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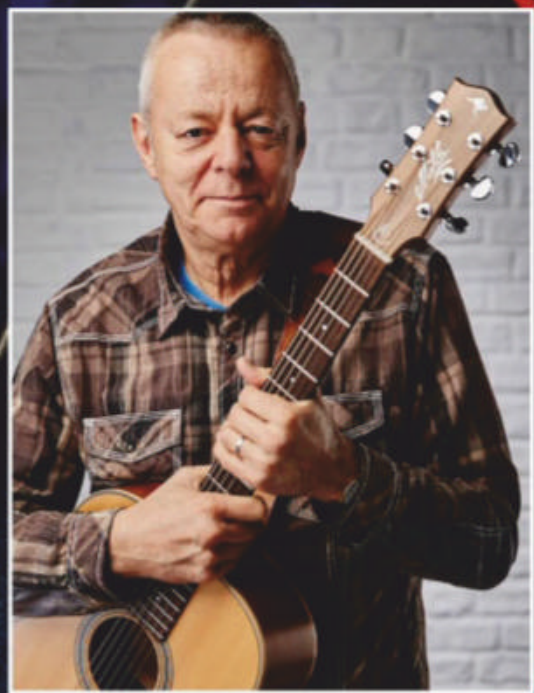
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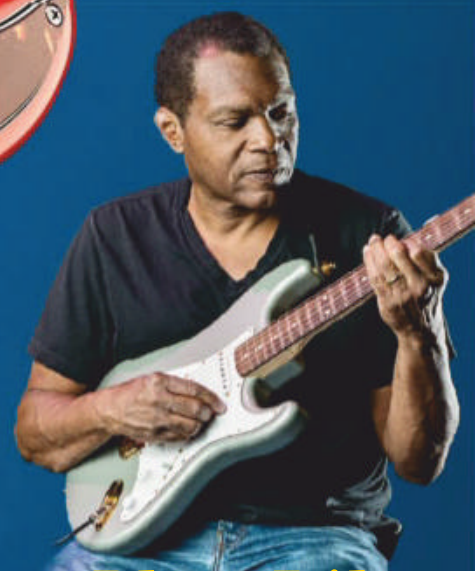
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Just a few of your regular GT technique experts...



SIMON BARNARD

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



SHAUN BAXTER

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



RICHARD BARRETT

One of the finest blues and rock 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

THE STATE OF my scrappy technique has been gnawing away at me recently. However okay you think you are live, or messing around in front of the TV, record yourself and all manner of horrors come to light if your technique is not up to scratch. Live, the notes are forgotten in seconds, but in the studio there's nowhere to hide.

I've been putting some of my own stuff down lately, and when I listen back it's often painful: I'm hearing explosions in front of notes, extraneous noises around them, and pick scrapes after the lick has finished. It's quite disheartening. There's a blues solo I played that I actually liked (a rare thing), but there's so much extraneous noise on it that, if we can't trim it off one way or another it might just wind up unusable.

Then I had a read through this month's cover workout that focuses on building strength and stamina, and it occurred to me that this could be my problem: my hands have become weaker over time, leaving not enough strength to execute things accurately. I'd not thought about it before, and I wonder had you?

In fact I've never actually thought about needing strength to play the guitar at all; even bending strings has never proved a problem in that regard - even

though the resistance of the average 10-gauge third string is in the order of 16lbs.

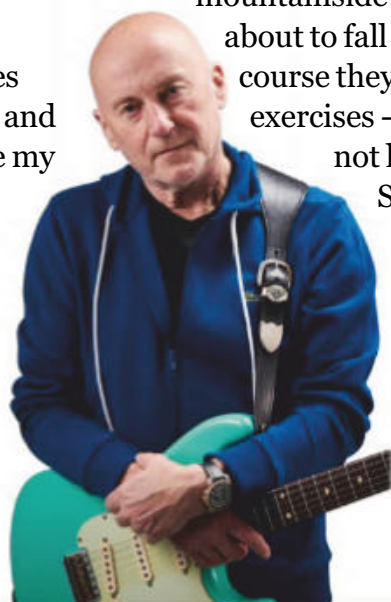
Also, it's easy to slip into bad habits - I noticed my fingers were lying quite flat on the fretboard and therefore snagging other strings as I pulled off, or released a bend. And my pick attack too: am I digging in too hard; should I angle the thing differently; not insist on using such a heavy gauge; try a different material? All that stuff and more.

