is one of those guys. You will have heard his name a lot recently (not least in these pages) as he has been busy working the blues circuits of Europe and now bases himself in Switzerland.

Although you might be familiar with Kirk as frontman you might not be aware of his

lengthy journey to this point, as a busy sideman. Pinetop Perkins, James Cotton, Hubert Sumlin, Charlie Musselwhite, Cindi Lauper and Doyle Bramhall Sr, are just some of the artists that Fletcher has backed. But it was his friendship with Kim Wilson and a three-year spell with The Thunderbirds that launched his career. More recently, Kirk has been part of two projects with close friend Joe Bonamassa: Muddy Wolf At Redrocks; and the Grammy nominated Live At The Greek Theatre. These collaborations, partnerships and projects are what have helped shape the player he is today. Kirk understands the tradition of the blues but he has a 2018 approach and great songwriting skills, as witnessed on his latest record, Hold On.

Interestingly, for years Kirk avoided singing due to reasons of confidence, but finally he bit the bullet and is now a consummate vocalist. Blues is all about delivering the song, and the greatest and most successful blues artists always blended the playing with the singing.

While it's easy to frame Fletcher as simply a bluesman there's much more going on here. Like many blues and soul artists the foundation of his musicianship lies in the gospel music that he watched his brother play in his father's church on Sundays. To really hear this, listen to his rhythm playing; it's fantastic. You can hear these soulful, uplifting elements in his dynamic touch but mixed with the aggressive southern blues style that he later picked up. There's also a strong funky or percussive side to his style, and even a touch of warmth and chromatism that comes from

“ LIKE MANY BLUES AND SOUL ARTISTS THE FOUNDATION OF KIRK'S MUSICIANSHIP LIES IN THE GOSPEL MUSIC THAT HE HEARD IN CHURCH ”

his jazz influences. I've aimed to address all of these elements in this month's pair of Fletcher-style studies.

As so often is the case the main framework behind his soloing is a mix of Major and Minor Pentatonic (we are in G so: G-A-B-D-E [major] and G-B_b-C-D-F [minor]). To see when and where to use which scale it's vital to view each note in relation to the underlying chord. Doing so will give you a better understanding of why you like that certain sound. Ultimately it also leaves you in a stronger position to recreate it in the future. 

NEXT MONTH Ronan dissects the mean and moody style of ZZ Top's **Billy F Gibbons**







GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Fletcher plays a huge array of guitars. In fact he can regularly be seen using all the usual suspects. But a Telecaster with a P90 in the neck position seems to display Kirk in a pretty special way. Therefore a classic style electric into a Fender-toned amp with a dollop of overdrive is what we are after here (for the recording I used a Fender Thinline Telecaster into a Fender Bassman style amp simulator in my DAW). Opt for medium overdrive, using the guitar's volume to clean things up, then add a hint of ambient reverb.



TRACK RECORD Hold On (2018) is Kirk's latest album which he recorded in the UK with Jonny Henderson on organ and Matt Brown on drums. The record uses simple production values, allowing the raw nature of songs to come through. There's real development in Kirk's writing too, as the structures and lyrical content are strong throughout. But fear not, there are still plenty of fantastic guitar solos.

EXAMPLE 1 KIRK FLETCHER STYLE

CD TRACK 30

[Bar 6] Here's an example of how Kirk brings together chromaticism and arpeggios to form a line; two concepts heavily utilised within jazz. Can you find the G Major triad in this lick? What makes work in the blues context so well is the fact that the chromaticism is displayed through the use of G Blues scale (G-B_b-C-D_b-D-F) and the mixing of the major and minor 3rd.

[Bar 13] Kirk likes to sit on ideas like this repeating three-note cell for several bars. Choose any three notes and experiment with this rhythmic feel.
[Bar 15] Slotting arpeggios into blues sounds great. Why not change the arpeggio to a maj9 or try this over a dominant blues progression and use the dominant 7th or 9th arpeggio?

Sheet music for Example 1, Kirk Fletcher Style, in G major (one sharp). The tempo is 67 BPM. The music is written for guitar, with a treble clef and a key signature of one sharp (F#).

The music is divided into five systems, each with a guitar staff and a bass staff. The bass staff includes fret numbers and chord symbols (Cmaj7, G).

System 1: Measures 1-4. Chord symbols: Cmaj7, G, Cmaj7. Fret numbers: 10, 8, 8, 10, 9, 10, 8, 10, 8, 10, 9, 8, 10, 10, 8.

System 2: Measures 5-8. Chord symbols: G, Cmaj7, G. Fret numbers: 10, 12, 10, 13, 11, 11, 12, 9, 8, 10, 9, 10, 8, 8, 10, 9, 8, 11, 8, 9, 10, 6, 7, 8, 7, 10, 8, 9, 10.

System 3: Measures 9-12. Chord symbols: Cmaj7, G, Cmaj7. Fret numbers: 14, 12, 14, 14, 12, 15, 15, 17, 15, 7, 8, 10, 12, 13, 10, 12.

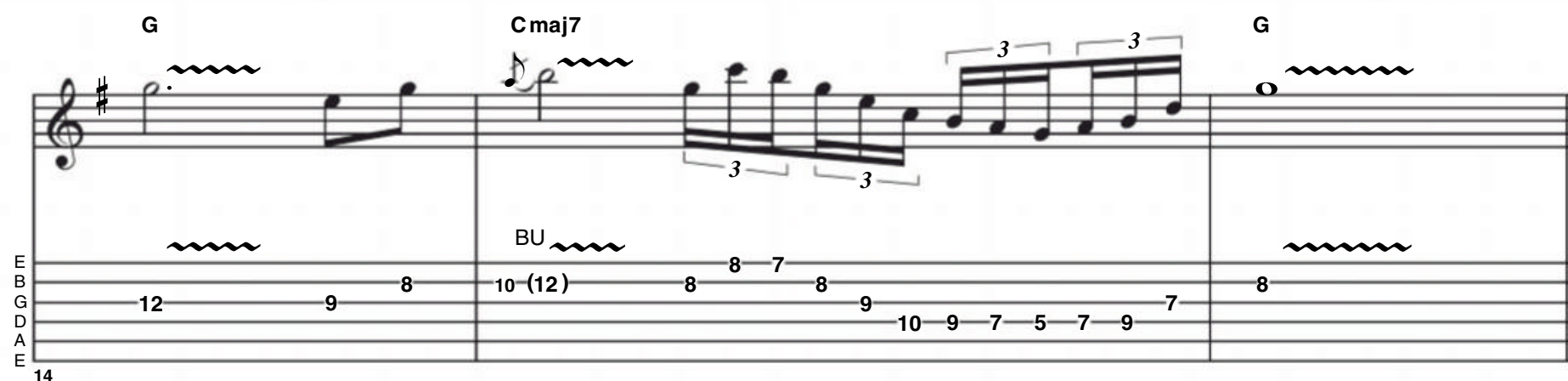
System 4: Measures 13-16. Chord symbols: G, Cmaj7, G. Fret numbers: 8, 7, 8, 10, 12, 13, 10, 12, 8, 10, 12, 10, 12, 15, 18.

System 5: Measures 17-20. Chord symbol: Cmaj7. Fret numbers: 15, 16, 13, 15, 15, 16, 13, 15, 15, 16, 13, 15, 15, 16, 13, 15, 15, 16, 13, 15.

The music features various techniques including chromaticism, arpeggios, and a repeating three-note cell in the final system.

EXAMPLE 1 KIRK FLETCHER STYLE ...CONTINUED

CD TRACK 30



EXAMPLE 2 KIRK FLETCHER STYLE

CD TRACK 32

This study focuses on how Kirk develops ideas from small bits of information. G Minor Pentatonic is the scale of choice but be aware of the scale degree that you are playing against the current chord; as we move to the IV and V chord we target the root of that chord. This approach will get you away from the

guessing game of running up and down scales. Just a little tip when it comes to the last four bars of the study: when you perform the tremolo picking across the double-stops, tension is your biggest enemy and will contribute to an uneven sound so you may find (as I do) that a loose grip on the pick helps.



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PLAY BETTER ACOUSTIC

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The Killers

Brought to you by...

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This month **Martin Cooper** checks out the cinematic sound of The Killers and their creative and musical guitarist, Dave Keuning.



Dave Keuning popularised the Fender Starcaster

ABILITY RATING

★★★★★ Moderate

Info

Key: D

Tempo: 148bpm

CD: TRACKS 34-35

Will improve your

- ✓ Rhythm-meets-lead
- ✓ Theory knowledge
- ✓ Arrangements

The Killers were formed in Las Vegas in 2001 by frontman Brandon Flowers and guitarist Dave Keuning, with bass player Mark Stoermer and drummer Ronnie Vanucci Jr following in 2002. They have had huge commercial success with each of their five studio albums, and played many successful tours, including venues such as the Royal Albert Hall (recorded for a live album),

Wembley Stadium and Madison Square Garden. Additionally they have also appeared at massive global events such as Live 8.

Flowers and Keuning got together after Flowers had departed a synth pop band called Blush Response. The singer realised that his future was in rock rather than pop after he watched Oasis play in Las Vegas. Unlike the UK band The Killers still employ lots of synth in their songs, adding to the cinematic sound.

The first song that Flowers and Keuning wrote together was Mr Brightside, which turned out to be one of the band's most enduring songs. The Killers began to build a following with their blend of pop, rock and indie, which sounded unique at the time.

The strength of the band's songs led to

them being noticed by industry executives, and after demos began to get radio play, they signed with Island Records. Debut album *Hot Fuss* was a huge success and the band hasn't looked back since. Among the accolades they have achieved, the "I got soul but I'm not a soldier" refrain to their song *All These Things That I've Done*, has been incorporated into the sets of Robbie Williams, Coldplay and U2.

Most recent album *Wonderful Wonderful* has continued their chart and touring success, and while the band still incorporates elements of many musical styles, including new wave, they are always ready for stadiums with their uncanny ability in penning rock anthems. The Killers have also worked with A-list producers such as Steve Lillywhite and Daniel Lanois.

The track this month incorporates a lot of the eighth-note 'quaver' rhythms that feature

“YOUR TASK IS MAINLY ABOUT BUILDING PARTS THAT WORK IN A BAND SITUATION. THE GUITAR TAKES ON A ‘RHYTHM-MEETS-LEAD APPROACH”

in the band's songs, so count 1 + 2 + 3 + 4 + per bar for this. It's a rhythm used a lot by many of The Killers' contemporaries such as U2, Kasabian and Coldplay.

We're in the key of D major (D-E-F#-G-A-B C#) and the track doesn't deviate outside of that key. The piece is not difficult to play, so your task is mainly about building parts that work in a band situation. The guitar's role is to take on a rhythm-meets-lead approach, so while there's no actual solo we generally see a melodic rhythm track that locks in with the rhythm section and keyboards. **II**

NEXT MONTH Martin examines the exciting modern style of the *Arctic Monkeys*

6

7

7

7

5

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Dave Keuning has played Gibson guitars including Les Paul and ES-335 models, as well as a Fender Strat and an Ibanez Destroyer. But he's probably best known for his love of the defunct Fender Starcaster. Amps include a Fender Twin and effects such as delay are often employed. Go for a light-medium drive and add spatial effects like echo and chorus to taste.



TRACK RECORD The debut album *Hot Fuss* from 2004 includes *Mr Brightside*, *All These Things That I've Done* and *Smile Like You Mean It*, while the follow-up album *Sam's Town* features *When You Were Young*. The 2012 album *Battle Born* includes the Springsteen influenced *Runaways* and there is also a best-of collection called *Direct Hits*. *Live From The Royal Albert Hall* features most of the hits live.

EXAMPLE 1 THE KILLERS 'RHYTHM-MEETS-LEAD'

CD TRACK 34

The melodic notes that outline the chords in the first eight bars need to be played cleanly and with attention to timing, and although the track is mainly built on eighth-note rhythms, it can be quite tricky to move from one part to the next with dexterity while maintaining feel.

$\text{♩} = 148$

D A Em G

E
B
G
D
A
E

1, 5

D A G

E
B
G
D
A
E

9, 13

D Bm

E
B
G
D
A
E

17

G A Bm

PM

E
B
G
D
A
E

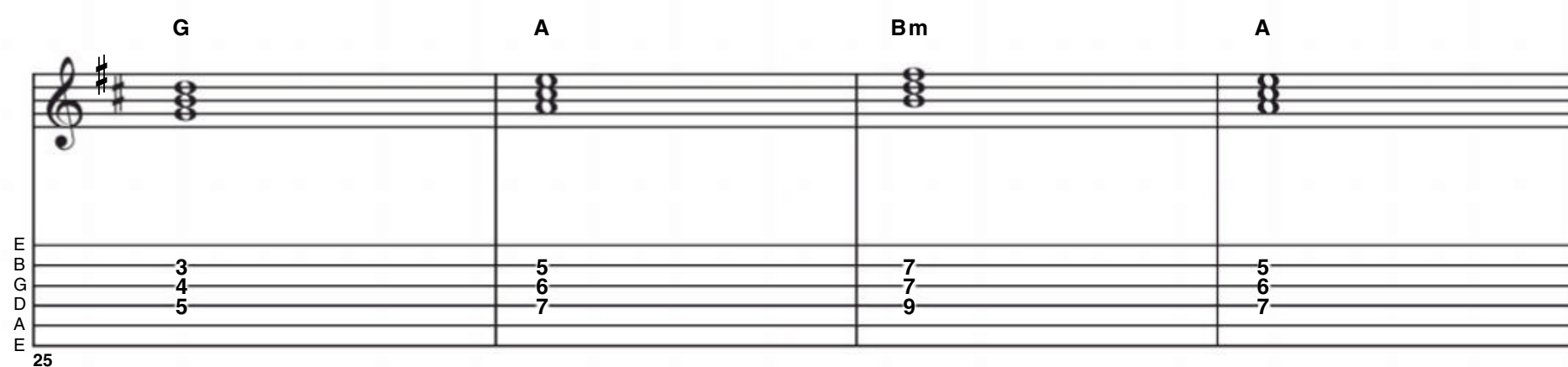
21

EXAMPLE THE KILLERS 'RHYTHM-MEETS-LEAD'

CD TRACK 34

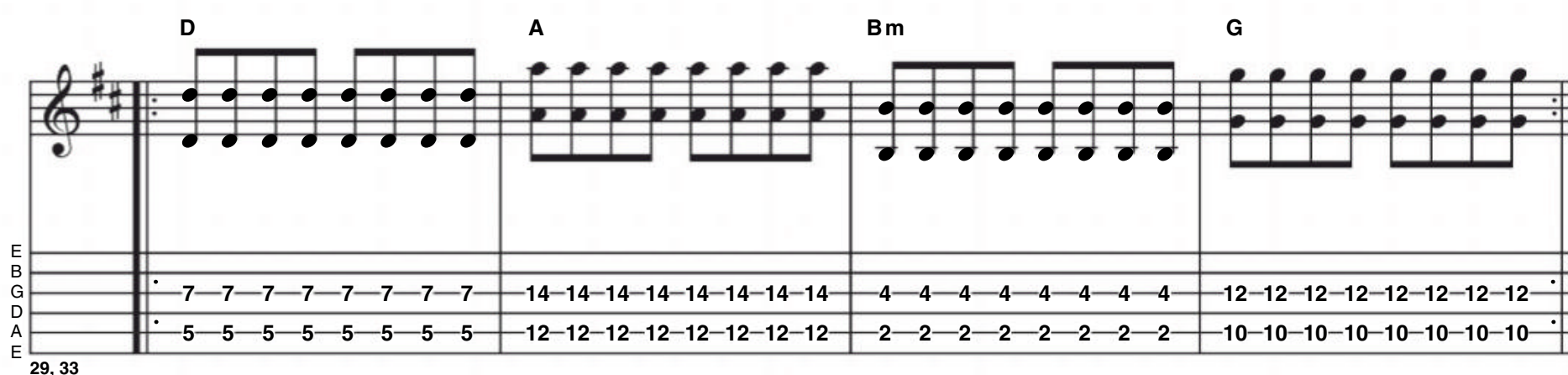
Pay attention to the slightly accented notes in bars 9-16 and the palm muting in bars 21-24. Play lightly but with confidence, and keep your timing relaxed.

