

THE FINEST GUITAR TUITION ON PLANET EARTH
BROUGHT TO YOU BY THE WORLD'S BEST GUITAR TEACHERS!

293 APRIL 2019

Guitar Techniques

PLAY BLUES-ROCK SLIDE

*Learn the secrets of
8 bottleneck giants*

- ✓ Play slide from scratch
- ✓ Refine your technique
- ✓ Start playing slide today!

More than
80
Solos, chords,
licks & jam
tracks

THEORY & TECHNIQUE

Melodic Minor arpeggios, Mixolydian triads, hammer-ons from nowhere

BILLY GIBBONS

The cool blues style of ZZ Top's amazing picker



ARCTIC MONKEYS

Rock with the spiky attitude of Sheffield's finest!



VIDEO

DAN PATLANSKY *Blues Masterclass*

Take your blues soloing to the next level with this brilliant video lesson

musicradar.com

FUTURE



NEW FOR 2019

Macassar Ebony,
exclusive to the 50 Series



F-50C MAC/AS

F-50 MAC/SRW

Whatever

you do...

join the MU

Join for £1 for the first six months*

*Pay only £1 for the first 6 months of your annual membership. Subject to joining for 12 months, with the following six month period paid at the standard rate of £18.42 per month. The membership cannot be cancelled within 12 months of joining. Available to first-time joiners only. Students in full-time education pay £20pa. Full details from theMU.org

**Musicians'
Union**



BandMule

PRIVATE BAND ORGANISER APP



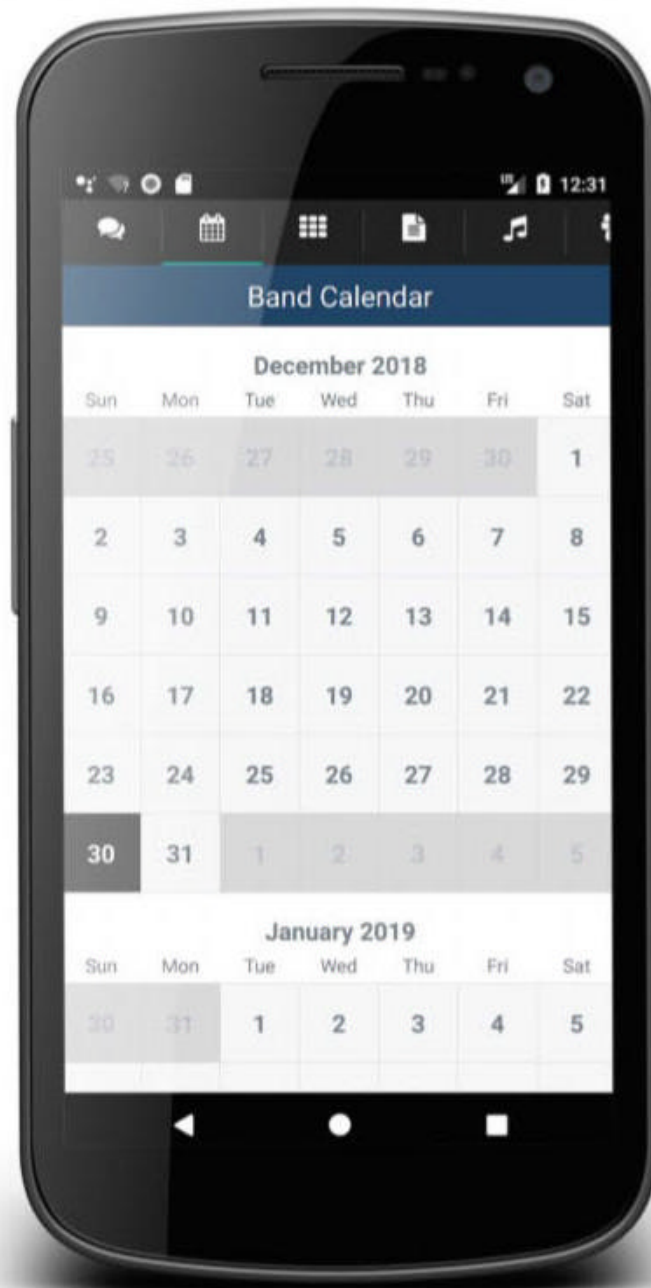
Shared Calendar

All members can quickly view the shared calendar. Share upcoming rehearsals and gigs over the coming months.



Band Chat

Private chatroom available to band members. Chat via the app, or desktop web app.



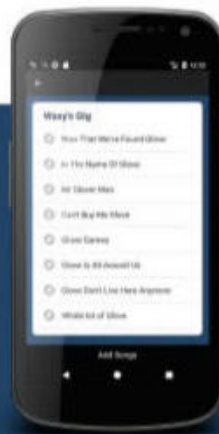
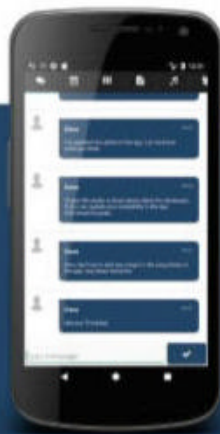
Setlist Management

Create and manage setlists for upcoming gigs and rehearsals. Make sure everyone knows what to practice.

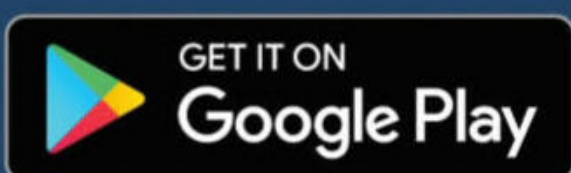


Shared Song Library

Manage your library of songs via the app or desktop. Create setlists from your song library.



Plan your gigs and rehearsals better with Band Mule



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



JON BISHOP

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



MARTIN GOULDING

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



CHARLIE GRIFFITHS

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



PHIL HILBORNE

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.



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

SLIDE! IT'S ONE of those things, isn't it? If you're anything like me, whether it's Bonnie Raitt, George Harrison or Derek Trucks there's something about a great slide player that evokes more than the notes themselves. I suppose it's the ultimate expression on the guitar, especially when the player has mastered a great slide vibrato (weirdly, George often used no vibrato and yet remains one of the most expressive of all slide guitarists, and one of my favourites).

But my slide playing is rubbish. I've done it live many times, in exposed situations too, but I've always felt like I was skating on thin ice - and on someone else's pond, too! I'm actually in the process of putting some of my own songs down, and have decided one of them needs a slide solo, and I know it's going to test my skills to the limit. But at least I have a Tele that I can fit bigger strings on and raise the action, to give myself a fighting chance. But I think I might be needing this month's cover feature to help me through it.

We've done slide before, of course, but this time Jason and I wanted a lesson that would inspire beginners as well as those like me, who have done a bit but need a few ideas and pointers. Phil Capone has a great way with

classic-era styles, so we were pleased he could accept the role.

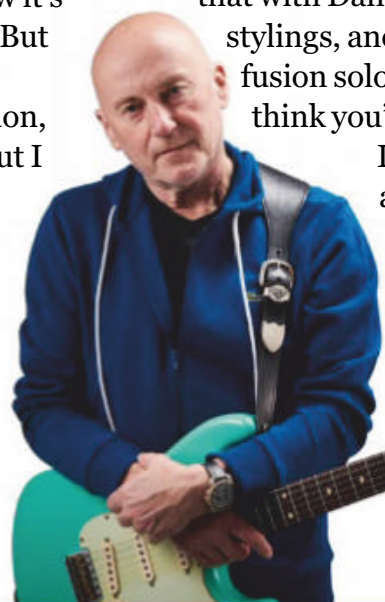
In our tried and trusted way we've given you style pointers using the best players in the business, some being very accessible and others requiring rather more work. But it means you can refer back to the article time and again. I know I will!

Here's a great piece of advice that Guthrie Govan once gave me on playing slide. He said, "Remember, you haven't made actually mistake until the slide stops moving!" Only Guthrie could cut through it so astutely.

Moving on, we have three very different video lessons this issue. Bridget now films her classical performances and this month her Sicilienne is simply wonderful. Contrast that with Dan Patlansky's hot modern blues stylings, and Allen Hinds' ultra smooth fusion soloing on Jason's Nightlife, and I think you'll agree we've done you proud.

I do hope you enjoy the mag, and if there's a style or technique you'd like us to home in on, just let me know. See you next month!

Neville Marten, Editor
neville.marten@futurenet.com



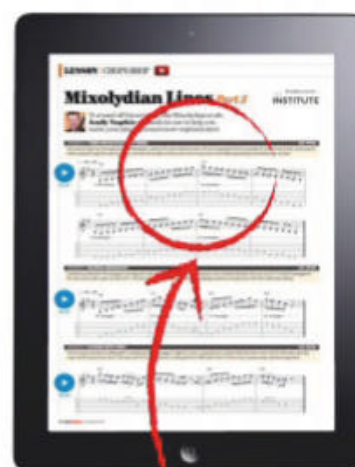
CHECK OUT OUR AMAZING DIGITAL EDITION

Guitar Techniques' iPad* edition is now even better!



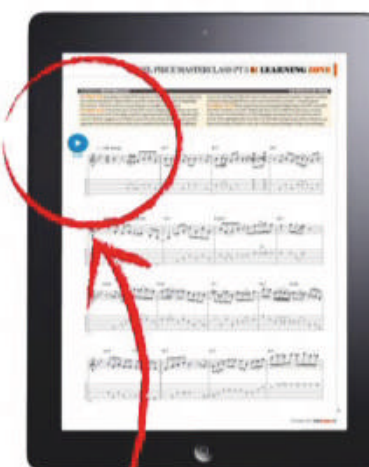
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

Find Your Perfect Tone

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



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

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

GuitarTechniques

• CONTENTS • APRIL 2019 •

COVER
STORY



Our lead feature
should appeal to
newbies and old
slide hands alike

FEATURES

COVER STORY

SLIDE SOLOING
Play it like the legends 16
In this fantastic article Phil Capone steers you through the styles of the top slide aficionados, some extremely accessible for those new to the technique and others sure to test your skills.

SPECIAL FEATURE

DAN PATLANSKY
Blues video masterclass 30
The South African blues maestro is taking the blues circuit by storm. In his video Dan takes you through some of his top fretboard approaches.

CLASSICAL TAB

MARIA THERESIA VON PARADIS
Sicilienne 48
Bridget Mermikides arranges and transcribes a delightful and moving tune that you might recognise from last year's Royal Wedding.

REGULARS

WELCOME 5
How Nev wishes he'd taken up slide a tad earlier.

INTRO 8
Justin, Instrumental Inquisition, Mitch, Jam Tracks, Phil's One-Minute Lick and more.

FRETBOARD MAP 13
Learn where all the notes are on the neck. Make it a top priority to learn them all!

USER GUIDE 14
Our easy-to-follow tab and notation guide.

SUBSCRIPTIONS 28
Save money and hassle; get your mag delivered. Great offers on print and digital!

BACK ISSUES 94
If you missed a copy (surely not?).

ALBUMS 95
Latest guitar CDs reviewed and rated.

SIXTY SECONDS WITH... 96
Finnish blues-rock sensation, Ilkka Rantamäki.

NEXT MONTH 98
Sort out your Playing Stamina & Strength with this vital lesson. Plus: Tommy Emmanuel private video tutorial; Dvořák, Allen Hinds & more!

CONTENTS



GET A MINI
LANEY AMP
WHEN YOU
SUBSCRIBE!
PAGE 28

LEARNING ZONE

LESSONS INTRODUCTION 55
Jason talks about his love and admiration for the style and honesty in Billy Gibbons' blues...

30-MINUTE LICKBAG 56
Pat Heath has six new licks, from easy to advanced. On your marks, get set... gooooo!

BLUES 58
Ronan McCullagh examines the never less than tasteful and inspiring licks of Billy F Gibbons.

ROCK 62
Martin Cooper looks at Sheffield's latest men of steel, the phenomenal Arctic Monkeys.

JAZZ 66
John Wheatcroft continues his new series with a lesson on how to play minor key jazz-blues.

ACOUSTIC 74
Stuart Ryan examines the high-technique world of bluegrass guitar. So dig in those Cuban heels and hang on to your Stetsons!

PSYCHEDELIC 78
Simon Barnard revisits the heady days of 1967 as he assesses Traffic's Winwood and Mason.

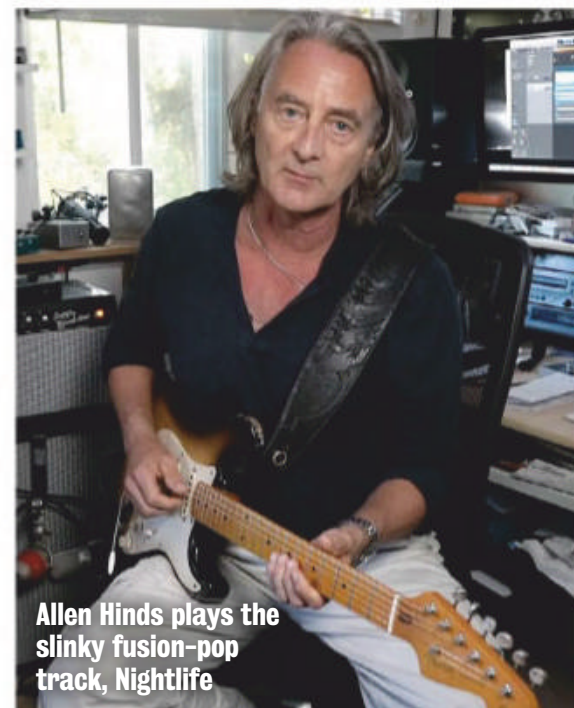
CREATIVE ROCK 82
Shaun Baxter is set to further inspire with a lesson on Carlton-style Mixolydian triads.

FRETBOARD FLUENCY 88
Martin Goulding delves into developing arpeggios using the the Melodic Minor scale.

IN THE WOODSHED 92
Charlie Griffiths brings you a fantastic lesson on playing 'hammer-ons from nowhere'.

EXCLUSIVE VIDEO!

ALLEN HINDS SOLOS OVER...
Nightlife 40
Check out a flawless performance from the king of tasteful legato blues and fusion. Allen then talks us through his playing on Nightlife.



Allen Hinds plays the
slinky fusion-pop
track, Nightlife

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: Profiling me?

I've been reading (and thinking) a lot about the future lately. Maybe it's fatherhood or the chaotic state of the world at the moment. But the author Yuval Noah Harari has brought up some fascinating ideas about music and art that I'd like to share and explore with you. His book *Homo Deus* should be required reading for all humans.

We can try to hide from it if we wish, but technology is coming at us fast, and the advancements in many areas can arrive very quickly. Big data is collecting info on us from every direction and getting to know us better than we know ourselves. These are incredible and helpful in areas like medicine and car safety, but scary in marketing and in the manipulation of consent.

Yes, yes – it's a guitar magazine! Don't bring that stuff near my hobby; it's what I use to escape all that. I hear you, but let me explain how these things make interesting food for thought in music land. Profile me.

I love my Kemper Profiler; it's such an amazing tool and makes my job a lot easier in so many ways, and I find the technology quite astounding. It can listen to any one of my amps with certain settings and then replicate it to the point where I really can't tell if it's the 'real' one or the profiler. And while the technology has been developing for some time (remember the old kidney bean Pod?), the 'believability' of the technology has arrived with Kemper and several other modelling machines.

So, it turns out that all that tone hounding came down to zeros and ones in the end... that amazing blackface tone that I'd spent years searching for I can download and be using in a matter of seconds. Michael Britt profiles the amps I love and I buy them, pop them in the Kemper and I'm using them in a matter of minutes. Effortless, easy, fast and the majority of players I know love the Kemper.

It got me thinking about what else might be in the future for



profiling. I started thinking about individual players and styles and what can be 'profiled' from them – and realised that I do a lot of that manually already. I've listened to hundreds of hours of Freddie King, studied the notes he likes to use, the way he bends, the inflections and curls he adds (and to which notes), how he phrases way back on the beat. In some ways, I have a 'profile' of him in my mind and I can do a poor man's imitation of his style.

“ COULD ARTIFICIAL INTELLIGENCE ONE DAY MIX STEVIE RAY'S PROFILE WITH THE TECHNIQUES OF STEVE VAI? ”

And it's not just Freddie. Most of the guitar players I really like I have studied and learned from – be it licks, concepts, tones, harmonic ideas – and I'm wondering how long it will be before a computer can analyse all that.

Seeing that computers can analyse big data quite quickly, once the technology is in place to pull a music composition into its individual elements, working out

the 'profile' of an artist is unlikely to be particularly difficult. It would also make quite a fascinating 'blues family tree' of vocabulary, or where the licks started. In many ways I hope that comes in my lifetime, as I'm very curious.

But computers also get to know what music we like and what affects us on an emotional level, and if we end up with any kind of brain implant computer link (quite probable at some point) then a

computer would be able to take all that info and make something that we find emotionally stimulating. Or would it?

When we create music, be it composition or improvising, we are mostly regurgitating and exploring things we have learned, practised or studied at some point, and so being aware of the ingredients that make up our own style can be quite an interesting one.

I recently got a student to start making his own lick book (you should try it – just write down all the licks you know on tab paper) and we're now going to analyse and explore each one, find where they come from and work out many ways to use and get creative with them. Much like some Artificial Intelligence program might do in the future when they make a profile of Stevie Ray Vaughan and then try to make solos in his style. Or mix that profile with the techniques of Stevie Vai for a really interesting musical adventure.

Will any of this ever happen? Who knows? But giving it some thought can take your mind in all kinds of interesting places – and in the current age of short attention spans and endless scrolling, taking the time to think about anything is valuable. And what better place to direct your attention than on the future of music? Safe travels.

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

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: "An axe, an axe, my kingdom for an axe!"

"An axe, an axe, my kingdom for an axe! (with apologies to William Shakespeare). Or if you will, "Genius is one percent inspiration and ninety-nine percent having the right guitar in your hands at the right time". And let me assure you that in the wacky world of rock and roll, that ostensibly simple task can often take on the complexity of solving Rubik's cube while hang gliding.

And so it came to pass that one dark January day, five instruments, a flight-cased amp, pedal board and accessories box left John Henry's rehearsal studios in London's deeply unfashionable Kings Cross industrial estate, and travelled to Birmingham. This in preparation for another round of *Strictly Come Dancing* 2019 - The Live Arena Tour.

A relatively straightforward exercise to be sure, having followed on from a week of less than straightforward "getting it together, man". Which in my case translated into attempting to perform Brian Setzer's charming punk reinterpretation of *Malagueña*. And throwing money (£375) at the problem of recreating the guitar sound on Bowie's *Let's Dance* (if you're at all bovvered, it's two separate digital delays programmed in 1/8 and 3/16 notes. In stereo).

And then learning 'The Chic Medley', five of Nile Rodgers' finest grooves, transcribed with laser-like accuracy by David Arch to include every chord, every inflection and every ghost note that the Stratocaster Titan ever funk'd a fret with. However, you'll be delighted to know that I intend to gloss over further descriptions of *The Lonely Goatherd*, *The Trolley Song*, *Cotton Eye Joe* and other hoof-tastic hilarities that litter our modest multi-arena entertainment, and come slightly to the point.

Which is that while my delightfully orange Gretsch 6120 with retro Bigsby whammy bar, Clapton Strat, Banjo and two Taylor guitars (acoustic and classical) were

wending their independent way to the West Midlands, I remained behind to devise a method of recording the entire show without them. "Is this joined up thinking?", I hear you cry. But that's just the way it's done.

Each year, we spend a day in Soho laying down rhythm tracks. The brass section then appears on

and overdubbed parts on 'tape', to be run simultaneously with the live band. In essence, it's a live show but with a little help from our technological friends.

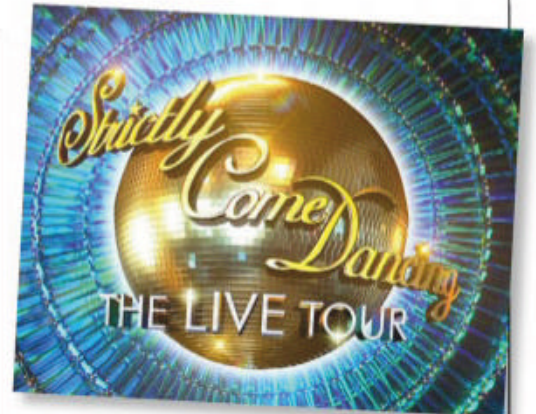
The challenge is that I also have to appear at 10am in Ad-land with an electric guitar for rock effects (PRS Custom), another for funky stuff (Parker Fly), a jazz guitar

"IF YOU CAN PLAY THE GUITAR TO AN ACCEPTABLE STANDARD YOU MAY AS WELL OWN A SHED FULL OF THE THINGS"

the following morning and overdubs its contribution, to be used in conjunction with the live performance. I then record the various guitar parts that can't be physically played in concert, not being a plectrum owning octopus. The rhythm tracks are then discarded, leaving the click track

(Vanden Cadenza), another acoustic guitar (Takamine), another Spanish guitar (ditto), a mandolin and a bouzouki imitating a mandola (problem solved by detuning the higher octave on the lowest string and gaffer taping it to the neck!).

And therein lies this month's learning. If you can play the guitar



to an acceptable standard you might as well own a shed full of the things. Then ensure that said shed is built to an acceptable standard. It may weall repay you in the end. And always keep a pack of paracetamol handy.

Meanwhile, back to practising my punk flamenco contribution to the art of the *paso doble*...

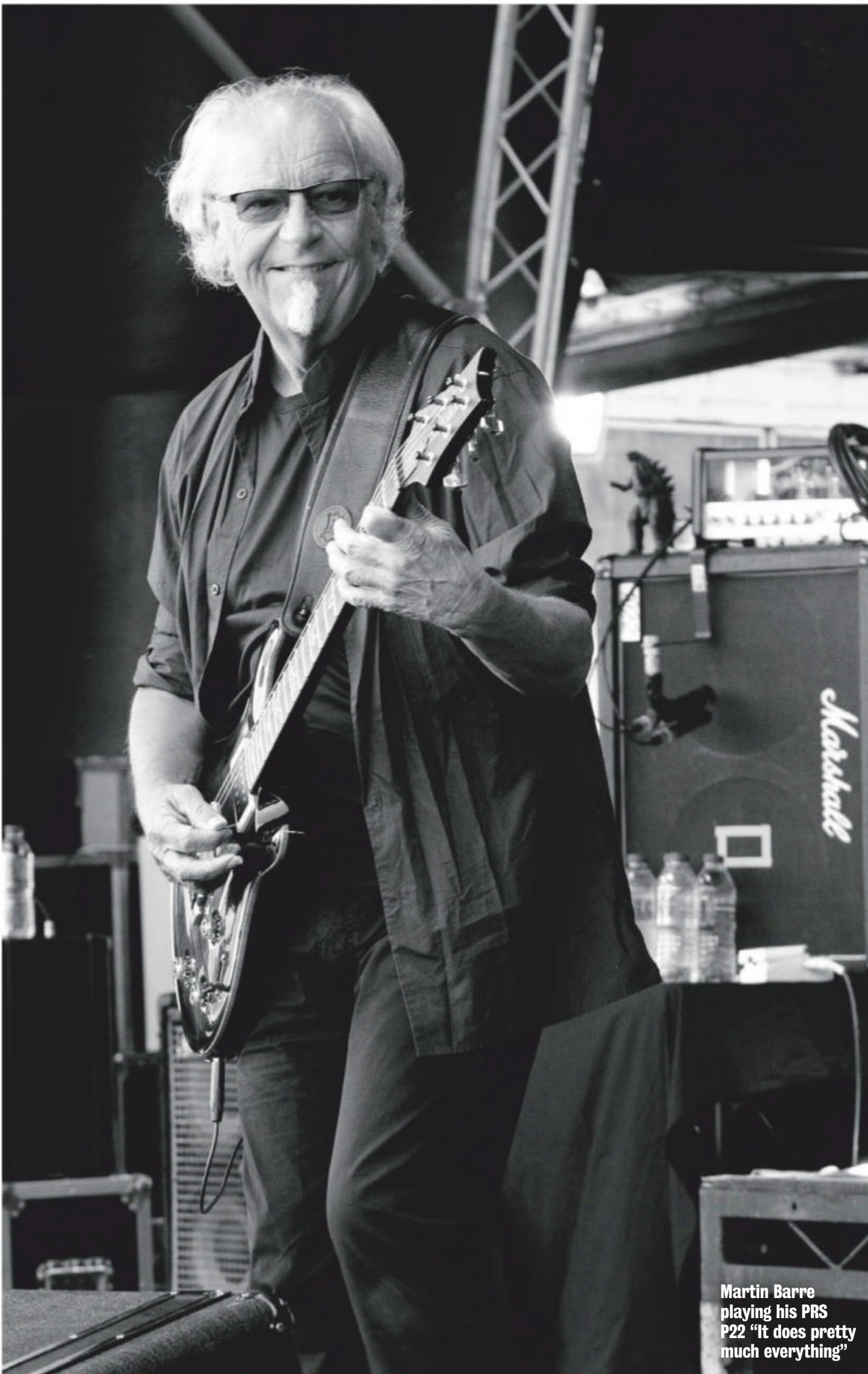
For more on Mitch and his musical exploits with the *Studio Kings*, go to: www.mitchdalton.co.uk



Mitch and his guitar collection are once again spread too thinly for his liking

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-Jethro Tull and now successful solo artist **Martin Barre**.



Martin Barre playing his PRS P22 "It does pretty much everything"

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

MB: I approach instrumentals and songs in exactly the same way. They need to be 'complete' musically in their basic form. Sometimes a song I have written becomes an instrumental and the opposite happens as well. Taking away the impact that words have for the listener, I'm left with a clear vision of a finished piece of music and I have total control of the end product.

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

MB: I think the listener will focus on a vocal performance and the lyrical content with a song. An instrumental focuses on the guitar (or mandolin etc) and the construction of the music is much more apparent. This gives the writer a wider range in the depth of construction, be it simple and melodic (Jeff Beck) or very complex (Scott Henderson).

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

MB: I'm still on a learning curve with my writing, especially with songs. I move forward (hopefully) with every record I make and am constantly reviewing my own abilities, noting where I could improve in various areas. I write with a very open mind and start in my studio (after a couple of coffees!) with no agenda, so anything can happen; including nothing. Mostly, as I love writing, ideas emerge and I record all my 'scribbles' for the next day's jury ...which is me! I want music to be accessible to the listener and try to make the content intense but subtle.

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

MB: Yes, I think the form of music follows a logical format. It keeps the interest and provides dynamics and space. Instrumental music needs this formula more than a song

which, if it's a great song, can literally repeat without change. Looking at the classical composers teaches us all we need to know about the construction of instrumental music. I like to listen and be inspired.

GT: How useful do you find studying a vocalist's approach for guitar melodies?

MB: In my world they are very different. A guitar melody can go through complicated chord and key changes, stretching the ear as much as you dare. A vocalist is defined by vocal range and a practical ability to have a melody that is 'contained' within that range. I always think of playing the music live and loud and if that works for the singer...

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

MB: My inspiration is my love of the guitar; any day will be a great day, as long as I can play for a few hours. I never have a deadline or any pressure on my writing and that always makes it a pleasure. The bottom line in my day, is turning up the Soldano amp and jamming with some nice Robben Ford. The other extreme is sitting with pencil and paper and coming up with a fresh ideas; no parameters, no agenda.

GT: What do you aim for when your performance is centre stage as with an instrumental?

MB: I want to keep the audience's attention. Music needs to surprise, entertain and inspire your audience. I love melody, harmony and dynamics; all lessons developed in Jethro Tull. There are no rules in

music, as long as it provides these results. I always write with all the other instruments involved in a way that highlights them all at some point. I write ensemble music and not music for a guitarist with a backing band.

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

MB: I try and improve the structure of the music I write, and when I look back at earlier CDs of mine I can see how they could be made much more approachable in their form. Complicated music should sound effortless, so the impact is

“A GUITAR MELODY CAN GO THROUGH CHORD AND KEY CHANGES, STRETCHING THE EAR AS MUCH AS YOU DARE”

immediate and then on further listening there is a lot more to digest from all the subliminal work. Solos must have passion, but sometimes, when I feel they are given too much importance and become normalised I will 'write' the solo as an arranged improvisation. Playing live there is a lot more space for soloing.

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

MB: I love variation in tone. Some days I feel like playing a vintage Strat or my Telecaster, other days the thick warmth of my ES-335; but mainly I use my PRS P22 as it does pretty much everything. Having said all this, people very often say that they know it's my playing by the sound of the guitar. I guess I can't get away from being me.

GT: Any favourite keys or tempos?