So I'm going to give Jon Bishop's exercises a go, and also concentrate on those aspects of my technique that I struggle with. It's definitely true that giving oneself headroom in any endeavour will make tasks easier; when you're pushing the ceiling of your abilities it's like a novice skiing down a mountainside and feeling they're always

about to fall off - which inevitably of course they do. So please try Jon's exercises - they're really musical and not like square bashing at all.

Some can be regular finger warm-ups and others are just cool licks to play. Enjoy, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com



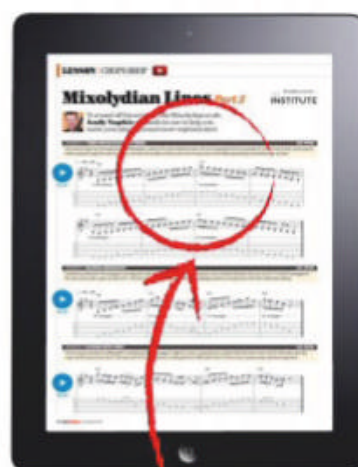
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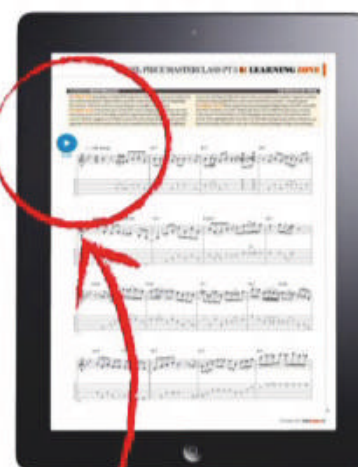
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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

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World Guitars for
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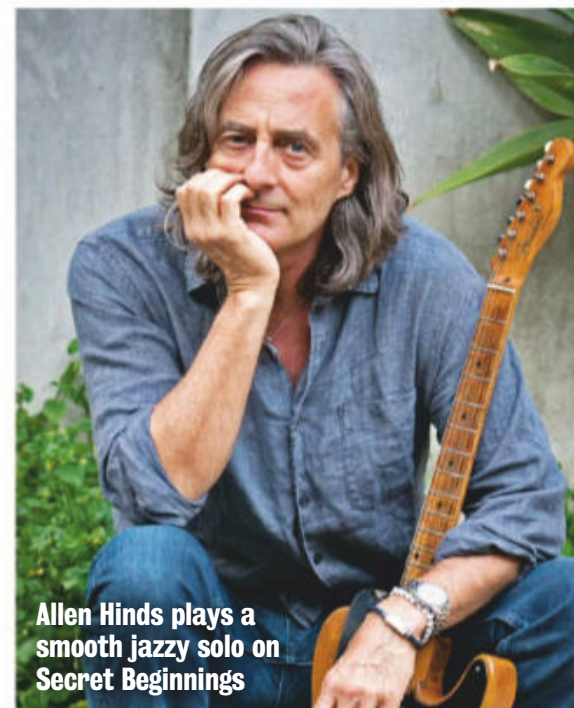
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Allen Hinds plays a smooth jazzy solo on Secret Beginnings

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: How to sing and play at the same time.

I'm just back from the NAMM show in California and I got to meet loads of people, many of whom mentioned they read GT and a few suggesting I do an article on singing and playing guitar at the same time. I wasn't gifted with a great voice but I found singing while playing wasn't difficult – but I had figured out a plan which I use, and I'll share it with you here. There is a video lesson on this topic on my website; if you'd like to hear the exercises, just type 'sing' into the search box at the top.