Chords: G A Bm A



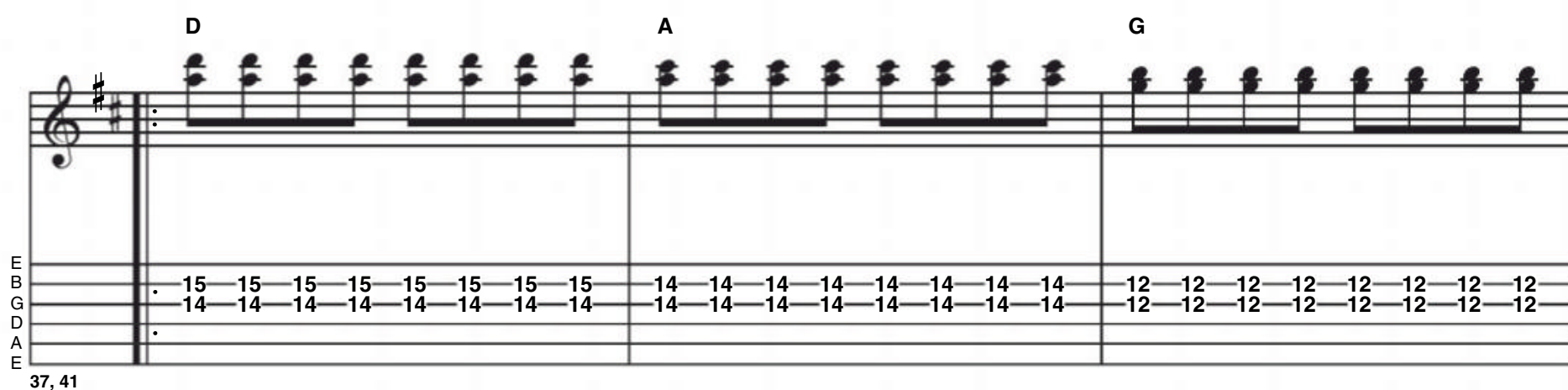
25

Chords: D A Bm G



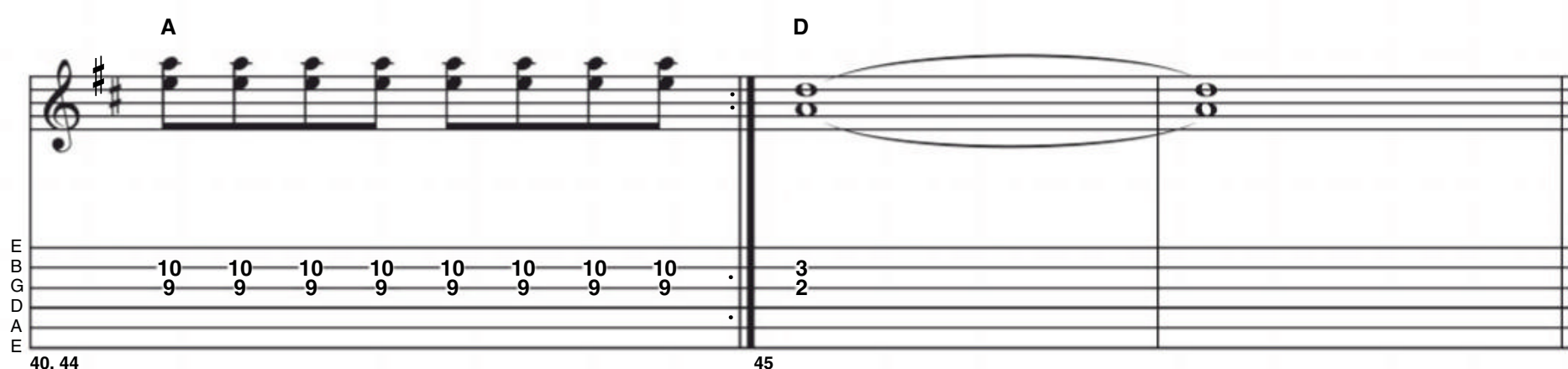
29, 33

Chords: D A G



37, 41

Chords: A D



40. 44 45

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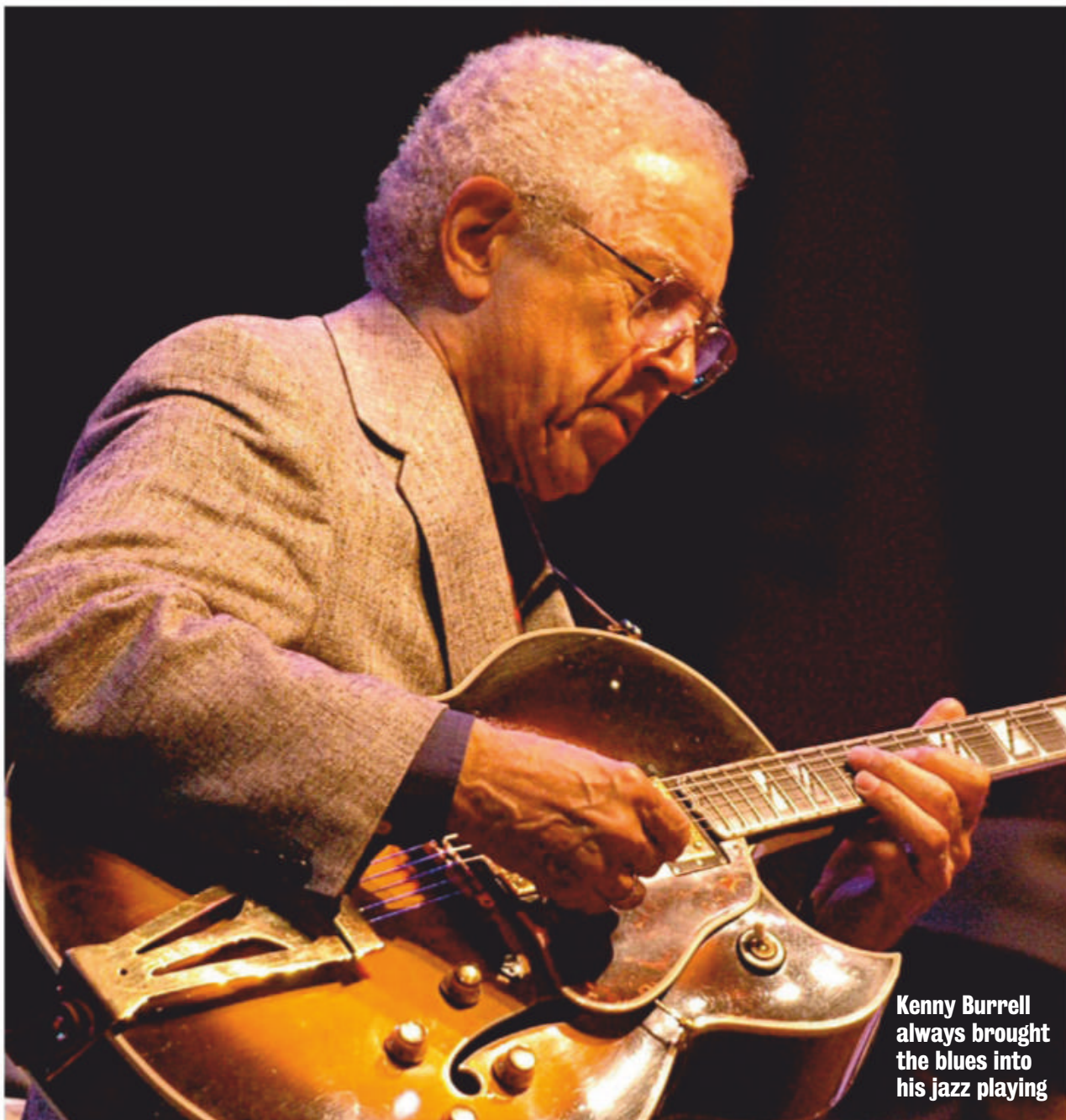
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Jazz blues



This issue **John Wheatcroft** shows how to infiltrate some major blues ideas into your jazz playing and add tasty jazz flavour to your blues.



Kenny Burrell always brought the blues into his jazz playing

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: B flat

Tempo: 160bpm

CD: TRACKS 36-54

Will improve your

- ✓ Jazz-to-blues vocabulary
- ✓ Application of jazz harmony
- ✓ Melding jazz and blues feel

If you look at the history of popular contemporary music there was a point, a little less than a century ago, when the distinction between what constituted blues and what defined jazz was arbitrary to say the least. Many artists were widely regarded as masters of both (Bessie Smith and Lonnie Johnson spring to mind). Countless blues artists were happy to expand their sound with jazzy overtones (the mighty Robert Johnson

for one, and later on the equally talented T-Bone Walker), while the concept of a jazz musician without a deep understanding of the blues was considered impossible. To quote Count Basie, jazz was created as a highly successful attempt at 'swinging the blues.'

As time has progressed the distinction has grown wider, with the blues being associated with a simpler 12-bar form, based around the I-IV-V chord progression and with melodies drawn predominantly from the Minor Pentatonic and conveniently titled 'Blues' scales, with the emphasis on the feel, tone and expressive intent; while jazz has become associated with cerebral complexity, more involved harmonic and melodic structure and with emphasis placed on improvisational flair and instrumental prowess.

Today we will take a look at the blues through the eyes of a jazz musician. Perhaps BB King said it best, when he stated, "If a guy's playing blues like we play, he's in high school. When he starts playing jazz it's like going on to college, to a school of higher learning." Pencils at the ready; class is about to begin!

Compositions like Watermelon Man (Herbie Hancock), Freddie Freeloader (Miles Davis), Tenor Madness (Sonny Rollins), Straight No Chaser, Blue Monk (Thelonius Monk) Billie's Bounce, Now's The Time, Blues For Alice (Charlie Parker) and literally thousands more in the jazz canon are all blues with varying degrees of embellishment and modification. While it's desirable that you are up to speed with all keys, the two most common in terms of the major blues are B, and F. We'll look at minor later on.

“JAZZ IS THE BIG BROTHER OF THE BLUES” BB King

The 10 examples that follow outline a number of commonly used concepts that we can employ when tackling a jazz blues. We begin by outlining the basic sequence and over the subsequent examples we expand in terms of embellishments, chord substitutions and exchanges, comping rhythms and choice of voicing. We'll be covering the application of classic jazz vocabulary and establishing crucial target tones: the best notes to highlight to bring out the colour and detail of a chord progression. We end with two studies that showcase in turn combining chords with walking bass, followed by a sophisticated bebop head that Charlie Parker would be proud of. So don't delay, grab your guitar and jump right in. And, as always, enjoy. **1**

NEXT MONTH John creates a companion lesson to this one when he looks at *minor jazz-blues*

3

5

5

4

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

As we're dealing mainly with conceptual ideas almost any guitar will work. One choice facing the modern jazz guitarist is whether you go down the flatwound route, for a more traditional smooth and warm tone à la Wes Montgomery or George Benson; or to go for the brighter tone of roundwound strings. This choice is becoming more popular, favoured by players like Martin Taylor, Lage Lund and Jonathan Kreisberg. Either way, you should select the neck pickup and dial in a balanced and clear tone at the amp.



TRACK RECORD Kenny Burrell's *Midnight Blue* (Blue Note 1963) is essential for anyone serious about jazz and blues guitar. An equally significant addition would be John Coltrane's *Blue Trane* (Blue Note 1958). We'd also suggest *Nothing But The Blues* by Herb Ellis featuring Stan Getz (Verve 1957). And you can't go wrong with *The Blue Side Of Jazz* DVD by Joe Pass, a fantastic instructional DVD (Hot Licks 2006).

EXAMPLE 1 BASIC CHORD MOVES

CD TRACK 36

We'll begin by establishing the basic harmonic template upon which we'll be adding extra detail in the examples that follow. The jazz 12-bar sequence is a combination of two very simple moves, the I7-IV7 (in B $\flat$, that's B $\flat$ 7-E $\flat$ 7); and the I7-VI7-IIIm7-V7 (B $\flat$ 7-G7-Cm7-F7).