MB: I have no favourites; though writing on guitar steers you to the most accessible keys. With Tull a lot of music was written with a capo on the 3rd fret; so I got very used to the keys with all those nasty sharps and flats. I practise in E $\flat$, G $\sharp$, B $\flat$, F $\sharp$ etc, just to keep my brain working. The song dictates the tempo and, live, it has to be at the tempo the piece was written at - that's part of the music.

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

MB: I don't really see a boundary between minor and major. Some of my saddest music is in the major key. When I write on mandolin it

as in a song with a semitone lift, is a cheap way of sustaining interest.

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

MB: All my music is written to a stage that gives me a choice of the end result; vocals or not. I am incapable of writing music that has total simplicity as its basic structure. I wish I could; as most great songs are fairly minimal musically. Essentially, I'm putting off writing more lyrics; a job made harder as I can't sing myself.

GT: What are your views on harmonising melodies?

MB: Harmonisation is the cream on the cake for me. It's the part of writing that I won't give away, so I write all the vocal harmonies and, occasionally, sax, flute and string parts. It all follows the same rules, yet the rules can be persuaded to bend. Sometimes I give the backing vocalists a harmony line that defies and baffles them and they give me a strange look. I say ... "trust me". And when it all comes together and works, I am grinning with delight.

GT: What three instrumentals have inspired you?

MB: Three that have inspired me: Robben Ford, Revelation; Paco de Lucia, Al Di Meola and John McLaughlin, Midsummer Night from The Guitar Trio; Julian Bream and John Williams, Pavane For A Princess by Ravel.

Martin's new album, Roads Less Travelled is out on 5th October. For more info on gig dates, record releases and everything else, please visit martinbarre.com

PHIL HILBORNE'S ONE-MINUTE LICK

Jazz-Swing Lick

HERE'S A TYPICAL 'old school' question and answer jazz lick. It's played over a static A7 chord and uses a swung triplet, eighth-note feel. It's not too hard to play and can be re-used in blues, country and rock. Based on a mixture of ideas the overall thinking is chord-tone orientated rather than scale-based. There's a lot of chromaticism involved, which adds

colour and connects the chord tones smoothly. Also, there's a $\flat 3$ (C) that's bent slightly sharp to add a bluesy feel. For further inspiration I would thoroughly recommend you listen to players such as Charlie Christian, Joe Pass, Martin Taylor, Frank Vignola and the wealth of stylistically similar players. As usual, you should aim to develop similar licks of your own.



Julian Lage: the Tele giant would sound amazing over track 2

NATHAN WEST

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Rockin' Blues (D)

We start with this stompin' blues in the key of D. Both D Major Pentatonic (D-E-F#-A-B) and D Minor Pentatonic (D-F-G-A-C) will work a treat on this jam. You can also tune to open D of course (D-A-F#-D-A-D) and get a slide out!

2 Latin Jazz Blues (Cm)

Here's a Cm Latin style jazz-blues. C Blues scale (C-E_b-F-F#-G-B_b) and Natural Minor (C-D-E_b-F-G-A_b-B_b) are both great. As are the arpeggios. Cm: C-E_b-G. Fm: F-A_b-C. A_b7: A_b-C-E_b-G_b. G7: G-B-D-F. Dm7_b5: D-F-A_b-C.



3 G Whole Tone Scale Jam

This Whole Tone (G-A-B-C#-D#-F) jam will probably feel a little different. As the name suggests, all notes are one whole tone apart. The chord progression is based on the scale, bass notes being G-D#-F. Try finding patterns and licks and making use of the symmetry of the scale by moving ideas up and down in whole tones – or major 3rds (which of course is two whole tones).

4 Fun Blues Shuffle (A)

We finish with a fun and simple blues shuffle in the guitarist-friendly key of A. Here I recommend mixing A Major Pentatonic (A-B-C#-E-F#) with the ubiquitous A Minor Pentatonic (A-C-D-E-G) for a classic blues sound. 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...

1992

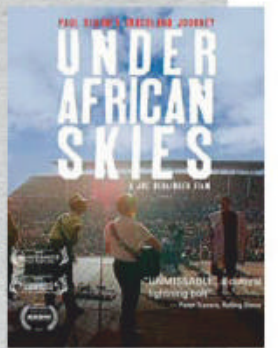
Major, Mansell,
Marvin & Mercury

BURNS LONDON IS FORMED

by Barry Gibson with Jim Burns acting as consultant. First guitar produced is the Burns Legend Deluxe based on the original Marvin guitar with scrolled headstock, three Rez-O-Matic pickups, distinctive scratchplate and vibrato system. It's a great guitar, available in white or green sunburst, and brings the name Burns back into the market.

SOUTH AFRICA'S CULTURAL BOYCOTT

finally ends and Paul Simon tours there; Disneyland Paris theme park officially opens; at the Wimbledon Championships Steffi Graf wins the Women's Singles and Andre Agassi the Men's; Ferrari announces it will be building and designing its F1 cars in Britain; and, following his 26th Grand Prix win, Nigel Mansell announces his retirement from Formula One racing. A tribute concert for the late Freddie Mercury is held at Wembley Stadium. It's televised live all over the world and raises millions for AIDS research.



A WEAPONS DEAL IS ANNOUNCED BETWEEN

Russia, America and Britain to stop targeting cities on either side with nuclear weapons. It's a huge step towards a more peaceful coexistence. The Conservative Party is re-elected for a fourth term and Prime Minister John Major announces that the economy is showing signs of recovery which could mean the end of the recession. However, it doesn't stop a third of Britain's coal mines being closed or British Steel cutting production by 20 percent, due to a worldwide fall in demand.



PRS INTRODUCES THE EG

Bolt-on Series II Maple Top with the intention of bringing a more cost-effective guitar into its range. It has a slightly rounder shaped alder body, maple neck and a rosewood fingerboard. It comes with three pickup options including the Lindy Fralin 'Domino' split coils and these are mounted onto a scratchplate giving this guitar a very different look for PRS. However, with the optional maple '10 top' this all American built guitar has high production costs so is not the price buster it's intended to be.

THE QUEEN CELEBRATES HER RUBY JUBILEE

but soon after there are three major announcements from Buckingham Palace revealing that all is not well in the royal household. The Duke and Duchess of York are separating, Princess Anne and Captain Mark Phillips are divorcing and after much speculation Prince Charles and Princess Diana announce that they are also going their separate ways.

JACKSON RELEASES THE DINKY XL

(aka the DX1) with a basswood body and a bolt-on maple neck. The two-octave, bound rosewood fretboard features the distinctive pearl sharkfin inlays and the guitar is equipped with a pair of Jackson stacked coils and a humbucker. Naturally there's a locking vibrato and Jackson's trademark pointed headstock. It's available in pearl white, metallic blue and metallic black and is an instant hit.

HOW TO...

...find all the notes on the fretboard

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

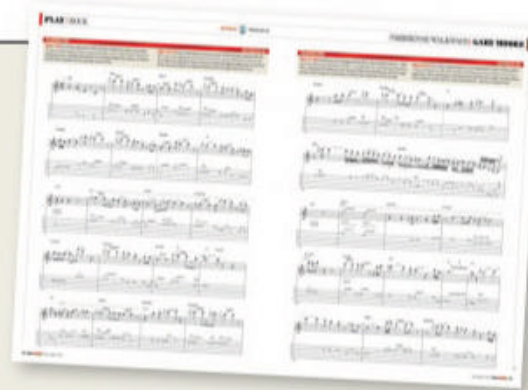
Fret	String 1 (E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (E)
1	F	C	G#	D#	A#	F
2	F#	C#	A	E	B	F#
3	G	D	A#	F	C	G
4	G#	D#	B	F#	C#	G#
5	A	E	C	G	D	A
6	A#	F	C#	G#	D#	A#
7	B	F#	D	A	E	B
8	C	G	D#	A#	F	C
9	C#	G#	E	B	F#	C#
10	D	A	F	C	G	D
11	D#	A#	F#	C#	G#	D#
12	E	B	G	D	A	E
13	F	C	G#	D#	A#	F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

Open Strings

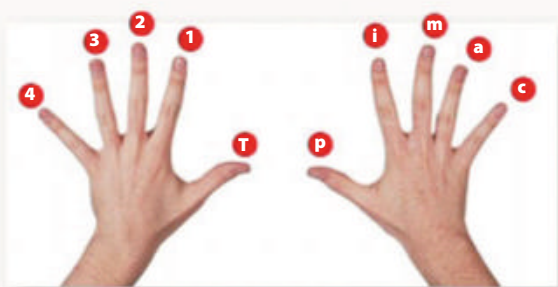
E 1, B 2, G 3, D 4, A 5, E 6

GT User Guide

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

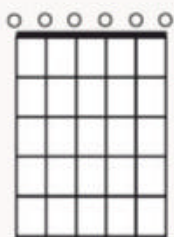


RELATING TAB TO YOUR FRETBOARD



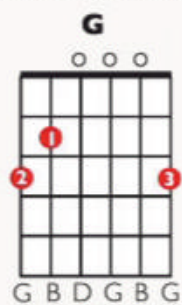
HAND LABELLING

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



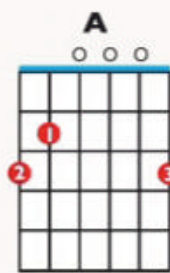
NUT & FRETBOARD

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



CHORD EXAMPLE

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



CHORD EXAMPLE (WITH CAPO)

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

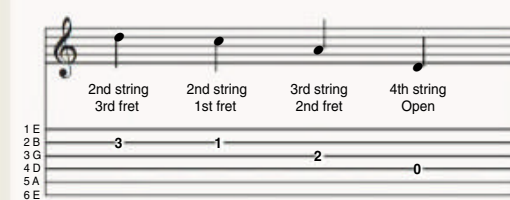
OUR RATING SYSTEM

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



READ MUSIC

Each transcription is broken down into two parts...

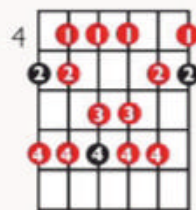


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



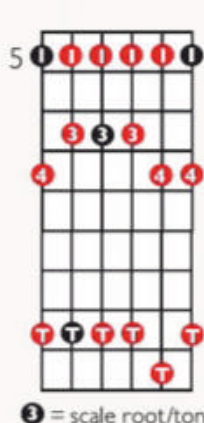
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

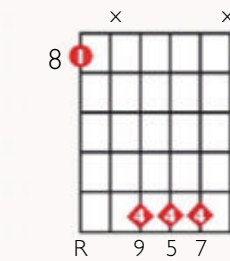


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



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

Palm muting



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

Pick rake



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

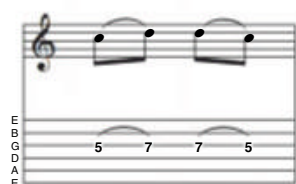
Arpeggiate chord



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

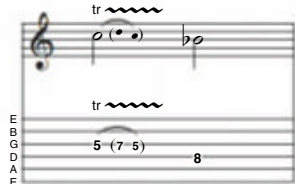
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



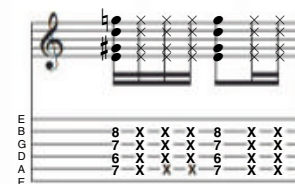
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



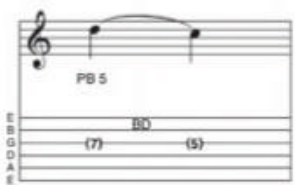
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

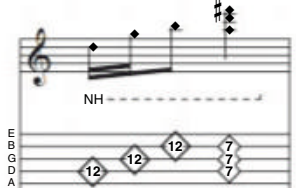
Vibrato



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

HARMONICS

Natural harmonics



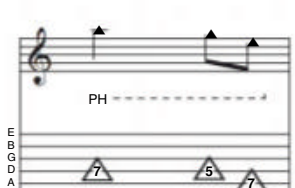
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



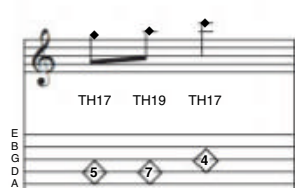
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



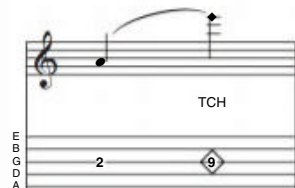
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



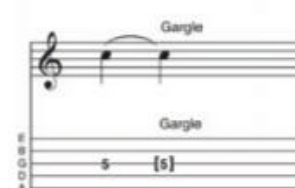
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

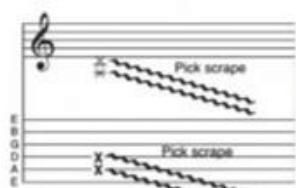
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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



Slide soloing



In this modern blues-rock bottleneck extravaganza **Phil Capone** reveals everything you ever wanted to know about slide guitar, from the 1960s till now!

ABILITY RATING

Moderate/Advanced



Info

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

Will improve your... ✓ Slide accuracy and vibrato

✓ Pitching accuracy and awareness ✓ String muting and damping

This is a look at modern blues-rock slide so doesn't feature legends like Elmore James who obviously influenced them all. But whether you love the sound of slide but don't know where to begin, or want to take your playing to the next level, this feature is for you, as we're analysing eight celebrated exponents of the art, from the 1960s on.

DUANE ALLMAN. Legend has it that, following an arm injury in 1968 Allman picked up a bottle of Coricidin pills that he'd been given to ease the pain and instantly started jamming along to a Taj Mahal album. He played in open E tuning with a glass slide on his third finger.

GEORGE HARRISON. After the Beatles, Harrison's slide technique literally

soared. His instantly recognisable style was characterised by perfect intonation, melodic approach, a lack of blues clichés and overdubbed harmony parts. He played in standard tuning with a glass slide on his fourth finger.

RY COODER. A true legend of slide guitar and the man credited with turning Keith Richards on to open G tuning, Cooder himself

“BONNIE RAITT IS ‘THE BEST DAMN SLIDE PLAYER WORKING TODAY’ SAID BB KING OF HER EMOTIVE AND MELODIC STYLE”

plays in many different tunings. He has been known to use drop D, open D, open G and open E tunings; he uses a glass slide worn on his fourth finger when playing electric.

BONNIE RAITT. BB King once said that Raitt was the 'best damn slide player working today', and her emotive, melodic style is testament to this. Bonnie plays with a glass slide on her second finger, this enables her to switch effortlessly between rhythm and slide. She plays mainly in open A tuning, uses a capo to switch keys.

SONNY LANDRETH. It's not easy to find radical new ways to play slide guitar, but Landreth figured out that what was going on *behind* the slide was just as important as the stuff in front of it. Sonny plays in open E tuning using a glass slide on his fourth finger; this enables him to use the bottleneck and simultaneously fret notes behind it.

RORY GALLAGHER. Even Jimi Hendrix reputedly retorted, "ask Rory Gallagher" when quizzed what it felt like to be the greatest guitar player in the world. He preferred open G tuning and used a glass slide on his third finger. Wide vibrato and fast, fiery licks are a feature of Rory's signature style.

JEFF BECK. Like Landreth, Jeff Beck is a slide pioneer. He plays in regular tuning, preferring a glass slide worn on his second finger. But he also holds the slide like a pen in his right hand, tapping it on the strings to create high, soaring notes past the end of the fretboard. This requires extreme accuracy.

DEREK TRUCKS. Mr Trucks has become one of the most respected of all slide players. Many regard him as the man who keeps the spirit of Duane Allman alive, so he is the perfect player with whom to end our feature. He plays in open E with a glass slide on his third finger.

The glass slide is de rigueur for playing electric guitar (metal sounds best on acoustic). It can also be worn on either the second, third or fourth finger; each has advantages and disadvantages so experiment to find out which works best for you.

TECHNIQUE FOCUS

Slide Essentials

The first thing to consider is positioning: where you would normally fret a note (behind the fret) wire is not where you want your slide to glide to. Always position the slide directly above the frets to avoid sounding flat (you may need to raise your action and/or use heavier strings to achieve this). Next lay your first finger on the strings *behind* the slide to dampen unwanted overtones. Finally, always use string damping (or "string guarding" as Sonny Landreth calls it). This is easier to achieve when playing fingerstyle because you can simply rest the fingers that aren't picking on their respective strings. If you're playing with a pick, you will need to develop a 'hybrid damping' technique by placing your remaining fingers (second, third, and fourth) on the high strings to keep them muted. If you're playing a lick across the strings, aim to mute the previous string while simultaneously picking the next.



The worst thing you can do here is overcook the overdrive. Too much distortion will amplify every overtone and your playing will lose its clarity, so aim for 'crunch' rather than full-blown distortion.

Bonny Raitt swears by an MXR Dyna-Comp compressor ("it's the secret to my sound"), which allows her to sustain notes without piling on gain.

So if you're serious about slide, a compressor deserves a place on your pedal board.

Bonnie Raitt has a great slide style and one of the best vibratos



TRACK RECORD There's a host of great albums that feature slide. Here's some that every guitarist should own: At Fillmore East, Allman Brothers Band (1971); All Things Must Pass, George Harrison (1970); Paris, Texas, Ry Cooder (1984); Nick Of Time, Bonnie Raitt (1989); South Of I-10, Sonny Landreth (1995); Irish Tour '74, Rory Gallagher (1974); Who Else!, Jeff Beck (1999); The Derek Trucks Band, Derek Trucks (1997).

EXAMPLE 1 DUANE ALLMAN

CD TRACK 4

In this example we've included a riff section *and* a solo section. Playing riffs in open position requires a technique adjustment on the lower strings; instead of laying your slide flat across the strings, angle it so that only the tip makes

contact with the string you're playing. If you're playing on the first, second or third strings there's no need to lay the slide across all six strings; simply reposition it so that you only cover the strings you're playing.

Open E tuning
(Low to High: E-B-E-G#-B-E)

Tempo: ♩ = 95

Riff N.C.

Let ring

1, 9

3, 11

5, 13

7, 15

E7#9

17

EXAMPLE 1 DUANE ALLMAN ...CONTINUED

CD TRACK 4

19

21

23

A C/G D/A

25

E7#9 RP

27

8va



EXAMPLE 2 GEORGE HARRISON

CD TRACK 6

Playing in standard tuning requires very careful string damping; any adjacent notes accidentally included will be 'off key'. Because of this Harrison's style was much more linear (playing *along* the strings) than that of a blues slide player.

George frequently overdubbed harmony slide parts too so we've included some on this example; you'll hear both parts on the backing track and they're panned hard right and left so you can practise playing either.

STANDARD TUNING

Measures 1-4: Treble clef, key of D major (two sharps), 4/4 time, tempo 72. Chords: A, C#m, D. Fingering: 3 5, 5 5 4, 5 2, 5 4, 5 7, 3 5, 2, 2 1 2.

Measures 5-8: Chords: Dm, A, C#m, D. Fingering: 3 5, 9 10, 10 9, 11, 9 11, 9, 10 9, 11, 9 11, 9.

Measures 9-12: Chords: Dm, A, C#m. Fingering: 14 15 14 15 14 15 14, 12 10, 9 11, 9, 10 10 9, 11, 9 11, 9, 10 10 9, 11.

Measures 13-16: Chords: D, Dm, A. Fingering: 7 10 10, 7 9 10, 9 10 12, 10 12 13 12, 12 14 15 14, 10 14, 5 5 4 7.

Measures 17-20: Chords: C#m, Dm. Fingering: 5 5 4 5, 4 6, 5, 9 9, 9 10, 10 10 10 12, 9 10 12 13, 13 15 17, 17 18.

Measures 21-24: Chords: Dm. Fingering: 13 15 17, 17 18.

CD TRACK 8

effortlessly switches between fingers and slide; you'll need to wear the slide on your fourth finger to pull this off. If you find this awkward you could remove the slide as there's time to quickly reinstate it before the closing phrase.

April 2019 **GuitarTechniques** 21

CD TRACK 10

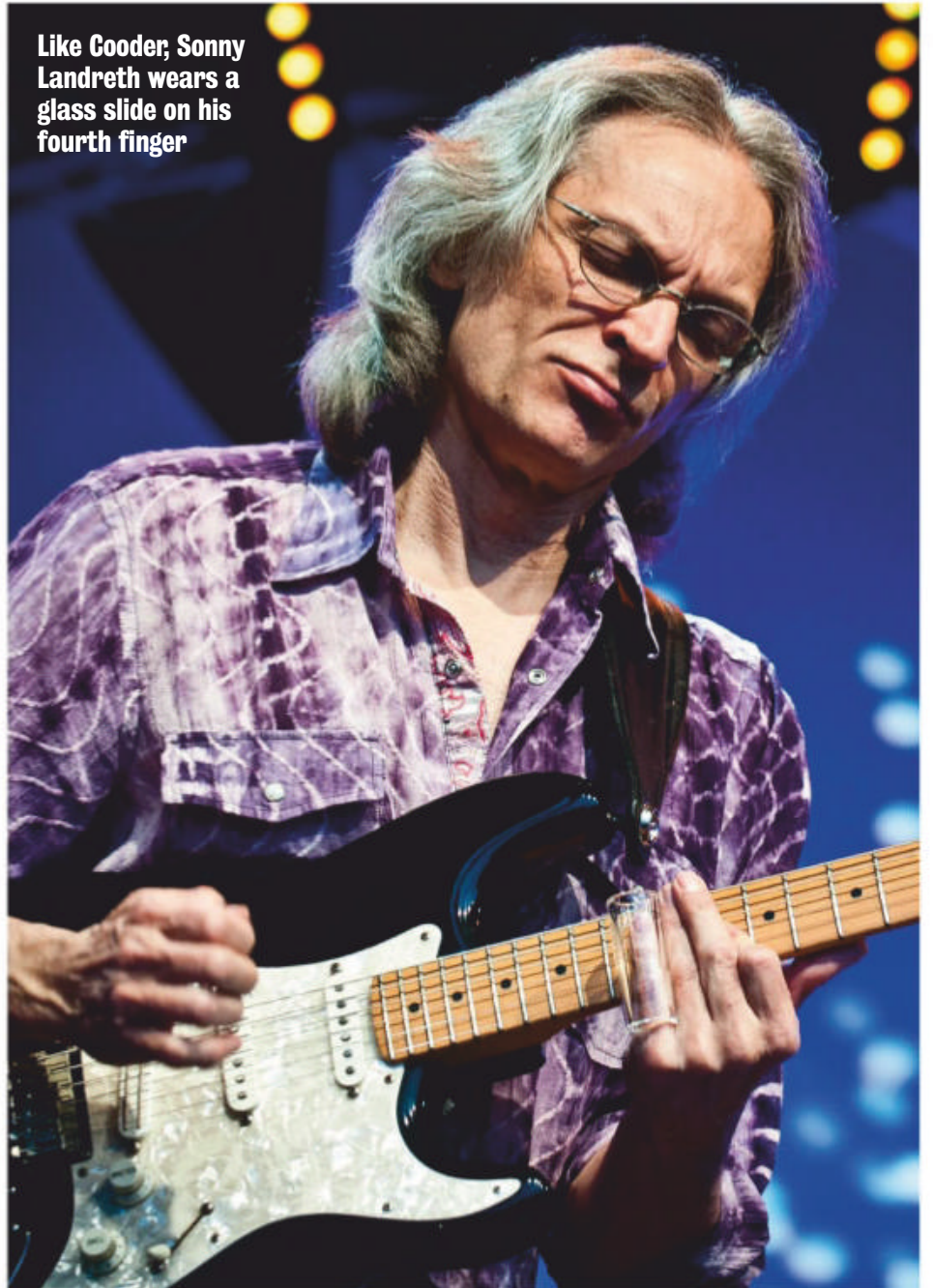
instructions in the tab carefully. The second eight bars feature a solo section demonstrating how to play over minor chords while tuned to a major chord. Chris Rea also tuned to E major but would often solo over minor progressions.

22 **GuitarTechniques** April 2019

Ry Cooder is one of the most celebrated of all slide guitarists



Like Cooder, Sonny Landreth wears a glass slide on his fourth finger



EXAMPLE 5 SONNY LANDRETH

CD TRACK 12

You'll need to wear the slide on your fourth finger for this example; fretted notes can then be added *behind* the slide as indicated in the tab by the '1' (for first finger) next to the relevant note. Sonny frequently uses two fingers

simultaneously behind the slide but we've opted to keep it simple here since this is quite a tricky technique to effect. Once you've perfected the approach do of course try some ideas using more than a single digit behind the slide.

Open E tuning
(Low to High: E-B-E-G#-B-E)

Example 5: Sonny Landreth

Staff 1: $\text{♩} = 120$. Notes: N.C., E5, E4, E5, B5. Fret numbers: 10/12, 10, 12, 10, 12, 10/12, 12, 10, 12, 5/7.

Staff 2: Notes: B6, B5, N.C., E, E (add9), E, E5. Fret numbers: 7, 4, 7, 7, 3, 2, 0, 2, 0, 3, 2, 0, 11, 12, 12, 10, 10, 12, 12, 12, 10/12, 10/12.

EXAMPLE 5 SONNY LANDRETH ...CONTINUED

CD TRACK 12

E4 E5 E4 B5 B6 G5 F#5 E5 G5 E5

E B G# E B E

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

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

6

N.C. E5 E7 E5 D5 E5 N.C.

E B G# E B E

12 10 12 12 7/12 12 12 12 10 10/12 10 12 5/7 5 7 7 6 5 7

12 10 12 12 7/12 12 12 12 10 10/12 10 12 5/7 5 7 7 6 5 7

9

F#5 E5 E (sus2) E (sus2) E B5

E B G# E B E

10/12 12 12 12 12 12 10/12 12 12 12 12 5/7 5/7 5/7

10/12 12 12 10 10 12 12 10/12 12 12 12 12 5/7 5/7 5/7

12

F#5 E5 G5 E5 N.C. E

E B G# E B E

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

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

15

E (sus2) E N.C. G5 E5

E B G# E B E

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

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

18

EXAMPLE 6 RORY GALLAGHER

CD TRACK 14

One of the characteristics of Rory's playing was his use of wide vibrato, shaking the notes to keep them singing. Remember that slide vibrato is longitudinal (along the string) and not achieved by a sideways motion as usually applied to

a fretted note. Ensure that you move equally above and below the target note, always returning to pitch directly above the fret wire. Notice the use of the open first string to facilitate the quick position shifts in the first bar.

$\text{♩} = 145$ Shuffle *8va* N.C.

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

1

4

7

10

14

CD TRACK 16

and create the notes by 'tapping' the slide onto the string on the virtual frets indicated. Tip: check your pitching by sounding the note an octave lower on the same string (deduct 12 from the tab fret number to identify location).

26 **GuitarTechniques** April 2019

SUBSCRIBE TO GuitarTechniques AND GET A ★ MINI LANEY AMP ★

Print Edition **JUST £34 EVERY 6 MONTHS**

Delivered to your door at a fraction of the cost

ORDERING IS EASY. GO ONLINE AT
www.myfavouritemagazines.co.uk/laney19
OR CALL 0344 848 2852 AND QUOTE Laney19

OFFER ENDS: 15 MARCH 2019

Terms and conditions: *Subscribers will receive one of the three styles at random, based on availability of stock. This offer entitles subscribers to pay just £34 every 6 months plus receive a Mini Laney Amp worth £40. Offer is only available for new UK Direct Debit subscribers. You will receive 13 issues in a year. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14-day cancellation period unless exceptional circumstances apply. Your statutory rights are not affected. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) or are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). For full terms and conditions please visit www.bit.ly/magterms. Offer ends 15th March 2019.





Laney



EXCLUSIVE! NEW SUBSCRIBERS WILL GET A MINI LANEY AMP WORTH £40

There are three different styles available
 (which will be selected depending on availability)

- Practise or perform any style, anywhere with a MINI-LANEY
- Cute, compact and battery-powered, MINI-LANEY amps deliver great guitar tone, any time, any place
- Available in three iconic design styles inspired by Laney's 50-year strong back catalogue of amp building*



Dan Patlansky,
South African
blues-rock
phenomenon



Dan Patlansky

Masterclass

David Mead catches up with the South African bluesman mid-tour to talk about his new album and record an exclusive video lesson...

Audiences all over the UK are discovering Dan Patlansky. There's a definite buzz about the man with the battered '60s Strat and a dazzling take on modern blues rock – and it's getting louder. Settled into our studios, we chat about Dan's new album, *Perfection Kills* and mention that it's his third European release. "In the big scheme of things it's my ninth album," he laughs, "But it's the third album I'm releasing in the UK..." The other albums are available in his native South Africa, but recent years have seen him spread his wings and start touring all over the world, often sharing the stage with such stalwarts as Joe Satriani and recently Joanne Shaw Taylor. The new album has also seen Dan take over production duties. "The last albums were successful," he says, "But I found maybe they were slightly over-produced for my ear – a lot of the magic got produced out. I learnt a lot from the last producer, Theo Crous, who is a great producer, so I decided to produce myself with everything I learned from him, but tried to keep the live feel on the album."