Start with an easy song. I'm not including this in my 10 steps, but it's really important to find a nice easy song to get going with. Trying to do a hard song when you start is only going to leave you feeling frustrated and deflated. Start easy and build it up. Simple songs you might like to start with are: Knockin' On Heaven Door, Three Little Birds, Feelin Alright, Blowin In The Wind, Brown Eyed Girl... simple chords, simple melodies and very memorable.

1. Listen to the song a lot

Like a *lot*. At least 10 times in a row. And focus. Try and get inside the track, not just scratch the surface. Try to *absorb* it. For some reason headphones seem to work best for me for focused listening.

2. Learn the guitar part

This should require listening, practice, and possibly playing along with the original recording. If you struggle with any particular bit then work on that bit until you get it right.

3. Play it while conversing

You'll easily be able to tell if you have it automated enough. It's the best test I know of, and I use it myself. If I can play it and think about something completely different, I know I'm there and ready to think about singing!.

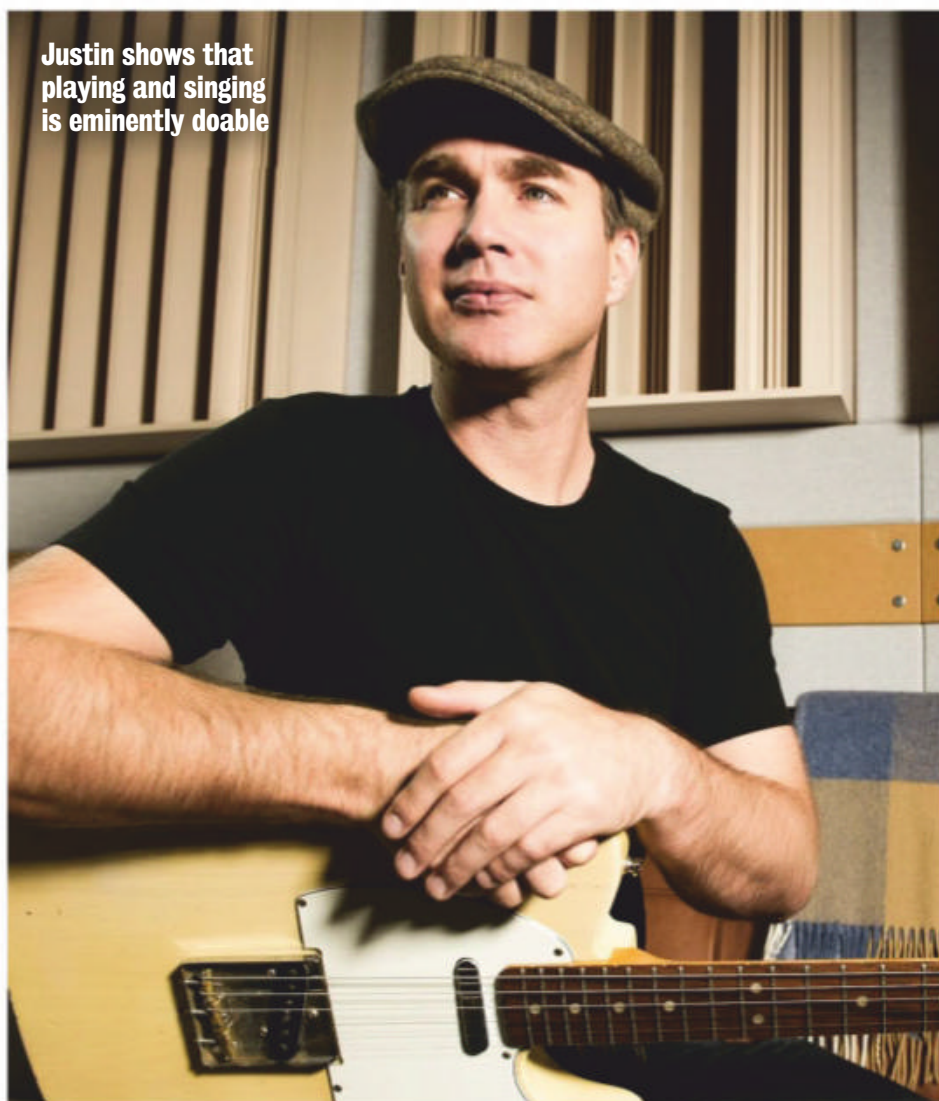
4. Listen – vocal focus

This time, really listen to the vocal, the melody, how it's sung, how it feels on the beat.