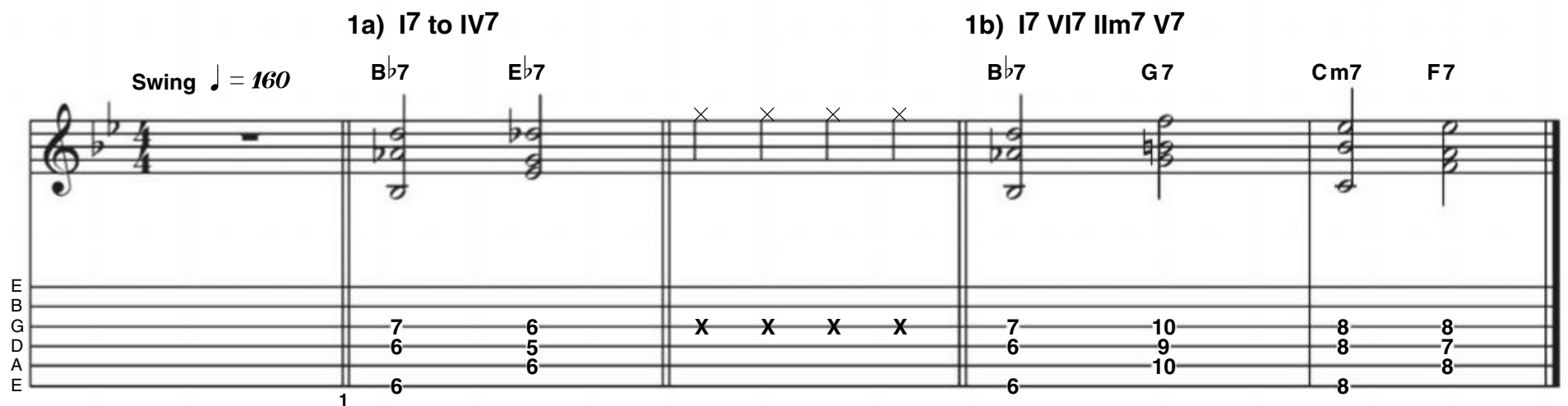
Swing $\text{♩} = 160$

1a) I7 to IV7

B $\flat$ 7 E $\flat$ 7

1b) I7 VI7 IIIm7 V7

B $\flat$ 7 G7 Cm7 F7



E B G D A E

EXAMPLE 2 BASIC CHORD MOVES COMBINED TO CREATE A 12-BAR JAZZ-BLUES

CD TRACK 37

To create the jazz 12-bar we use the first move, I7-IV7 twice, one short (1 bar per chord) and one long (two bars per chord). This is followed by two repetitions of the I7-VI7-IIIm7-V7, although this time the pattern of long (in this case, one chord per bar) and short (two chords per bar) is reversed.

Swing $\text{♩} = 160$

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

I7 IV7 (Short) I7

E $\flat$ 7 B $\flat$ 7 G7

VI7 (Long) I7 VI7

Cm7 F7 B $\flat$ 7 G7 Cm7 F7 B $\flat$ 7

IIIm7 V7 (Long) I7 IV7 IIIm7 V7 (Short) I7



E B G D A E

EXAMPLE 3 MOTIFS USING THE 'BLUES' SCALE

CD TRACK 39

While it's totally appropriate to dress each of the chords up with complex melodic ideas, it's also musically desirable to keep things simple and direct by just using the tonic 'Blues' scale to create an entire chorus of melodic ideas.

Keeping things in B $\flat$, this gives us the following notes: B $\flat$ -D $\flat$ -E $\flat$ -F $\flat$ -F-A $\flat$ (R- $\flat$ 3-4- $\flat$ 5-5- $\flat$ 7). We begin by outlining the scale before taking a complete chorus around the changes using these notes exclusively.

Swing $\text{♩} = 160$

3a) Basic fingering - E form

B $\flat$ 7

3b) Single-line solo using 'Blues' scale

B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

10

14

EXAMPLE 4 CHANGES WITH ADDED V-I AND II-V-I CADENCES

CD TRACK 41

While simplicity is a very noble objective, at times we jazz musicians do like to dress things up a bit. Harmonically speaking, we can do this by introducing significant chords with their dominant V7, so we essentially just add extra chords before specific events when possible. If space permits, we can extend

this process by adding the respective II chord to create the classic II-V-I progression. This example illustrates this concept, along with one of the possible embellishments in bar 6. In this instance we move from E $\flat$ 7 (IV7) to Edim7 (#4dim7), a move in jazz, blues and gospel-based styles.

Swing $\text{♩} = 160$

B $\flat$ 13 B $\flat$ 7#5 E $\flat$ 9 B $\flat$ 13 Fm9 B $\flat$ 7#5

EXAMPLE 4 CHANGES WITH ADDED V I AND II V I CADENCES ...CONTINUED

CD TRACK 41

System 1:

- E $\flat$ 9:** E string (6), B string (6), G string (5), D string (6), A string (6).
- E dim7:** E string (8), B string (8), G string (6), D string (8), A string (7).
- B $\flat$ 13:** E string (8), B string (7), G string (6), D string (8), A string (6).
- C m7:** E string (8), B string (8), G string (8), D string (8), A string (8).
- D m7 $\flat$ 5:** E string (9), B string (10), G string (10), D string (10), A string (10).
- G7 $\flat$ 9:** E string (9), B string (10), G string (10), D string (9), A string (10).

System 2:

- C m9:** E string (8), B string (8), G string (8), D string (8), A string (8).
- F7 $\sharp$ 9:** E string (9), B string (9), G string (8), D string (9), A string (8).
- B $\flat$ 13:** E string (8), B string (7), G string (6), D string (8), A string (6).
- G7 $\sharp$ 9:** E string (11), B string (10), G string (9), D string (10), A string (10).
- C m7:** E string (8), B string (8), G string (8), D string (8), A string (8).
- F7 $\sharp$ 9:** E string (9), B string (9), G string (8), D string (9), A string (8).
- B $\flat$ 13:** E string (11), B string (12), G string (12), D string (12), A string (11).

EXAMPLE 5 3RD AND 7TH CONNECTIONS

CD TRACK 43

Of course it's sensible to keep track of the root note motion, but the real connections are happening higher up in the chords. There is an explicit connection between the 3rd and 7th, with numerous instances when these

notes resolve by a semitone, generally by the 3rd of one chord moving by just one fret to find the 7th of the following chord. This example outlines these connections and it's more of an exercise than a musical example.

System 1:

- B $\flat$ 7:** E string (6), B string (6), G string (7), D string (6), A string (6).
- E $\flat$ 7:** E string (5), B string (5), G string (6), D string (5), A string (5).
- B $\flat$ 7:** E string (6), B string (6), G string (7), D string (6), A string (6).
- F m7:** E string (6), B string (8), G string (6), D string (7), A string (7).
- B $\flat$ 7:** E string (6), B string (6), G string (7), D string (6), A string (6).

System 2:

- E $\flat$ 7:** E string (5), B string (5), G string (6), D string (5), A string (5).
- E $\flat$ m7:** E string (4), B string (4), G string (6), D string (4), A string (4).
- B $\flat$ 7:** E string (6), B string (6), G string (7), D string (6), A string (6).
- D m7:** E string (10), B string (10), G string (9), D string (10), A string (10).
- G7:** E string (8), B string (8), G string (8), D string (8), A string (8).
- C m7:** E string (8), B string (8), G string (8), D string (8), A string (8).

System 3:

- F7:** E string (7), B string (7), G string (8), D string (7), A string (7).
- B $\flat$ 7:** E string (6), B string (7), G string (9), D string (10), A string (10).
- G7:** E string (8), B string (8), G string (7), D string (8), A string (8).
- C m7:** E string (7), B string (7), G string (6), D string (7), A string (7).
- F7:** E string (7), B string (7), G string (8), D string (7), A string (7).
- B $\flat$ 7:** E string (6), B string (6), G string (7), D string (6), A string (6).

EXAMPLE 6 3RD & 7TH CONNECTIONS WITH SINGLE-NOTE LINES

CD TRACK 45

And here's how these connection sound when we add some extra melodic padding, phrasing, rhythmic shape and idiomatic vocabulary. Experts in 'spot the difference' will notice that in example 5-6 we move between E_b7 (IV7) and

E_bm7 (IVm7), whereas here we're back to that E_b7-Edim7 combination we first saw in example 4. Out there in the field, you're likely to find examples of both in roughly equal measure.

Swing ♩ = 160



1 4 7 10

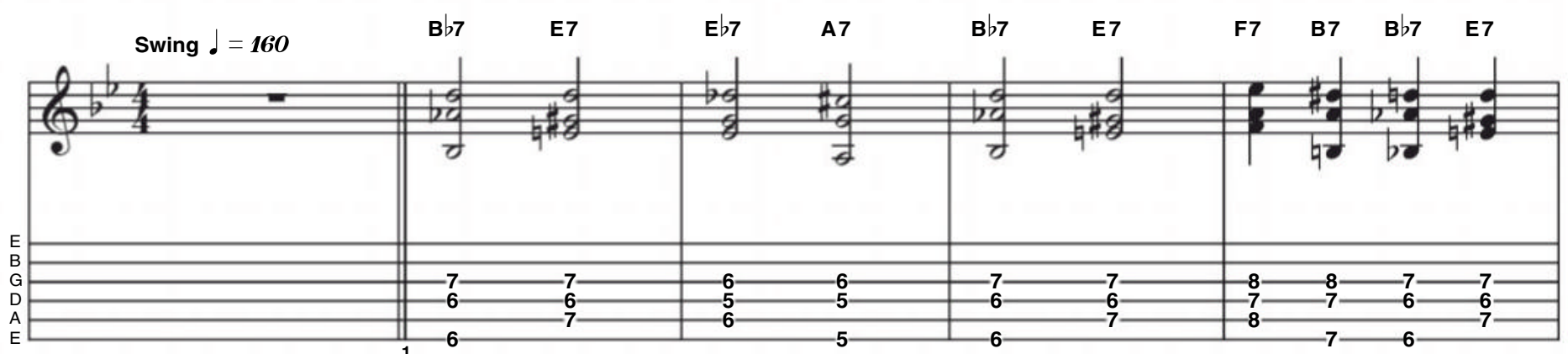
EXAMPLE 7 TRITONE SUBSTITUTION

CD TRACK 47

Tritone substitution is a much used concept that takes advantage of a specific connection between the 3rd and 7th of a dominant chord. If we take our B_b7, the 3rd and 7th are D and A_b, respectively. If we enharmonically re-spell A_b as G_#, this also gives us the 7th and 3rd of E7, albeit flipped around in terms of

function. This means that in functional scenarios (when dominant chords resolve) we can exchange E7 for B_b, creating a chromatic root note motion between the E of E7 to the root of the following E_b7 temporary I chord. Sounds complex? Just play through this example and it'll all make sense.

Swing ♩ = 160



1

EXAMPLE 7 TRITONE SUBSTITUTION ...CONTINUED

CD TRACK 47

System 1:

- Chords:** Eb7, A7, Ab7, B7, Bb7, A7, Ab7, D7, G7, Db7, C7, Gb7
- Bass Line (Fret Numbers):**
 - E: 6, 6, 5, 8, 7, 6, 5, 5, 4, 4, 3, 3
 - B: 5, 5, 4, 7, 6, 5, 4, 4, 3, 3, 2, 2
 - G: 6, 5, 4, 7, 6, 5, 4, 5, 3, 4, 3, 2
 - D: 5, 5, 4, 7, 6, 5, 4, 5, 3, 4, 3, 2
 - A: 5, 5, 4, 7, 6, 5, 4, 5, 3, 4, 3, 2

System 2:

- Chords:** F7, B7, Bb7, G7, Db7, C7, Gb7, F7, B7, Bb7
- Bass Line (Fret Numbers):**
 - E: 8, 8, 7, 10, 10, 9, 9, 8, 8, 7, 7, 13
 - B: 7, 7, 6, 9, 9, 8, 8, 7, 7, 6, 6, 12
 - G: 8, 7, 6, 10, 9, 8, 9, 8, 7, 6, 6, 13
 - D: 8, 7, 6, 10, 9, 8, 9, 8, 7, 6, 6, 13
 - A: 8, 7, 6, 10, 9, 8, 9, 8, 7, 6, 6, 13

EXAMPLE 8 WALKING BASS

CD TRACK 49

The real champions of tritone substitution, and scale and arpeggio based connections are bass players. So the objective here is to create a functional bassline. The concept is generally to connect each chord with beats 1 to 3

generally stating the harmony with the final beat before any change relating more closely to our intended destination; and on the process goes throughout the changes. Once we have a bassline in place, we can then think about...

System 1:

- Chords:** Bb7, Eb7, Bb7/F, Bb7
- Bass Line (Fret Numbers):**
 - E: 6, 5, 8, X, 7, 6, 5, 6, 7, 8, 6, 5, 8, 6, 3, 4, 5
 - B: 1, 6, 5, 8, X, 7, 6, 5, 6, 7, 8, 6, 5, 8, 6, 3, 4, 5
 - G: 6, 5, 8, X, 7, 6, 5, 6, 7, 8, 6, 5, 8, 6, 3, 4, 5
 - D: 6, 5, 8, X, 7, 6, 5, 6, 7, 8, 6, 5, 8, 6, 3, 4, 5
 - A: 6, 5, 8, X, 7, 6, 5, 6, 7, 8, 6, 5, 8, 6, 3, 4, 5

System 2:

- Chords:** Eb7, Edim7, Bb7, Cm7, Dm7, G7, Cm7
- Bass Line (Fret Numbers):**
 - E: 6, 4, 3, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5, 4, 3, 4, 3, X, 6, 5, 3
 - B: 6, 4, 3, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5, 4, 3, 4, 3, X, 6, 5, 3
 - G: 6, 4, 3, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5, 4, 3, 4, 3, X, 6, 5, 3
 - D: 6, 4, 3, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5, 4, 3, 4, 3, X, 6, 5, 3
 - A: 6, 4, 3, 6, 7, 3, 4, 5, 6, 2, 3, 4, 5, 4, 3, 4, 3, X, 6, 5, 3

System 3:

- Chords:** F7, Bb7, G7, Cm7, F7, Bb7
- Bass Line (Fret Numbers):**
 - E: 1, 3, 4, 5, 1, 4, 3, 4, 3, 2, 1, 2, 1, 1
 - B: 1, 3, 4, 5, 1, 4, 3, 4, 3, 2, 1, 2, 1, 1
 - G: 1, 3, 4, 5, 1, 4, 3, 4, 3, 2, 1, 2, 1, 1
 - D: 1, 3, 4, 5, 1, 4, 3, 4, 3, 2, 1, 2, 1, 1
 - A: 1, 3, 4, 5, 1, 4, 3, 4, 3, 2, 1, 2, 1, 1

EXAMPLE 9 WALKING BASS WITH CHORD FRAGMENTS AND EMBELLISHED HARMONY

CD TRACK 51

.... adding some chords. Here we're adding yet more harmonic information, creating a progression often associated with the bebop alto saxophone genius Charlie Parker. You might be interested to note that here, our I chord has transformed from the darker sounding dominant 7th (R-3-5-7) to a brighter

sounding maj7 (R-3-5-7), saving up the dominant functioning sound of a I7 chord until the second half of bar 4. You'll notice a number of classic rhythmic combinations here, so don't forget that these moves can be saved and used in lots of other pieces and harmonic situations.