The result is a white-hot firepit of blues rock with solid writing and awesome guitar playing, with a lot of the music recorded old school, live in the studio. "I didn't want to go on the road with the album and find that it sounds vastly different when played live," Dan continues. "I wanted to level the playing fields between the two and I think

we did that. We recorded the album mostly live in the studio, apart from the odd solo and overdubbing vocals and stuff, and you can really hear it. It's still a song-based album – we focused very heavily on the songs – but it's got that live energy. The album's called *Perfection Kills* – we didn't want to make the album perfect because, for me, as soon as you try and make any art-form perfect you end up taking the magic and special moments out of it. So we did it a little bit more raw and real."

Has your approach to songwriting changed for this album?

"It pretty much stayed the same. I'm a firm believer that there are certain people who can do blues in the traditional sense where they can play a 12-bar blues – every song on the album's a 12-bar blues – and they do it so well. Unfortunately I'm not one of those guys! So I've always relied on bringing different elements of songwriting, drawing from different genres that I'm influenced by and trying to blend them into what I do, the blues-rock thing. That, for me, is the most exciting thing; if you write a little pop chord progression that you really like the sound of, putting it into what I do and trying to blend the two together... for the most part it doesn't work and it sounds horrific at the end of the day, but occasionally it all comes together and you get this slightly more unique song that's not the tried-and-tested

blues-rock thing. It's blues rock from a different angle, because I've got influences from all over – from modern prog guys like Steven Wilson, who I'm a massive fan of, and my favourite band of all time, Pink Floyd – not necessarily blues bands, they're something else. But I love that sound and I love trying to add little elements of that into the blues-rock thing – and obviously I'm influenced by the blues, too."

How did you go about developing your guitar style?

"Going through my parents' CD collection, where they had all the Stevie Ray Vaughan, Clapton, Floyd and Hendrix... I never had the tabs for anything. The first solo I worked out was *Shine On You Crazy Diamond*, the David Gilmour solo and, for me, that's like a masterclass; beautiful playing and it's not too hard to work out because there's no blistering fast things with weird notes in. It's pretty much G Minor Pentatonic for the whole song and it's just beautifully phrased, beautiful playing. So I started off with that and BB King, Albert King and then kind of slowly progressed to Stevie Ray Vaughan and Hendrix, and by that stage it was easier to hear – it was slightly faster and a couple more notes added into the mix.

"I bought this little machine in the '90s, I can't remember who made it, but you plugged your CD player into it, slowed the music down but kept the pitch the same. It



“IT’S BLUES-ROCK FROM A DIFFERENT ANGLE, BECAUSE I’VE GOT INFLUENCES FROM STEVEN WILSON AND MY FAVOURITE BAND OF ALL TIME, PINK FLOYD”

sounded really weird but it really worked, so if there was a super quick line and you couldn’t get all the notes you could just blast it through this little device and hear it back at half or a third of the speed. That really helped me to get some of the stuff, but for the most part it was all by ear.”

How about the 1990s guitar instrumentalists? You’ve toured with Joe Satriani, was he an influence?

“Joe, out of all those guys, was definitely an influence. I think he was very hard to ignore as an up-and-coming guitar player.

There was a particular Joe Satriani album that was a massive influence on me. It was just called Joe Satriani, I think, and it wasn’t his first album, it was way after *Surfing With The Alien* and it was an album that almost sounded to me like it was recorded live with a live band. It had more of a bluesy edge to it, but not blues, if you know what I mean? That album was a massive, massive influence on me and obviously, having the great honour of touring with Joe, he played a lot of those songs from that album live and it was almost like a religious experience seeing him play them.”

“Touring with him was massively influential just because of the great guy he is

Though a wonderful player Dan is happier performing songs on stage than trying to demonstrate his guitar skills in an exhibition-style setting



– besides being one of the nicest human beings, the biggest inspiration I took from him was he’s the most consistent player I’ve ever heard. I had probably 30 shows with him across Europe and the UK and every night he was on.”

And apparently you had the chance to play through Joe’s rig?

“It was near the end of the tour; I think we were playing in Southend or Glasgow or somewhere. We’d been on the road for a month and Joe’s tech, Mike Manning, said, ‘Would you like to play through Joe’s rig?’ Who would be stupid enough to turn that opportunity down?

So I strapped on one of Joe’s signature guitars and there were two signature Joe Satriani Marshall heads and cabs behind

me. I think the volume was on 10 and the gain was on 10 on the amps – I hit one note and jumped out of my skin! I’d never heard that kind of volume before; the sound was incredible, the sustain was for weeks. I always thought I was a loud player and I apologised to his crew on the very first show in Budapest, I said, ‘I play quite loud, but I turn my amp backwards, I use a plexi screen in front of it to kind of try and bring the volume down...’ and I could see the puzzled look on their faces and there was giggling. It was like, ‘That is not loud. That is a practice amp!’ I got the fright of my life, it was almost difficult for me to play because I wasn’t used to that level, you know? It was crazy – and the level was being matched through the wedges in front of him, too, so it was like being bombarded from both sides.”

We suspect this was the face Dan made after playing through tourmate Joe Satriani's deafeningly loud rig

PHOTO BY ALLAN JONES



Do you enjoy playing live?

"Yeah, for me that's really where it's at. It's a very different experience to playing at home or playing in the studio; there's something about an audience and getting your head into the right space before you go on stage. For me, I've never been an exhibition type of guitar player; back home in South Africa I've done a lot of stuff for Fender – workshops, roadshow things – and I'm fairly pathetic at it because I don't know what to play if I'm just on my own. I've never been good at the showy-offy stuff, like 'Check out this run!' I've always been better at playing with a song or having just a little more purpose. So the live thing is great for me because there's always that purpose of playing for the song instead of simply trying to look impressive."

There would appear to be a current blues renaissance; What's your take on it?

"Firstly I think the blues element in it... it's the DNA of all modern music. Classical aside, I think that anything you hear today stems from the blues at some point. Blues is such a simplistic form of music and the only way to play it properly is to play with feeling and expression. Because of its simplicity it's a great platform to express through and a lot of listeners can relate to it because it's

“BLUES IS THE DNA OF ALL MODERN MUSIC. I THINK THAT ANYTHING YOU HEAR TODAY IT STEMS FROM THE BLUES AT SOME POINT”

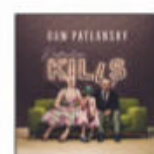
not overly technical or 'snooty' shall we say.

"I've just always loved the blues-rock thing because it's this perfect marriage of rock and roll and blues where you've got that expression side and the simplicity from the blues, but the edginess and power from rock and roll and I can't think of a better marriage. I believe this renaissance is due to a couple of people: obviously Joe Bonamassa's a big one, but I also think The Black Keys and Jack White have been a big, big part of that movement. Though they're not the level of player that Joe Bonamassa is, they've just made blues cool for the younger generation. It's obviously a far more vague version of the blues; it's like a very raw and garage-y sounding version, but it's made it cool again. Blues might go through its waves of popularity, but it's always there; there's a blues bar in every city where blues bands are playing."

How is the future shaping up for you?

"I think the ultimate goal for anyone involved in blues-rock right now is to follow in the footsteps of Joe Bonamassa. To have that kind of incredible career is unbelievable and I think a lot of guys like me, we've got to thank Joe because he's really opened the doors and made the whole blues thing a lot more accessible to people – he's been a saviour of blues-rock for the modern era. So I think his career is something to lust after, I suppose."

"So for me it's just a case of touring and spending a lot more time in the UK and Europe. It's just a case of slowly but surely building up the following here and getting more people into the shows. We see more of that every time we come back, you know? Shows are slightly fuller and we can now get booked at slightly bigger venues. Of course it helps being support for guys like Joe Satriani, Joanne Shaw Taylor and King King. It's fantastic, you're broadening your listenership, reaching into further corners, I suppose, more than anything. And I have to say it's been a lot of fun!"



Dan Patlansky's new CD *Perfection Kills* is available now via Caroline International www.danpatlansky.com



Dan Patlansky

Rhapsody in blues



Here **Adrian Clark** takes a private lesson in progressive contemporary blues-rock guitar from one of today's hottest exponents of the style.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 20-25

Will improve your... ✓ General blues-rock vocabulary

✓ Slap guitar technique ✓ Use of dynamics and tone

After our chat about his new album, *Perfection Kills*, we thought we'd quizz Dan for some insights into his playing approach. He rewarded us with a treasure trove of licks and riffs, as well as his 'slap' technique: more often heard on the bass guitar, this is a thing that quite a few guitar players are incorporating into their style. We also asked Dan to play a 12-bar blues with enough licks to keep your practice schedule full for weeks, and he was more than happy to oblige.

Patlansky speaks openly about his route to becoming the guitarist he is today, via players such as Clapton, the Kings and especially David Gilmour and Stevie Ray Vaughan, and has no trouble revealing these influences in his playing, while retaining a more than healthy dollop of himself.

Dan begins his lesson with some rhythm work and talks about how Hendrix played "off the chord". What he means by this is

ditching standard barre chords in favour of 'thumb over the top' playing that releases the fingers to play licks as well. Dan talks about how to play Minor and Major Pentatonic double-stops "off the chord" for that typical Little Wing sound we all love, and adds some dazzling Pentatonic licks to show what he means. "You can take any

“IT'S ABOUT TENSION AND RELEASE AND LEARNING WHICH NON-PENTATONIC NOTES CAN BE BLENDED WITH 'HOME' BASED VOCAB”

song you have written or any song you know," he adds, "and play it 'off the chords'." He then creates a G-D-Em-C progression and demonstrates how he might negotiate it using this approach.

Slap technique is something guitarists such as Reggie Wooten and Guthrie Govan excel at, and Dan uses it brilliantly too. He explains the nuts and bolts of tapping for guitar, using a triplet feel and 'ghost' notes. He invents a riff on the spot and embellishes it with some impressive slapping in drop D tuning. "The way to think of it is 'pick with the thumb, slap with the thumb, and pick with the first finger,'" he explains. "Then it's all about adding the 'ghost' notes, which are rhythmic notes that aren't really notes."

Dan then talks about how he likes to think about the fretboard, theory and playing as simply as possible. The way he views the neck is in relation to the Pentatonic 'box' shapes (see Technique

Focus). It's all about tension and release, he tells us, and about learning which non-Pentatonic notes (or 'outside' as Dan refers to them) can start to be blended with the more 'home' based vocabulary. In his playing you'll notice he often takes a moff, be it a two-note cell or even a three-note arpeggio, and repeats it chromatically down the neck; some of these notes are indeed outside the Pentatonic shapes, but don't sound 'wrong' because there's clearly a destination in Dan's mind and the lick always resolves at that destination.

To conclude his one-to-one lesson Patlansky now puts much of what he's discussed into a fantastic off-the-cuff 12-bar solo in A. You can clearly hear the post SRV style that many players now take and make their own - such as John Mayer, Kenny Wayne Shepherd and even Joe Bonamassa at times. These guys dig in hard, often using snappy 'back rakes' to link high and low phrases in a lick. They are also masters of dynamics and in this solo you can clearly see how Dan cleans or dirties up his sound by constantly referring to his Strat's volume control. There's lots to learn, so have fun! **11**

TECHNIQUE FOCUS

Pentatonic 'shape' playing

When playing straight blues or blues-rock Dan says that, as he's not a jazz player he approaches 'outside' playing from a different perspective. He looks at 'home based' notes and 'outside' notes and explains how he joins up the five Pentatonic or CAGED shapes to map out the entire neck, therefore unlocking its mysteries. Each shape has its own idiosyncrasies, with the fretting fingers falling on different intervals in each shape (first finger on the first string in shape 1 Minor Pentatonic falls on the root; but in shape 4 the same finger on the same string tends to pivot off the 3rd.) This allows the player to extract a subtly different feel depending on where they are on the neck, which strings they favour, which ones they bend and how they utilise the new juxtapositions of the various intervals.



Dan playing live,
with the same
Strat he used in
our lesson



TRACK RECORD Perfection Kills (2018) is Patlansky's third European album: "All my others were released in South Africa so in the big scheme of things it's my ninth." Visit danpatlansky.com to purchase previous CDs: Live 2018, IntroVertigo (2014), Dear Silence Thieves (2016), Wooden Thoughts (2013), 20 Stones (2012), Move My Soul (2009), Real/Standing At The Station (199/2006) and True Blues (2004).

CD TRACKS 20-21

In these examples, Dan demonstrates how you can take major and minor pentatonic shapes and begin to build chords, double-stops and licks around them in the way that Hendrix used to in his rhythm playing on songs like Little Wing.

A

B

[illegible]**CD TRACK 22**

Delving further into Jimi's chord style, Dan takes a simple chord arrangement comprising G major, D major, E minor and C major and shows how to build licks around each chord shape. You can apply this 'playing off the chords' as Dan calls it, to any song you know.

[illegible]

EXAMPLE 2 HENDRIX CHORD STYLE ...CONTINUED

CD TRACK 22

Example 2 shows a continuation of the Hendrix Chord Style. It features two systems of guitar notation. The first system consists of two measures, and the second system also consists of two measures. Each measure is labeled with a chord: G, D, C, and C. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff shows fingerings and slurs. The first system's bass staff has a '3' at the beginning. The second system's bass staff has a '5' at the beginning.

EXAMPLE 3 SLAP TECHNIQUE PRIMER

CD TRACK 23

It's not often that we find ourselves borrowing ideas from bass players, but it's amazing how well slap technique transfers onto guitar. It's cropping up all over the place, notably on the intro to Guthrie Govan's Wonderful Slippery Thing. Here Dan slows everything right down and shows us how the technique works up close.

Example 3 is a Slap Technique Primer. It features two systems of guitar notation. The first system consists of two measures, and the second system also consists of two measures. Each measure is labeled with a chord: D, N.C. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff shows fingerings and slurs. The first system's bass staff has a '1' at the beginning. The second system's bass staff has a '3' at the beginning. A legend indicates 'T = thumb slap'.

CD TRACK 24

Dropping his sixth string down to D, Dan demonstrates how slap technique can be used in practice. It's not an easy thing to master and the best approach is to stick with the ground rules in Ex 3 for a while and make sure that the basic actions are fully coordinated before you attempt to speed them up.

E

Dm

Tuning:
DADGBE

1

Faster

4

7

CD TRACK 25

For this final example, we put Dan on the spot and asked him to play an unaccompanied 12-bar blues solo – not the easiest thing to do under any circumstances! Alas, space restrictions meant that we could only notate the first 12 bars, but there's enough here to give you an insight into the man's style.

EXAMPLE 5 12-BAR BLUES... WITH A BIT OF LOVE! ...CONTINUED

CD TRACK 25

A7

BU

3

D9

PB7 BD

BU BD

5

A7

Let ring

BU

7

E9

BU

D9

9

A7

BU

Let ring

Let ring

E9

11



Allen Hinds Masterclass *pt 4*



Allen demonstrates some sophisticated sounding rhythm and lead work over Jason's slick, pop style backing track. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate/difficult

Info

Key: G minor

Tempo: 100bpm

CD: CD-ROM & 26-27

Will improve your

✓ Funky rhythm & fusion soloing

✓ 16th-note syncopation

✓ Use of effect sounds

This month star video features the fourth instalment from LA session guru Allen Hinds with a track written by Jason entitled Nightlife. As Allen explains the track is mainly in G minor with a straight 8th feel and a tempo of 100bpm.

At the start of the track Allen follows the rhythmic kicks with double-stops made up of

4ths. The 4th interval has an open, modern sound beloved of fusion players and works well with a little overdrive. The Gm9 chord benefits from a swell of the volume pedal and a scoop of the whammy bar. This provides a keyboard-like sound and is very effective.

On the second eight bars of verse 1, Allen adds some G Dorian (G-A-B_b-C-D-E-F) blues licks in the gaps between the stabs. This creates a question and answer style phrasing that's musical and compelling.

For the bridge section Allen kicks in the chorus pedal to provide some tonal variety. The bridge section scale of choice is A_b Lydian mode (A_b-B_b-C-D-E_b-F-G) for soloing. This mode has a floating sound and is a very effective choice when played over the A_bmajor7#11 chord. We have written out popular scale box fingerings for

“ ON THE SECOND HALF OF VERSE 1 ALLEN ADDS SOME G DORIAN BLUES LICKS IN THE GAPS BETWEEN STABS ”

both the G Dorian and A_b Lydian scales/modes to get you started.

Allen hammers home the importance of nailing any pre-arranged riffs or hits. He also explains that in some recording sessions they may not have all the parts written out so you may need to use your ear and invent a line on the spot.

The main rhythmic subdivision Allen employs is the 16th, but this is spiced up with triplets and plenty of syncopation (playing off the beat).

Allen often starts his phrases off the beat and this adds a sophisticated edge to the phrasing. He uses plenty of articulation to bring the lines to life including hammer-ons and pull-offs, string bending and whammy bar scoops and vibrato.

Allen with one of his gorgeous vintage Strats



ON VIDEO

ALLEN'S THOUGHTS ON USING EXOTIC SCALES

I use the Melodic Minor and some Diminished, sometimes Spanish Phrygian (sometimes called Phrygian Dominant; mode five from the Harmonic Minor). Learning and understanding the way a V7-I resolution works really opened a lot up to me. On the V7 chord the sky's the limit as regards scale options so the more variety one has to offer, the better. I had a Japanese student a couple years ago and he was a great player but could sound a little one dimensional over the V chord because he used the Melodic Minor at every opportunity. The Melodic Minor is a bit like having dark chocolate for every meal: too much for every sitting! So I think it's important to mix it up; straight Blues scale, some Mixolydian, maybe a little Diminished or Altered (mode seven from the Melodic Minor). When you know various scales, you can then choose from them to best suit the occasion.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it, then twist it around to suit your style and use it wherever the Dorian or Lydian sound would be appropriate.

Once you have mastered some of the concepts in Allen's solo why not try creating one of your own over Jason's stimulating backing track, taking those ideas of Allen's you like. Have fun and see you next time. **11**

NEXT MONTH Allen creates a gorgeous new solo over Jason's jazzy ballad *Secret Beginnings*

7

6

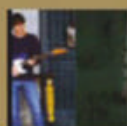
7

7 3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

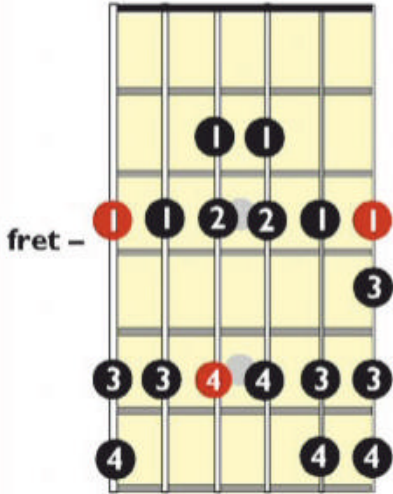
Alan used his original '50s Strat plugged into a Red Plate Backline valve amp. The bridge pickup sound is very complimentary to the style so it's well worth giving this a go. For the rhythm work Allen added in some chorus with a fast rate to give it a Leslie speaker style sound. For lead he switched to a modern sounding overdriven tone. Any electric will work well for this month's performance, but why not experiment with chorus, as Allen does?



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.

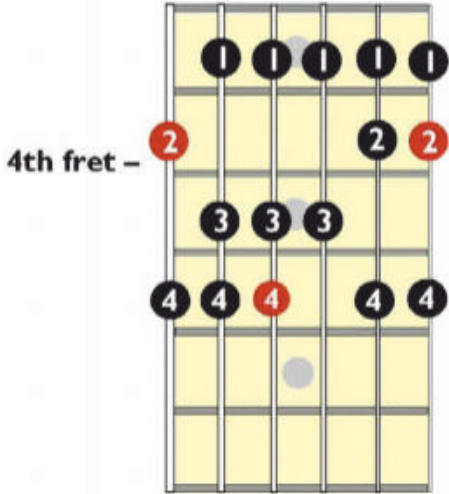
NIGHTLIFE SCALES

G Dorian Mode



fret -

A $\flat$ Lydian Mode



4th fret -

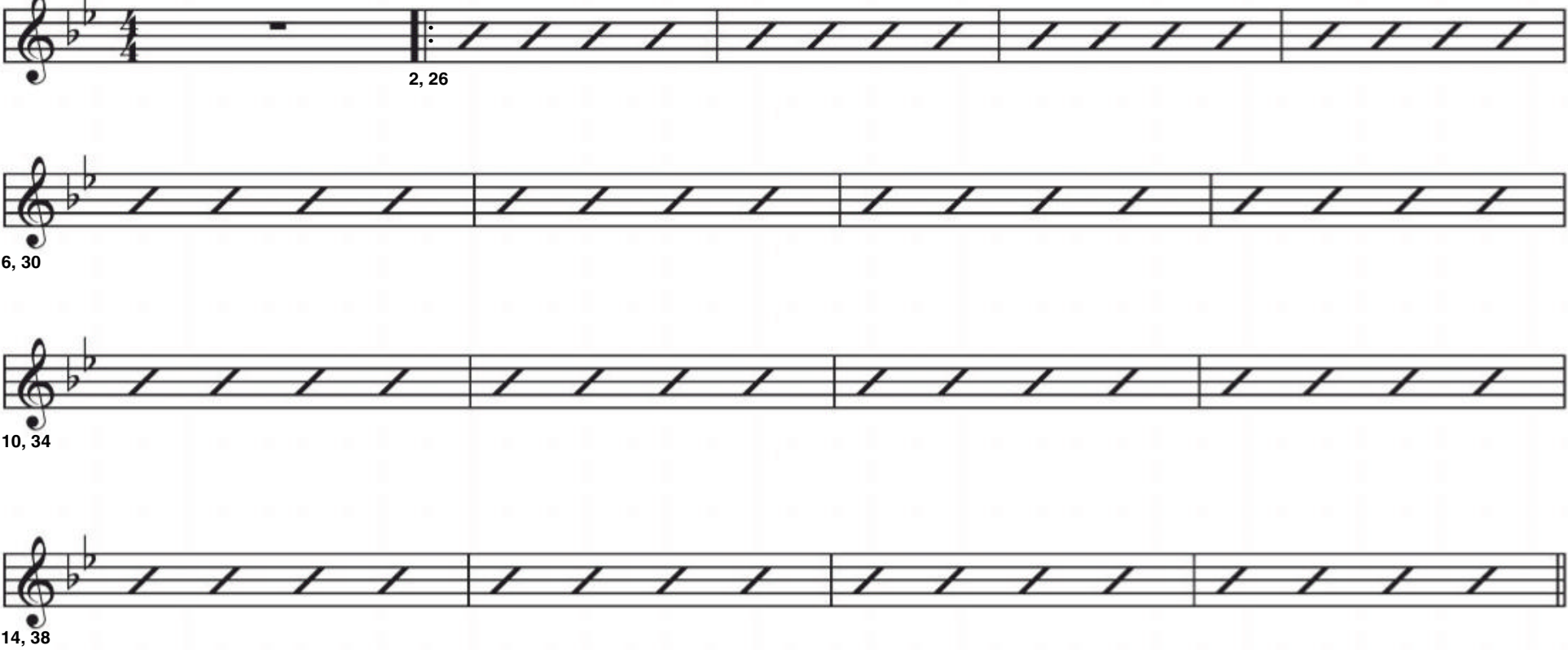
TOP THREE LICKS

- LIK 1** [Bars 3 & 9] **Tapping harmonic and whammy bar**
The Gm11 chord fingering sounds great here and Allen brings it to life in various ways. If you tap fast and firmly 12 frets above the fretted note, a rather ear-catching harmonic punctuation point is created. Adding a volume swell and whammy bar shimmer is also effective.
- LIK 2** [Bars 26-27] **Semiquaver (16th-note) syncopation**
Allen opens his verse 2 solo with some ear-grabbing rhythmic syncopation. Syncopation means playing off the beat and using this concept adds sophistication to the sound. If you are more used to playing music styles that feature rhythms that always fall metronomically on the beat, this one may take some getting used to.
- LIK 3** Bar [36-37] **G Minor Pentatonic run**
Here Allen uses the semiquaver sextuplet rhythmic subdivision to play down and up G Minor Pentatonic. The grouping of the notes creates a bit of speedy excitement whilst being relatively easy to perform.

NIGHTLIFE CHORD CHART

VERSE 1 & 2

Gm11



2, 26

6, 30

10, 34

14, 38

CHORUS 1 & 2

A $\flat$ maj9 $\sharp$ 11



18, 42

22, 46

OUTRO CHORUS

A $\flat$ maj9 E $\flat$ maj7 A $\flat$ maj9 E $\flat$ maj7



50

B $\flat$ maj7 D7 G(add9)



NIGHTLIFE ALLEN'S SOLO

CD-ROM & 26

VERSE 1 [Bars 1 -17] Allen uses the 4th interval to create some simple yet effective rhythm parts - very modern and 'fusion' sounding. The Gm11 chord fingering in bar 5 and 9 sounds great here and Allen brings it to life in various

ways. If you tap fast and firmly 12 frets above the fretted note a rather ear catching harmonic punctuation point is created. Adding a volume swell and whammy bar shimmer is also effective.

VERSE 1
Gm11

♩ = 100

Bridge pickup with overdrive
With fingers

1

5

10

14

TH 15

vol

w/bar

with pick

BU BD

BU BD

vol

NIGHTLIFE ALLEN'S SOLO

CD-ROM & 26

CHORUS 1 [Bars 18-25] To provide some tonal contrast and sonic interest Allen kicks in some fast rate chorus effect. As he stresses in the video, it's important to nail pre-arranged riffs such as the one that occurs in bar 25.

CHORUS 1

A $\flat$ maj9#11

Bridge pickup with
overdrive and fast chorus
With fingers

vol

18

E
B
G
D
A
E

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

22

E
B
G
D
A
E

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

VERSE 2

Gm11

with pick

26

E
B
G
D
A
E

5 3 5 0 3 0 3 3 5 3 5 5 7 5 8 5 8 5 8 5 7 8 6 8 10

29

E
B
G
D
A
E

8 6 8 6 7 8 6 7 5 8 5 7 5 8 5 8 5 8 10 8 11 12 10 12 11 (13)

CD-ROM & 26

Syncopation means playing off the beat and using this concept adds sophistication to the sound. If you are more used to playing music styles that feature rhythms that fall on the beat, this one may take some getting used to.

E
E
G
D
A
E

E
E
G
D
A
E

EBGDAE

EBGDAE

PLAYING TIPS



● CHORD SLAP HARMONICS

Early in the piece (verse 1, bar 5) Allen augments an extended chord (Gm11) by slapping his picking hand approximately 12 frets higher than his fretting hand's chord shape. It is impossible to get all four strings sounding as pure harmonics as the frets vary for each string, but with the bridge pickup selected and a quick 'hit/release' picking-hand slap, a few strings (eg, 5th frets on the first and third strings) will sound clearly with harmonics.

● VOLUME CONTROL

Allen is very adept at using his controls to help shape his performance. Here he's using his volume control to swell from zero to full for chords but the approach is also useful for cleaning up or increasing levels of amp distortion.



● STRING BENDS

The vast majority of guitarists bend strings with the first finger for added support but there are times when it's not used. This photo shows that Allen's fretting hand - while being very adept for legato runs - can perform string bends without his first finger. If you've not tried this before (or indeed are curious about your fretting strength), see how a semitone or even a tone string bend works for you by duplicating this photo (but don't strain that digit).

NIGHTLIFE ALLEN'S SOLO

CD-ROM & 26

CHORUS 2 AND OUTRO [Bars 42-end] For the second chorus and outro you will need to switch scales to A_b Lydian (see chord box). There is another pre-

arranged riff to negotiate in bar 49. Allen is one of those players that adjusts his tone, volume and effects on the hoof, and it's a great practice to follow.