5. Write out the lyrics

The better you know the lyrics (preferably memorise them) the easier it will be.

Justin shows that playing and singing is eminently doable



6. Sing along with the record

No playing yet, just work on your vocal and make sure you are okay with your pitching and phrasing.

7. Know the syllables when the chords change

Not just what word, but which syllable within a word the chords change on. Often people write this above the lyrics with an > sign.

8. Sing along and play muted strums on each beat

No playing chords yet. Just keep the

9. Add the chords but keep the rhythm simple

This will usually mean four strums per bar (3 in 3/4 time); keep them all down strums and tap your foot with the beat too if you can (you should be working on getting that foot tapping automatically anyway).

10. Play it, for real

Now add a strumming pattern and you are playing the song. If you struggle, just slow it down; things are nearly always easier slower.

“DOING THE SAME THING OVER AND OVER FOR FIVE MINUTES EVERY DAY IS A GREAT WAY TO CREATE GOOD HABITS”

fretting hand loosely on the strings so you just get a muted click sound. This will help you feel the rhythm of the melody which you will be singing. If you have listened enough the melody should be in your ear but for most people, the rhythm of the melody takes a little more work. If you struggle with the lyrics at this point you can try humming along to the melody, but really you want to get those lyrics into your memory bank.

More Helper Hints

If you are struggling with any of the stuff above, you might find some of the extra hints helpful.

The five-minute habit (playing the same thing over and over for five minutes). Doing the same thing over and over for five minutes every day for a week is a really great way to create good habits. So if you struggle with a bit of a song then do just that bit, be it a chorus or just one line of a

verse, just work on that one bit. Five minutes is a *long* time and will sort out most problems very quickly.

Learn to keep playing if you make a mistake. Rhythm has been with our species since we were making tools out of stones. It's built in, so while nobody will notice if you mix up words or play the wrong chords (unless you make a pig's ear of it, which you're less likely to do if you've followed my 10 steps). But if you stop or let the rhythm fall apart, everyone will notice. So work on keeping on going even if you make a fluff or two.

Understanding rhythms can be very helpful. Many of my students report that understanding and playing rhythms has helped every aspect of their playing including singing and playing at the same time. So it might be worth checking out my book Understanding Rhythmic Notation if you think that is your weak point.

Fingerstyle (or strumming) patterns must be 100% automated. If you are still making mistakes in a fingerstyle pattern or strumming pattern, you are most likely really going to struggle to sing too. So nail the guitar parts before you even try.

Switching your focus between the vocal and the guitar: in some songs there are tricky bits and fills between the vocal lines. For this kind of stuff you will need to learn to switch your focus from the vocal to the guitar and back. Not that tricky really, but like everything else it will take some practice.

Harder stuff, like playing over riffs, requires more practice and a solid foundation. If you want to get into singing over more complex riffs, then you are going to have to work extra hard to get them automated. It's just going to take a lot more hours of practice and lot more intense concentration.

Hope that gets you going. I'll see you for more Food For Thought soon. Meanwhile, 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: Reggae, steady, stop!

On a rare free day during this year's 'Strictly' arena tour, I found myself in reflective mood as I waited for my broken body to heal sufficiently to put plectrum to Pasadoble once more. Perhaps it was the conflation of our Nottingham venue with the iconic Marley classic, I Shot The Sheriff (Sheriff of Nottingham – geddit?) that rekindled memories of my own brush with Jamaican rhythms. And near death. But in a career consisting of The Gig, The Bad And The Ugly, who could have known that my first touring experience might well have been my last?