Swing ♩ = 160

System 1: Bbmaj7, Am7b5, D7#9, Gm7, C9

System 2: Fm9, Bb7#5, Ebmaj9, Ebm9, Ab13

System 3: Bb6/9, Cm7, Dm9, G7b9, Cm7

System 4: F7#9, B13, Bb6/9, G7#5, Cm9, F7#9, B13, Bbaug6

EXAMPLE 10 BEBOP BLUES HEAD

CD TRACK 53

We end with an original melody, again based around the bebop style of Charlie Parker. These heads are often a microcosm of the type of language (the licks, lines and phrases that make up this style) applied to the chord changes. You'll hear examples like this, with appropriate variations, used throughout the

improvisational vocabulary of all the jazz greats. Naturally, make sure you can identify the explicit connection between the mostly arpeggio-based single-note lines and the underlying harmony, and chop and change these licks and phrases to use in your own solos.

Swing ♩ = 160

Chord Progression: B♭6, A m7♭5, D7♭9, Gm7, C7, Fm7, B♭7, E♭maj7, B♭, E♭m7, A♭7, B♭maj7, Cm7, Dm7, G7♭9, Cm7, F7♭9, B♭7, G7, Cm7, F7♭9, B♭maj7

Staff 1 (Measures 1-4):

- Measure 1: B♭6 (F4, A♭4, B♭4, D5)
- Measure 2: A m7♭5 (A4, B♭4, C5, D5)
- Measure 3: D7♭9 (D4, F♯4, A4, B♭4, C5, D5)
- Measure 4: Gm7 (G4, B♭4, D5, F5)

Staff 2 (Measures 5-8):

- Measure 5: C7 (C4, E4, G4, B♭4)
- Measure 6: Fm7 (F4, A♭4, C5, E♭5)
- Measure 7: B♭7 (B♭4, D5, F5, A♭5)
- Measure 8: E♭maj7 (E♭4, G4, B♭4, D5)

Staff 3 (Measures 9-12):

- Measure 9: B♭ (B♭4, D5, F5, A♭5)
- Measure 10: E♭m7 (E♭4, G4, B♭4, D5)
- Measure 11: A♭7 (A♭4, C5, E♭5, G5)
- Measure 12: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 4 (Measures 13-16):

- Measure 13: Cm7 (C4, E♭4, G4, B♭4)
- Measure 14: Dm7 (D4, F4, A♭4, C5)
- Measure 15: G7♭9 (G4, B♭4, D5, F5, A♭5)
- Measure 16: Cm7 (C4, E♭4, G4, B♭4)

Staff 5 (Measures 17-20):

- Measure 17: F7♭9 (F4, A♭4, C5, E♭5, G5)
- Measure 18: B♭7 (B♭4, D5, F5, A♭5)
- Measure 19: G7 (G4, B♭4, D5, F5)
- Measure 20: Cm7 (C4, E♭4, G4, B♭4)

Staff 6 (Measures 21-24):

- Measure 21: F7♭9 (F4, A♭4, C5, E♭5, G5)
- Measure 22: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 23: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 24: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 7 (Measures 25-28):

- Measure 25: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 26: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 27: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 28: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 8 (Measures 29-32):

- Measure 29: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 30: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 31: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 32: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 9 (Measures 33-36):

- Measure 33: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 34: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 35: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 36: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 10 (Measures 37-40):

- Measure 37: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 38: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 39: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 40: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 11 (Measures 41-44):

- Measure 41: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 42: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 43: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 44: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 12 (Measures 45-48):

- Measure 45: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 46: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 47: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 48: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 13 (Measures 49-52):

- Measure 49: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 50: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 51: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 52: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 14 (Measures 53-56):

- Measure 53: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 54: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 55: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 56: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 15 (Measures 57-60):

- Measure 57: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 58: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 59: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 60: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 16 (Measures 61-64):

- Measure 61: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 62: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 63: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 64: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 17 (Measures 65-68):

- Measure 65: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 66: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 67: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 68: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 18 (Measures 69-72):

- Measure 69: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 70: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 71: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 72: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 19 (Measures 73-76):

- Measure 73: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 74: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 75: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 76: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 20 (Measures 77-80):

- Measure 77: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 78: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 79: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 80: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 21 (Measures 81-84):

- Measure 81: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 82: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 83: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 84: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 22 (Measures 85-88):

- Measure 85: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 86: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 87: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 88: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 23 (Measures 89-92):

- Measure 89: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 90: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 91: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 92: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 24 (Measures 93-96):

- Measure 93: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 94: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 95: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 96: B♭maj7 (B♭4, D5, F5, A♭5)

Staff 25 (Measures 97-100):

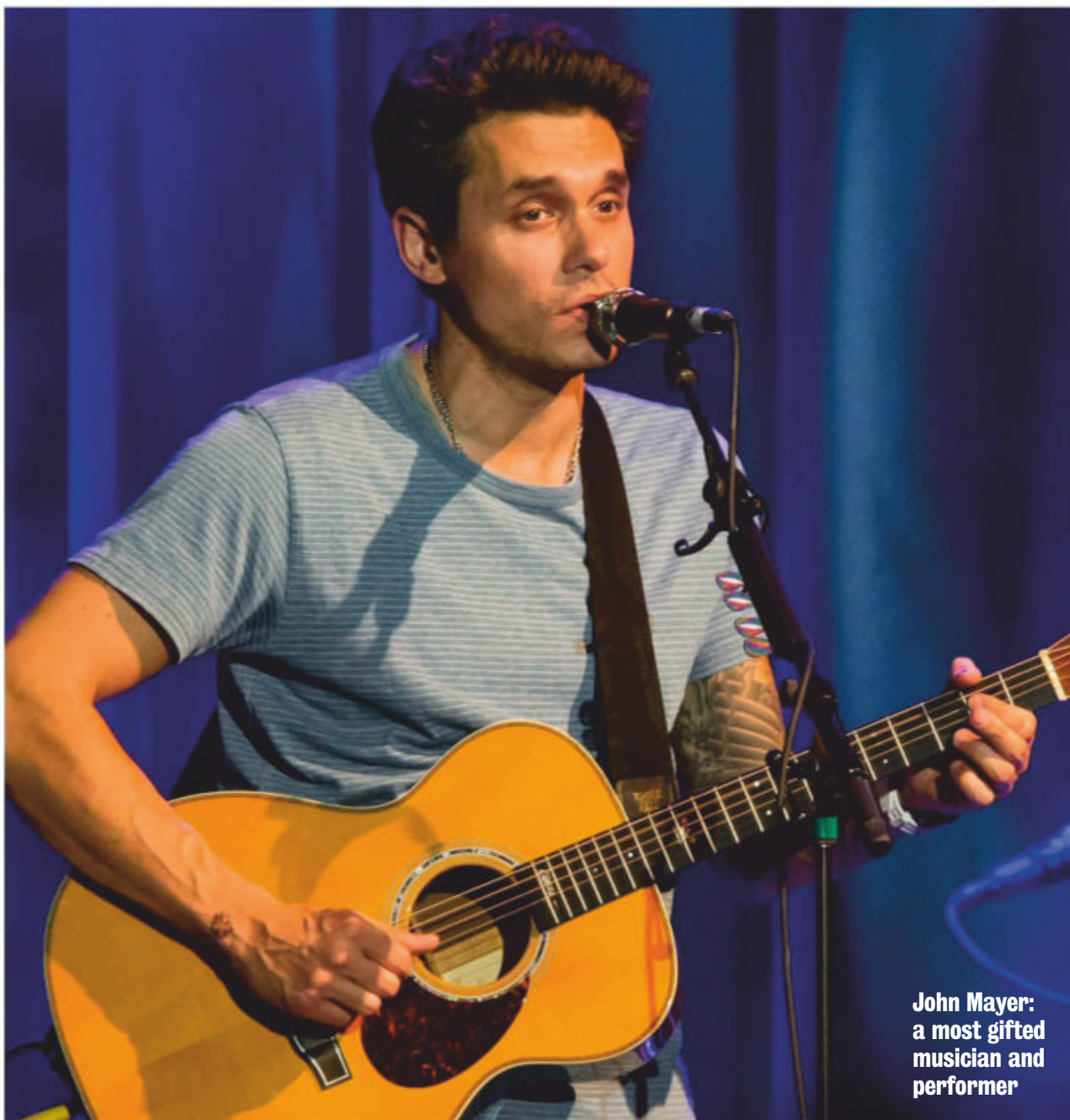
- Measure 97: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 98: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 99: B♭maj7 (B♭4, D5, F5, A♭5)
- Measure 100: B♭maj7 (B♭4, D5, F5, A♭5)



John Mayer



Stuart Ryan looks at the style of US singer-songwriter John Mayer, a player and performer whose abilities are nothing short of amazing.



John Mayer:
a most gifted
musician and
performer

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Drop C
Tempo: 110bpm
CD: TRACK 55

Will improve your...

- ✓ Picking precision
- ✓ Timekeeping
- ✓ Fretting-hand barres

American singer-songwriter John Mayer melds awesome fretboard skills with well-crafted songs to huge mainstream appeal. Since gaining prominence on the back of his acoustic smash, No Such Thing, Mayer soon broadened his output to include electric blues-rock in a stunning band that included British musos Pino Palladino and Robbie McIntosh. While electric is

Mayer's main focus, he is actually a fleet fingerpicker with a jazzy-funky sensibility. His first release was the self-produced EP *Inside Wants Out*, a collection of songs where his acoustic guitar and vocal skills set him apart from the legion of also-rans.

For this study I have taken my cue from the *Inside Wants Out* EP, which also made its way onto Mayer's major label debut, *Room For Squares*. Mayer's playing often conjures up the sound of jazz guitar greats Charlie Hunter and Tuck Andress, and the moving bass lines and jazzy chords you'll find in today's lesson, are intended to display this depth. I have retained a similar picking pattern and rhythmic feel to that used on tracks such as *Neon*. Originally recorded as an acoustic solo

piece, *Neon* metamorphosed into a full group funk workout on *Room For Squares*, and the fact that Mayer sings while playing it is something else altogether.

Like John I detuned the sixth string on my guitar to low C, a tuning which really adds depth and creates the illusion of a bassist being present. The remaining strings are in standard tuning to further re-enforce the illusion of a separate bass.

Playing a piece like this is all about the groove. Regardless of the picking and fretting-hand techniques you need to retain a funky, relaxed feel so the music seems to be moving effortlessly along. You will notice that the piece is peppered with rests – these provide a syncopated groove and allow for a smooth transition between chords (on tracks like *Neon* we see a similar use of space).

“MAYER'S PLAYING CONJURES UP THE SOUND OF JAZZ GUITAR GREATS CHARLIE HUNTER AND TUCK ANDRESS”

For anyone who plays solo guitar or accompanies themselves or another vocalist, the sixth string tuned down to C is a device well worth exploring. When you are used to it you will discover new voicings that are awkward or impossible in standard tuning.

Since the turn of the decade Mayer has struggled with health problems including a granuloma on his vocal cords and a burst appendix. Hence rather sporadic recent output. But in the last few years he's recorded and toured with a variety of artists, appeared at Clapton's *Crossroads Festival* and, after latterly discovering the Grateful Dead, formed *Dead & Company* with surviving band members. Mayer is currently talking about “new music” so watch this space. **1**

Get the Tone

An avowed guitar nut John Mayer has a Martin signature model, the OM-28JM. Instruments of this middle size offer a defined midrange with tight bass and powerful trebles. This gives them focus and projection beloved of fingerpickers. That said, any guitar will get you through this lesson - I used a Nick Benjamin 00 style which is a size down from the Mayer model.



TRACK RECORD Mayer's debut EP, *Inside Wants Out* is mainly vocals and guitar and shows an artist firing on all cylinders from the very start. His first major label release, *Room For Squares* is a collection of hooky pop-rock songs while his power trio blues-rock work can be heard on the live album *Try!* and the Grammy-winning *Continuum*. Mayer released his latest album, *The Search For Everything*, in 2017.

EXAMPLE JOHN MAYER ACOUSTIC STYLE

CD TRACK 55

There are two possible picking-hand fingerings - thumb (p) on the sixth string with first (i), second (m), and third (a) on the fourth, third and second strings: or p on sixth and fourth, and i and m on third and second strings (although this way crossing from sixth to fourth string rapidly with the thumb is hard).
[Bar 1] In this first section the emphasis is on the fretting hand barring and the smooth, rhythmic picking-hand groove. Start slowly and look out for the

brief rests between each chord change. The theme varies slightly each time it is repeated, and once you know it you can vary it your own way.
[Bar 17] You can relax a little on these jazz inflected voicings, but remember to keep the groove in place all the way through. This section will also help you develop some independence on the fretting hand's second finger which moves alone as the bass line changes.

Drop C tuning

Section 1 (Bars 1-4): $\text{♩} = 110$. Chords: Cm, Eb^bsus2, F^bsus2, Ab^bsus2. Fingering: 1, 9 p i m a a etc.

Section 2 (Bars 5-8): Chords: Cm^{add}9, Eb^bsus2, F^bsus2, Ab^bsus2.