39

BU

CHORUS 2

A_b maj9#11

42

44

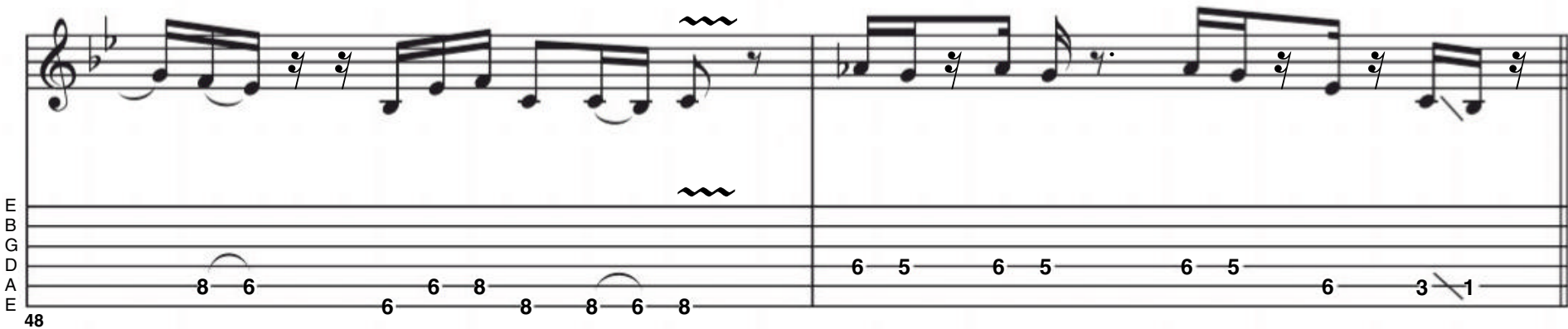
46

NIGHTLIFE ALLEN'S SOLO

CD-ROM & 26

OUTRO CHORUS [Bars 50-57] There are a few more chord changes in this outro section that move from an Ab major key centre (Abmaj7-Ebmaj7) to Eb major (Ebmaj7-Bbmaj7) to G major (D7-Gadd9). For this, you'll see that Allen is mostly in one area of the fretboard; evidence of him knowing

all the notes on the fretboard and key centres which negates him moving to other positions purely to use 'easier' scale shapes. Moral is; learn the fretboard well (see diagram on page 13) and continue with your music theory studying!

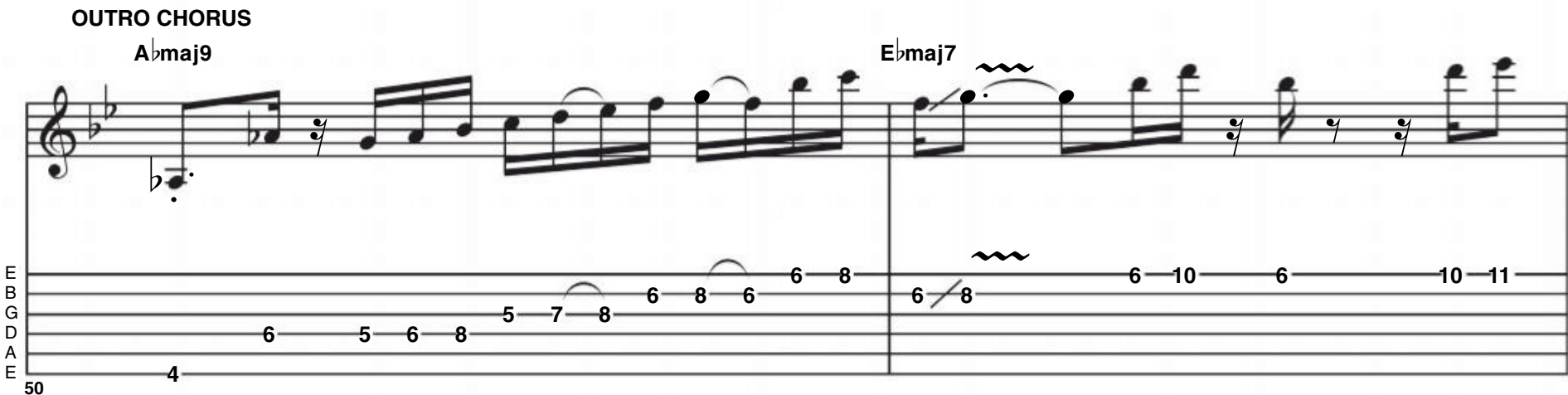


48

OUTRO CHORUS

Abmaj9

Ebmaj7

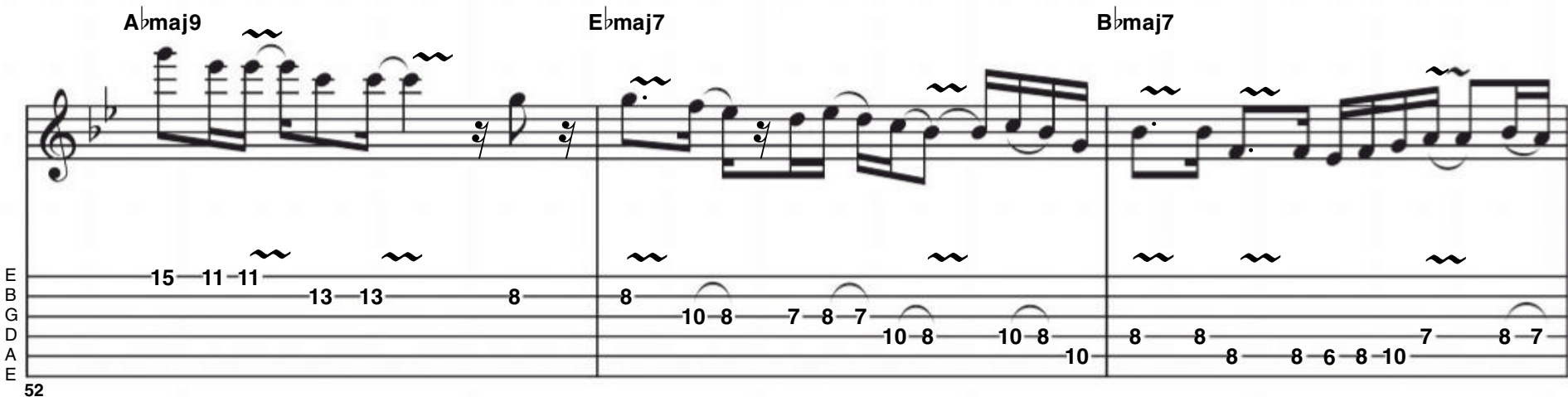


50

Abmaj9

Ebmaj7

Bbmaj7



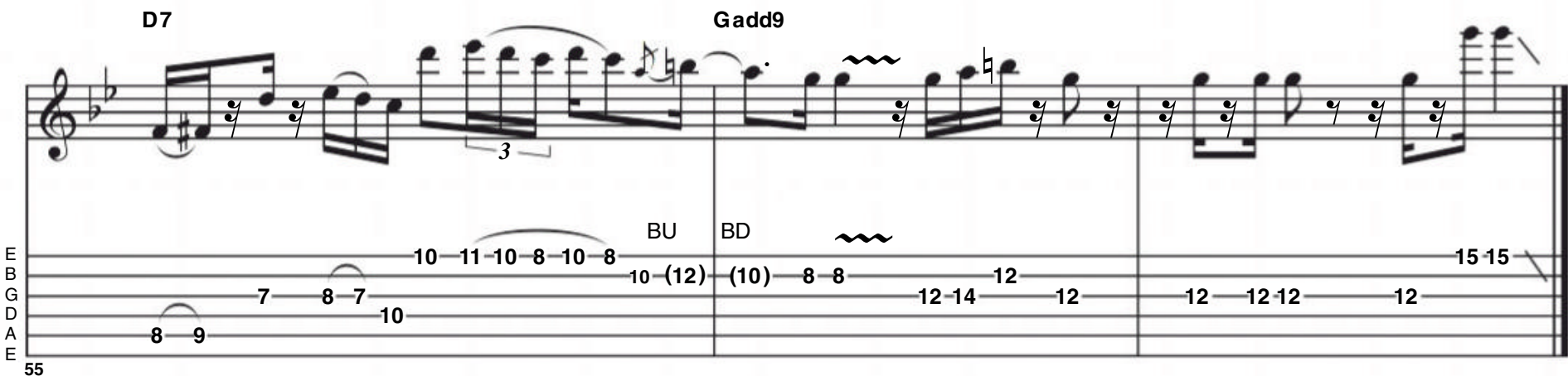
52

D7

Gadd9

BU

BD



55



ON VIDEO

Maria Theresia von Paradis

Sicilienne



You may have heard it at 2018's Royal Wedding, played on a cello; here **Bridget Mermikides** interprets this beautiful piece for solo nylon-string guitar.

ABILITY RATING

Moderate



Info

Key D major Tempo 40bpm CD TRACKS 28-29

Will improve your... ✓ 6/8 rhythmic feel
✓ Campanella technique ✓ Melodic phrasing

Maria Theresia von Paradis (1759-1824) was an extraordinary musician growing up at an equally extraordinary time in cultural history. Despite receiving care from the legendary physician Franz Mesmer (from whom the word 'mesmerise' was coined), Paradis succumbed to blindness from a very young age, but continued her education in music theory, composition, singing and

piano from tutors such as Antonio Salieri (a pivotal musical figure and peer of Mozart, rather unfairly depicted for dramatic effect

“A DEDICATED TEACHER SHE HELPED ESTABLISH THE FIRST SCHOOL FOR THE BLIND, WHICH BRAILLE LATER ATTENDED”

in the movie *Amadeus*).

Paradis quickly demonstrated pianistic and singing mastery, as well as uncanny listening and memory skills, memorising dozens and dozens solo piano and concerto works, and performing them internationally to much critical acclaim. She commissioned new works from Salieri, Mozart and Haydn, and herself composed five operas, three cantatas as well as several instrumental works of exceptional skill, and it seems sadly many more lost. She was also a dedicated teacher, and helped establish the first school for the blind in 1785 – which Louis Braille attended some years later.

The most famous work attributed to her is the enchanting *Sicilienne* in E-flat major – which you may recognise as played by Sheku Kanneh-Mason at the 2018 Royal Wedding ceremony. In fact whether she or perhaps Carl

Maria von Weber or Samuel Dushkin composed the work is contested. I've kept the conventional attribution to Paradis here, and whether hers or not this does not detract from Paradis' exceptional talent.

The *Sicilienne* is a simple but beautiful work in AABB form (bars 1-10, 11-20, 21-33, 34-46 respectively) with a short recapitulation at the end (bars 47-52). I've transposed the original key down a semitone to D major using drop D tuning (you can play this arrangement with a capo on the first fret if you want to match the original key).

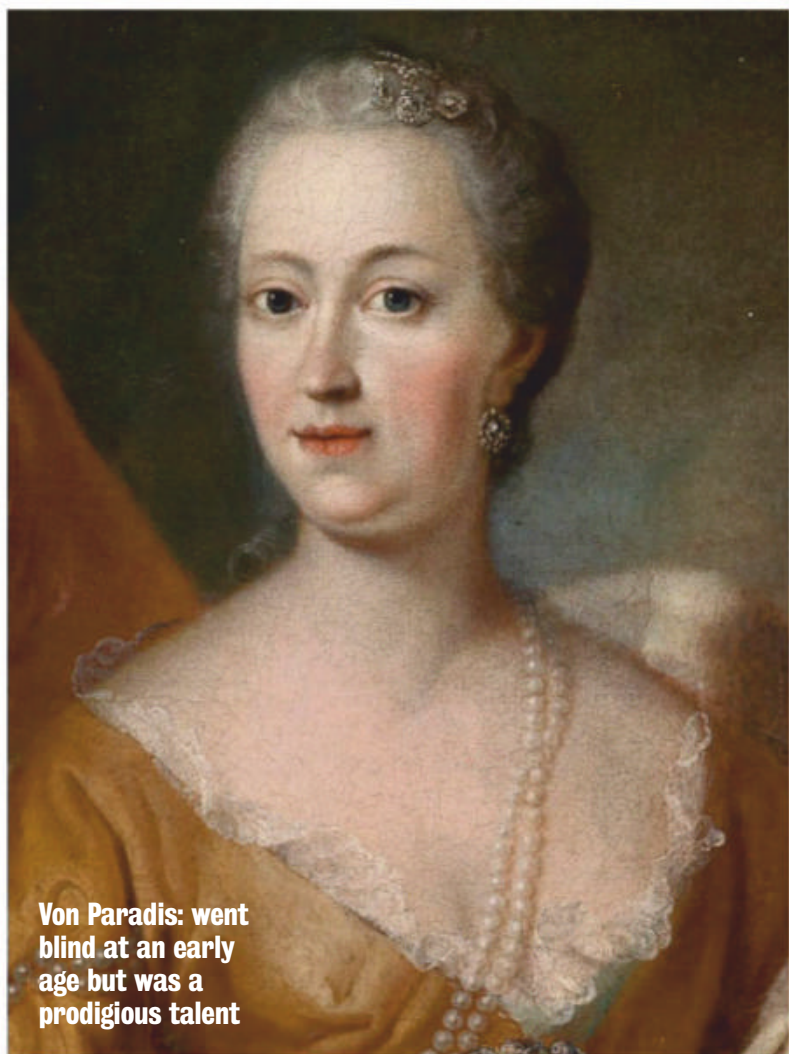
I'm very pleased with how the melody and harmony sit on the guitar, and for a solo classical arrangement of an established work this is relatively straightforward. Still there are some technical challenges in maintaining tempo and fluency addressed in the tab captions, and there is no end to the expression that you can bring to this wonderful work.

NEXT MONTH Bridget tackles the lovely *Songs My Mother Taught Me* by **Antonín Dvořák**

TECHNIQUE FOCUS

Dynamic range

I confess that I am guilty of not talking much about dynamic range. As classical guitarists I believe our first aim tone-wise is to produce a good quality sound as our default position. This involves a number of factors including caring for our nails, producing a consistent tone and volume with each finger, angle of attack on the string, trajectory of the pluck and so on. A good default place to pluck the string is just inside the sound hole – tone here is strong and warm. Next, experiment with tonal contrast by plucking closer to the fretboard (*sul tasto*) – this gives a sweeter, softer warmer sound – and try plucking closer to the bridge (*ponticello*) for a harder, more brittle tone. A whole palette of subtle tonal colours is available to us!



Von Paradis: went blind at an early age but was a prodigious talent



TRACK RECORD As your first port of call it would be a great idea to recap on Sheku Kanneh-Mason's moving rendition of *Sicilienne* at last year's Royal Wedding, in order to capture its majesty in such a lavish setting. But I'd also thoroughly recommend the genius cellist Jacqueline du Pré's stunning version (EMI 2012) or the violin virtuoso Itzhak Perlman's expressive recording (Warner 2000).

PLAYING TIPS

CD TRACK 29

First, make sure you are in drop D tuning (the sixth string needs to be tuned down a tone to D). The melody begins straight away with accompanying chords so make sure the lead notes are clearly audible.

[Bar 1] Notice in bar 1 that your fretting-hand's third finger can remain in place on the third string when you change to the Gm/D chord. The next melody note (A) should be played with a half barre so that the fretting-

hand's first finger is ready and can simply shift to 3rd position for the last Gm chord of the bar.

[Bar 2] In bar 2 the ornament (despite how it is written) is played immediately after the chord is struck. The half barre can remain in place and shift back for the D chord at bar 3. Continue to follow the fretting-hand fingering and notice the shift to 1st position at bar 7.

$\text{♩} = 40$

Drop D tuning

E B G D A D

1 0

3

6

9

PLAYING TIPS

CD TRACK 29

[Bar 11] At bar 11 the main tune is repeated. Try some dynamic contrast here; maybe play louder at bar 17 then echo the phrase softly at bar 18.
[Bar 21] At bar 21 the next theme begins. This is a stunningly beautiful

passage of music so aim to play every chord and every note with absolute clarity, especially the G6 at bar 22. Be careful not to mute any of those notes with the fretting hand, so stay on the tips of the fingers.

Chords: D, Gm/D, D, A, D

12

Chords: D/F#, Gm, D/F#, A6, F#/A#, Bm

15

Chords: F#/A, Bm, C/E, F#7, Bm

18

Chords: D, D6, G6, A7/C#, D, D6

21

PLAYING TIPS

CD TRACK 29

[Bar 25] At bar 25 we get a lovely three-bar sequence. Hold the first melody note (G) for its full duration and aim to play the descending scale as legato (smoothly) as possible. Same thing applies to the next two bars.

[Bar 29] In bar 29 on the Em chord you will need to keep your second

finger on the E note in the bass while executing the melody above it. Try playing a loud dynamic at bar 29 on the E_bdim7 chord and then echo it more softly when it recurs at bar 31.

[Bar 34] This second theme is repeated so you can enjoy it all over again!

Chords: G6, A7/C#, A7, Em7, A7, Dmaj7, G

Chords: C#m7b5, F#, Em/G, D/A, A5, E_bdim7, Em

Chords: D/A, A7, E_bdim7, Em, D/A, A7

Chords: D, D6, G6, A7/C#, A7, D, D6

CD TRACK 29

Advertise Here Now



Call today on **01225 687439**

GuitarTechniques

Find out more about advertising with Future on www.futureplc.com.



Play it.
Diagram it.

INTRODUCING NECK DIAGRAMS 2.
FIND OUT MORE AT
www.neckdiagram.ms

Available on:



© Digital Software Technology 2019

musicradar.

The No.1 website for musicians



Want online advice on how to improve your playing?

Get the best advice at [musicradar.com](https://www.musicradar.com)

Thousands of gear reviews and killer video demos

Tips and techniques to help you play and sound better

musicradar.





LEARNING ZONE

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

Brought to you by...



I'm happy to admit that Billy Gibbons is one of my favourite blues-rock guitarists. Of course, there's no shame in this as he's one of the most successful names to have ever wielded a Les Paul. But in a tuition mag like GT some may say what's so special about him? Furthermore, what's challenging enough to warrant teaching his style? Well, while his band's songs (ZZ Top, just in case...) are well known, some say his Pentatonic/Blues scale vocabulary isn't as dazzling as, say, Hendrix or Howe or, drenched in virtuosity like Meola or Vai. Compared to these types of guitarists, Billy can seem a meat and potatoes player with little that's going to bust one's brain or chops. Or at least it can seem that way. Delve a little deeper though and it's how he brings together fundamental components; the Pentatonic notes, infectious rhythms, and thick overdriven tone all add to the appeal. The key is in his vibrant musicianship; whatever he plays, the Texan legend sounds like there's a mischievous twinkle in his eye (albeit hidden behind the Ray Bans) and axle grease on his fingers. If you love what he creates we have two great



blues-rock solos on page 58 that will provide core Billy soloing trademarks. The tone bends, the blues curls, the gnarly 3rd and 6th based double-stops, the use of triplets in 4/4 time, the use of repetition to drive a groove on; all here to acknowledge and duplicate in your own playing.

Of course, if you hanker for fresh new terrain, now might be the time for you to properly address the Melodic Minor scale. The mystery and exotic-ness of this scale (and its modes) is deeply loved by some but proves baffling for others. If you're the latter type, turn to page 88 (Fretboard Fluency) and check

out the primer arpeggios and sequences as they're not that tough to play. If you're already somewhat savvy to 'the scale of great sophistication', try the article anyway; it may just fill in a few blanks that have been hampering your progress. Once done, dip into Jazz (p66) for a wealth of wonderful chords, licks and phrases that embrace a bunch of keys and modes including the melodic minor. Enjoy the issue!

Jason

IN LESSONS GT#293



BLUES 58
Join Ronan McCullagh this month, as he takes a look at the irreverent reverend, the Texas titan, the one and only Billy F Gibbons.



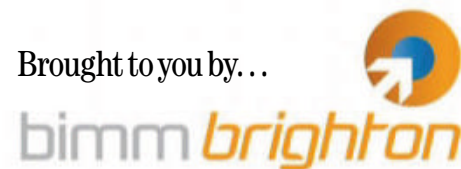
ACOUSTIC 74
Fast and furious with a helping of improvisation thrown in, modern bluegrass is dynamic and hugely virtuosic. Stuart Ryan gets down to the Opry.

30-Minute Lickbag



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

Brought to you by...



EASY LICKS EXAMPLE 1 THE BEATLES

CD TRACK 30

This E major example is a little like something Paul McCartney might play. It involves grouping 3rds, syncopating off the open second string. Dedicate three fingers to this example (p, m and i); p (thumb) and m (second finger) do the work, while i (first finger) plays a B 'drone'.

$\text{♩} = 120$

E B/F# E B7/F# E/G# B7/F# 1 E B7/F# 2 E

mf

E B G D A E

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

. 2 1 2 4 6 4 2 4 . 2

1, 5 p i m p i m p i m p i m p i m p

EASY LICKS EXAMPLE 2 BRIAN MAY

CD TRACK 31

Attack this riff with a strong down-stroke, a powerful driving tone and a chorus effect to replicate Brian's sound. The rests are important in this example; use the fleshy part of the strumming hand to momentarily stop the strings from ringing.

$\text{♩} = 120$

A D A D A D A N.C. A

mf

E B G D A E

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

INTERMEDIATE LICKS EXAMPLE 3 JOE BONAMASSA

CD TRACK 32

This lick is a B minor Pentatonic idea (B-D-E-F#-A) with a passing note over two octaves. Accent the double-stops with vibrato and plenty of strumming-hand attack. Slide in and out of the lower notes in quick succession to apply a bit of feel to the lick.

$\text{♩} = 180$

Bm E

mf

E B G D A E

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

1 1

CD TRACK 33

Play a steady 16th-note strum, avoiding the lowest two strings with the strumming hand. Find your chord shapes first and apply the rhythm with a light gain sound.

CD TRACK 34

This hybrid picked lick involves finding the G Major Pentatonic shape (G-A-B-D-E) and concentrate on your hand co-ordination. Work on picking open strings with the 'a' finger (no it doesn't feel natural but that's how to get better as a guitarist!). If you are still struggling, use your second (m) instead.

N.C.

$\text{♩} = 140$

mf

Let ring --

E
B
G
D
A
E

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

a a a a

CD TRACK 35

Ronnie is the master 'mute' shredder, and plays like a funk player with single notes. This lick features super-fast groupings of six with very tight playing; the fretting hand itself has relatively easy position changes, lifting on and off the string with a slide up to the final note.

♩ = 150

N.C.

mf

6:4 6:4 6:4 6:4 6:4 6:4 6:4 6:4

10-14 X X X 10-14 X X X 10-14 X X X 10-14 X X X 12-16 X X X 12-16 X X X 12-16 X X X 12-16 X X X

1

6:4 6:4 6:4 6:4

14-18 X X X 14-18 X X X 14-18 X X X 14-18 X X X

21 21

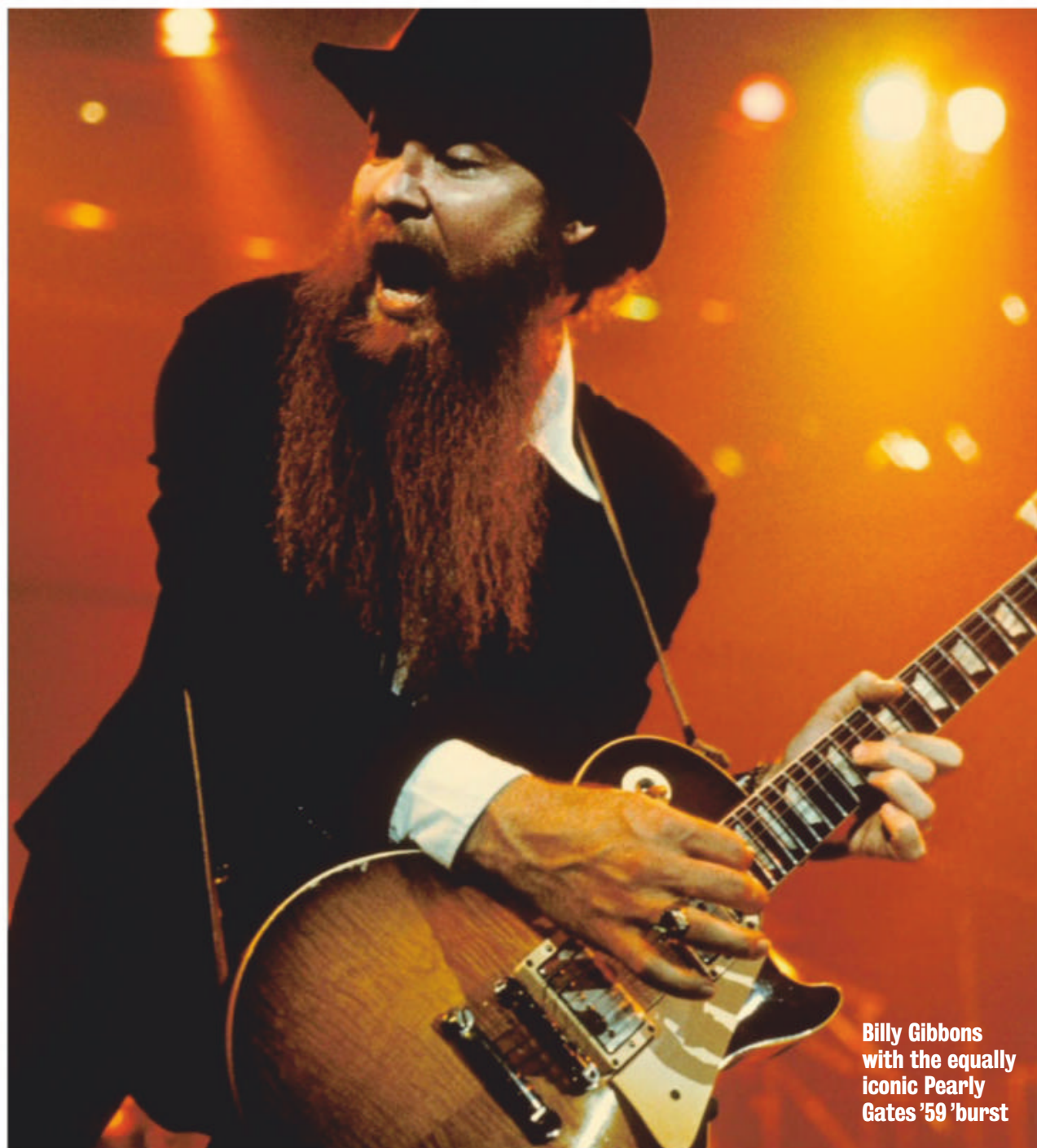
3

ZZ Top

Brought to you by...
BIMM
BRITISH & IRISH MODERN
MUSIC INSTITUTE



Join **Ronan McCullagh** this month, as he takes a look at the irreverent reverend, the Texas titan, the one and only Billy F Gibbons.



Billy Gibbons with the equally iconic Pearly Gates '59 'burst

'Top Five Holy Grail Les Paul Tones'. Billy used his famous 'Pearly Gates' on this album and it sounds absolutely outstanding as he delivers a platter of blues vocab that will keep you going for a lifetime. From this album right up to this day Billy hasn't moved away from the core elements that you find here - the blues, simplicity, and three humans playing music and having fun. He's a strong believer in keeping things simple and even though through the years, as tones have changed and genres have swayed in an effort to stay on trend, Billy and ZZ Top are a prime example of been able to stay true to your core principles as a band yet been able to adapt to what's current. There's a big lesson here for musicians in today's climate.

Simplicity, simplicity, simplicity. If you get

“THE CONTENT IS HUGE PENTATONIC, AS YOU WOULD EXPECT, BUT BILLY ALSO PICKS OUT CHORD TONES”

this then you will get Billy Gibbons, but don't underestimate the discipline required here. Billy is fantastic at saying a lot in a few words and is a true pro at knowing when to say it. Another element of his playing that many often pick up on is his laid-back feel which you will hear clear as day within his rhythm style.

The content of the music is hugely Pentatonic, as you would expect for this style, but you will also hear Billy pick out chord tones from time to time, which I look at briefly in this month's study. It can be all too easy to flip the switch on the trusty Pentatonic and forget about the changes; that's fine in its place (and it never hurt Clapton or Stevie Ray), but those chord target tones can be the gems that put real sparkle into your solos. **1**

NEXT MONTH Ronan examines a player who lit up the '80s blues scene, the great **Robert Cray**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 36-39

Will improve your

- ✓ Simple phrasing
- ✓ Bends and vibrato
- ✓ Mixing Pentatonics & chord tones

Billy Gibbons needs no introduction to the readers of this column but if you have just arrived to planet Earth and are new to the sounds of the Rev please stop all that you are doing, buy a few ZZ Top records, and lock yourself away with your guitar for a year. You won't be disappointed with the music of this band and will get a

glimpse into what Houston Texas is capable of giving to the world of music. Seriously, what is in the water there?

When most people think of Gibbons or his band ZZ Top the Eliminator album usually springs to mind. But I would like to pull your attention to the group's first album, brilliantly titled 'ZZ Top's First Album' and released in 1971. This album outlines the bands roots and clearly displays the mentality and approach that they took to their music. It has to be noted that it's without a doubt a tip of the hat to the band's UK influences with strong elements of Cream-era Clapton coming through. This album is worthy of a solid listen for any Les Paul fan as it sits up there in my



Get the Tone

Billy rocks out with .007 gauge strings, uses a low action and plays with a very light touch. Guitar wise, he can be seen with a huge range from Les Pauls, SGs, Explorers, through to Deans, Fenders and more. However, Pearly Gates, his 59 Les Paul plugged into a 100-watt Marshall, or indeed a nice vintage Strat, created many of his early tones. Go for classic sounds with not too much of anything, balancing drive levels with your guitar's volume.