It began promisingly enough with the offer of money and its instantaneous acceptance. The remaining loose ends drifted past my telephone receiver with scant regard for the details. Upon mature reflection, I suppose this could be construed as a mistake but let's face it - a gig's a gig. What I had signed up for unknowingly had its primordial origins back in sunny Kingston some months earlier - a town definitely not to be confused with its leafy '-Upon-Thames' suffixed cousin.

A certain young vocalist had been introduced to a well-known 'dub' producer through mutual acquaintances. He invited her to record a bunch of demos at his rudimentary studio. When the ganja had settled and the mixes er... mixed, a track emerged from the reggae swamp - and failed quite comprehensively to excite the local vinyl buying public. However, in circumstances both fortuitous and mysterious, it landed on British shores and went straight into the UK singles chart.

The record company thus found themselves in unexpectedly urgent need of promotion for said ditty, in order to maximise the egg count from this reggae rooster. A nationwide tour of week long engagements was arranged hastily, following a literal hit-and-run TV appearance. And so it came to pass that I found myself in a makeshift

rehearsal room alongside co-conspirators that included a veritable who's-who of the top instrumentalists of the day. All at the start of their illustrious careers. And all quite unable to avert the shambles that was to unfold.

Our star arrived, having been collected from Heathrow by a young lad from the record company office. However, he had been discomfited

with the aid of auto-tune and other electronic wizardry. Sadly, we were hamstrung by the fact that none of these modern day marvels had yet been invented.

Our week of rehearsals in west London (sort of) consisted mainly in assembling a job lot of random tunes that were comparatively easy to learn and relatively limited in vocal range. I dimly remember

“THE FIRST BOTTLE WAS LAUNCHED AT THE STAGE SOMEWHERE AROUND BAR 8, LANDING HARMLESSLY NEAR THE VOCAL MIC”

to discover that the lady was in need of a serious makeover before being presented to the wider world. If only that particular fix had addressed the remaining structural flaws in our project, all might still have been tickety-boo. To be fair, our singer possessed a reasonably comprehensive repertoire. And a voice that might have been passable

working through various hit tunes of the day, and one or two other things that tipped their hat at the reggae groove. And of course there was the big finish - 'The Hit' - which I learned subsequently was a cover tune anyway.

Thus equipped with albeit slender musical resources, we set off for our pre-tour warm-up gig

somewhere north of Birmingham. One would be understating matters to suggest that this was a textbook example of a mis-booking. The venue we had blundered into was a hard core, bass blatin', serious dub club in the heart of Funkytown. These boys knew their music and their marijuana. And they sure didn't want no white boys doing watered-down sanitised covers back to them.

Inevitably, our reception could be described, somewhat diplomatically, as 'lukewarm'.

Having kicked off presciently with an instrumental warm-up, the first bottle was launched at the stage somewhere around bar 8, landing harmlessly near the vocal microphone. Our relief was short lived, however, as it proved merely to be a sighter for the second receptacle, which flew across the room and into the bass player's forehead with the deadly accuracy of a Ronaldo free kick. Matters ended prematurely as we observed our record company exec at the side of the stage inviting us enthusiastically to leave the concert platform, as more glassware rained down upon us. I didn't catch most of his instructions due to the ensuing melée but, "It's okay - I got the money!" clinched the deal as we took our bows and elegantly ran for our lives. We were back in the band wagon and hurtling south down the M6 faster than a rock shredder on amphetamines.

Thereafter, we staggered through a week of shows from Hertfordshire to the East Midlands before management terminated our engagement. To be fair, the remaining gigs had been refreshingly free of violence. Sadly, they had also been largely free of music. But that's nitpicking.

Sometimes a chap just has to settle for stayin' alive. And that's a Guitar Technique in itself...

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



Mitch recalls his first professional tour, which was nearly his last

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: the Organi-Sation's 'Soul Fingers' himself, jazz maestro **Bobby Broom**.