Section 3 (Bars 9-12): Chords: Cm, Eb^bsus2, F^bsus2, Eb^b/Ab.

Section 4 (Bars 13-16): Chords: Cm, Eb^bsus2, F^bsus2, Eb^b/Ab.

Section 5 (Bars 17-25): Chords: Ab^b6sus2, Gm7^{add}b6.



EXAMPLE JOHN MAYER ACOUSTIC STYLE

CD TRACK 55

[Bar 33] This part is similar to the opening theme, though this time the chords are not broken. To really emulate John's sound try slapping the strings very quickly with the first, second and third fingers of the picking hand on beat 2, just before you pluck the chord. I've notated rests here but if you listen to the

recording you will hear me adding some percussive slaps. It's a very difficult technique to get the timing right, so start slowly and aim to develop a natural feel for it. Again there is an emphasis on the fretting-hand's first finger, this time for partial barring.

G $\flat$ 6sus2 **D $\flat$ add9/F**

19, 27

A $\flat$ 6sus2 **Gm7add $\flat$ 6**

21, 29

G $\flat$ 6sus2 **D $\flat$ add9/F**

23, 31

Cm7 **B $\flat$** **E $\flat$ add9** **E $\flat$** **Fadd9** **F** **A $\flat$ add9** **A $\flat$**

33, 41

B $\flat$ /C **Cm7** **E $\flat$** **E $\flat$ add9** **F** **Fadd9** **A $\flat$** **E $\flat$ /A $\flat$**

35, 43

CD TRACK 55

bar is an example of how he may embellish a chord sequence. Additionally, the fretting-hand fingering becomes trickier as you must maintain a first-finger barre throughout, owing to the hammer-ons. Learning a piece like this is a wonderful workout that will tighten up several aspects of your technique.

wonderful workout that will tighten up several aspects of your technique.

E																		
B	3		4		4		3		8		6		8		9			
G	3		5		5		3		5		5		8		10			
D	3		5		5		3		7		7		8		10			
A																		
C	37, 45						5						8					

E											
B	4	3		3	4		6	8		9	8
G	5	3		3	5		5	5		10	8
D	5	3		3	5		7	7		10	8
A											
C	39, 47	0	0		3	3	5	5		8	8

51. 59

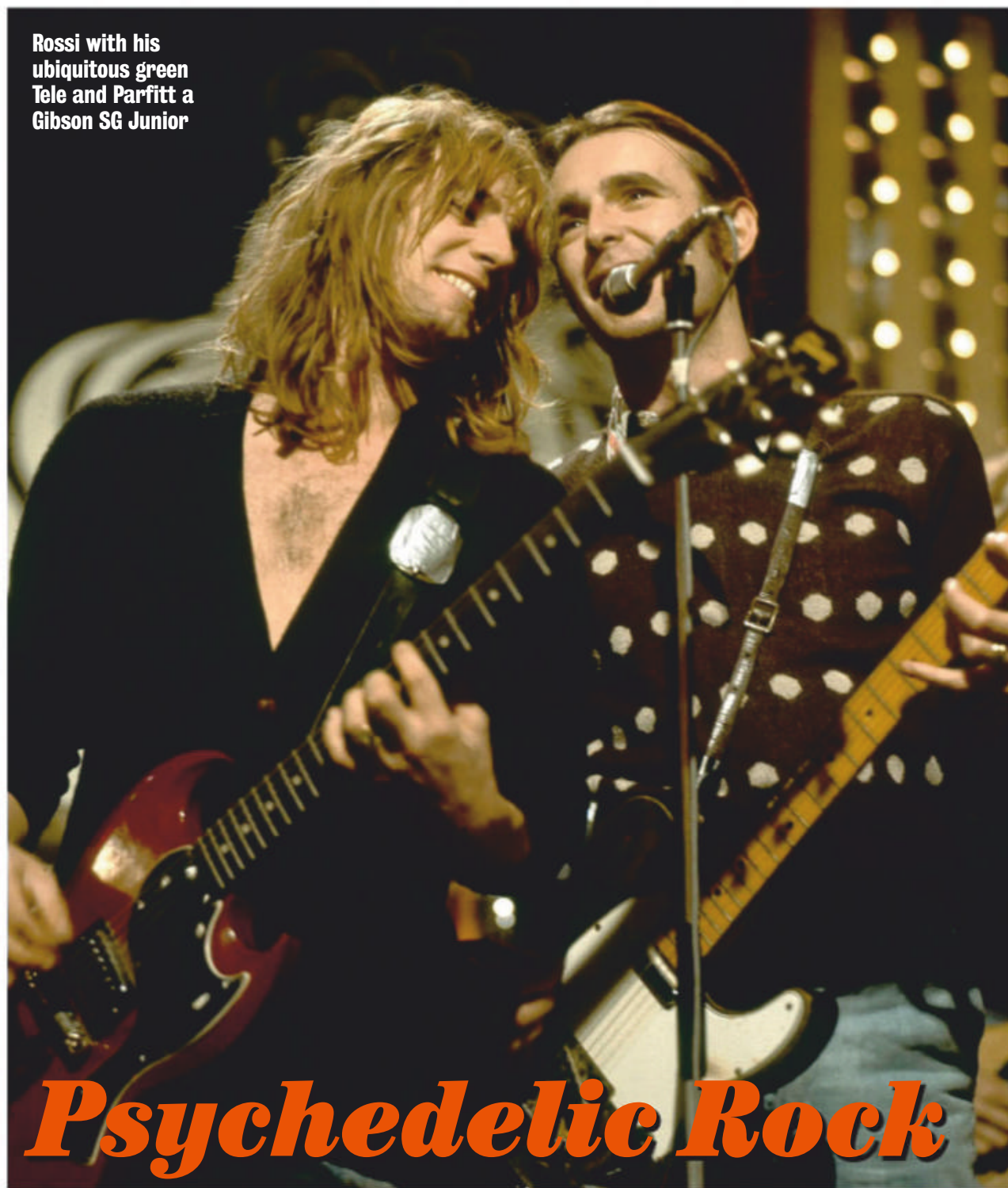
51. 59

E
B
G
D
A
C

54, 62

6 6 6 6 4 4 4 4 4 4 4 4 .
8 8 8 6 8 6 6 4 6 6 6 6 6
8 8 8 6 8 6 6 4 6 6 6 4 6 .
7 7 7 6 6 6 5 5 5

Rossi with his ubiquitous green Tele and Parfitt a Gibson SG Junior



Psychedelic Rock

Status Quo



Decades before Caroline, Paper Plane and Down Down, Status Quo was a top psychedelic chart act. **Simon Barnard** explores their groovier side.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: C

Tempo: 85bpm

CD: TRACKS 56-57

Will improve your

✓ Single-note melodies

✓ Chromatic lines

✓ Alternating bass notes and chords

Formed in 1962 as The Scorpions by south-east London singer-guitarist Francis Rossi and bass player Alan Lancaster, the fledgeling group went through a number of names including The Spectres and Traffic, before settling on The Status Quo in 1967. This year, too, Rick Parfitt

- whom Rossi had met at Butlin's holiday camp - came onboard and 'Status Quo' as they were now monikered, scored their first hit with Pictures Of Matchstick Men.

When most people think of Status Quo they bring to mind a string of good-time rock anthems produced throughout the '70s and '80s. However, their first two albums were pure psychedelia: Picturesque Matchstickable Messages from 1967 and Spare Parts in '69. Neither was particularly successful, and while Matchstickable Messages didn't even make the UK charts its lead single, Pictures Of Matchstick Men, hit number 7 in the UK and a respectable 12 on the Billboard Hot 100,

making it Quo's only hit single that side of the Atlantic - a phenomenal fact considering their gargantuan career in every other market.

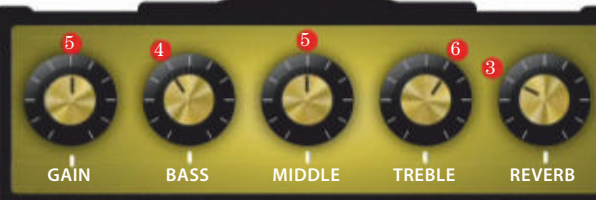
Again, when calling Status Quo to mind we usually think of just one guitar, the Fender Telecaster. These instruments were the main axes used across the majority of their career but this wasn't always the case. Rossi's first instrument was a Guild Starfire, and the guitar he plays on Pictures Of Matchstick Men from Top Of Pops in 1968 is a Grimshaw Les Paul copy which he acquired from Pete Ham of Badfinger. This was Rossi's main squeeze until the bridge collapsed while on tour. With it being difficult to get repaired, Rossi picked

“ WHEN MOST PEOPLE THINK OF STATUS QUO THEY BRING TO MIND A STRING OF GOOD-TIME ROCK ANTHEMS FROM THE '70S AND '80S ”

up two Fender Telecasters to try, eventually settling on a sunburst model which he later stripped and stained green. This and Parfitt's white one would go on to power 1000s of gigs, dozens of albums and a whole slew of hits.

This month's piece is simple to play but definitely evokes that late '60s sound, with simple melodies and strong progressions using straightforward major and dominant chords. Although these days the playing could be considered naive there's still something satisfying in accurately recreating sounds that were cutting edge half a century ago. Enjoy! **1**

NEXT MONTH Simon introduces Steve Winwood and Dave Mason's most excellent *Traffic*



Get the Tone

While Status Quo's early psychedelic recordings featured lesser-known instrument both Rossi and Parfitt became famous as users of the Fender Telecaster and Vox AC30 amp. Parfitt also liked an SG Junior with its fat, P90 sound. Effects such as flanging, phasing and echo would have been added in the studio, while Rossi would also have used both fuzz and wah-wah pedals. Why not have fun with this one and try out every effect you own?



TRACK RECORD 1968's Picturesque Matchstickable Messages From The Status Quo featured the singles Pictures Of Matchstick Men and Black Veils Of Melancholy, both written by Rossi, and Ice In The Sun by Marty Wilde and Ronnie Scott (not the jazz musician). Spare Parts from 1969 featured only one single, Are You Growing Tired Of My Love before the group switched to good-time boogie rock in the early '70s.

EXAMPLE STATUS QUO PSYCHEDELIC STYLE

TRACK 56

[Bars 1-8] Here's a simple guitar melody that follows the chord progression and is typical of the lead lines used on the early singles. Rossi would often use down strokes almost entirely, and I would recommend doing the same to keep the

timing and strength of notes even. The chord progression over this section follows the cycle of 5ths from C major through to A major (it's almost Hey Joe but without the sequence resolving on the E major chord).

$\text{♩} = 85$

N.C.

C G D A C G

D A C G D A C

G D A C C7

F C C7

LESSON } PSYCHEDELIC ROCK

EXAMPLE STATUS QUO PSYCHEDELIC STYLE

TRACK 56

[Bars 17-27] More typical early Rossi with that almost naive approach. There are a few simple lead lines between 16th-note accented chords, followed by a chromatic movement over F-G-C-G. Aim to get the transition between chords and melody clean and in time, with no excess string noise.

The tablature is divided into five systems, each with a treble clef staff and an EADGBE six-string guitar staff. Chords are indicated by letters (F, C, G, C7, D, A) above the treble staff. Lead lines are indicated by numbers on the guitar staff. Bar numbers 21, 24, 29, 33, and 37 are marked at the start of their respective systems.

System 1 (Bars 17-21): Chords F and C. Lead lines: 1 1 1 1 1 1, 1 0 1 3 1, 1 1 1 1 1 1, 1 0 1 3 5, 3 0 1 2 3, 0 1 2.

System 2 (Bars 22-24): Chords G, C, F, G7. Lead lines: 3 0 1 2 3, 0 1 2 3, 3 3 4 3 5 3.

System 3 (Bars 25-29): Chords C, G, D, A. Lead lines: 8 8 8 8, 8 8 8 8, 10 10 10 10, 10 10 10 10, 10 9 8 8 8 8 8 8, 10 9 8 8 8 8, 0 1 0 2 3 3, 0 0 0 0 0 0, 0 0 0 0 0 0.

System 4 (Bars 30-33): Chords C, G, D, A. Lead lines: 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 0 0 0 0 0 0, 0 0 0 0 0 0.

System 5 (Bars 34-37): Chords C, C7, F. Lead lines: 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 0 1 0 2 3 3, 1 1 1 1 1 1, 1 0 1 3 1, 1 1 1 1 1 1, 1 0 1 3 5.

EXAMPLE STATUS QUO PSYCHEDELIC STYLE

TRACK 56

[Bars 49-63] The outro guitar solo was inspired by the almost nursery rhyme-like melodies you'd hear on early tracks (Rossi went on to become a fine blues-rock soloist). Whether these were composed or improvised we don't know, but whatever the case they created memorable hooks that we still recall five decades later.

Chords: C, C7, F

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

41

Chords: C, G, C, F, G

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

45

Chords: C, G, D, A, C, G

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

49

Chords: D, A, C, G, D, A

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

54

Chords: C, G, D, A

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

59



Octaves in Mixolydian



In this issue maestro **Shaun Baxter** concludes his investigation of intervals as he focuses on the stable sound of octaves.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 58-60

Will improve your...

- ✓ Recognition of octaves in a scale
- ✓ Use of octaves when improvising
- ✓ Creation of lines using octaves

Today we conclude this series on intervals with octaves. An octave is a thoroughly consistent interval: basically it goes from one letter to its namesake 12 semitones higher or lower.

The waveforms created by an octave is more stable than other intervals because it is perfectly divisible (a note an octave higher is exactly twice the frequency, and vice versa), and so work well using distortion.

As this is the final instalment let's remind ourselves of the sort of experimentation and

exploration to aim for when developing this particular concept. You should aim to apply these Mixolydian principles to every pattern of the other scales that you know - shifting ideas up and down the length of the neck as well as staying within the same neck area - in order to develop useful repertoire that you can draw on.