TRACK RECORD I would highly recommend listening to ZZ Top's First Album, the band's fabulous debut as it pulls it all into focus, setting you up for ZZ's amazing journey. The album is tone heaven and full of tasty riffs to get your fingers around. None of the really famous tracks appear, but Going Down To Mexico, Old Man, Just Got Back From Baby's and Back Door Love Affair, offer nugget after nugget of blues joy!

EXAMPLE 2 BILLY GIBBONS STYLE

CD TRACK 38

The concept here is very simple but something that I've heard Billy do a few times within his records. You have a theme and variation but the theme is strictly the same each time. This underlines the whole simplicity idea and relies on you to connect phrases, say two and four in a four-bar block. If bars 2 and 4

don't connect in some way then the idea doesn't quite work; however, look at bars 14 and 16 and you'll see that the phrase is constructed on the same idea, it's just that the scale degrees have changed. It doesn't have to be so strictly similar but there needs to be a link in some way or another for it to work.

$\text{♩} = 160$

A5

1

4

BU

8

11

14

Digital Camera PHOTOGRAPHER OF THE YEAR 2019

£10,200 of prizes
to be won!

NOW
FREE TO
ENTER!

PRIZES INCLUDE:

£2,500 voucher to spend at mpb.com

£2,000 Rohan shopping experience

Sony Alpha 7 III & 28-70mm lens worth **£2,199**

Rotolight Neo 2 kit worth **£370**

Cewe print worth **£50**



Sponsored by



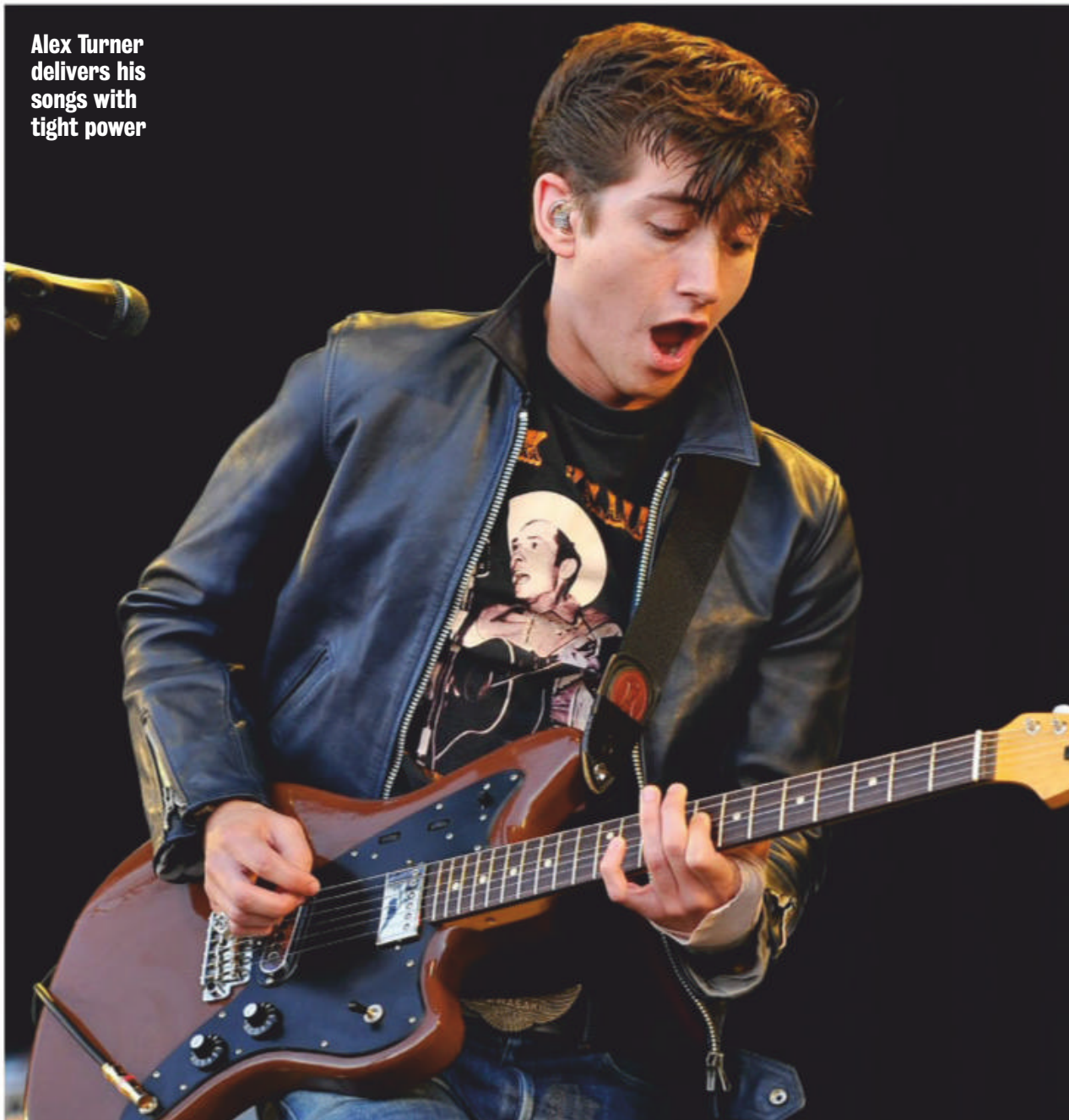
www.photocrowd.com/dcpoty

Arctic Monkeys

Brought to you by... 
bimm bristol



This month **Martin Cooper** nips up the M1 to check out the tight and punchy sound of Sheffield's indie darlings, those Arctic Monkeys.



Alex Turner delivers his songs with tight power

Leeds Festivals in 2005, and were signed to Domino Records later that year. Their debut single I Bet You Look Good On The Dancefloor went straight to number 1 in the UK and the debut album, which followed in 2006, also went to number 1. Several other chart-topping albums and high-profile live performances, including playing at the opening ceremony of the 2012 Olympic Games in London have seen the band enjoy continued success around the world.

Their style is a blend of influences from the Indie, Garage and Hip-Hop genres, but played with ultra-tight precision. A key ingredient of

“ THEY WERE ONE OF THE FIRST BANDS TO COME TO THE PUBLIC’S ATTENTION VIA THE INTERNET, WHICH BROUGHT THEM SWIFTLY TO PEOPLE’S ATTENTION ”

the band's sound is Alex Turner's rapidly delivered lyrics, often with a heavy Sheffield accent. Turner has also said that his lyrics are inspired by John Lennon.

Our track is full of the staccato chords and phrases that Turner and Jamie Cook often deliver, and is in the key of E minor (E-F#-G-A-B-C-D). It blends rock and funk elements, never strays from E minor and the parts are quite easy to play. In general the rhythm parts are built around A and E shape barre chords, with some two-note part chords on occasion. Be punchy, tight and aggressive. 

NEXT MONTH Martin introduces the Welsh rock sounds of the *Manic Street Preachers*

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: E minor

Tempo: 115bpm

CD: TRACKS 40-42

Will improve your

✓ Rhythmic tightness

✓ Indie-rock attitude

✓ Creation of cool parts

The Arctic Monkeys formed in 2002 in Sheffield, UK comprising Alex Turner on lead vocals, guitar and piano, Jamie Cook on guitar and piano, Nick O'Malley on bass and drummer Matt Helders. Their album, titled Whatever You Say I Am, That's What I'm Not, is the fastest selling debut album in UK chart history. Among other accolades the band have won seven Brit

awards, including Best British Group three times, and also been nominated for three Grammy Awards. Their debut also won the Mercury Prize in 2006 and they have headlined Glastonbury on two occasions.

They were also one of the first bands to come to people's attention via the Internet – their initial demo CD was given away at gigs and promptly file shared online by fans. This served to bring them swiftly to the attention of more and more people, at a time when the landscape of how music was marketed and distributed was beginning to change.

The band began to grow in popularity in England and they started to gain the attention of the BBC and other media outlets. They played the unsigned stage at the Reading and



Get the Tone

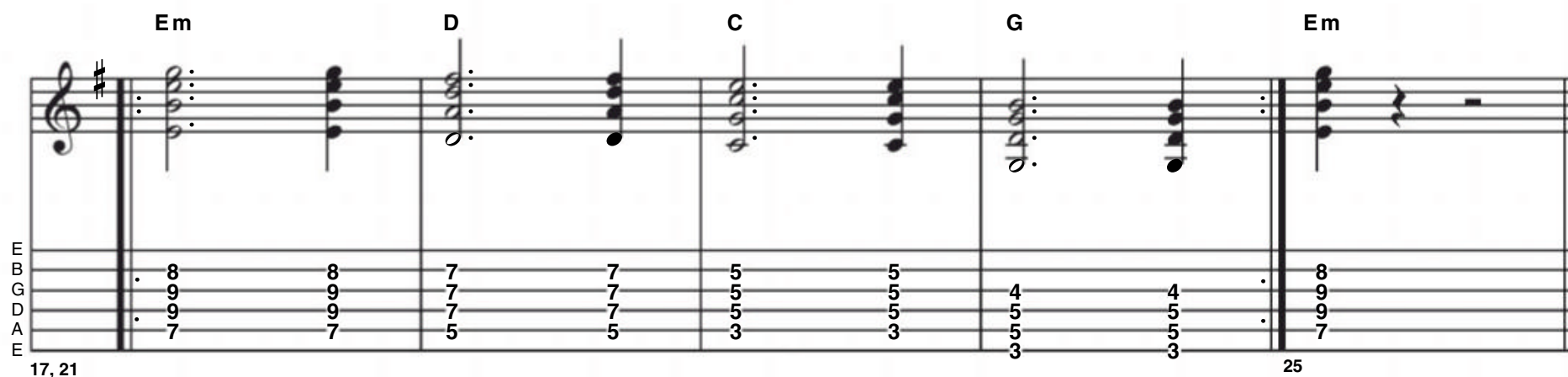
Guitars and amps are generally classic Fender Strat, Tele and Jaguar, or Gibson Les Paul. Amps are often Vox AC30 and Fender Twin. Aim for a crunchy, aggressive tone but with no distortion to speak of - think The Jam and The Who and the raw power that Weller and Townshend gave to their tones - think somewhere between News Of The World and Won't Get Fooled Again.



TRACK RECORD Debut album Whatever People Say I Am, That's What I'm Not includes I Bet You Look Good On The Dancefloor and When The Sun Goes Down, while follow-up release Favourite Worst Nightmare features the hit Brianstorm. AM features a cover of the John Cooper Clarke composition I Wanna Be Yours, and there is also a live album from Manchester Apollo that reveals the group's raw power.

EXAMPLE 1 RHYTHM ...CONTINUED

CD TRACK 41



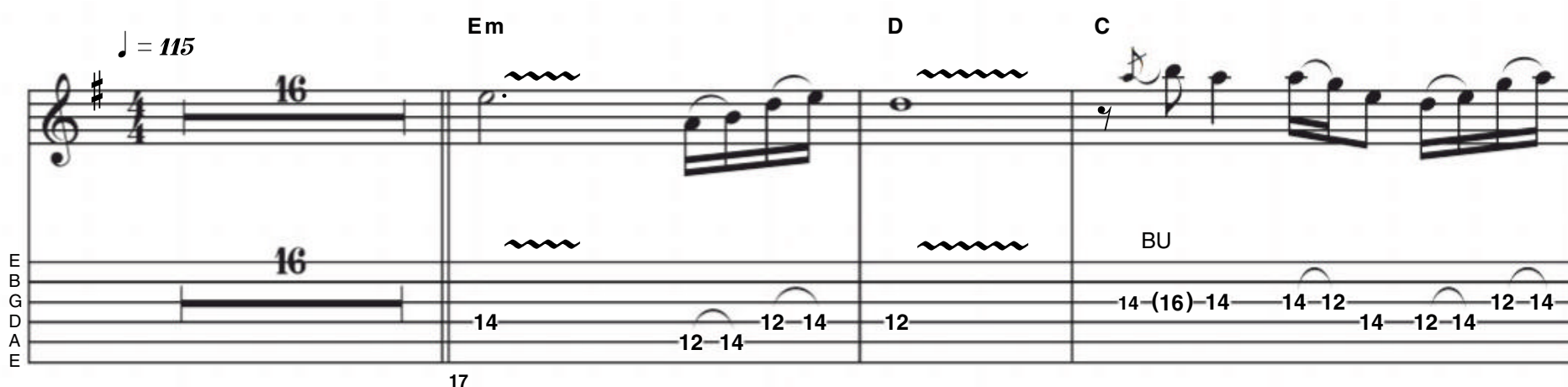
Em D C G Em

17, 21 25

EXAMPLE 2 LEAD

CD TRACK 41

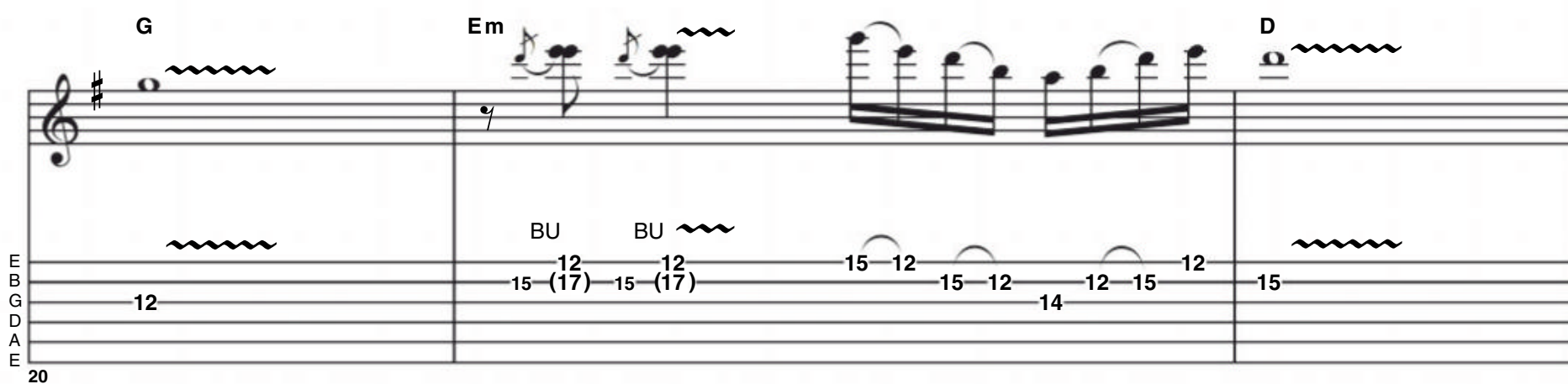
As with Pete Townshend and Paul Weller's lead guitar playing, as often as not the Arctic Monkeys' single-note lines are less about creating a 'guitar solo' as such, and more to do with adding another level of melodic punctuation. Maintain the attitude but don't let exuberance speed your playing so it's ahead of the beat.



♩ = 115

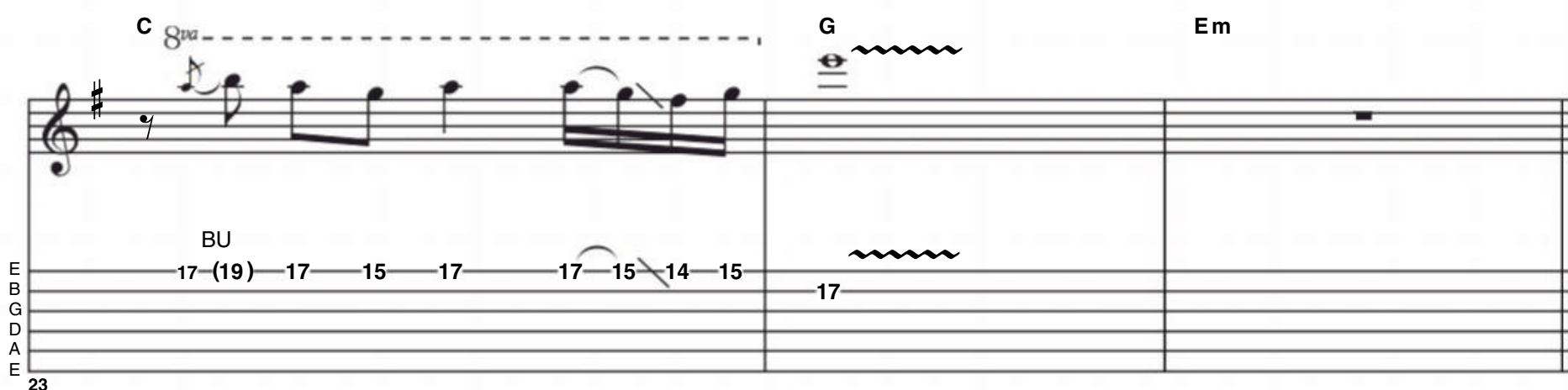
Em D C

17



G Em D

20



C G Em

23

SUBSCRIBE TO THE DIGITAL EDITION OF *GUITAR TECHNIQUES* FROM JUST £7.00!



- Instant digital access
- All styles and abilities from intermediate to advanced
- Lessons from world class players, all clearly explained

- iPad version includes moving tab perfectly synched to top-quality audio for every lesson
- Full tracks transcribed, the world's best tuition guaranteed

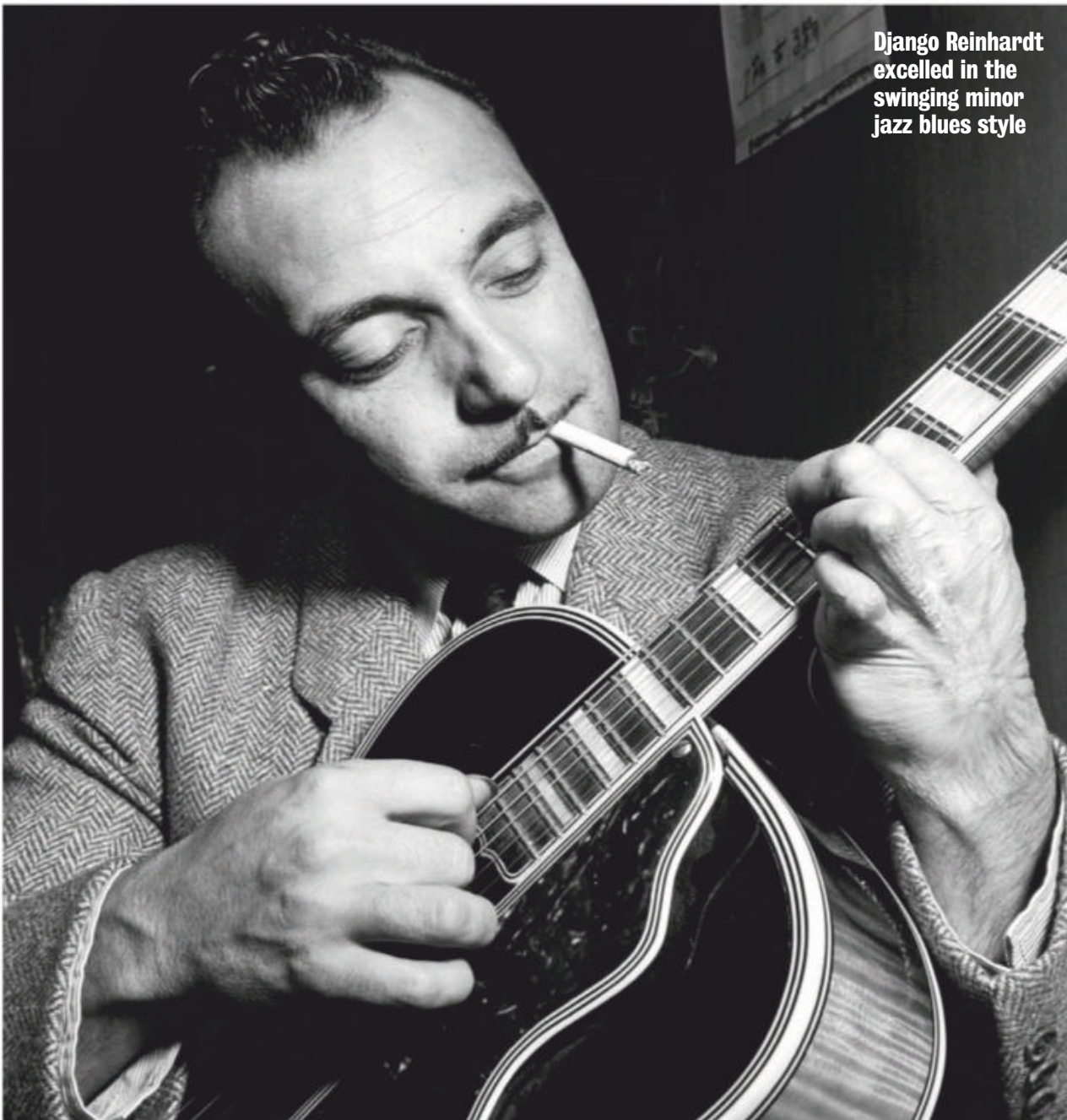
**FROM JUST £7.00
EVERY 3 MONTHS**

www.myfavouritemagazines.co.uk/GTQsubs

Minor jazz-blues



This month **John Wheatcroft** majors in minor, as he focuses on one of the most common progressions in all of jazz, the minor blues.



Django Reinhardt excelled in the swinging minor jazz blues style

common alterations and embellishments and that's what we're looking at here.

Compositions like Minor Swing (Django Reinhardt), Equinox (John Coltrane), Footprints (Wayne Shorter), Dinello (Biréli Lagrène) and even the straight blues classic The Thrill Is Gone (Darnell and Hawkins, made famous by BB King) follow this classic sequence and you can hear fragments of it in thousands of tunes within jazz and beyond. So it's wise move to familiarise yourself with the common devices we can employ when we encounter it, so as to assimilate some of these ideas to use in our own playing or composing.

The examples that follow outline a number of concepts and techniques that we can

“THE THING ABOUT IMPROVISATION IS THAT IT'S EXACTLY LIKE GRAMMAR. THE MORE YOU KNOW ABOUT IT, THE MORE DIFFERENT WAYS YOU CAN TALK ABOUT ANY SUBJECT” Pat Metheny

employ within a minor jazz-blues. We begin with a four-in-the-bar chord study, rather like you might encounter in gypsy jazz, but also remarkably similar to how one might approach big band swing comping. We move through a Django-style solo, onto some middle register comping via some guide-tone based exercises and studies onto more challenging octaves, chord-melody and bebop style soloing. I'm certain there will be some new ideas here or even some fresh ways to reinterpret things you already know.

Make sure you explore each example in detail and feel free to adapt any of the material to suit your musical preferences and any potential application, as you see fit. 

NEXT MONTH John moves on to one of the most common moves in jazz, the **major II-V-I**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A minor

Tempo: Swing 160bpm

CD: TRACKS 43-60

Will improve your...

- ✓ Jazz-blues vocabulary
- ✓ Chord voicings, voice leading
- ✓ Bass lines, chords and melody

There is much debate as to why the combination of notes we call major in music is generally considered to be happy, while the minor equivalent conveys a feeling of sadness. I'm inclined to concur with Leonard Bernstein's assertion that this is related to the minor 3rd's distant location in the harmonic series, rather than the gold, silver and bronze locations

(discounting octaves) afforded to root, perfect 5th and major 3rd, the notes we require to create a major triad. All this conjecture can be left for another day, if we all agree to the basic assumption that major equals bright and happy, while minor is dark and sad.

Of course, dark and sad might be exactly what we're looking for when attempting to convey the brooding emotion related to the blues, so while the major blues balances sweet and sour by juxtaposing major harmony with minor melody, the minor blues allows us to relish and wallow in minor melody against minor harmony to great melancholic effect.

Of course, it's not just about the tonic I chord. Just as in major, there is a complete 12-bar sequence to consider, with some



3

GAIN



5

BASS



5

MIDDLE



4

TREBLE



3

REVERB

Get the Tone

We're dealing mainly with conceptual ideas here so use any guitar you like. For a classic jazz tone select the neck pickup and dial in a clear amp tone; picking closer to the neck for warmth, or for more Django-like bite as close to the bridge as you dare. Many top players, including Robben Ford and Biréli Lagrène flip the pick around and address the string with the curved rear shoulder, rather than the point, for a less percussive and more rounded tone.



TRACK RECORD Check out Minor Swing (1937) by Django Reinhardt and The Quintet du Hot Club de France. Django's Blues En Mineur (1940) and Swing 48 are also great examples of the minor blues. John Coltrane's Mr PC, from Giant Steps (1959), and Equinox, from his album Sound (1960) contain rich pickings. There's also BB King's The Thrill Is Gone (1969) for the definitive bluesy take on this progression.

EXAMPLE 1 SIMPLE RHYTHM PATTERN (DJANGO STYLE)

CD TRACK 43

We begin with a straightforward four-in-the-bar rhythm pattern based around the basic minor 12-bar sequence, with all chord voicings found on the sixth, fourth and third strings. You'll notice here that in early jazz styles there was a preference towards 6th chords, rather than the more modern sounding 7th

option. Ideally your attention should be focused on the smooth voice leading between the notes on the fourth and third strings, with these intelligent choices helping to make the changes sound more cohesive and making light work of the transitions from a technical perspective.

Swing ♩ = 160

Am6 E7/B Am/C E7/B Am6 E7/B Am/C A7^b9/C[#]

Dm6 A7/E Dm/F Dm6 Am/C E7/B Am6 F7/C

E7 F7/A E7/B B^b7 Am6 F7/C E7/B B^b7 Am6

EXAMPLE 2 GYPSY JAZZ-STYLE SOLO

CD TRACK 45

Careful study and comparison of the chord symbols between Ex2 and Ex1 should give a clear indication of which events are cornerstones of the sequence and which are transient passing chords. This stylised example follows the sequence closely using vocabulary drawn from the Gypsy jazz

idiom, one style of jazz that is both arpeggio and lick derived, so make sure you make the explicit connection between harmony and melody. You can easily insert these ideas over any similar harmony, assuming you have made the correct chord-to-arpeggio-to-line connections.

Swing ♩ = 160

Am A7^b9

EXAMPLE 2 GYPSY JAZZ-STYLE SOLO ...CONTINUED

CD TRACK 45



System 1:

- Measure 1: Dm chord. Notes: Bb, A, G, F, E, D. Fret numbers: 5, 9, 8, 7, 6, 7, 7, 8.
- Measure 2: Am chord. Notes: A, G, F, E, D, C. Fret numbers: 7, 9, 7, 7, 4, 5, 7, 5, 4, 5.
- Measure 3: Am chord. Notes: A, G, F, E, D, C. Fret numbers: 5, 7, 5, 4, 5, 5, 6, 5, 4, 5.
- Measure 4: Am chord. Notes: A, G, F, E, D, C. Fret numbers: 5, 7, 5, 4, 7, 5, 5, 7.

System 2:

- Measure 5: E7 chord. Notes: E, D, C, B, A, G. Fret numbers: 5, 6, 7, 8, 6, 7, 8, 7.
- Measure 6: Am chord. Notes: A, G, F, E, D, C. Fret numbers: 6, 6, 7, 9, 6, 7, 5, 5, 6, 7.
- Measure 7: Bb7 chord. Notes: Bb, A, G, F, E, D. Fret numbers: 6, 7, 5, 5, 6, 7, 8, 6.
- Measure 8: Am6/9 chord. Notes: A, G, F, E, D, C. Fret numbers: 7, 6, 7, 5, 7, 7, 5, 7.

EXAMPLE 3 MIDDLE REGISTER SWING COMPING

CD TRACK 47

This example explores the shift to more 7th based chordal vocabulary, this time configured on the fourth, third and second strings. We've added a move between the Im7 (Am7) to V7 (E7#9) in bars one and two, which is a more

popular 'quick change' in a minor tonality, rather than the I7 to IV7 that we might find in major. Make sure you take note, too, of the rhythmic figures, as these classic combinations occur frequently throughout jazz.



System 1:

- Measure 1: Am7 chord. Notes: A, G, F, E, D, C. Fret numbers: 5, 5, 5, 5, 5, 5.
- Measure 2: E7#9 chord. Notes: E, D, C, B, A, G. Fret numbers: 8, 6, 7, 7, 6, 6.
- Measure 3: E7b9 chord. Notes: E, D, C, B, A, G. Fret numbers: 5, 5, 5, 5, 5, 5.
- Measure 4: Am7 chord. Notes: A, G, F, E, D, C. Fret numbers: 5, 5, 5, 5, 5, 5.
- Measure 5: Em7 (no 5) / A7#5 chord. Notes: E, D, C, B, A, G. Fret numbers: 5, 6, 7, 6, 5, 5.