Bobby Broom likes a clean tone from his Hofner guitar

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

BB: A long time ago, at age 13 or 14, I decided on the guitar as my instrument of choice as to how I would try to express myself musically. After that, I sought out role models who represented how I wanted to hear music expressed on the guitar. So, this study and edification was really a labour of love and was pursued as much for the purpose of enjoyment as for any other reason. My heroes verified for me that a melody could be conveyed in a full and complete way, without the need for words. That validation fuelled my quest to

become a guitar player that could pull off that feat.

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

BB: I feel that there is something inherent in the absence of vocals that contains the essence of the true purpose of music – to convey meaning and feeling without using words. The fact that an instrumental can hold similar meaning and feelings for multiple listeners, regardless of language, culture, temporal consideration and other human, interpersonal barriers, is the wonder of the effect that music can have on us. Once someone starts singing, it can

impose limitations and restrictions that may not be there in an instrumental performance. So, I guess instrumental music can allow more freedom toward a universal interpretation for a listener.

GT: Any tendencies that you like to embrace or avoid?

BB: One feeling that I want to convey to listeners in my playing of classic melodies is that they are hearing the song first, then my "voice" or sound, and lastly my style. I want a listener to feel as though they're hearing the song sung by a singer without words. So I try to capture the original feeling of the melody, as reasonably

identically as possible, so that a listener will have a reverie of memories by hearing the song. Then I'd like it if they are further attracted to both my sound and my delivery of the song. I try to avoid over-embellishing the melody, especially too early on in the performance. And I want my solo to be relative melodically, rather than some wild and crazy display of my guitar chops.

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

BB: It's certainly not a guarantee for a successful song, or a successful performance.

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

BB: I feel that as an instrumentalist, I want to capture some of the feeling and spirit of a song. If my subject is a popular song, then I'm inclined to approach the most popular version of that song. A part of that version's appeal is contained in that specific, hit performance of the song. So, because I want people to have a memory, I want them to recognise some similarities in my performance of the song. That certainly requires my familiarity with all aspects of the original.

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

BB: Usually, it happens one of two ways. I'll hear a fragment of a melody, or a series of chords and I'll follow through with either of those and then add the missing component – melody or harmony. Sometimes, an entire song will seemingly flow right out of me as though it has already been written. That's a pretty amazing experience. It was a long time before I recorded an album full of original instrumentals (Upper West Side Story). I felt that I wanted listeners to be more familiar with my guitar style so that they'd have more of a reference point. After I made several albums of me interpreting others' melodies, I decided that those that had heard enough of me by then, could now relate to and have greater interest in my tunes.

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

BB: I'm concerned with pacing and flow. I want my performances to evolve patiently and naturally. I

want there to be a trajectory rather than a flat line, with the peak being at or near the end.

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

BB: Not necessarily. As with any form, there are many varieties. I don't think that there is one correct way. I believe that we get overly concerned with having the answers to everything and that can limit our awareness of possibilities, because there's usually more than one answer to everything. Because we're used to the progression of slow to fast, it seems to make sense in many contexts. It depends on taste, or

GT: Any favourite modes?

BB: The mode that was revelatory for me early on, as a student of jazz, was the Dorian mode. I was trying to understand how to play and the Dorian mode helped to unlock how jazz was constructed. That mode in particular contained the sound of jazz that I was trying to discover. I had been trying to play the Natural Minor scale on minor chords and it wasn't sounding like jazz at all.

GT: And key modulations?

BB: The cool thing about jazz is that it requires that one be a thorough musician. You have to know all your scales in every key, plus chords, arpeggios, modes, etc. Also, songs that are part of the jazz repertoire

large and the instrumental texture thick, then it would make sense for me to play a single-line melody. If I'm playing in a trio with bass and drums, then maybe I should support my melody with chords. There are no hard and fast rules here for me. I prefer to do what feels and sounds right for the situation.

GT: What three guitar instrumentals have inspired you?