Also, you should aim to execute each and all of the following basic permutations both

“APPLY THE CONCEPTS TO ANY OTHER SCALES THAT YOU KNOW IN ORDER TO DEVELOP A USEFUL REPERTOIRE”

up and down through each shape of a scale:

- A series of ascending octaves
 - A series of descending octaves
 - A series of octaves alternating between ascending and descending
 - A series of octaves alternating between descending and ascending
- Then try permutations such as:
- 'Up, up down' etc
 - Various configurations on each octave interval: Low note + high note + low note; High note + low note + high note
 - Playing ideas that are a multiple of two (2-4-8) to a triplet count
 - Playing ideas that are a multiple of three (3-6 etc) to a duple count (eighth notes, 16th notes etc)

Make a note of the most successful or useful ideas (according to your tastes), and see each one as a template that can be adapted: remember, it's better to have a few flexible ideas that can be edited (expanded or compressed) to fit your purposes than hundreds of licks and lines that are set in stone.

Consequently, you should practise by limiting your approach to using one line only and seeing how much variety and expression you can create by varying the rhythms, omitting notes, adding notes, applying bends and vibrato to different notes etc.

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

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

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

All of the octaves that have been highlighted in each of this lesson's demo examples, are taken from A Mixolydian, and each of these sections is flanked by A Minor Blues-orientated ideas. Note that, although various octaves 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 the backing track's time signature: while drummers would write the rhythm as 6/8, 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. Where hybrid picking is shown in the transcription, feel free to use traditional picking (pick only) if you prefer.

Finally, once you have absorbed the various concepts studied here, aim to apply the same principles to the other scales that you know in order to develop useful repertoire that you can draw upon when improvising. For example, you can also produce A Dorian equivalents for each of the GT examples (or your own) simply by replacing any C# notes with C notes. See you next month. **1**

5

GAIN

7

BASS

5

MIDDLE

5

TREBLE

5

REVERB

Get the Tone

For most of my guitar life, I have achieved my rock tone by getting about 75% of distortion from the amp and then an extra 25% from an overdrive pedal (usually a SD-1 Boss Super Overdrive); however, for this series, the amp has been clean (Fender Blues Deluxe) and all the distortion has come from a pedal (in this case, a Zendrive) in the manner of players such as Robben Ford. Again, as mentioned before, try to get away with as little gain as possible so that you have got a real core to your sound.

Jimi Hendrix often used octaves in his blues-rock



TRACK RECORD Octaves played as double-stops have been used extensively in jazz guitar. In the latter part of Wes Montgomery's career he moved away from harder jazz to smooth popular songs played in octaves. Players like Joe Pass and George Benson regularly improvise using octaves. To hear them played in a blues-rock style check out Hendrix's Third Stone From The Sun, from Are You Experienced.

EXAMPLES OCTAVES IN MIXOLYDIAN

CD TRACK 59

EXAMPLE 3 Whereas the previous examples used vertical motion (moving up or down a scale within one area of the neck), bars 19-20 of this example employ lateral position-shifts using slides on the upper string (in this case, the first string). Note how, in bar 22, the shape is inverted (low note + high note + low rather than high note + low note + high note) with the positional-shift slides on the lower string (in this case, the third string).

EXAMPLE 4 This example consists of various single-octave motifs played to an eighth-note triplet rhythm; each linked to the next via a slide, causing the fretting hand to move laterally along the length of the fretboard. After

the initial octave, the motifs in bar 25 each follow a 'high-low-high' note configuration (thus making a three-note motif out of a two-note octave) with the first note on the middle note of each eighth-note triplet. In bars 26-27, we get a variation on this theme, both in terms of pitch order and rhythm. Here, the first two motifs follow a 'low-high-low' configuration; this time, with first note of each motif on the first note of each eighth-note triplet. Finally, in bars 27, the same three-note configuration used in bar 26 is rhythmically displaced so that the high note of each 'low-high-low' configuration is played on the start of each beat.

Ex 3

G/A *8va* G D A

15

(*8va*) G D

20

Ex 4

A G D

23

A *8va* G D A

27

The musical notation is presented in two systems. The first system covers measures 15 to 20. Measure 15 is a whole rest. Measure 16 starts with a treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. It contains an eighth-note triplet (G4, A4, B4) marked with a wavy line and '8va'. Measure 17 has a dotted quarter note G4. Measure 18 has a dotted quarter note D5. Measure 19 has a dotted quarter note A5. Measure 20 has a dotted quarter note G5. The fretboard diagrams show the first string (E) with frets 15, 17, 19, 21, and 22. The second system covers measures 23 to 27. Measure 23 is a whole rest. Measure 24 has an eighth-note triplet (G4, A4, B4) marked with a wavy line and '8va'. Measure 25 has a dotted quarter note G4. Measure 26 has a dotted quarter note D5. Measure 27 has a dotted quarter note A5. The fretboard diagrams show the first string (E) with frets 2, 4, 6, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, and 21.

EXAMPLES OCTAVES IN MIXOLYDIAN

CD TRACK 59

EXAMPLE 5 Bars 34 and 36 of this example both feature two-octave motifs (alternating between ascending and descending octaves) taken up through the scale along the length of the neck (lateral motion).

EXAMPLE 6 This example starts with a succession of five-note, two-octave motifs taken down through the scale along the length of the fretboard (lateral motion) using slides. From the transcription, you will notice I used

hybrid picking for most of the notes in this passage, although you could just use pick if you prefer. In bar 43, a melody is played using single-octave double-stops (where the notes of each octave are sounded simultaneously, rather than consecutively, which lends themselves perfectly to the hybrid picking approach). Again, these are shifted on the same strings laterally along the length of the fretboard using slides.

Ex 5

A

G/A

33

A

wide

BU (slow decay)

wide

36

Ex 6

G/A

A

8va

1/4

39

G/A

A

G/A

43

CD TRACK 59

EXAMPLE 8 Each double-octave motif in bars 57-58 follows a four-note 'low-middle-high-middle' note-configuration and is played as 16th-notes using a combination of picking and fretting-hand tapping. The final octave-based passage in bars 59-60 features a succession of six-note combinations comprising three single-octave motifs (either ascending or descending) and each takes half a bar to complete.

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EXAMPLES OCTAVES IN MIXOLYDIAN

CD TRACK 59

EXAMPLE 9 In the first half of this example, we're helping to make the octaves sound a bit more interesting by adding articulation in the form of vibrato bar 'scoops' and 'doops'. Note that fretting-hand tapping is used throughout in order to free the picking hand to operate the vibrato bar. Next, the octave section highlighted in bars 67-68 is much easier to play than it sounds; however, when learning it, you must make sure to place the correct notes on the start of the beat (note that the picking-hand tapped notes are never on the downbeat). Basically, we're taking a descending Greg Howe-style tapped Pentatonic sequence and applying it to the Indian Pentatonic

scale (like the Minor Pentatonic but with a major 3rd), shifting the picking hand up an octave so that each picking-hand tap shadows a corresponding note fingered by the fretting hand (on the same string, an octave lower).

A Indian Pentatonic scale - A-C#-D-E-G
1-3-4-5-7

EXAMPLE 10 Finally, in probably the fastest-sounding example, we take the same approach (of shadowing various notes fingered by the fretting hand up and octave with picking-hand taps) to play a three-notes-per-string shape using A Mixolydian.

Ex 9

63

67

Ex 10

69

74

Fretboard fluency



Martin Goulding continues his look at the Melodic Minor scale, its first and fourth modes often used alongside those of the Major scale.

Brought to you by...

DIME ONLINE
POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A Melodic Minor

Tempo: 100-140bpm

CD: TRACKS 61-63

Will improve your:

✓ Chordal strength and accuracy

✓ Picking timing and accuracy

✓ Interval recognition

Welcome to this month's column on developing fretboard fluency, with the second part in our series looking at the Melodic Minor scale. As we saw in last month's lesson, this scale consists of the formula: R-2- $\flat$ 3-4-5-6-7. But you can also visualise it as a Major scale with a $\flat$ 3rd or, from a minor perspective, a Natural Minor scale with a raised 6th and 7th.

This month, we'll continue our study of this scale by taking the root, 3rd, 5th and 7th degrees from each consecutive note and arranging it as a family of diatonic 7th chords along with their respective modes. This will give us a harmonised scale with the seven chords following the order:

I (m/maj7), ii (m7), III (maj7 $\sharp$ 5), IV (dom7), V (dom7), vi (m7 $\flat$ 5) and vii (m7 $\flat$ 5).

The vii chord is more commonly applied in jazz as an altered dominant chord (a dominant chord with flats or sharps applied to the 5th and/or 9th degrees), and which usually functions as the V chord in a ii-V-I progression, heightening tension and pulling us towards the resolving tonic I chord.



Jazz players such as Pat Martino use Altered scale

We can interpret the vii chord in this way as the intervallic formula for the Superlocrian mode, as it supports a range of different options for altering dominant chords as well as the standard m7 $\flat$ 5 which would result from constructing a chord based around stacking consecutive 3rds. Within the family of chords derived from Melodic Minor, we can identify the more familiar minor 7, dominant 7 and minor 7 $\flat$ 5 chords found within the diatonic Major scale system.

Along with the m/maj7 covered last month, that leaves only the major 7 $\sharp$ 5 and

altered dominant chords left to learn.

After arranging these chords and modes to ascend the fretboard horizontally as shape 1 forms, with the root notes moving along the sixth string, we'll also see how we can view all seven chords and modes within one area of the fretboard, based around the parent Melodic Minor scale in shape 1. As usual, we'll be using strict alternate picking to execute each mode, with the associated chord serving as a landmark by which we can memorise each shape as well as providing a reference for our ear **U**

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



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.

ANDREW LEPPY / GETTY IMAGES

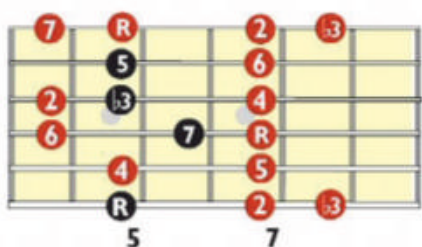


Superlocrian (Altered scale) can be heard throughout jazz with Joe Pass, Wes Montgomery and Pat Martino all incorporating it, usually over the V chord in a ii-V-I progression. The sound is also common with fusion players like Scott Henderson, Mike Stern and Robben Ford. To hear Superlocrian and Lydian $\flat$ 7 in a blues-fusion context, check out Robben Ford's Help The Poor solo, from his 1988 album Talk To Your Daughter.

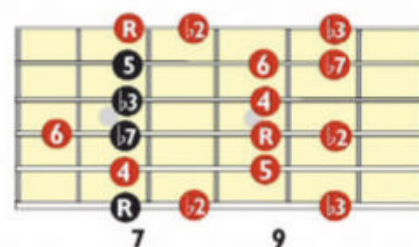
CHORD CHART OVERVIEW OF THE MODES OF A MELODIC MINOR

Each mode and its associated chord in root position, ascending horizontally. The five Melodic Minor scale shapes are used to generate the seven modes just like our Major scale system, with some sharing a single shape.: eg, our A Melodic Minor parent scale and the G $\sharp$ Superlocrian share the same shape 1 pattern. Similarly, B Dorian $\flat$ 2 and C Lydian $\sharp$ 5 modes both exist within shape 2.

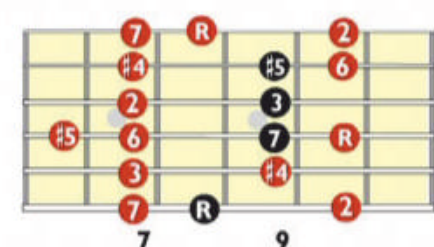
A melodic minor — R 2 $\flat$ 3 4 5 6 7



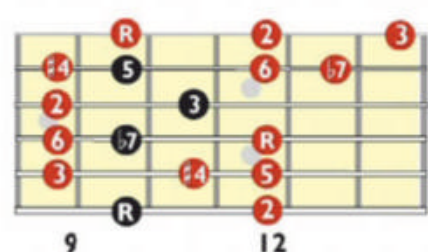
B Dorian $\flat$ 2 — R $\flat$ 2 $\flat$ 3 4 5 6 $\flat$ 7



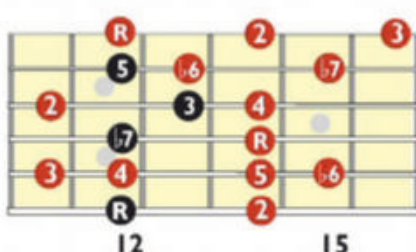
C Lydian $\sharp$ 5 — R 2 3 $\sharp$ 4 $\sharp$ 5 6 7



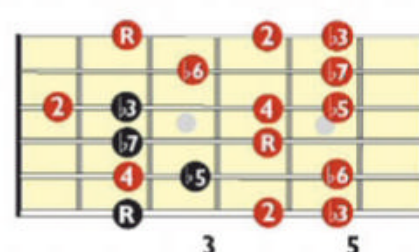
D Lydian $\flat$ 7 — R 2 3 $\sharp$ 4 5 6 $\flat$ 7



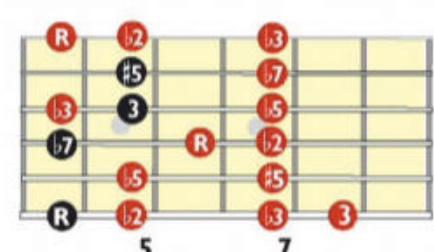
E Mixolydian $\flat$ 6 — R 2 3 4 5 $\flat$ 6 $\flat$ 7



F $\sharp$ Locrian natural 2 — R 2 $\flat$ 3 4 $\flat$ 5 $\flat$ 6



G $\sharp$ Superlocrian — R $\flat$ 2 $\flat$ 3 $\flat$ 5 $\sharp$ 5 $\flat$ 7



EXAMPLE 1 MODES OF A MELODIC MINOR

CD TRACK 61

Example 1 presents the modes of A Melodic Minor starting with the associated diatonic 7th chord. Listen carefully to each perspective of the scale as you play through. Use alternate picking and follow the recommended fingerings. On the strings where there are four notes, use the first finger to execute the shift from the first note to the second. However, when playing the A Melodic Minor

parent scale (shape 1) which contains the four-note configuration played up 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. This prevents two consecutive shifts with the first finger which would be impractical at speed. We can also arrange and visualise this system of chords and modes in one area of the fretboard.

SHAPE 1
N.C.

SHAPE 2
N.C.

SHAPE 3
N.C.