System 2:

- Measure 6: Dm9 chord. Notes: D, C, B, A, G, F. Fret numbers: 5, 5, 5, 5, 3, 3.
- Measure 7: G13 chord. Notes: G, F, E, D, C, B. Fret numbers: 5, 4, 4, 3, 3, 3.
- Measure 8: Am7 chord. Notes: A, G, F, E, D, C. Fret numbers: 5, 5, 5, 5, 5, 5.
- Measure 9: F#m7b5 chord. Notes: F#, E, D, C, B, A. Fret numbers: 5, 5, 5, 4, 4, 4.

EXAMPLE 3 MIDDLE REGISTER SWING COMPING ...CONTINUED

CD TRACK 47

Chord progression: Bm7 $\flat$ 5, E7 $\sharp$ 9, E7 $\flat$ 9, Am7, F $\sharp$ m7 $\flat$ 5, Bm7 $\flat$ 5, E7 $\flat$ 9, Am7, Am

9

EXAMPLE 4 GUIDE-TONES 3RD & 7TH EXERCISE

CD TRACK 49

Just as we saw with our major blues last month, there is an explicit connection between the 3rd and 7th of each chord, 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. You'll notice in bar 8 we've chosen Am6 (A-C-E-F $\sharp$), rather than F $\sharp$ m7 $\flat$ 5 (F $\sharp$ -A-C-E), as this selection gives us a stronger sense of voice leading (C-C and G-F $\sharp$).

Swing $\text{♩} = 160$

Chord progression: Am7, E7, Am7, Em7 $\flat$ 5, A7, Dm7, G7, Am7, Am6, Bm7 $\flat$ 5, E7, Am7

1

Chord plurality:
= F $\sharp$ m7 $\flat$ 5

5

EXAMPLE 5 FLESHED OUT GUIDE-TONE SOLO

CD TRACK 51

Once we've established some clear target tones to aim for, one job as an improviser is to embellish these fundamental connections with more expansive melodies and lines. Here we see one such solution, with each simple melody connecting through the chords, so that we could play this

example unaccompanied and still hear the harmony clearly as the solo shifts through the 12-bar sequence. Naturally, this is a prescribed solo but the idea is to develop such fluency to be able to create these lines in real time as you improvise through a tune. This takes time, so be patient.

Swing ♩ = 160

Am7 E7 Am7

Em7b5 A7b9 Dm7 Am Am/maj7

Am7 Am6 Bm7b5 E7b9 Am7 Am6 Bb7 Am

EXAMPLE 6 SOLOING USING OCTAVES

CD TRACK 53

In any balanced musical performance we need instances of sophistication, contrasting with moments of simplicity and directness. The 'Blues' scale is a really strong option here, although in this example we're strengthening the delivery by employing Wes Montgomery-style octaves. We begin by defining

an ergonomic fingering and then develop this into a thematic-based solo that uses A Blues' scale (A-C-D-Eb-E-G) exclusively. You can adopt any technical approach to picking-hand articulation that you like, although I chose to go for the Wes-endorsed brushing with the thumb route.

Swing ♩ = 160

5b) 'Blues' scale in octaves

EXAMPLE 6 SOLOING USING OCTAVES ...CONTINUED

CD TRACK 53

5b) Simple octave solo using 'Blues' scale

Am7 E7 Am7

A7 Dm7 Am7

F7 E7 Am7 G7 F7 E7

5

EXAMPLE 7 HIGH VOICING CHORD MELODY (WES MONTGOMERY-STYLE)

CD TRACK 55

This chord-melody blues figure in bars 1-4 connects ascending Am6 (A-C-E-F#) voicings with diminished 7ths implying various inversions of E7_{b9} (E-G#-B-D-F). Don't worry; it's easier to play than it sounds. In bars 5-8, our initial lick is transposed to spell out the IV chord, in this case Dm6 (D-F-A-B). Classic

blues question and answer phrasing using the patented Montgomery octave technique completes this lick. High brass-like chord voicings punctuated with yet more octaves bring this example to a close, played this time with a fast alternate brushing thumb technique.

Swing ♩ = 160

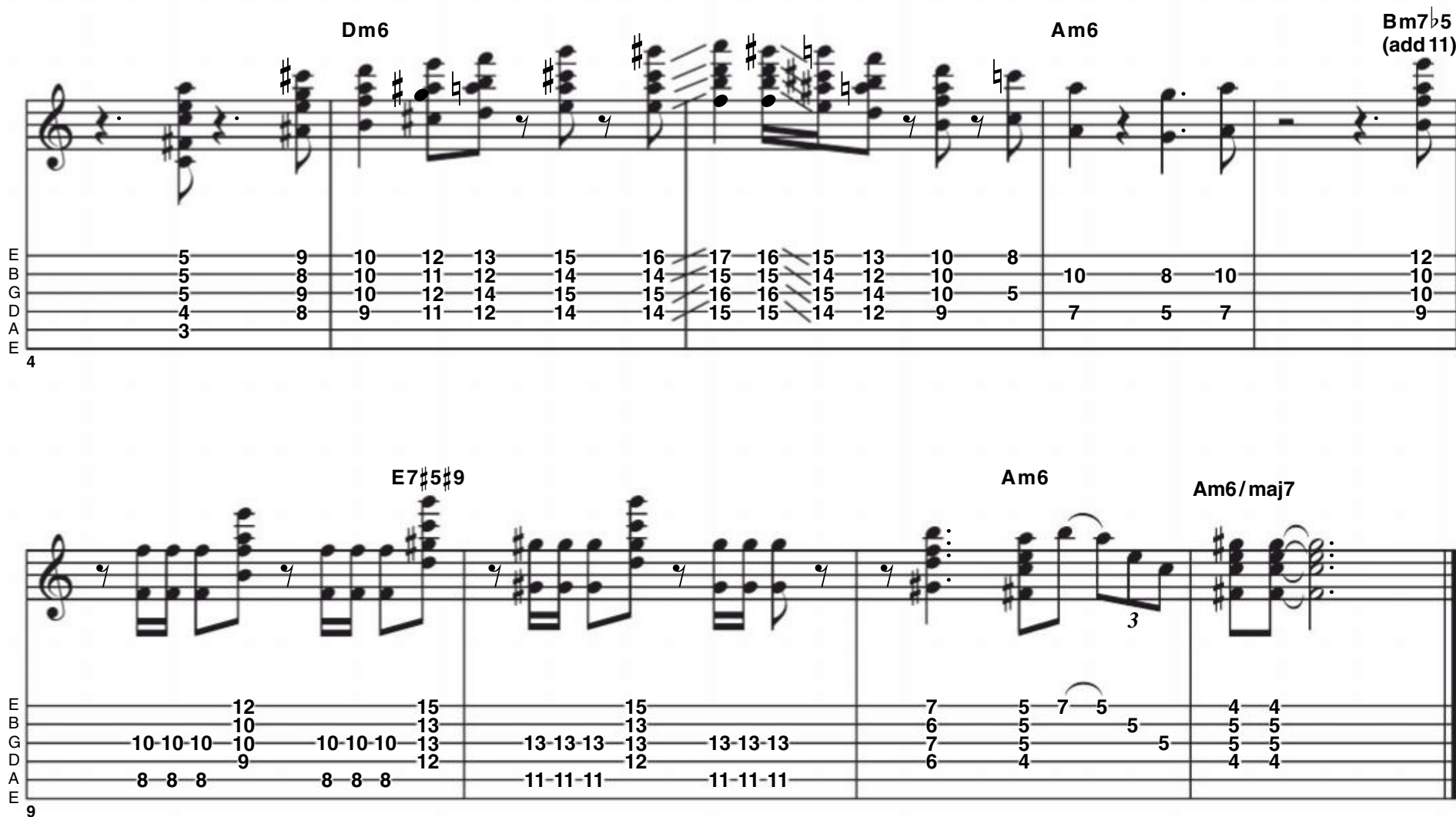
Am6

1

EXAMPLE 7 HIGH VOICING CHORD MELODY (WES MONTGOMERY-STYLE) ...CONTINUED

CD TRACK 55

Chord voicings: Dm6, Am6, Bm7 $\flat$ 5 (add 11), E7 $\sharp$ 5 $\sharp$ 9, Am6, Am6/maj7



Guitar fret numbers (E, B, G, D, A, E strings):

- Measure 1: E=5, B=5, G=5, D=4, A=3
- Measure 2: E=9, B=8, G=9, D=8
- Measure 3: E=10, B=10, G=10, D=9
- Measure 4: E=12, B=11, G=12, D=11
- Measure 5: E=13, B=12, G=14, D=12
- Measure 6: E=15, B=14, G=15, D=14
- Measure 7: E=16, B=14, G=15, D=14
- Measure 8: E=17, B=15, G=16, D=15
- Measure 9: E=16, B=15, G=15, D=14
- Measure 10: E=15, B=14, G=15, D=12
- Measure 11: E=13, B=12, G=10, D=9
- Measure 12: E=10, B=8, G=10, D=5
- Measure 13: E=8, B=10, G=10, D=7
- Measure 14: E=12, B=10, G=10, D=5
- Measure 15: E=12, B=10, G=10, D=9

EXAMPLE 8 WALKING BASS

CD TRACK 57

As Joe Pass once famously declared, the most important element of a walking bass line should be... the bass line. Consider the rhythmic addition of partial chord voicings to be the icing on the cake. You could perhaps even learn the bass line first, unadorned with harmony to give you a clearer sense of how the lines meet the harmony and then add the rhythmic chord stabs once this is

secure. Make note again of the frequent use of repetition in relation to these rhythms. The biggest technical challenge here is to balance the legato feel of the bass with the staccato feel of the chords. Very often, both parts take on the same sound, either one way or the other, which ultimately sounds less convincing and musically effective.

Swing $\text{♩} = 160$

Chord voicings: Am7, Bm7 $\flat$ 5, E7 $\sharp$ 9, Am7, Em7 $\flat$ 5, A7 $\sharp$ 5, Dm7, G13, Am7, F $\sharp$ m7 $\flat$ 5, F $\sharp$ m7 $\flat$ 5/C



Guitar fret numbers (E, B, G, D, A, E strings):

- Measure 1: E=5, B=5, G=5, D=5, A=5
- Measure 2: E=5, B=5, G=5, D=5, A=5
- Measure 3: E=6, B=7, G=7, D=7, A=8
- Measure 4: E=8, B=7, G=7, D=6, A=6
- Measure 5: E=5, B=5, G=5, D=5, A=5
- Measure 6: E=8, B=7, G=7, D=8, A=6
- Measure 7: E=6, B=6, G=6, D=5, A=6
- Measure 8: E=5, B=5, G=5, D=5, A=5
- Measure 9: E=5, B=5, G=5, D=5, A=5
- Measure 10: E=5, B=5, G=5, D=5, A=5
- Measure 11: E=5, B=5, G=5, D=5, A=5
- Measure 12: E=5, B=5, G=5, D=5, A=5
- Measure 13: E=5, B=5, G=5, D=5, A=5
- Measure 14: E=5, B=5, G=5, D=5, A=5
- Measure 15: E=5, B=5, G=5, D=5, A=5
- Measure 16: E=5, B=5, G=5, D=5, A=5
- Measure 17: E=5, B=5, G=5, D=5, A=5
- Measure 18: E=5, B=5, G=5, D=5, A=5
- Measure 19: E=5, B=5, G=5, D=5, A=5
- Measure 20: E=5, B=5, G=5, D=5, A=5
- Measure 21: E=5, B=5, G=5, D=5, A=5
- Measure 22: E=5, B=5, G=5, D=5, A=5
- Measure 23: E=5, B=5, G=5, D=5, A=5
- Measure 24: E=5, B=5, G=5, D=5, A=5
- Measure 25: E=5, B=5, G=5, D=5, A=5
- Measure 26: E=5, B=5, G=5, D=5, A=5
- Measure 27: E=5, B=5, G=5, D=5, A=5
- Measure 28: E=5, B=5, G=5, D=5, A=5
- Measure 29: E=5, B=5, G=5, D=5, A=5
- Measure 30: E=5, B=5, G=5, D=5, A=5
- Measure 31: E=5, B=5, G=5, D=5, A=5
- Measure 32: E=5, B=5, G=5, D=5, A=5
- Measure 33: E=5, B=5, G=5, D=5, A=5
- Measure 34: E=5, B=5, G=5, D=5, A=5
- Measure 35: E=5, B=5, G=5, D=5, A=5
- Measure 36: E=5, B=5, G=5, D=5, A=5
- Measure 37: E=5, B=5, G=5, D=5, A=5
- Measure 38: E=5, B=5, G=5, D=5, A=5
- Measure 39: E=5, B=5, G=5, D=5, A=5
- Measure 40: E=5, B=5, G=5, D=5, A=5
- Measure 41: E=5, B=5, G=5, D=5, A=5
- Measure 42: E=5, B=5, G=5, D=5, A=5
- Measure 43: E=5, B=5, G=5, D=5, A=5
- Measure 44: E=5, B=5, G=5, D=5, A=5
- Measure 45: E=5, B=5, G=5, D=5, A=5
- Measure 46: E=5, B=5, G=5, D=5, A=5
- Measure 47: E=5, B=5, G=5, D=5, A=5
- Measure 48: E=5, B=5, G=5, D=5, A=5
- Measure 49: E=5, B=5, G=5, D=5, A=5
- Measure 50: E=5, B=5, G=5, D=5, A=5
- Measure 51: E=5, B=5, G=5, D=5, A=5
- Measure 52: E=5, B=5, G=5, D=5, A=5
- Measure 53: E=5, B=5, G=5, D=5, A=5
- Measure 54: E=5, B=5, G=5, D=5, A=5
- Measure 55: E=5, B=5, G=5, D=5, A=5
- Measure 56: E=5, B=5, G=5, D=5, A=5
- Measure 57: E=5, B=5, G=5, D=5, A=5
- Measure 58: E=5, B=5, G=5, D=5, A=5
- Measure 59: E=5, B=5, G=5, D=5, A=5
- Measure 60: E=5, B=5, G=5, D=5, A=5

EXAMPLE 8 WALKING BASS ...CONTINUED

CD TRACK 57

Chords: Bm7 $\flat$ 5, E7 $\sharp$ 9, Am7, F $\sharp$ m7 $\flat$ 5, Bm7 $\flat$ 5, E7 $\sharp$ 9, Am7

Fingerings: 9, 7, 5, 8, 6, 7, 5, 8, 7, 5, 8, 9, 8, 7, 8, 7, 6, 5, 5

EXAMPLE 9 PERPETUAL MOTION BEBOP-STYLE SOLO

CD TRACK 59

We round up our minor blues exploration with a single-line study that, minus a few momentary pauses, moves perpetually through the changes in a series of unbroken eighth notes outlining the sequence as we go. You'll see a good

balance of arpeggio and chord-tone based vocabulary here, embellished with decorative chromatic connections and enclosures. Again, your principle job here is to compare each one and two-bar melodic fragment.

Tempo: Swing ♩ = 160

Chords: Am7, E7, Am7, A7 $\flat$ 9, Dm7, G7, Am7, A $\flat$ m7, Gm7, C7, Fmaj7, E7, Am/maj9

Fingerings: 4, 5, 7, 5, 5, 4, 7, 6, 4, 7, 5, 6, 8, 6, 5, 7, 5, 7, 6, 7, 7, 4, 5, 6, 7, 5, 4, 7, 6, 5, 5, 4, 4, 4, 3, 3, 5, 3, 2, 3, 4, 5, 7, 5, 5, 8, 7, 5, 7, 5, 6, 7, 4, 5, 5, 4, 6, 7, 5, 4



Bluegrass breakdown



Fast and furious with a large helping of improvisation thrown in, modern bluegrass is dynamic and hugely virtuosic. **Stuart Ryan** gets down to the Opry.



Nickel Creek:
fabulous modern
bluegrass players

ABILITY RATING

★★★★★ Moderate

Info

Key: G major
Tempo: 220bpm
CD: TRACK 62-63

Will improve your...

- ✓ Chord voicings
- ✓ Use of moving basslines
- ✓ Unusual fingerings

For many, bluegrass is synonymous with Dukes Of Hazard-style car chases and Deliverance. In fact, it is a vibrant style that sits at the cornerstone of American folk music. The guitar as a lead instrument is actually a relatively new phenomenon in this genre. For much of its history bluegrass showcases the fiddle (aka violin) and mandolin as melody and lead instruments with the guitar mostly serving rhythm duties. It is important to remember that bluegrass groups don't normally feature a drummer so the percussive sound of a strummed guitar serves a crucial back-up role. Many of the

most respected guitarists are revered equally for their lead and rhythm playing.

Originally, bluegrass players used tortoiseshell picks but these are (rightly) no longer available. In their place are some fantastic plectrums which will improve your tone and playability. Check out Wegen or Tortex picks for great tone. Remember that, as with gypsy jazz, it needs to be thick – normally at least 1mm. Also, experiment with the angle of attack. Most of us dig in with just the tip but you can get softer tones with the edges when required (Pat Metheny exclusively uses the rounded edges of his picks). I place a great deal of importance on my pick. Just as violin players spend much time and money choosing the correct bow, try experimenting with size, shape and material.

One of the hardest aspects of bluegrass guitar is the speed. Also, you have to get used to playing even eighth notes or quavers (depending on which side of the pond you are

from, but counted 1 and 2 and 3 and 4 and) at blistering tempos, cleanly and evenly. Improvising is even harder as you have to make sure you open and close a phrase effectively and on the correct note much as a jazz musician would. You don't want to finish too early or end up running over the bar end! Incidentally, you will often see this type of playing referred to as 'flat-picking'. This is just another term for plectrum style.

I have pastiched several bluegrass standards (notably Blackberry Blossom and Billy In The Lowground) and added a short solo. In scale terms I mostly used G Major and E Blues with dashes of chromaticism and

“ORIGINAL BLUEGRASS PLAYERS USED PICKS MADE OF TORTOISESHELL BUT THESE ARE (RIGHTLY) NO LONGER AVAILABLE”

passing tones to add a modern bluegrass sound. I am thinking more in terms of jazz bebop scales but I imagine most old-time players were so familiar with the music that they unknowingly added chromaticism.

To get used to playing this style of guitar, learn all your scales in the open position, particularly Major and Blues scales. Also, think initially in eight-note phrases and make sure you are playing everything with even alternate picking. Given the reliance on open keys for most stringed instruments you will also find that certain keys prevail – mostly G, C, D, A and E. **E**

NEXT MONTH Stuart looks at *bluesy chord progressions* for all acoustic players

Get the Tone

The acoustic dreadnought is the weapon of choice here with the Martin D-28 being the traditional favourite. Today brands such as Collings, Santa Cruz and Bourgeois also find great favour with bluegrass pickers. If you're new to the style just stick a new set of strings on for the brightest, punchiest tone and opt for the thickest pick you can manage.



TRACK RECORD I would recommend initially listening to modern players and groups to get used to the sound. Anything by Nickel Creek or Bryan Sutton will get you going. From there check out anything by Tony Rice or Doc Watson. For those wanting to go back to the source, the grandfathers of bluegrass are Bill Monroe and Flatt and Scruggs. For a less frenetic pace try Alison Krauss and her band Union Station.

EXAMPLE BLUEGRASS STYLE

CD TRACK 62

[Bar 1] The best bluegrass players have hundreds of intros and endings up their sleeves. Remember to alternate pick all the way!

[Bar 5] The main theme is based around G Major and C Major scales played in the open position with the minor 3rd incorporated as a passing tone to give that bluesy sound.

[Bar 9] The theme is altered slightly but retains the same characteristic sound. Everyone learns traditional tunes differently depending on the source. Often

you will start jamming a tune with someone only to realise that they play it so differently to you it feels like you are playing a different tune.

[Bar 21] The 'B' section features a mood change to E minor. Think of the great banjo players who keep endless streams of notes going. Most of the notes belong to the E Dorian scale (E-F#-G-A-B-C#-D) with an added 5th. The move to B7 should be accompanied by the B Phrygian Dominant mode (B-C-D#-E-F#-G-A). But remember, play what sounds right for the song.

$\text{♩} = 220$ N.C.



The musical score is written for guitar and banjo. The guitar part is in treble clef with a key signature of one sharp (F#). The banjo part is in bass clef. The score is divided into five systems, each containing four bars. The first system starts with a 'N.C.' (No Chord) instruction. The second system has chords G, C, D, and G. The third system has chords G, C, D, and G. The fourth system has chords Em and B7. The fifth system has chords Em, G, D, C, and D. Fret numbers are indicated below the notes for both instruments. The guitar part uses a mix of open strings and fretted notes, while the banjo part uses a mix of open strings and fretted notes, including triplets and sixteenth notes.

5,13

9,17

21

25



EXAMPLE BLUEGRASS STYLE

CD TRACK 62

[Bar 33] Crosspicking (picking across the strings) is very hard to do at high speed (watch bluegrass mandolin player Chris Thile if you want to be stunned).

Also, pay attention to the triplet quaver rhythm in this section.

[Bar 41] A Bryan Sutton-inspired closing lick and, phew, it's all over!

Em B7

Em G D C D

G C D G

N.C.

3 GIFTS INSIDE!

1 50 CHORDS BOOK 2 CLASSIC GEAR STICKERS 3 GUITAR FOR BEGINNERS eBook

LEARN TO PLAY

BRYAN ADAMS
RUN TO YOU

GEORGE HARRISON
MY SWEET LORD

PANTERA
REVOLUTION IS MY NAME

TOTAL Guitar

PLAY BETTER NOW!

THE 2019
**GUITAR
WORKOUT**

NEW YEAR...
NEW SKILLS!

- ✓ PRACTICE
MADE EASY
- ✓ WRITE A SOLO

Guitar PRESENTS
**GUITAR
SKILLS**

70+
MINUTES
OF LESSON
AUDIO!

ELECTRIC TRACKS • PLAYALONGS • LESSONS

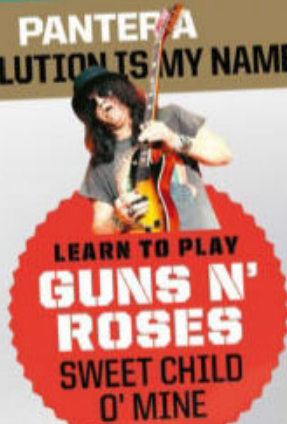


BRYAN ADAMS
Run To You

GUNS N' ROSES
Sweet Child O' Mine

GEORGE HARRISON
My Sweet Lord
PANTERA
Revolution Is
My Name

PLUS JAM TRACK: JAZZ-BLUES / BETTER DOWNPICKING / QUICK CHORDS



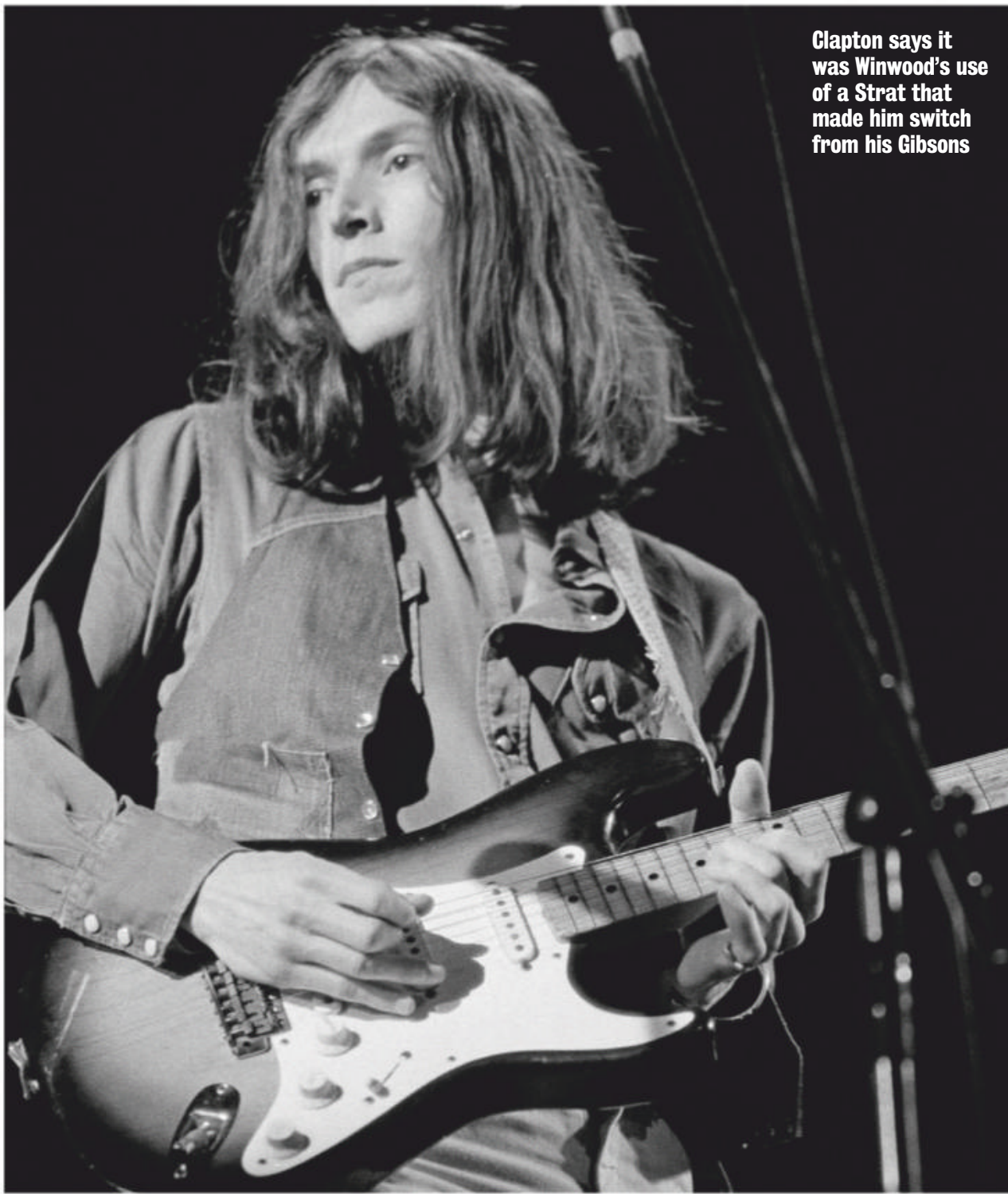
**TESTED
FENDER
PERFORMER
STRAT**



FEATURES
LEE M. TAYLOR
GARY CLARK JR.

**ON
SALE
NOW**

GET THE NEW ISSUE FROM MYFAVOURITEMAGAZINES.CO.UK



Clapton says it was Winwood's use of a Strat that made him switch from his Gibsons

Brought to you by...

RGT@LCM

You. The use of the sitar and the opening descending riff made Winwood and Capaldi's own Paper Sun a psychedelic classic.

The group's next album, named simply Traffic, was released in 1968 and broke the US top 20; a stunning achievement after Mr Fantasy which managed a mere 88. Given the success of the album, surprisingly it spawned just one single, Feelin' Alright?. Mason briefly left the group after Mr Fantasy, but came back before the recording of Traffic, and wound up writing or co-writing over half its songs. His early departure from the band was an early sign of animosity among the members, and the eponymous album was their final release

“STEVE WINWOOD WAS ALREADY A STAR. AT JUST 15 HE'D JOINED THE SPENCER DAVIS GROUP AS LEAD SINGER, ORGANIST AND GUITARIST”

before their first break up. As a result, their swansong, Last Exit (1969) featured a mix of previously recorded songs on one side, and a live recording from the Fillmore on the other.

On Traffic's demise Winwood joined Blind Faith with Clapton and Ginger Baker, while Mason, Wood and Capaldi embarked on session work (most notably with Mason on Hendrix's Electric Ladyland and George Harrison's All Things Must Pass albums).

As a final twist, Traffic reformed in 1970 without Mason, to record John Barleycorn Must Die, ironically their biggest US hit. 

Traffic



Traffic took psychedelic rock to the masses during a seven-year career. **Simon Barnard** explores some of the sounds from their early beginnings.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E
Tempo: 115bpm
CD: TRACKS 64-65

Will improve your

- ✓ Arpeggiated chord playing
- ✓ Syncopated picking
- ✓ Alternate picking

Traffic formed in 1967 in Birmingham, England and released seven studio albums between 1967-'74, reuniting 20 years later for their final recording. The classic line-up comprised Steve Winwood (vocals, guitar, keyboards), Jim Capaldi (drums, vocals), Chris Wood (flute, sax, keys)

and Dave Mason (vocals, guitar, sitar, bass).

But Winwood was already a star. At just 15 he'd joined The Spencer Davis Group (Keep On Running, Gimme Some Lovin', I'm A Man) as lead singer, organist and guitarist. He left SDG in 1967 to form Traffic with Capaldi, Wood and Mason, releasing their first album, Mr Fantasy in 1967 on Island Records.