BB: My first inspiration was George Benson playing Dave Brubeck's Take Five. After hearing that, I decided to pursue jazz guitar. Next was Wes Montgomery's I Say A Little Prayer, by Burt Bacharach. That was an example of a pop song being played instrumentally in a way that resembled the vocal hit, yet clearly displayed the musical character of the instrumentalist who was interpreting it. Last, is a toss-up between Pat Martino playing Sunny, and Benson playing Breezin'. Pat's Sunny was, again, a great guitarist playing a vocal radio hit in his own unique way. Because of the simplicity of the song form, there was a lot of room for Pat to stretch out on his solo. And he did! That was super exciting for me to hear on the radio as a 15 year old who was trying to learn jazz guitar. Then there was Breezin', which beats all as far as sheer hit value. To be a true instrumental hit (rather than a cover of a previous vocal hit) is a feat unto itself. It says so much about the powerful and character and style that George has on the instrument. It's unmatched really.

Soul Fingers by Bobby Broom & The Organi-Sation, is available to download at bobbybroom.com!

“AS AN INSTRUMENTALIST I WANT TO CAPTURE A SONG'S ESSENCE, SO I APPROACH THE MOST POPULAR VERSION OF THE SONG”

perspective though. If I'm already moving at hyper-speed, then fast to slow sounds like a good idea.

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

BB: My tone of choice is clean. But that's just how I've always heard my own voice and so, of course, I like to hear that coming from others as well. However, I'm not opposed to sound enhancements.

GT: Any favourite keys or tempos?

BB: Keys? No, not really. Tempos? Not too fast. Unless the players know how to play fast and relax. It's not a test, it's music, right?

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

BB: No. I have a composition that's entitled, Minor Major Mishap. It contains all the qualities at once.

modulate frequently, so there's no avoiding certain keys; you have to be comfortable in all of them.

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

BB: Rather than characterising a performance by whether it's led by a vocalist or an instrumentalist, I would look to the musical style as the indicator of how the accompanying band should play and their level of interaction with the lead instrument (voice).

GT: What are your views on harmonising melodies?

BB: It's a good skill to be able to play chord melodies. However, the context should factor in to whether or not I will play a melody that's simultaneously supported by chords. If the accompanying band is

PHIL HILBORNE'S ONE-MINUTE LICK

Shred Legato Arpeggio Lick

THIS MONTH'S LICK is an ascending legato idea followed by a descending arpeggio phrase. The legato part is a 'must know' sequence that's great for getting extra mileage out of a scale fingering – in this case A Mixolydian: A-B-C#-D-E-F#-G. To play this effectively you will need a relaxed fretting hand while minimising movement away from the strings. Also, aim to

fret the notes with your fingertips, positioning your thumb around the back of the neck. The arpeggio section contains the triads of A and G – which work great against A7. These can be sweep picked or using pull-offs and fretting-hand hammer-ons – it's entirely your preference. As always, try to come up with ideas of your own based on this example.





Reggie Young:
still recording
great music
well into his 80s

Had you been the guitarist that created the memorable opening lick on Elvis Presley's comeback hit, *In The Ghetto*, and the even bigger-selling chart-topper *Suspicious Minds*, both credited with igniting the King's comeback career, you'd probably be pretty pleased with yourself. Had you also done exactly the same for Dusty Springfield on *Son Of A Preacher*, Neil Diamond on *Sweet Caroline*, Dobie Gray on *Drift Away*, Willie Nelson on *Always On My Mind*, Billy Swan on *I Can Help*, The Box Tops on *The Letter* and many, many more, you'd probably be puffing out your chest like a preening prize pigeon.

But the great session hero Reggie Young, who sadly died on January 17th this year, did all that and so much more. And Reggie was among the most self-effacing musicians we've ever come across. He's perhaps the most recorded of all session guitarists, having played on thousands of records from the '50s until recently. Top artists such as Presley, Dusty, Eric Clapton, George Jones, Garth Brooks, Waylon Jennings, Merle Haggard, BB King, Johnny Cash, Kenny Rodgers, Roy Orbison, Ringo Starr, Etta James, Cat Stevens, Bing Crosby, Dean Martin, Dolly Parton and JJ Cale all felt privileged at having this hook-writing genius adding gold dust to their records.