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EXAMPLE 1 MODES OF A MELODIC MINOR SCALE ...CONTINUED

CD TRACK 61

2 1 4 3 1 3 1 4

3 1 1 3 1 4 2 1 2

E B G D A E

8 7 10 9 7 9 7 10 9 7 6 9 7 10 8 7 8

16

D Lydian $\flat 7$ Shape 1 N.C.

D7

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

E B G D A E

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

19

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

E B G D A E

14 12 10 13 12 10 9 11 9 12 10 9 12 11 9 12 10

22

E Mixolydian $\flat 6$ Shape 1 N.C.

E7

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

E B G D A E

12 13 12 12 12 14 11 12 14 15 12 14 11 13 14 12 13 15 12 14

25

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

E B G D A E

16 14 12 15 13 12 14 13 11 14 12 15 14 12 11 14 12

28

EXAMPLE 1 MODES OF A MELODIC MINOR SCALE ...CONTINUED

CD TRACK 61

F# Locrian natural 2 Shape 1
N.C.

F#m7 $\flat$ 5

31

34

G# Superlocrian Shape 1
N.C.

G#7 $\sharp$ 5

37

40

EXAMPLE 2 MODES OF A MELODIC MINOR

CD TRACK 62

Our second example presents the chords of A Melodic Minor ascending from each consecutive note of the A Melodic Minor parent scale in shape 1. As we already know the min/maj7 form from our last lesson, with the minor 7, dominant 7 and m7,5 forms familiar from our Major scale system, the main technical challenge will be moving fluently into the C major 7 $\sharp$ 5 in bar 3. At

first, isolate each chord form and ensure that all notes sustain evenly. You may want to arpeggiate the chords from the lowest to the highest note in order to check the clarity of each individual string before then strumming through. In bars 1 and 7, the chords omit the fifth string so work on keeping the first finger flat over the strings in order to mute any unplayed strings.

$\text{♩} = 100$

Am/maj7 **Bm7** **Cmaj7 $\sharp$ 5** **D7**

Shape 1 **Shape 5** **Shape 4** **Shape 4**

1

EXAMPLE 2 MODES OF A MELODIC MINOR ...CONTINUED

CD TRACK 62

	E7	F#m7b5	G#7#5	Am/maj7
Shape	Shape 3	Shape 2	Shape 1	Shape 1
Fingering	5 7 6 7	5 5 5 4	5 5 4 4	5 5 6 5

EXAMPLE 3 ALL SEVEN MODES OF A MELODIC MINOR

CD TRACK 63

We've arranged the modes from each consecutive degree and played within shape 1 scale as an ascending and descending one-octave sequence. Alternate pick starting with a downstroke and follow the recommended fingerings, practicing each bar separately at first and finishing on beat 1 of the next bar (the root note of the next mode). This will develop your visualisation of each

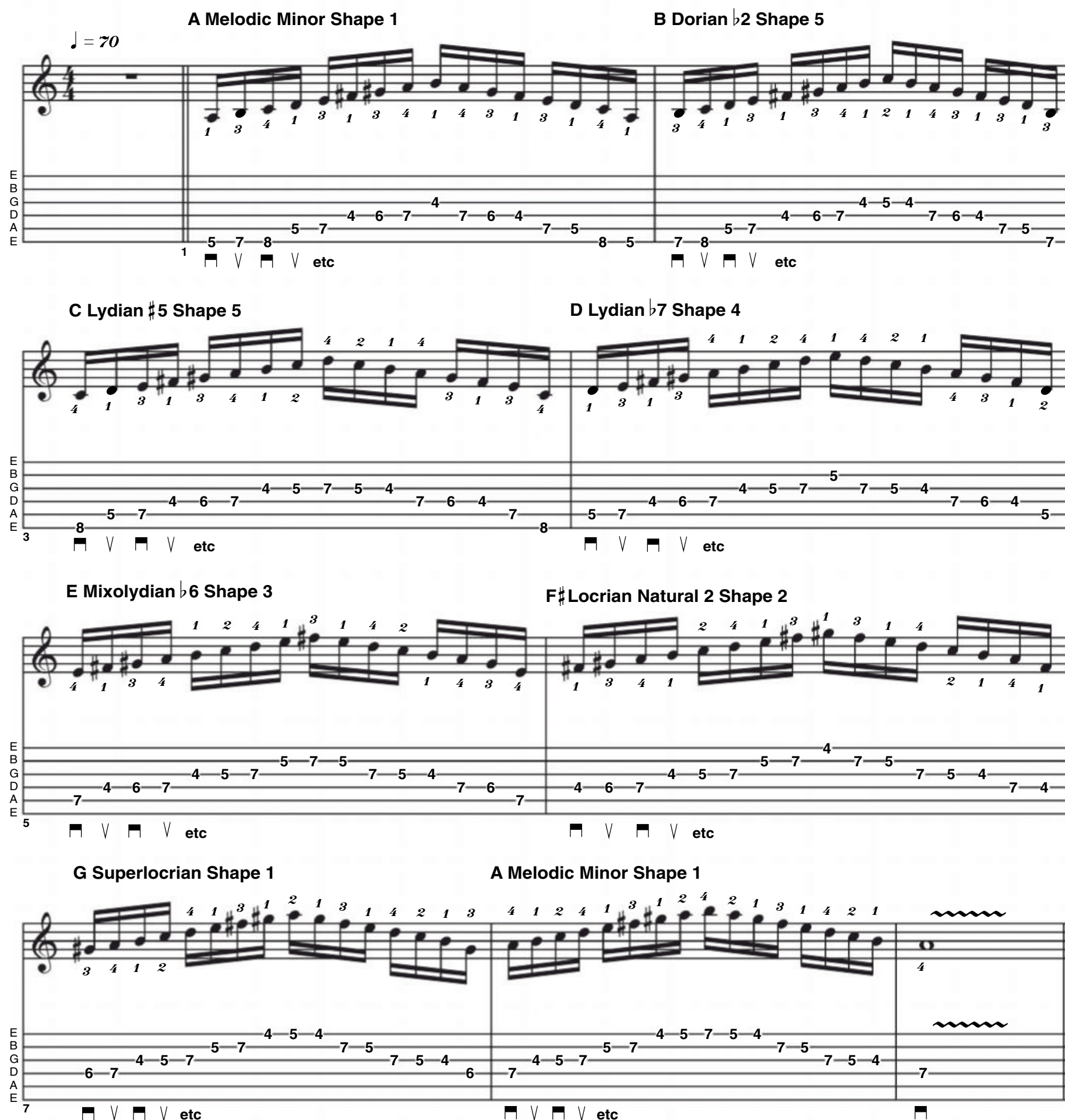
mode within the shape 1 scale form. It may be helpful to play the associated chord from our previous example to ground your ear to the change in tonal centre for each mode. Once you've memorised each bar in this way, play through the entire sequence as written, accenting the beat every four notes (on the downstroke) and reinforce by tapping your foot.

A Melodic Minor Shape 1 **B Dorian b2 Shape 5**

C Lydian #5 Shape 5 **D Lydian b7 Shape 4**

E Mixolydian b6 Shape 3 **F# Locrian Natural 2 Shape 2**

G Superlocrian Shape 1 **A Melodic Minor Shape 1**



The notation shows seven modes of a melodic minor scale, each with a specific shape and fingering. The modes are: A Melodic Minor Shape 1, B Dorian b2 Shape 5, C Lydian #5 Shape 5, D Lydian b7 Shape 4, E Mixolydian b6 Shape 3, F# Locrian Natural 2 Shape 2, and G Superlocrian Shape 1. Each mode is shown in a single bar of music, with the root note of the next mode at the end of the bar. The notation includes fingerings (1-4) and pick directions (downstroke, upstroke) for each note. The tempo is marked as 70 bpm.

In The Woodshed



It's time to increase your finger stretching and unlock some new scale shapes and approaches. **Charlie Griffiths** welcomes you to the shed.



See how Vinnie Moore might approach our Example 5 idea

ANDREW BENGE / GETTY IMAGES

the arrangement is semitone-tone. Whenever you have a string with two tones in a row, use one, two and four, or one, three and four.

Example 1 is an introduction to the scale with a simple six-note idea. This is a good opportunity to check the fingerings are correct on each string. Example 2 has an Al Di Meola style approach and the pattern sounds more complicated. This sequence of four moves through the scale in strict 16th notes and is best played with alternate picking. Example 3 is inspired by Satriani or Petrucci. The five-notes-per-beat phrasing creates a flowing sound which is a little less predictable than triplets or 16th notes. Example 4 uses six

“TRY ALL THE EXAMPLES USING FLOWING LEGATO LINES, OR USE ALTERNATE PICKING FOR A MORE MACHINE-LIKE SOUND”

other A Minor positions which cover the entire neck, and here we are borrowing two strings from each one. Every group of eight notes moves up a position which results in a cool Paul Gilbert-style diagonal motion from low to high. The final example is a descending run inspired by the likes of Yngwie Malmsteen or Vinnie Moore. Here we have adapted one note of the scale: every G is now a G#, which results in the exotic sounding A Harmonic Minor sound beloved of these players.

When playing through the examples you will see that we have used a mixture of picking and legato, but feel free to experiment with mixing up the techniques: try playing all the examples as flowing legato lines, or use strict alternate picking for a more machine-like sound. You can also use economy or hybrid picking, or even blend legato and picking techniques for a more unique effect. **11**

NEXT MONTH Charlie demonstrates the technique of playing **hammer-ons from nowhere**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 64-73

Will improve your...

✓ Digital dexterity

✓ Fretboard navigation skills

✓ Scale shape knowledge

Three-notes-per-string scale shapes are a great way of accessing the maximum available notes anywhere on the neck. These positions make full use of all four fingers and cover more frets than the traditional five-position, or CAGED system shapes. As every string has the same number

of notes, three-notes-per-string shapes lend themselves to patterns very well.

Here we have five approaches based in the A Minor, or A Aeolian shape, position 1. This scale has no sharps or flats, which makes it very simple and accessible to learn. The notes in the scale are A-B-C-D-E-F-G and the intervals read as: 1-2- $\flat$ 3-4-5- $\flat$ 6- $\flat$ 7.

For this A Minor scale shape, there are three fretting-hand fingering patterns depending on which string you are playing. The lowest two strings are a tone and semitone, so first, third and fourth fingers would be most comfortable. For second and third strings use one, two and four because

EXAMPLE 1

CD TRACK 64

Play six notes on each string and ascend the scale until you have covered the fretboard from the 5th fret to the 10th. It's important to focus on using the correct fingerings; either first, second and fourth or first, third and fourth. Blues players: avoid the temptation to play the exercise using first, second and third fingers.

$\text{♩} = 120$

E
B
G
D
A
E

1, 5 5 7 8 5 7 8 5 7 8 5 7 9 5 7 9 5 7 9 5 7 9 6 8 10 6 8 10 7 8 10 7 8 10

LESSON } IN THE WOODSHED

EXAMPLE 2

CD TRACK 66

Start by learning the first 12 notes of this pattern; ascend four notes, then move to the next scale note and ascend another four notes, and so on. Once you have learnt to negotiate the lowest two strings with your pick and fingers, the rest of the scale follows the same logic.

[illegible]

EXAMPLE 3

CD TRACK 68

Pick the initial note of each string lightly and use hammer-ons and pull-offs to ascend and descend the five notes evenly. As you play each string, your starting finger alternates between first and fourth. The secret is to plant those fingers on the downbeats and let the notes in-between flow evenly.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part in 4/4 time and a bass part with a five-string bass clef. The guitar part features a melodic line with a key signature of one sharp (F#) and a key signature change to one flat (Bb) in the second system. The bass part provides a harmonic foundation with a mix of eighth and sixteenth notes. The score is divided into two systems, each containing two measures. The second system includes a repeat sign and a "Play 4 times" instruction. The guitar part has a wavy line at the end of the second measure, indicating a tremolo effect. The bass part has a wavy line at the end of the second measure, indicating a tremolo effect. The guitar part has a key signature change from one sharp to one flat in the second system. The bass part has a key signature change from one sharp to one flat in the second system. The guitar part has a key signature change from one sharp to one flat in the second system. The bass part has a key signature change from one sharp to one flat in the second system.

EXAMPLE 4

CD TRACK 70

This lick moves through all seven positions of A Aeolian. After the first eight notes, shift your hand up a position, then do the same again, and so on. You should take some time to learn the other six shapes, but this type of lick shows the incredible potential of unlocking the entire fretboard.

8^{va}

BU

13-15-17 15-13-15 (17)

12-13-15-13-12

13-15-17

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

9-10-12

7-9-10-9-7

5-7-8-7-5-7-8-10

5 7 8

1, 4

■ V ■ V

EXAMPLE 5

CD TRACK 72

This pattern is a mirror image of Example 1. That said, the Harmonic Minor scale shape has wider minor 3rd stretches (the Aeolian doesn't), so keep your fretting hand relaxed and light on the fretboard to allow the fingers to fall into place naturally.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part in standard notation and a bass part with a five-line tablature. The guitar part is in 4/4 time and features a melodic line with sixteenth-note runs and triplets. The bass part provides a rhythmic accompaniment using a mix of eighth and sixteenth notes. The score is divided into two systems, with the second system continuing the melodic and rhythmic patterns. The guitar part is written in treble clef, and the bass part is written in bass clef. The tablature for the bass part is written on a five-line staff, with fret numbers indicated by numbers 1 through 10. The guitar part is written in standard notation, with notes, rests, and accidentals. The bass part is written in standard notation, with notes, rests, and accidentals. The score is divided into two systems, with the second system continuing the melodic and rhythmic patterns. The guitar part is written in treble clef, and the bass part is written in bass clef. The tablature for the bass part is written on a five-line staff, with fret numbers indicated by numbers 1 through 10. The guitar part is written in standard notation, with notes, rests, and accidentals. The bass part is written in standard notation, with notes, rests, and accidentals.