Mr Fantasy featured four singles: Paper Sun, Hole In My Shoe, Here We Go Round The Mulberry Bush and No Face, No Name, No Number. The former two featured the sitar, brought to westerners' attention by George Harrison who used one on tracks such as Norwegian Wood and Within You Without

NEXT MONTH Simon looks at the psychedelic legacy of the incredible **Jimi Hendrix**

5

GAIN

5

BASS

5

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Traffic often bedded their songs down with an acoustic guitar so you'll find acoustic on our tracks too. Electric-wise, although various models appeared both Winwood and Mason genreally favoured Strats as the single-coil sound lent itself better to effects such as delay. Go for a cleanish tone with a good dose of echo and reverb, and experiment with pickup choice.



TRACK RECORD Mr Fantasy was one of the biggest psychedelic albums of the '60s, spawning the singles Hole In My Shoe, Paper Sun, Here We Go Round The Mulberry Bush and No Face, No Name, No Number. However the track Dear Mr Fantasy is a true classic. The eponymous follow-up contained the hit Feelin' Alright? while the six-track John Barleycorn Must Die is a must for the title track alone.

EXAMPLE TRAFFIC STYLE

TRACK 64

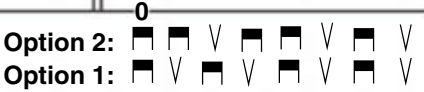
[Bars 1-24] The intro section is based around an arpeggiated chord progression that's typical of many psychedelic tracks. I've included two possible picking patterns; I used the top pattern which starts on two down strokes, but you may want to experiment with a strict alternate picking regime,

or indeed what suits your style the best. I recorded this section with an acoustic guitar but a clean electric would be fine, and would make the transition into the rest of the piece far easier. Listen closely to the bass guitar, flute and hi-hats to ensure that you don't rush the tempo.

Tempo: ♩ = 115

Chord Progression: E, E7, A, Am, E, B7, E, E7, A, Am, C#m, B7, E, E7, A, Am, E, B7, E

Picking Patterns:

Option 2:  etc

Option 1: 

Measure Numbers: 5, 10, 16, 22

Tempo Change: ♩ = 135 (starting at measure 22)



EXAMPLE TRAFFIC STYLE

TRACK 64

[Bars 27-43] More classic Traffic-style fare! Although Dave Mason may well have opted to play this on sitar I've gone for an overdriven guitar which offers a similar sustainy vibe. This section uses the E Blues scale (E-G-A-B $\flat$ -B-D), which is often the scale of choice for riffs or riff-style lead figures.

[Bars 45-50] Here's an ascending chord progression based on major chords a tone apart. The guitar line uses the corresponding Major scale for each chord, and is a good workout for alternate picking. As an exercise, try playing similar lines ascending or descending, in semitones and with a metronome.



System 1 (Bars 27-32): Treble clef staff shows a riff. Guitar staff shows fret numbers: 0, 7, 5, 7, 6, 5, 0, 3, 5, 6, 7, 5, 0, etc.

System 2 (Bars 33-38): Treble clef staff shows a riff. Guitar staff shows fret numbers: 0, 3, 5, 6, 7, 5, 7, 9, 7, 9, 8, 7, 7, 10, 7, 8, 9, 7.

System 3 (Bars 39-44): Treble clef staff shows a riff. Guitar staff shows fret numbers: 7, 9, 7, 9, 8, 7, 7, 10, 7, 8, 9, 7, 9, 9, 9, 9, 9, 9, 9, 9, 7, 8, 1/4.

System 4 (Bars 45-50): Treble clef staff shows a riff. Guitar staff shows fret numbers: 3, 2, 3, 5, 2, 5, 3, 5, 4, 5, 7, 4, 7, 5, 7, 6, 7, 9, 6, 9, 7, 6, 7, 9, 6, 7, 9, 6, 8, 9.

System 5 (Bars 49-50): Treble clef staff shows a riff. Guitar staff shows fret numbers: 10, 9, 10, 12, 9, 12, 10, 12, 11, 12, 14, 11, 14, 12, 0.

EXAMPLE TRAFFIC STYLE

TRACK 64

[Bars 51-67] This section tips its hat to Steve Winwood's soloing style, using E Minor Pentatonic (E-G-A-B-D). Steve is a great player so there are some challenging phrases within the solo. With the faster sections, you might want to follow your metronome at a slower tempo until your

fingers become used to the shapes and speed. I would highly recommend watching Steve Winwood and Eric Clapton perform Dear Mr Fantasy at the Crossroads Guitar Festival in 2010 for further ideas based around this style, and also to hear Winwood's sublime vocal performance.

The guitar tablature is organized into five systems, each with a treble clef staff and a five-line guitar staff. The key signature is one sharp (F#). The tablature includes various techniques such as bends (BU), vibrato (wavy lines), and fast runs. The fret numbers are indicated on the lines, and the bar numbers (53, 57, 60, 63, 65) are shown at the start of each system.

System 1 (Bars 51-56): Treble clef staff shows a melodic line. The guitar staff shows fret numbers: 3/5, 5, 5/8, 8, 8/10, 10, 10/12, 12, 14, 12, 14, 12. Chords C, D, and E are indicated above the staff. A 1/4 note is marked at the end.

System 2 (Bars 57-60): Treble clef staff shows a melodic line. The guitar staff shows fret numbers: 14-(16), 12, 12, 14-(16), 12, 12, 14-(16), 12, 12, 15-(17), 15, 12, 15, 12, 15, 12, 14, 12, 15, 12, 14. Chords C, D, and E are indicated above the staff. A 1/4 note is marked at the end.

System 3 (Bars 61-64): Treble clef staff shows a melodic line. The guitar staff shows fret numbers: 14-12, 14, 12, 14-12, 14, 12, 14-12, 14, 12, 14-12, 10, 12, 10, 12, 10, 12, 14, 12, 14, 12, 14, 12, 14. Chords C and D are indicated above the staff. A 1/4 note is marked at the end.

System 4 (Bars 65-67): Treble clef staff shows a melodic line. The guitar staff shows fret numbers: 15-(17), 12, 15-(17), 12, 15-(17), 12, 15-(17), 12, 15-(17), 12, 15-(17), 12, 15-(17), 15-(17), 15-(17). Chords E, D, and E are indicated above the staff. A 1/4 note is marked at the end.

System 5 (Bars 68-70): Treble clef staff shows a melodic line. The guitar staff shows fret numbers: 14, 14, 14, 14, 14, 14, 14, 12, 14, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 3, 0. Chords C, D, and E are indicated above the staff. A 1/4 note is marked at the end.



Mixolydian solo

Featuring triads



Shaun Baxter consolidates what we've learned about extracting Mixolydian triads in a solo study that shifts through the keys.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A

Tempo: 94bpm

CD: TRACKS 66-68

Will improve your...

✓ Use of triads when soloing

✓ Mixolydian knowledge

✓ Melodic connections with keys

Recently, we have explored a range of approaches in order to develop repertoire in all five CAGED shapes of Mixolydian mode (Diagram 1).

Over the next few lessons, we'll be stringing ideas together to create medium paced solos so that you can play each from start to finish. In this first lesson, we'll begin with triads.

The studies will feature melodies as well as lines, and display a balance of approaches (space, rhythmic denominations etc) to help make each sound musically cohesive.

Although contrived to a certain extent so that we can prise in as many relevant concepts as possible, each idea will feature and be flanked by articulations (bends, slides, vibrato) and Mixolydian or Blues scale vocabulary to allow you to hear each concept in a natural setting.

A Mixolydian	A	B	C#	D	E	F#	G
	1	2	3	4	5	6	b7

A Minor	A	C	D	Eb	E	G
Blues scale	1	b3	4	b5	5	b7

Our backing track requires you to take Mixolydian through a series of key changes (playing Mixolydian from the root of the chords: A7-C7-D7-F7-G7), and will allow you to play through the entire sequence while staying in the same area of the neck using an appropriate CAGED shape for each idea.

We'll start by refreshing our knowledge of each CAGED shape for A Mixolydian. Then transpose each of those shapes to C7-D7-F7-G7. Finally, refer to Diagram 2 so that you can practise changing key with Mixolydian from A to C to D to F to G in each area of the neck. Start with the top row – working your way across as your hands stays poised over the 5-7th fret area. Then work your way through the second row with your hand poised over the 7th-9th fret area, etc

Although you will naturally want to start by playing each scale up and down its length, musically you want to strive for more elegant transitions, which often entails moving to the nearest note in the following scale (ideally a chord tone). You can choose a note that doesn't belong to the previous scale to accentuate the difference in tonality, or one that's common to both scales which will help to unify them. Note, rather than always having to change to a new scale on beat 1 of the new chord, you can also resolve to that chord early (by as much as half a bar) which has the effect of creating tension over the last part of the chord on which you are playing, before resolution arrives in the form of the following chord: a device often used by Allan Holdsworth (this control of the sweet and sour effects of tension and resolution is the cornerstone of good jazz improvisation).

To help you understand what's happening within our triad-based solo, Diagram 3 shows a list of all the triads within each Mixolydian scale (in this case, from A-C-D-F-G roots, with each one given a Roman numeral as it relates to the parent key, of which Mixolydian is mode V). For example, A Mixolydian is the fifth mode in the key of D: that's why D is shown as (I) for A Mixolydian and A as (V).

Throughout the solo, although many phrases are confined to a particular CAGED shape, others straddle two shapes at the same time, or even move laterally through several shapes. The CAGED system does not define the way that you play: it's simply a visual reference system for seeing the notes on the neck.

Once you've mastered the solo, experiment with your own triad-based ideas over the backing track. Remember that musical connections between key changes tend to be more relevant when you play what's under your hand rather than shifting position, which forces you to reset your ideas every new chord.

The aim should be to continue your flow uninterrupted; so it's good to practise thematic development by starting with a musical idea (keep it simple) then coming up with an equivalent on each new chord.

Finally, chord tones (1-3-5-b7) will give you the strongest resolution to each new chord, so limit yourself to just these notes to start with before moving to every other note of the scale.

In the following lessons, we will be looking at similar solo studies using arpeggios, Pentatonic scales and chromatic ideas, so that you get to build up your approach over the same backing track; however, bear in mind that, although it's musically character-building and often productive to work within the strict confines of a set limitation, a well-balanced improvisation will not be limited to any particular approach, but will draw upon the full gamut of concepts and possibilities. There's loads to explore! **1**

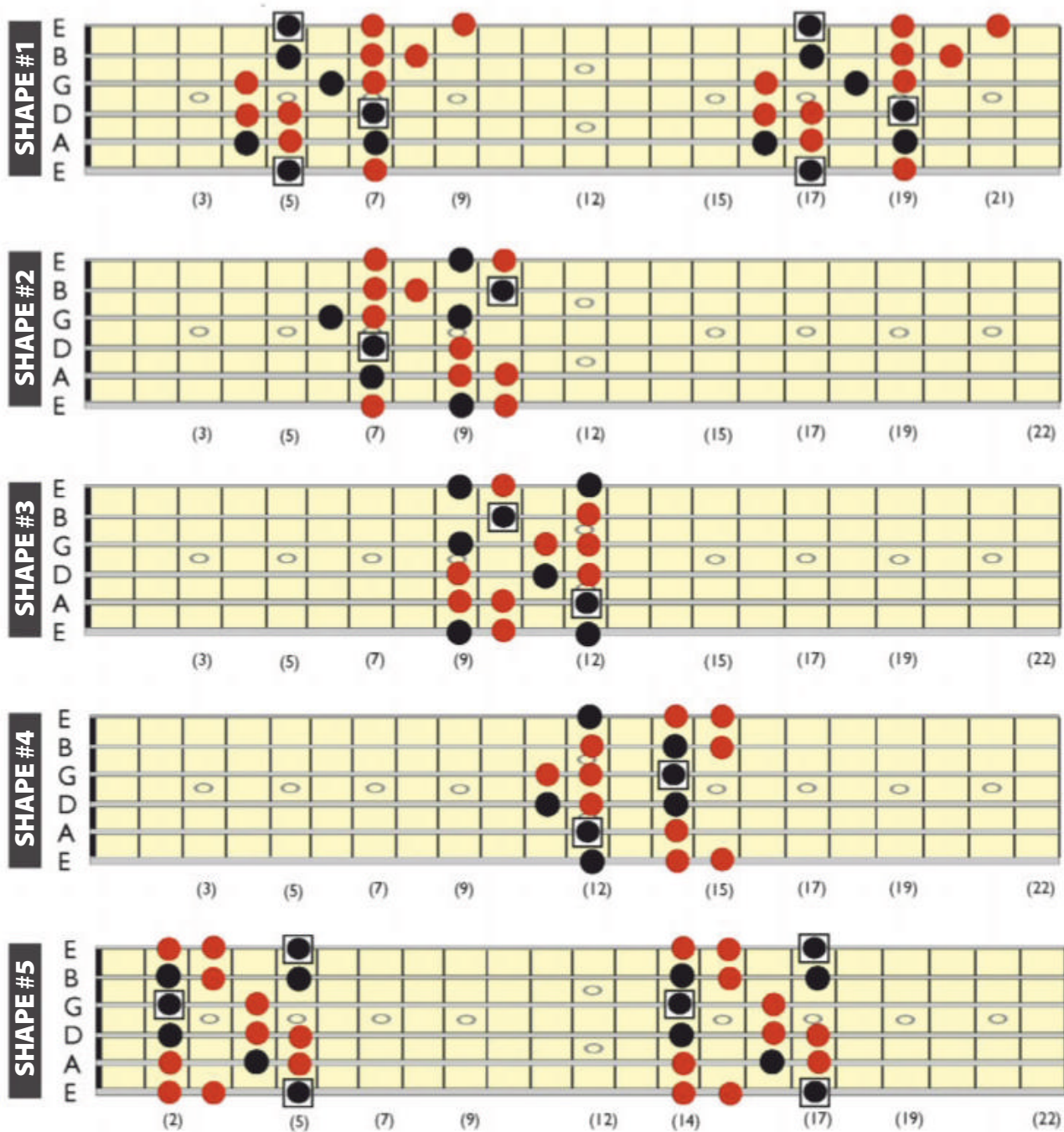


'Mr Mixolydian'
Larry Carlton
is a bona fide
guitar great



TRACK RECORD Larry Carlton (known as Mr Mixolydian) is an obvious candidate when it comes to a player who uses the scale creatively. His lines sound sweet because they are full of harmonic content in the form of broken chords (triads and arpeggios). Larry is a guitar great who has an enormous pedigree stretching from Michael Jackson to Steely Dan. If you don't know his playing, try his live album Last Nite.

DIAGRAM 1 FIVE CAGED SHAPES OF A MIXOLYDIAN



“THROUGHOUT THE SOLO, ALTHOUGH MANY OF THE PHRASES ARE CONFINED TO A SINGLE SHAPE, OTHERS STRADDLE TWO SHAPES AT THE SAME TIME”

DIAGRAM 2 GRID FOR ‘CAGED’ SYSTEM

	A7	C7	D7	F7	G7
5 th - 7 th fret area	Shape #1	Shape #5	Shape #4	Shape #3	Shape #2
7 th - 9 th fret area	Shape #2	Shape #1	Shape #5	Shape #4	Shape #3
9 th - 12 th fret area	Shape #3	Shape #2	Shape #1	Shape #5	Shape #4
12 th - 15 th fret area	Shape #4	Shape #3	Shape #2	Shape #1	Shape #5
15 th - 17 th fret area	Shape #5	Shape #4	Shape #3	Shape #2	Shape #1

Note: the shapes used on the line devoted to 15th – 17th fret area/playing position also apply to the neck-area/position an octave down in and around the 3rd-5th frets

DIAGRAM 3 TERTIARY TRIADS

	V	v	v	I			IV
A Mixolydian	A (A C# E)	Bm (B D F#)	C#o (C# E G)	D (D F# A)	Em (E G B)	F#m (F# A C#)	G (G B D)
C Mixolydian	C (C E G)	Dm (D F A)	Eo (E G Bb)	F (F A C)	Gm (G Bb D)	Am (A C E)	Bb (Bb D F)
D Mixolydian	D (D F# A)	Em (E G B)	F#o (F# A C)	G (G B D)	Am (A C E)	Bm (B D F#)	C (C E G)
F Mixolydian	F (F A C)	Gm (G Bb D)	Ao (A C Eb)	Bb (Bb D F)	Cm (C Eb G)	Dm (D F A)	Eb (Eb G B)
G Mixolydian	G (G B D)	Am (A C E)	Bo (B D F)	C (C E G)	Dm (D F A)	Em (E G B)	F (F A C)

EXAMPLE SOLO STUDY

CD TRACK 67

[Bars 1-2] The solo kicks off with a series of ‘stacked’ triads (one is built vertically on top of others). Here, most triad motifs are three notes long; however, the occasional four-note motif has the effect of throwing the rhythm off, causing the sequence to be rhythmically displaced which adds interest for the listener and makes the passage sound less predictable.

[Bar 4] Rather than play from the full list of triads available within a scale, some players choose to focus on a ‘triad pair’. A triad pair is any two triads that exist within a scale that do not share any notes (thus providing the opportunity for stark contrast). With Mixolydian, it is quite common to choose the root triad and one a tone below; in this case, C (V) and B^b (IV).

♩ = 95

A7

BU

C7

1/4



EXAMPLE SOLO STUDY

CD TRACK 67

[Bars 5-6] Here we have an ascending series of diatonic triads played as four-note motifs within CAGED shape #5 of D Mixolydian.

[Bars 7-8] To emphasise the harmonic shift from D7 to F7, note how we have used a Bm triad (from D Mixolydian) shifting up to a Cm triad (from F Mixolydian): a parallel shift of a semitone even though we have shifted keys by a minor 3rd – an interesting perspective trick. You will discover lots of similar opportunities like these as you experiment through key changes.

[Bar 10] Another triad pair used here. This time, G (V) and F (IV) from G Mixolydian (key of C).

[Bars 13-14] Next, it's back to diatonic triads: alternating between moving up one and down the next. Rhythmically, because we are using three-note motifs to a 16th-note count (four notes per beat), we get a 'three against four' effect (known as 'hemiola'). Remember you can transfer any idea like this to other scales that you know; they are great for peppering up any solo.

D7

Bm C Dm Em

F#dim G Am Bm

E B G D A E

5

F7

Cm

BU BU BD

E B G D A E

7

G7

BU (slowly)

G F G F

E B G D A E

9

A

1/4

E B G D A E

11

EXAMPLE SOLO STUDY

CD TRACK 67

[Bar 18] Similar concepts are applied here but to different effect. Now we're moving down one triad and up the next, using various inversions of a triad pair – in this case, F(V) and E $\flat$ (IV) from F Mixolydian. Again, note how playing consecutive three-note motifs produces the same hemiola effect as before.

[Bar 19] This bar shows how successfully a line can be constructed from a tight

interplay between the underlying triad and the associated scale.

[Bars 20-23] To add some variety, this passage features a series of double-stops (whereby two notes are played simultaneously). Although, not marked from the second half of bar 21 to the start of bar 23, make note of how many triad notes are employed to keep the line shackled to the chord.

13

C7

Am B $\flat$ C Dm Edim F Gm Am B $\flat$ C Dm

15

D7

D BU BD

17

F7

F E $\flat$ F E $\flat$ F

19

G7

G BU BD

Hold G BU BD BU

CD TRACK 67

helps to give the line rhythmic interest. Note how this line resolves early to the F7 in the following bar: a device that helps to heighten the sense of urgency in your playing, and another that you can transfer to other scales.

[Bar 28] Note how this bar features a straightforward descent of CAGED shape #4 of F Mixolydian and yet it still sounds musically sophisticated.

The image shows a musical score for the guitar part of "The Sound of Silence" by Simon & Garfunkel. The score is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The melody starts with a G7 chord and features a series of eighth notes with accents. The bass line is a simple eighth-note pattern. Chords are indicated by letters above the staff: G, Dm, C, Bdim, G, and F. Fingerings are indicated by numbers 1-4 on the fingers and 10-15 on the thumb. The score is numbered 29 at the bottom left.

Fretboard fluency



Martin Goulding brings you the third part in his series on the Melodic Minor scale, the foundation for many lines heard in jazz.

Brought to you by...

DIME ONLINE
POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION



Frank Gambale: among the most melodically aware and technically gifted of guitarists

Major scale system, which leaves only minor/major 7 and major 7[#]5 arpeggios left to learn. We'll use alternate picking to ascend and descend each shape before moving on to an 'up one, down two' style sequence which uses sweeping combined with hammer-ons and pull-offs, and which incorporates all seven arpeggios of the harmonised scale. These types of sequence form the building blocks of improvisation and, when combined with other melodic and rhythmic concepts, can help generate a whole vocabulary of new melodic ideas.

Diagram 1 provides an overview of the seven diatonic arpeggios of the A Melodic Minor scale, arranged in shape 1 with the associated chord indicated in black. We can also view this shape as hosting two other common tonalities within A Melodic Minor – the G[#] Superlocrian mode (otherwise known as the Altered scale), which we can visualise around the G[#]m7₅ chord in position 1 (or more commonly as a G[#]7 Altered chord), and the D Lydian Dominant mode, which we can view around the D7 chord in position 4. When improvising, we can superimpose these arpeggios over any tonal centre within the key of A Melodic Minor for a range of different sounds. This month, we'll begin by learning each diatonic arpeggio along with its associated 'home' chord. **1**

NEXT MONTH Martin looks at more fretboard navigation, with a selection of jazz lines

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A melodic min
Tempo: 120bpm
CD: TRACKS 69-70

Will improve your:

- ✓ Knowledge of Melodic Minor
- ✓ Accuracy using alternate picking
- ✓ Strength and stamina

The Melodic Minor scale comprises the formula: R-2-₃-4-5-6-7, and can be visualised either as a Major scale with the 3rd degree lowered, or as a Natural Minor scale with the 6th and 7th degrees raised. Last month, we harmonised the scale into a family of seven diatonic chords, alongside their corresponding modes:

I m/maj7 – Melodic Minor

ii m7 – Dorian₂

III maj7[#]5 – Lydian Augmented

IV dom7 – Lydian Dominant

V dom7 – Mixolydian₆

vi m7₅ – Locrian natural 2

vii m7₅ (or more commonly treated as a V7alt) – Superlocrian

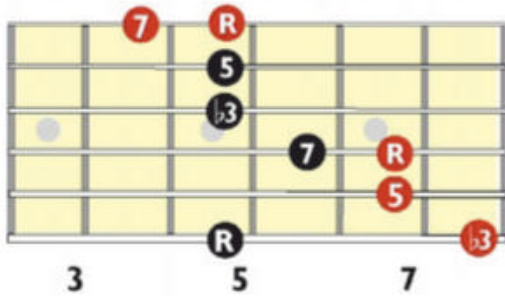
This month, we'll work through the diatonic arpeggios that correspond to our seven harmonised chords and modes, arranging them in one area of the fretboard using the CAGED system. As we work through the arpeggios, we may recognise some of the more familiar types such as minor 7, dominant 7 and minor 7₅ from our



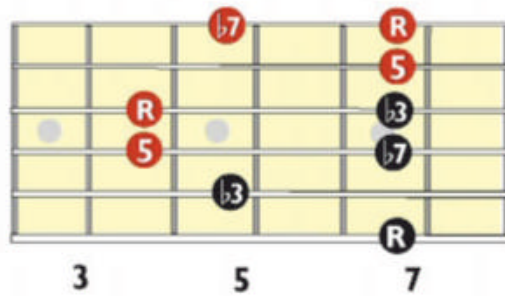
TRACK RECORD The sound of the melodic minor scale can be heard in the style of jazz guitarists such as Joe Pass, Herb Ellis and Jim Hall as well as modern fusion players including Scott Henderson, Brett Garsed and Frank Gambale. To hear this scale in action, check out Frank Gambale's stunning improvisation on the track Credit Reference Blues, taken from his 1989 album – Live!

DIAGRAM 1 OVERVIEW OF THE SEVEN DIATONIC ARPEGGIOS OF THE A MELODIC MINOR SCALE

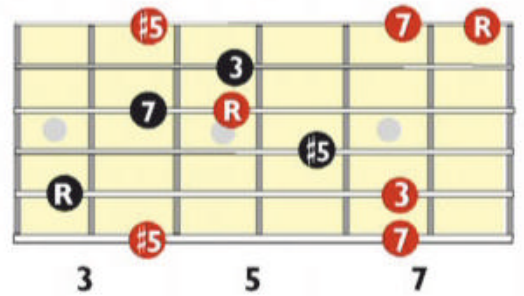
Am/maj7 arpeggio shape 1 — R $\flat$ 3 5 7



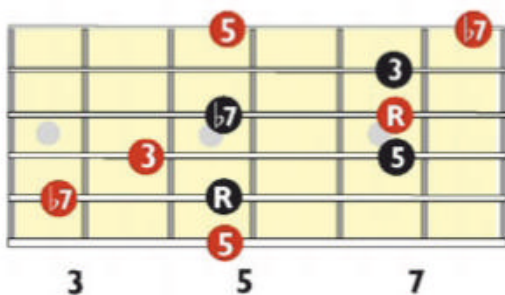
Bm7 arpeggio shape 5 — R $\flat$ 3 5 $\flat$ 7



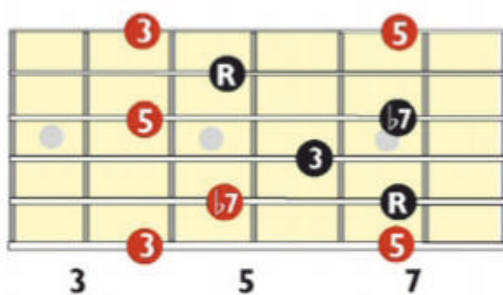
Cmaj7 $\sharp$ 5 arpeggio shape 4 — R 3 $\sharp$ 5 7



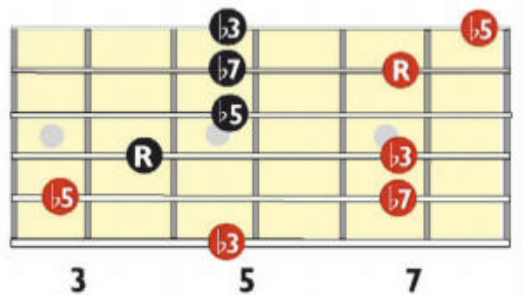
D7 arpeggio shape 4 — R 3 5 $\flat$ 7



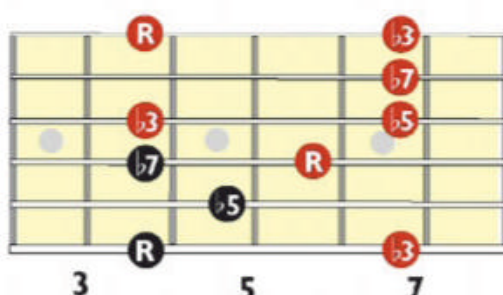
E7 arpeggio shape 3 — R 3 5 $\flat$ 7



F $\sharp$ m7 $\flat$ 5 arpeggio shape 2 — R $\flat$ 3 $\flat$ 5 $\flat$ 7



G $\sharp$ m7 $\flat$ 5 arpeggio shape 1 — R $\flat$ 3 $\flat$ 5 $\flat$ 7



EXAMPLE 1 ARPEGGIOS OF THE A MELODIC MINOR SCALE

CD TRACK 69

Example 1 presents the arpeggios of the A Melodic Minor scale, starting with the associated diatonic 7th chord and arranged in shape 1. Work through each arpeggio slowly, taking into consideration the recommended fingerings until memorised. Once you are comfortable with the technique, and your timing and accuracy are stable and consistent, turn on the metronome and establish your base speed (your fastest speed while still maintaining the feeling of full control). Repeat each shape for five minutes as part of your daily practice routine, remembering to shake out the hands and arms whenever you feel the build up

of any tension or fatigue. After a week or so of practice, and once a deeper level of familiarity has developed, try increasing the tempo by 5-10bpm. For the demonstrations, I used strict alternate picking starting on a downstroke; however economy picking or sweeping used in conjunction with hammer-ons and pull-offs are also common technical approaches so try all three and see which one you prefer. With the Cmaj7 $\sharp$ 5 arpeggio in particular, you'll need to use your stretch so remember to keep the thumb positioned in the middle of the back of the neck, with the fretting hand square and dropped.

Am/maj7 arpeggio Shape 1

$\text{♩} = 120$ Am/maj7 N.C.

Bm7 arpeggio shape 5

Bm7 N.C.

EXAMPLE 1 ARPEGGIOS OF THE A MELODIC MINOR SCALE ...CONTINUEDW

CD TRACK 69

Cmaj7#5 arpeggio shape 4

Cmaj7#5 N.C.

13 14, 16

D7 arpeggio shape 4

D7 N.C.

19 20, 22

E7 arpeggio shape 3

E7 N.C.

25 26, 28

F#m7b5 arpeggio shape 2

F#m7b5 N.C.

31 32, 34

G#m7b5 arpeggio shape 1

G#m7b5 N.C.

37 38, 40

EXAMPLE 2 ALL 7 ARPEGGIOS OF THE A MELODIC MINOR SCALE

CD TRACK 70

Example 2 presents all seven arpeggios of the A Melodic Minor scale played within the shape 1 form as an ascending and descending one-octave sequence. Starting from the 7th degree, the sequence starts from the VIIIm G#m7b5 arpeggio. For the demonstration I used sweeping in conjunction with hammer-ons and pull-offs for a smooth legato sound. Start off slowly and concentrate on pushing the pick through the strings in a single motion when sweeping. The movement should feel similar to the action of dragging a stick through park railings, and with the pick coming to rest on the next string slightly in advance of pushing through to sound the note. When hammering-on, hit down hard and from a height at first to ensure strength and accuracy and pull off gently in an outwards and downwards direction.

The overall effect should be smooth and even, with all notes played at the same velocity. To begin with, I would advise treating each bar as a separate exercise and repeating until memorised before linking together to form the whole sequence. Use the recommended fingerings and tap your foot on each beat. These kinds of diatonic sequences can be applied over any one of the seven possible tonal centres in the Melodic Minor scale, so once you're comfortable playing through the example, break it up into one and two-bar phrases and apply as 16th-notes over a G#7#5 chord for a G Superlocrian sound, or a D7 vamp for a Lydian Dominant sound. In whatever tonal centre you're improvising, the key will be to start and resolve your phrases on one of the stronger chord tones relative to the 'home' chord over which you are soloing.

♩ = 120

G#m7b5 Am/maj7 Bm7 Cmaj7#5 D7 E7

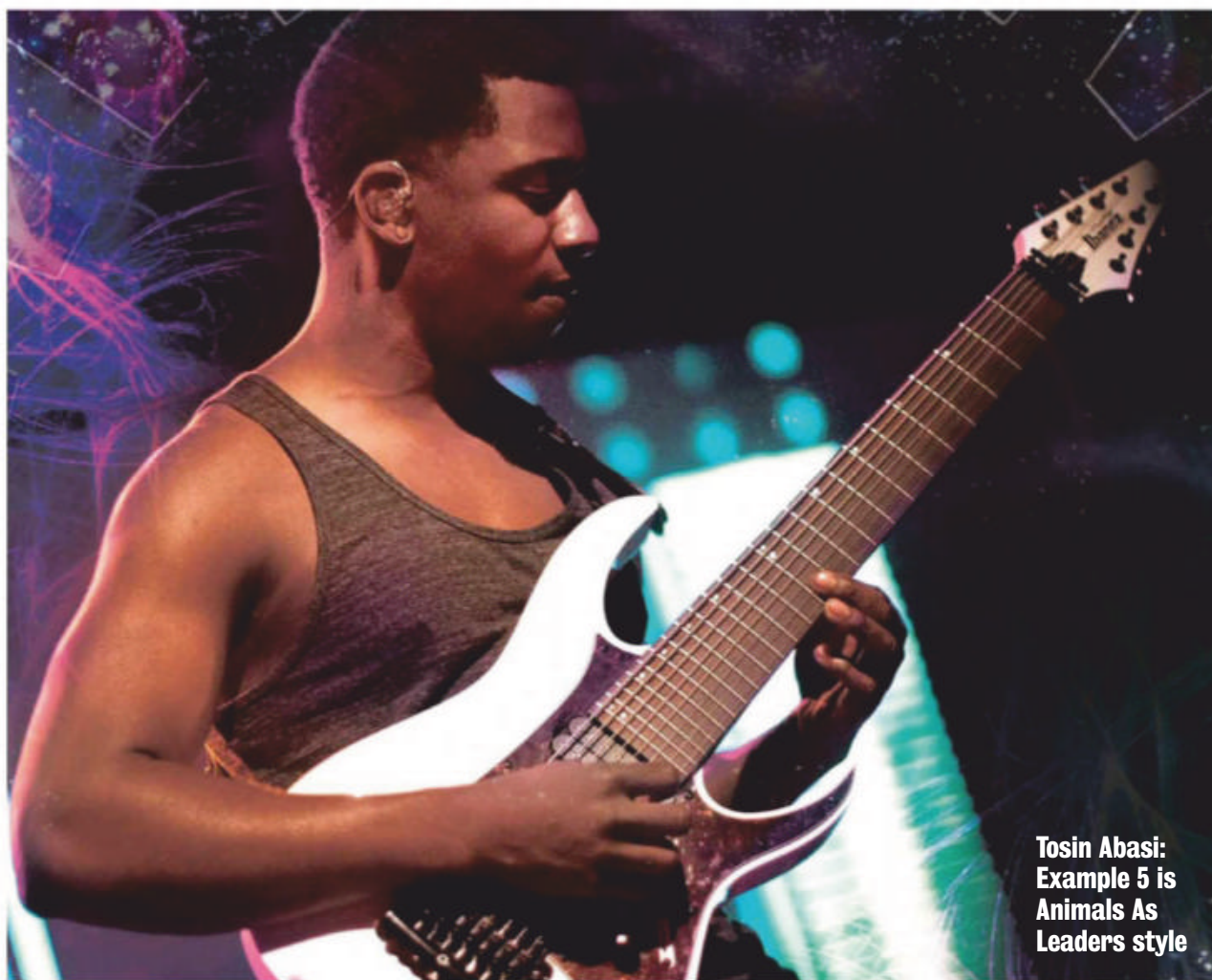
F#m7b5 G#m7b5 Am/maj7 Bm7 Cmaj7#5 D7

E7 F#m7b5 G#m7b5 Am/maj7

In The Woodshed



Hammer-ons from nowhere? Free up your picking hand by adding a different type of legato to your tool kit. **Charlie Griffiths** shows the way.



Tosin Abasi:
Example 5 is
Animals As
Leaders style

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 71-80

Will improve your...

✓ Hammering strength

✓ Accuracy of execution

✓ Breadth of techniques

This technique is the same as a regular hammer-on, but in this case we are using it to initiate the string, rather than the traditional method of following a picked note with a hammer-on. Hammer-ons from nowhere are very useful

for creating smooth legato lines across multiple strings as the pick sound can disrupt the flow, so this omitting of picking as much as possible can open up new possibilities.

One technical aspect to consider is cleanness, especially when playing with gain. Dropping your finger on to the fretboard will make all of the strings vibrate, so we need to use muting to have a nice clear single note. Start by hammering on to a note with your first finger. Utilise the underside of your finger to mute any strings on the treble side and also use the tip of your finger to mute the string directly below it. Any remaining bass strings

can be taken care of with palm-muting.

Example 1 is a chance to test the technique with all four of your fingers. Experiment with different muting options to attain a clean, 'one note at a time' sound.

Example 2 demonstrates the power of the fourth finger. When descending through the strings it is possible to play the entire scale with no picking at all. This Dorian mode (1-2-3-4-5-6-7) shape is a good one to practice as it uses all the finger groups, but experiment with as many scale shapes as you can.

Example 3 is a Richie Kotzen pattern that uses a sequence of four through a Dorian-Blues scale hybrid shape (1-2-3-4-5-5-6-7).

“HAMMER-ONS FROM NOWHERE ARE USEFUL FOR CREATING SMOOTH LEGATO LINES ACROSS MULTIPLE STRINGS”

This downbeat is played with a picked downstroke each time, but the in-between notes are all played as either pull-offs of hammer-ons from nowhere. This is a cool way of adding accents to your lines.

Since this technique frees up the picking hand quite a bit, it makes it a perfect companion with two-handed tapping licks; as shown in example 4; an Eddie Van Halen inspired lick using the same notes as lick 3, with extra tapped notes at the 12th fret. Each string change is led by the fourth finger of your fretting hand.

Example 5 shows hammer-ons from nowhere and tapping incorporated into a Tosin Abasi style riff, inspired by his work with Animals as Leaders.

Play each example with a focus on being as clean as possible, before gradually speeding up and playing along with the tracks. 

NEXT MONTH Charlie looks at the technique of playing chords using harmonics

EXAMPLE 1

CD TRACK 71

This lick is played with no picking at all. Use your first finger on the 5th fret and your three remaining fingers on 6th, 7th and 8th frets. When hammering on keep your fingers close to the fret-wire for a crisp tone and ensure that only one note is heard at a time; you can use any spare bit of finger or hand for damping.

$\text{♩} = 100$



Play 8 times

EXAMPLE 2

CD TRACK 73

You can start this descending Dorian scale idea with a picked note, but from then on everything is played legato. Start each new string with a fourth finger hammer-on and aim to keep all of the notes the same length and volume throughout.

$\text{♩} = 100$

Play 8 times

EXAMPLE 3

CD TRACK 75

This 'sequence of four' lick uses picking and hammer-ons from nowhere to create an accented sound. Only use downstrokes to play the downbeats and keep your fretting hand relaxed to create a smooth, flowing sound.

$\text{♩} = 130$

Play 4 times

EXAMPLE 4

CD TRACK 77

This EVH style pattern uses five evenly spaced notes per beat, called '16th-note quintuplets'. To help with timing, focus on the start each downbeat with a tapped note and let the remaining four notes naturally fall into place. Each string change is performed with the fourth finger.

$\text{♩} = 130$

Play 3 times

D.C. (da capo)

EXAMPLE 5

CD TRACK 79

This riff is played with a clean tone and alternates between fretting and picking hands throughout. Keep the notes short and staccato by tapping and hammering-on lightly, but pulling away from the fretboard sharply.

$\text{♩} = 220$

Play 4 times

NEVER
MISS
ANOTHER
ISSUE

Turn to page 28
to subscribe!

BACK ISSUES

The last six months still available!

Missed one of our recent fabulous issues? Get one now while stocks last.



MARCH GT292

PLAY ROCK & ROLL

This lesson with all examples in full video is one of our most exciting yet. Rock and roll when played by the greats is just so cool and exciting. You will learn tons that can be applied to other styles too. Plus: Dan Patlansky blues video lesson, John Mayer and more!



FEBRUARY GT291

BRITISH & IRISH BLUES-ROCK

Play like the legends of '70s blues-rock: Taste, Thin Lizzy, Bad Company, Whitesnake and more! Josh Smith and Allen Hinds blues and fusion video masterclasses. Plus: Smetana's Vltava tabbed; The Beatles, Ronnie Montrose, Jimmy Page, Blind Blake and lots more!



JANUARY GT290

THE GENIUS OF BRIAN MAY

To coincide with the new Queen blockbuster we bring you a full Brian May style study: licks, acoustic ideas, delay & full piece. Plus: Eric Gales and Allen Hinds video masterclass; Offenbach classical; Billy Gibbons, Stochelo Rosenberg, Dan Patlansky & much more!



DECEMBER GT289

RHYTHM SKILLS!

Taking a cue from 10 of the greatest rhythm players we examine how to up your own game. Ever fancied trying the percussive acoustic style? Now's your chance with our easy video lesson. Plus: Mozart, Ry Cooder, Kenny Burrell, Slash, Bernie Marsden & more.



NOVEMBER GT288

ELECTRIC MASTERY

Our 50 Tips will improve every area of your playing. Reggae guitar is deeper than you may think; this article will amaze and inspire. Plus: learn the hymn, How Can I Keep From Singing (classical); watch Brett Garsed's awesome video lesson, and so much more!



OCTOBER GT287

ULTIMATE WORKOUT

This warm-up-meets-workout focuses on four different styles with musical exercises covering a whole octave, fret by fret. It's a phenomenal learning and chops building tool! Plus, learn all the styles for which Jimmy Page is rightly revered. And loads more!

TO ORDER BACK ISSUES: Call 0844 848 2852 or visit www.myfavouritemagazines.co.uk

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues

Each back issue costs (including postage and packing) ■ UK: £5.99 ■ Europe: £6.99 ■ Rest of the world: £7.99

NEW ALBUMS

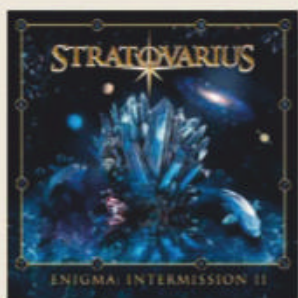
A selection of new and reissued guitar releases, including *Album Of The Month*

Album of the Month

ERIC GALES THE BOOKENDS

Provogue ★★★★★

If you thought that Eric Gales' 2017's *Middle Of The Road* album showed him back on form, then fasten your seatbelts and return your tray tables to their full upright and locked position because you're in for a rockin' ride. From the opening Whammy Pedal fuelled notes of *The Bookends*, Gales affirms that he is one of the most capable and exciting guitarists on the planet. And from there it just gets better. From the rapid-fire acoustic intro to *Something's Gotta Give* to the extended slow blues of *How Do I Get You*, it's like Hendrix meets Stevie Wonder at a King's X dinner party. Check out *Reaching For A Change*. Excellent!



STRATOVARIUS ENIGMA: INTERMISSION 2

Ear Music ★★★★★

Fans of Deep Purple, Malmsteen and UFO will love this release by the Finnish band, Stratovarius. It's jubilant power metal with tight riffs and blazing solos from guitarist Matias Kupiainen, orchestral and synth arrangements from Jens Johansson (*Rising Force*, Jonas Helborg) and dynamic vocals from Timo Kotipelto. With 16 tracks - including three new songs and four orchestral arrangements of popular Stratovarius tracks - there's a lot to hear and, with Matias on six-string, much to admire. Wielding a Finnish made Ruokangas guitar (no Strats here!), his vocabulary flows with Phrygian Dominant sequencing, gallop rhythms, sextuplet runs and jubilant sweep arpeggios. Opener *Enigma* is a mid-tempo rocker with huge vocals, pounding drums, thick orchestration and blazing harmony shred guitars. *Kill It With Fire* is rife with classical progressions and an insanely tight guitar riff. As for the orchestral versions, they really work and Matias's acoustic guitar stylings fit particularly well.

MIKE WALKER ROPES

Madhouse ★★★★★

He may be a new name to you but he's one of the UK's best six-string jazzers with a worldwide reputation for performing and teaching. This new album, *Ropes*, features his quintet and a 22-piece orchestra over eight pieces that are richly immersed in jazz vocabulary with a wonderful classical aura. While somewhat crass to say, it's a little like Pat Metheny meets Ennio Morricone with dashes of Blue Note jazz (Wayne Shorter). But it's unique and it's involving. The core of the album is three movements and some standalone pieces, all written by Mike (closer, *Slip Not* is by Mike and pianist Les Chisnall). As regards the playing, it's lovely and sophisticated be it clean-toned (the restrained colourations in *Ropes Movement 1 - Bound To Let Go*) or slightly overdriven soloing (*Ropes Movement 2 - Knots*, *Madhouse And The Whole Thing Here*). While it's fair to say Mike's guitar isn't hugely prominent on every track, *Ropes* is an album brimming with wonderful music



(the clarinet playing is great, too. Enjoy it on a good hi-fi with a rich red wine or single malt!

JASON BECKER TRIUMPHANT HEARTS

Music Theories Recordings ★★★★★

When the topic of rock virtuosity crops up, talk always gets round to Jason Becker. Jason came to fame in the '80s via *Shrapnel*, and the stunning instrumentals with Marty Friedman on *Cacophony*. He then rose to be in David Lee Roth's band (check out *A Little Ain't Enough*) before ALS (amyotrophic lateral sclerosis) cut his performing career short. These days, Jason still writes and records but with others on guitar. On *Triumphant Hearts* he's got a staggering roster of shredders involved ranging from Steve Vai and Paul Gilbert to Jeff Loomis and Marty Friedman. Across 14 tracks there's a wealth of instrumentals spanning emotive ballads (title track with Marty Friedman and violinist Glauco Bertagnin), classical marvels (*Magic Woman*



featuring Uli Jon Roth and Chris Broderick) and Jason himself (*Once Upon A Melody* showcases two top solos from his *Cacophony* days). For sheer guitarist numbers, the wonderful *Valley Of Fire* features Vai, Bonamassa, Paul Gilbert, Neal Schon, Marty Friedman, Michael Lee Firkins, Mattias Eklundh, Greg Howe, Jeff Loomis, Guthrie Govan, Richie Kotzen, Gus G, Steve Hunter and Ben Woods. What a line-up (Guthrie's solo in particular is worth checking out)! As for songs, it's hard not to be touched by *Hold On To Love* sung by Codany Holiday, featuring solos by Andrew Jay and tapping virtuoso Daniele Gottardo. What a wonderful album!

TEDESCHI TRUCKS BAND SIGNS

Snakefarm Records ★★★★★

This is the fourth studio album from the 12-strong Tedeschi Trucks Band



and the Grammy winning outfit continues to prove that good old-fashioned Southern inspired rock is alive and well. When we say 'old-fashioned' we mean it, too, as the album was recorded onto a '70s analogue tape machine via a similarly veteran Neve desk. The result is 11 tracks of soulful, funky music, decorated with Derek Trucks' inimitable slide playing and Susan Tedeschi's passionate vocals and Telecaster powered blues licks. Ballads like *Strengthen What Remains* contrast with down home rockers like *Shame*, the latter sporting a wild solo from Mr Trucks. From what we hear here, the band's UK dates in April are shaping up to be epic.

JOHN MAYALL NOBODY TOLD ME

Forty Below Records ★★★★★

At the age of 85, you could forgive John Mayall for just wanting to hang up his gigging boots and enjoy some well deserved retirement. But the man who acted as a catalyst for British blues - and British blues guitarists - doesn't seem capable of slowing down, let alone stopping. Despite last year's health scare, Mayall sounds as good as ever and enters the ring all guns blazing on *Nobody Told Me*, with top guest guitarists like Joe Bonamassa who brilliantly channels Clapton on *What Have I Done Wrong*. Other six-string luminaries that appear, include Alex Lifeson, Steven Van Zandt and Todd Rundgren, as well as Mayall's current touring guitarist Carolyn Wonderland. Standout track is probably *Delta Hurricane*, but it's a great ride all round and shows that when the blues gets a hold on you, it never lets go!



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 Finnish jazz-rock-blues sensation **Ikka Rantamäki**.

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

IR: I use a D'Andrea Pro Plec, 1.5mm gauge. It's perfect for playing both electric and acoustic guitars as well as mandolin. It's very similar to the Fender turtle-shell pick I used when I started in the early '70s. It is very smooth for all types of playing. It was introduced to me by New York jazz guitar great Jonathan Kreisberg. It was like going back home after all these years playing the 'wrong' pick.

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

IR: Always a tough one. But lately I've gone back to what I really like in the universe of effects pedals, so it would be a Joe Gagan made Italy wah-wah pedal tuned to sound like the one Eric Clapton used on Derek & The Dominoes' Live album and does the job brilliantly; a Spanish made Manlay The Sound overdrive which is very Beano or Cream sounding, something I was hearing in my head and finally found it. I would also take the very cool Swiss made Greuter Audio Boost with Color. It works perfectly with these others too.

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

IR: Hmm, I love playing bass. I could play bass in blues or pop band. I played some on my previous album Letters From Dark Country, as well on the new one that we are currently cutting in the studio. I bought this book of Beatles bass lines and am having fun with that.

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

IR: I'm a semi good reader and of course if you are a teacher as well it is essential. We did a bunch of sight reading stuff at GIT (Musician's Institute) where I studied back in 1982 so I have it in my spine. I also started classical guitar at Turku Conservatory at a very late age in 2016, but I realised the ability to

read was still there which was great. I really recommend getting your reading together.

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

IR: I use Vox or Fender curly cables because they look so cool onstage. Very '60s vibe which I like. I can't think of images with Eric Clapton with Cream or Jimi Hendrix without the curly cable. Probably not the most high-tech but hip. I just saw a new Fender purple one, so I gotta get one of those.

GT: Is there anyone's playing that you're slightly jealous of?

IR: I can't really say I was ever jealous. I usually put the energy towards working harder and finding my own voice. I never wanted to be anyone else in that sense and did not want to learn anyone's solos note for note. Instead I stole bits

“NOWADAYS IT'S VERY COMMON FOR GUITARISTS TO HAVE 5-10 AMPS IN THEIR COLLECTION. I HAVE ONLY ONE!”

and pieces to make my own kinda version of things. Listening to great players kicks your ass.

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

IR: My 1971 cherry sunburst Gibson ES-335 TD for sure. I love that guitar. I only have two electric guitars so this was easy.

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

IR: Nowadays it is very common for guitarists to have like 5-10 different amps in their collection. I only have one which is a 1995 re-issue of the Marshall Bluesbreaker combo. It just had the master volume modification (PPIMV) done and housed with Warehouse 25W Green Berets. Sounds perfect for any style, at least for me.

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

IR: My action is kinda medium to keep enough tension and bend correctly. On acoustic guitars maybe little higher.

GT: What strings do you use?

IR: I'm not really picky about strings. My gauge for electric is now 09-042. I used to have 10-46 but going thinner was my latest discovery, going back to how I started. The brands have been D'Addario and Rotosound - the cheapest ones. Acoustic gauge would 10-52 and I usually change the third string to an unwound electric string with gauge 018-020.

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

IR: Of course it was someone obvious, maybe bands more than just one guitar player. I always liked the guitarists with semi-hollow guitars like The Beatles with their Epiphone Casinos. I remember as a kid seeing Creedence Clearwater's Cosmo's Factory album back cover with Tom Fogerty holding a cool

looking semi-acoustic electric. Same vibe was watching the Elvis '68 Comeback Special on the TV. Those cool semi-hollow guitars rocked. When I really started playing, the coolest guitarist was Finnish Jukka Tolonen with whom I also studied for a while. He was another Gibson ES-335 man and made that model his trademark.

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

IR: It was definitely a Gibson ES-335. My schoolmate got one from his parents and I desperately wanted to have one too. I did two jobs all summer and so I got one when I was 15.

GT: What would you say was the best gig you ever did?

IR: I had this wonderful night some years ago at 55 Bar in New York City with my trio. It is a tiny little place with super good acoustics, intimate atmosphere and the audience was digging it. Famous guitarists like Bill Connors, Jim Campilongo and

Jonathan Kreisberg were in the audience so it was a special night. I was nervous as hell but it was great.

GT: And what about your worst playing nightmare?

IR: I see the nightmares of gigs going terribly wrong in my dreams constantly, but so far it's never happened in real life. Gotta knock on wood!

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

IR: I was studying at GIT in Hollywood and that of course was an ear and eye opening experience for a young guitarist. But I had two funny ones and no guitar was involved. I went to New York City and booked a lesson with legendary Bill Connors whose ECM acoustic and electric albums I always admired. But instead of playing the guitar he played me all his Mozart vinyls and we listened and talked till 4am drinking a big Johnnie Walker bottle on the side. But I learned the Art Of Listening. The other one happened in New York City too. I went to listen to the Mike Stern trio at 55 Bar where he had his almost weekly residency. While he was setting up his pedals I went to ask him if he would give me a lesson while I'm in town. No, he replied, but would you kindly carry my amp from the club basement he asked. He said it was too heavy. So I did. At that moment I realised I might still have a lot of homework to do before taking a lesson from a master like Mike Stern. But I was happy to help him with the amp and enjoyed the show even more that night.

GT: Do you still practise?

IR: I practise a lot. I'm an early bird so I get up at 8am, make some coffee, play classical études and pieces for 60 minutes, fingerstyle jazz standards for another 60 minutes, make some solo transcriptions trying to learn something new every week and then improvise freely. Playing fingerstyle jazz standards has helped me most as musician, as well as playing »

Ilkka wielding his very authentic looking 'Fool' SG

“ I STILL LISTEN ALMOST DAILY TO CLAPTON'S MAYALL AND CREAM ERA RECORDINGS TO LEARN SOMETHING ”
Ilkka Rantamäki

classical guitar. Most of the songs on my upcoming new album started with classical guitar picking-hand technique practice.

GT: Do you have any kind of pre-gig warm-up routine?

IR: To me if the sound is right at the venue then I'm relaxed and feel I don't need to play to warm up before the gig. I find it is actually nicer to warm up during the show. I like to start mellow and easy and put some gasoline on the fire later. Of course it is a different thing if you have to do a lot of complicated chordal work; you might wanna play through the changes a couple of times before the show.

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

IR: Jon Christensen on drums, Jerry Goodman on violin, Jack Bruce on bass, Wayne Shorter on soprano sax and Gregg Rolie on Hammond organ.

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

IR: If I chose just one it would be Eric Clapton. I still listen almost daily to his Mayall and Cream era recordings to learn something. The tone, phrasing, feel, fire and surprising stylistic influences you can pick as a listener in his playing, like shehnai player Bismillah Khan.

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

IR: Have You Heard by Eric Clapton on the John Mayall Beano album.

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

IR: As a composition maybe Courtesan on the Letters From Dark Country Album.

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

IR: I really haven't thought about that... maybe someone who was ready to help others. I love watching other artists succeed and grow and so if I can help anyone in any way I'm glad to do it.

Ilkka is currently working on a new album. "Right now I'm overdubbing guitars and it's gonna be even better than Letters From Dark Country (reviewed in GT May 2016). I always wanted to play in England and hopefully the album release will make it happen." More info from: www.ilkkarantamaki.com

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

TOMMY EMMANUEL

Thumbpicking masterclass

In one of the best lessons we've ever seen, Tommy explains in minute detail how to play the thumbpicking style.

CLASSICAL TAB VIDEO

ANTONÍN DVOŘÁK

Songs My Mother Taught Me

Bridget arranges, transcribes and plays one of classical repertoire's most achingly beautiful pieces.

FEATURE #3 VIDEO

ALLEN HINDS

Solos over Secret Beginnings

This smooth jazz track sees Allen effortlessly managing the Metheny style changes. You'll want to do it too!

TECHNIQUE & THEORY

COOL THING TO LEARN

Chords with harmonics

Ever marvelled at how some players effortlessly mix harmonics into their chord work? Find out how to do it now!

Upgrade every area of your playing with improved...

STRENGTH & STAMINA!

Ever find yourself sounding sloppy after practise or towards the end of a gig, when instead you should be steaming? Then it's possibly due to failing finger and hand stamina. This musical workout (some great licks too!) could well be the cure.

MORE GREAT LESSONS

30-Minute Lickbag

Six more licks to challenge

Robert Cray

Tasteful Strat-toned blues

Manic Street Preachers

Play meaty Welsh pop-rock

Jimi Hendrix

Learn his psychedelic style

The Major II-V-I

This jazz cornerstone explained

Acoustic Blues

Great ideas for the solo picker

PLUS ALL THIS...

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

GuitarTechniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0344 848 2852

International Tel: +44 344 848 2852

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:

www.myfavouritemagazines.co.uk

Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

Editor: Neville Marten, neville.marten@futurenet.com

Art Editor: David Dyas, david.dyas@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

CD mastering: Adam Crute

Production and animated tab and

audio syncing: Cliff Douse

CONTRIBUTORS

Simon Barnard, Shaun Baxter, Jon Bishop, Adrian Clark, Phil Capone, Martin Cooper, Mitch Dalton, Martin Goulding, Charlie Griffiths, Pat Heath, Phil Hilborne, Allen Hinds, Martin Holmes, Ronan McCulloch, David Mead, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Stuart Ryan, Justin Sandercoe, John Wheatcroft

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

CIRCULATION

Head of Newstrade: Tim Mathers

PRODUCTION

Head of Production: Mark Constance

Production Project Manager: Clare Scott

Advertising Production Manager: Joanne Crosby

Digital Editions Controller: Jason Hudson

Production Controller: Nola Cokely

INTERNATIONAL

International Licensing Director: Matt Ellis,

matt.ellis@futurenet.com

MANAGEMENT

Chief Operating Officer: Aaron Asadi

Brand Director, Music: Stuart Williams

Content Director, Music: Scott Rowley

Group Editor-In-Chief: Daniel Griffiths

Group Art Director: Graham Dalzell

Commercial Finance Director: Dan Jotcham

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

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

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

We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation



All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein. If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR) www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand

Tel: +44 (0)1225 442 244

SPRING 2019 ISSUE ON SALE WEDNESDAY 13TH MARCH

NOTE: CONTENTS SUBJECT TO CHANGE

WE DON'T JUST MAKE GUITAR STRAPS

The Pinegrove Harmonica Bandolier
Hand-built in England from the
finest leathers
10, 12, 14 or 16 slots

See us at...
23-24 Feb The Guitar Show, Birmingham
24 March Newmarket Guitar Show
28 April Bristol Guitar Show
And more! See web site

PINEGROVE
L E A T H E R

www.pinegroveleather.com 07973 154888

Photo courtesy Steve Andrews,
The Biscuit Brothers