NEW ALBUMS

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

Album of the Month

STEVE HACKETT

AT THE EDGE OF LIGHT

InsideOutMusic ★★★★★

Another prog opus from one of the genre's original architects! Steve Hackett has discovered a new lease on prog life in recent years, in no small way thanks to his Genesis Revisited project, dedicated to that band's earlier work. Bolstered by the venue-filling appeal of that material, Steve's solo work has flourished. Following 2017's *The Night Siren*, *At The Edge Of Light* once again stakes its claim in the heartland of melodic progressive rock. It's classic stuff, embellished with orchestra and choirs, plus ethnic instrumentation including the tar and duduk, which couch Steve's soaring guitar lines perfectly. *Beasts In Our Time* rates as our standout track, but every number shows a guitarist who has never rested on his laurels. If you're a fan you'll love it, for sure, but if you've never listened to a Hackett album this should open your eyes to just how good he is. Available in more formats than you could shake a stick at, it's a majestic foretaste of this year's late autumn tour.



POLYPHIA

NEW LEVELS NEW DEVILS

Rude Records ★★★★★

Do you think Animals As Leaders are uniquely 'other worldly'? Not to take anything away from that iconic band but American YouTube sensations Polyphia are developing into something at least equal in creating ear-opening progressive guitar instrumentals. This is the quartet's third album, is highly produced and leans on hip-hop and trap (syncopated southern hip-hop) stylings with angular drums and bass. On top of this, guitarists Tim Henson and Scott Le Page weave impressive six-string arrangements augmented by special guests such as Music Man toting shred whiz Jason Richardson and YouTube's neo-soul star guitarist, Mateus Asato. It's a broad array of music that is unique, very modern and will work your hi-fi's sub woofer hard. Top tracks include *Nasty* (with

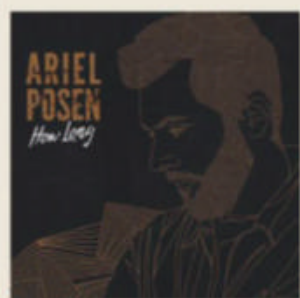
Jason), *Saucy and Drown* (with Mateus); all very different but each showing that guitar instrumentals are still alive long after two Long Island virtuosos took the limelight in the shredtastic '80s.

ARIEL POSEN

HOW LONG

Independent ★★★★★

Ariel Posen is nothing less than a Jedi master when it comes to slide guitar. First coming to worldwide prominence with The Bros Landreth, this is Ariel's first solo album and it puts him at the forefront, not only as a guitarist but also as a singer and songwriter. "The guitar is the tool to get the music out," says Ariel. "Always serve the song first..." and, although the guitar is present throughout, it's the strength of the songwriting that takes centre stage here, embellished with slide tones you'd die for. Watch out for live dates this spring. Every



track is excellent with Ariel's voice almost as impressive as his guitar playing. But standout *Things That I've Said* will leave you in no doubt about this man's pedigree.

DREAM THEATER

DISTANCE OVER TIME

InsideOutMusic ★★★★★

Dream Theater's first stirrings occurred 33 years ago, when Messrs Petrucci, Portnoy and Myung put together a prototype outfit named Majesty. After changing their name they released their debut, *When Dream And Day Unite* in 1989. Since then they have championed the genre that came to be known as 'progressive metal' with a hardcore fanbase established worldwide. It's been almost three years since we heard any new studio material, 2016's *The Astonishing* having split the faithful with its Marmite-like appeal. So, *Distance Over Time* could be seen as the album to bring the legions back on side. *Distance Over Time* is a more cohesive effort, no doubt about it. It begins with the first single, *Untethered Angel* which



lays out the band's 2019 manifesto: acoustic arpeggios segue into the throb of a typical DT riff, heavy as heck with a don't-try-dancing-to-this time signature. Forums are already awash as to whether Petrucci is using an eight-string Music Man and we wouldn't be surprised, since a lot of the riff work is decidedly semi-subterranean. *Distance Over Time* is a return to form with all the band's golden era hallmarks, and should set any disenfranchised fan's mind to rest.

SINNOBER

PROJECTION

Indefra Records ★★★★★

Following up on 2016's *Little Wars*, *Projection* is Sinnobor's third studio album to date. Recorded at the duo's Frome-based Indefra Studios, Sebastian and Natalie Brice's vividly personal work of eight tracks captures a style of intimate vocal harmonies and spacious, bare



bones songwriting. The opening track, *Angels Of Fire And Snow*, has an absorbing accompaniment of open-tuned guitar arpeggios reminiscent of Crosby, Stills & Nash's *Guinnevere*, and is followed by a cover of Tom Rush's tearjerker *No Regrets*, but sung from a woman's perspective. Garbo's *Song* is perhaps the standout track, and if you like David Rawlings & Gillian Welch, or Tuck and Patti, you'll love this. With twists and turns from beginning to end, *Projection* encapsulates Sinnobor at their mercurial jazz-folk best.

WILLE & THE BANDITS

PATHS

Self release ★★★★★

They've toured with Deep Purple, Status Quo, Warren Haynes and Joe Bonamassa and yet many people are still unaware of the blues-rock powerhouse that is Wille & The Bandits. Led by slide player supreme Wille Edwards, the band mixes the influences of classic rock bands like Led Zeppelin with a distinctly modern vibe. "I feel that we have finally managed to capture the various soundscapes and unusual instrumentation of our sound on one album without losing the raw, live energy..." Wille told us – and he's right. Wille plays a variety of instruments live, but the electric Weissenborn-style guitar that he helped build with Anderwood guitars ("It has a mahogany body and a koa top and is hollow through the neck," Wille explained) gives the band a unique sound and focal point. Tracks like *Retribution* and *Make Love* sound like weathered stadium anthems in the making, and The Bandits' UK tour that kicks off on Jan 26th is definitely one to catch.



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 **Wille Edwards** of Cornwall-based blues-rockers, Wille & The Bandits.

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

WE: I have never used a pick as I started playing on acoustic guitars and various slide guitars such as Weissenborn and Dobro. I developed a fingerpicking style and over the years began to apply the technique to electric guitars as I wanted to develop my own style and sound. In place of a pick, I do have my signature Ben Harper Slide which I can't live without.

GT: You have to give up all your pedals but three: which ones stay?

WE: First choice would be my Tube Screamer as I just love that creamy drive and how it pushes the tubes in my amp to create that overdriven sound. Second, my Stymon Timeline; I really love this pedal, especially with an expression pedal (sneaking an extra pedal in!) and on the tape delay setting you can go from Floyd to GOAT to Hendrix and really lose yourself in the ambience. I have always been a huge fan of tape delay and on this pedal, you can change the deterioration of the tape which is a fantastic parameter to be able to play with. Lastly, my Ernie Ball Stereo Pan pedal - this pedal is vital to my sound and especially when overdriving my acoustic. It splits the signal into two and I send one to my J48 Radial DI and the other to my overdriven valve amp; the pedal then lets me blend them together creating great control of your tone and feedback.

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

WE: I play piano and trumpet to a very basic level and thought I couldn't play it in a band, but then I heard a band that I won't name that were so poor it has given me hope for a live performance debut at some point.

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

WE: A what?

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

WE: I used to think they didn't make much difference, but then I started using Joe Bonamassa's signature cables by Klotz and I think they really made a difference, especially in the lower-mid range, so now I am quite fussy with my cables and I do use a lot in my set-up.

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

WE: I am in awe of Derek Trucks and the tone and intonation he gets on slide guitar. He's always bang-on without any vibrato. I would love to be able to nail it every time like he can. I also have a big admiration for Kelly Joe Phelps and how great his right hand is; his picking techniques are phenomenal and the separation with his fingers is off the chain. If you could combine the two that would be some player.

“MY PARENTS COULDN'T AFFORD A WHITE STRAT SO I HAD TO MAKE DO WITH A BATTERED OLD ACOUSTIC”

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

WE: Probably my Anderwood Electric Weissenborn that I helped build with Anderwood guitars. The guitar has a mahogany body and a koa top and like a typical Weissenborn is hollow through the neck. It then stays hollow throughout the body and under the pickups. This gives infinite sustain and with Seymour Duncan classic '59s it produces those never-ending notes which you want from an electric lap slide. I love it for my roaring lap steel solos which are up to the 24th fret holding the sustain into the next note: a very Gilmour thing.

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

WE: A Waring amp made by an amp builder in Devon called Richard Waring. These amps are 10w and have full valve warmth. There is no EQ: just roll it up to 5 and you're away as the sound breaks up on 2. Richard is putting

these into manufacture soon. Watch this space.

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

WE: I normally have a high action on my Guild acoustic as I play a lot of bottleneck and don't want to be clipping the fretboard too much and bottoming out the note. On my lap slides there is no action, just a big, big gap, no frets and lots of sustain. I set up my Les Paul with a slightly higher action than normal, again for slide, but my Fender Telecaster is very low, so I can fly around the fretboard and hammer off and on with more ease.

GT: What strings do you use?

WE: D'Addario Phosphor Bronze light gauge strings (12-53) on all my acoustic guitars. I just love the sustain, even though the amp gives it a thick, warm tone. On my electric

lap steels and Dobros I use D'Addario Resophonic strings which are 16-56 gauge and the reason is, the thicker the gauge, the more sustain you get and especially as the string doesn't touch the fretboard. The more tension in the string the more responsive the sound is, and this helps with the intricacies and subtleties in slide guitar playing. On my electrics I am trying out different strings but am mainly using D'Addario NYXL at the moment and liking the balanced tone I'm getting.

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

WE: It had to be listening to Pink Floyd and those David Gilmour solos. I remember being transported to another place and having goose bumps all over. It wasn't until I got older that I realised that he used lap steel for the solos and this may have been subconsciously why I was drawn to the electric lap steel and

Weissenborn style guitar. When I get back from tour, I always play a Pink Floyd record with a nice glass of Glenmorangie as a welcome home treat.

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

WE: It was a white Fender Strat that Hendrix used to play, but unfortunately my parents couldn't afford it so I had to make do with a battered old acoustic that I used to try and play like an electric. Hence my style, to overdrive my acoustic, creating a bigger sound with open tunings etc. I have moved onto electric now and play a Les Paul Custom and a Telecaster Classic '72 which I'm really enjoying as it gives me more tonal options on stage and in the studio.

GT: What do you think was the best gig you ever did?

WE: Either Cropredy Festival or Berg Herzberg festival; both these festivals are big audiences, but the audiences are proper musos and at both these festivals we got double encores. Not sure if the band on afterwards were very happy, but the connection with the audience was electric and fans still talk about these shows today.

GT: And what about your worst playing nightmare?

WE: I can't think of many, but one incident comes to mind, when we were playing a show. I was sitting down playing lap steel as I do on a lot of our songs and the stool got stuck in the gap in the staging and I fell off the back of it. The crowd were all worried I was okay, while Andy and Matt were in fits of laughter. I have taken to standing up more when I play, but when I do need to sit to play lap steel, I always inspect where I place my stool.

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

WE: That the song is always the most important thing and that guitar solos, which we have a lot of, must have a melody that fits with the song or is an extension of it. I

**“ I’M ALWAYS
LOOKING FOR NEW
INSPIRATION, BE
IT NEW TUNINGS,
DIFFERENT GUITARS
OR JUST JAMMING
WITH OTHER
MUSICIANS ”**

never want to be a band who solos for the sake of it or to show off; it must complement the melodic arrangement. Writing songs is what I love the most and the more texture, guitars and styles you have the deeper your writing can go.

GT: Do you still practise, or are gigs your practice ground?

WE: Yes I always practise. I’m always looking for new inspiration, whether it be different tunings, different slide guitars, different techniques or just jamming with different musicians. I’m really enjoying the electric guitar at the moment and am practising most nights for two to three hours.

GT: Do you have a pre-show warm-up routine to get you prepared for the gig?

WE: Just to relax and do some vocal warm-ups and a few noodles on the guitar. Maybe sink a pint of Tribute and eat a pasty.

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

WE: Drums, Michael Barker (Split Enz, John Butler Trio); bass, Danny Thompson (legendary folk musician); guitar, Jeff Beck; keyboard, Don Airey; vocals, Chris Cornell; guitar and vocals – Me!

GT: Present company accepted, who do you say is the greatest guitarist that’s ever lived?

WE: It’s either Derek Trucks or David Gilmour.

GT: Is there a solo by another guitarist you wish you had played?

WE: High Hopes - Pink Floyd.

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

WE: Angel. It’s a 14-minute instrumental that I wrote for my mum when she passed away. I say wrote but it just happened, it was just letting out all the emotions that I felt in the most difficult period of my life. The song moves through different paces, themes and styles which I feel follows the journey of her life. Her memory expressed through music.

Wille Edwards and his treasured Anderwood electric Weissenborn style slide guitar

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

WE: Being innovative in the way we write music. Not being a band that has a formula to our writing but pushing our sound in different directions and keeping the listeners guessing. I want to be a band that plays on the edge. I never want to be comfortable in what I’m playing; I want to be pushing myself, always from a musical perspective and a personal one too.

Wille & The Bandits’ new album Paths is released on Friday 1st February. The band tour the UK from January 30th until March 30th, 2019. For further information please visit www.willeandthebandits.com



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

DAN PATLANSKY

Blues video masterclass

South African guitarist Patlansky is a modern blueser making big waves. Dan reveals his style one on one.

CLASSICAL TAB VIDEO

MARIA THERESIA PARADIS

Sicilienne

This glorious cello piece was played at 2018's Royal Wedding. Bridget transposes it wonderfully to guitar.

FEATURE #3 VIDEO

ALLEN HINDS

Solos over Nightlife

This month Allen plays a deliciously slippery solo over this laid-back fusion track then explains his moves.

TECHNIQUE & THEORY

NEW THINGS TO LEARN

Melodic Minor & Hammer-ons

Martin G delves deeper into this intriguing scale, while Charlie G has us hammering on from nowhere.

You know you've always wanted to...

PLAY GREAT SLIDE!

Everyone loves slide but few really master it. Yet your name doesn't have to be Allman, Trucks or Landreth to play it with style and conviction. Phil Capone has some great licks to get newbies going, and make seasoned slide players even better!

MORE GREAT LESSONS

30-Minute Lickbag

Six more licks to tempt you

Billy F Gibbons

His measured but feel-filled style

Arctic Monkeys

Hard-hitting modern British rock

Traffic **NEW!**

Steve Winwood, Dave Mason

The jazz-blues **NEW!**

Grab some tasty minor licks

Bluegrass

Speedy acoustic soloing ideas

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
Creative Rock, 60 Seconds With,
Instrumental Inquisition, One-
Minute Lick, and more!

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