We recently spoke to Reggie about his career and tried to discover some of his session secrets. Not only did he downplay his role on so many hits, he seemed to not even be aware of how he did it. There was no obvious formula: he hardly read music, and rarely took direction from the producer; yet he forged a bond with the musicians around him, to the point where they worked like a single musical mind, pooling their talents for the greater good of the song.

Mississippi born and Arkansas raised, by the 50s Reggie was touring the rock and roll and country circuits with artists such as Johnny Cash, Carl Perkins and Roy Orbison. He also appeared on the Louisiana Hayride in Shreveport, a fertile proving ground for southern talent. He was a member of the Bill Black Combo (Black was Elvis's original upright bass player) and The Beatles requested them as

REGGIE YOUNG 1936-2019

A short appreciation of perhaps the greatest unsung hero of music making, the self-effacing southern gent who sent dozens of hits into the charts with his canny knack of writing instantly memorable guitar hooks.

support on their first US tour). Following Black's death Reggie worked behind the scenes at Hi Studios in Memphis before being co-opted as house guitarist at American Sound Studios. The team of session players at American Sound, including Gene Chrisman (drums), Tommy Cogbill and Mike Leech (bass), plus keyboardists Bobby Emmons and Bobby Wood) became known as The Memphis Boys and reportedly played on over 120 hits in the 60s and early 70s, including those mega-songs mentioned above.

When Jason Sidwell reviewed Reggie's final album, the superb *Forever Young* (Whaling City Sound, 2017) which received a five-star GT rating, he said this. "This is an instrumental album with high musicianship that always serves the songs. Armed with just his favourite Fender amps (Deluxe and Twin), and Strat and Tele guitars, Reggie plays clean electric like few others. Opener *Coming Home To Leipers Fork* (Reggie's Tennessee home until he died) is a case in point; light tremolo electric playing a soulful chord melody before being joined by additional Memphis meets Curtis Mayfield guitar fills. When the band enters it's a lovely old-skool groove, with a soft back beat, slightly swung and with tasteful horns. Memphis Grease ups the tempo a notch with a guitar performance that's super tasteful and melodic. *Exit 209* has more bite; Reggie digs in here during the song's solo. The closing *Jennifer*, named after his wife (nice cello playing here, too), is simply gorgeous. If you're a fan of soul blues guitar with a great backing band (Larry Carlton springs to mind), this is highly recommended!"

Reggie Young died at his home in Tennessee on 17 January 2019, from heart failure. He was 83. It's unlikely that there will ever be another like him.

Session Secrets

Reggie Young on how the simplest of set-ups allied to a quicksilver musical mind, helped to deliver so many great hits...

GT: What styles are your most favourite to play?

RY: My favourite style is R&B. I also enjoyed playing on what is now called outlaw country. I never

changed my style, even when I moved to Nashville from Memphis, but it seemed to work on everything I played.

GT: What song or piece of music ranks as one of your most favourite session experiences?

RY: I would have to say playing on *Drift Away* by Dobie Gray was one of my favourite sessions. I recorded that in 1973 in Nashville, at Quadraphonic Studio. Everything just came together and we were the start of a new sound in Nashville. I remember my hero, Grady Martin coming by the studio and listening to the tracks we had cut. We stayed up all night talking. Another favourite session was Merle Haggard's, *Stay Here And Drink, on Back To The Bar Rooms*. It was all off the top of my head, and they just kept running the tape on my last solo.

GT: What were your most typical choices for guitar, amp and pedals? And now?

RY: I have used the same amp, pedals and guitars for years. My favourite guitars are a 1969 Telecaster, and a 1957 Stratocaster. I use a 65 blackface Fender Deluxe amp. I have always used an Ernie Ball volume pedal, a Boss digital delay, Boss GE-7 Equaliser, Voodoo Lab tremolo, Voodoo Lab Sparkle Drive, TC Electronic Chorus Plus, and a Mark Kendrick overdrive pedal.

“ I PLAY OFF THE TOP OF MY HEAD. THINGS JUST HAPPEN. IT'S HARD TO SAY HOW TO BE CREATIVE IN THE STUDIO ”

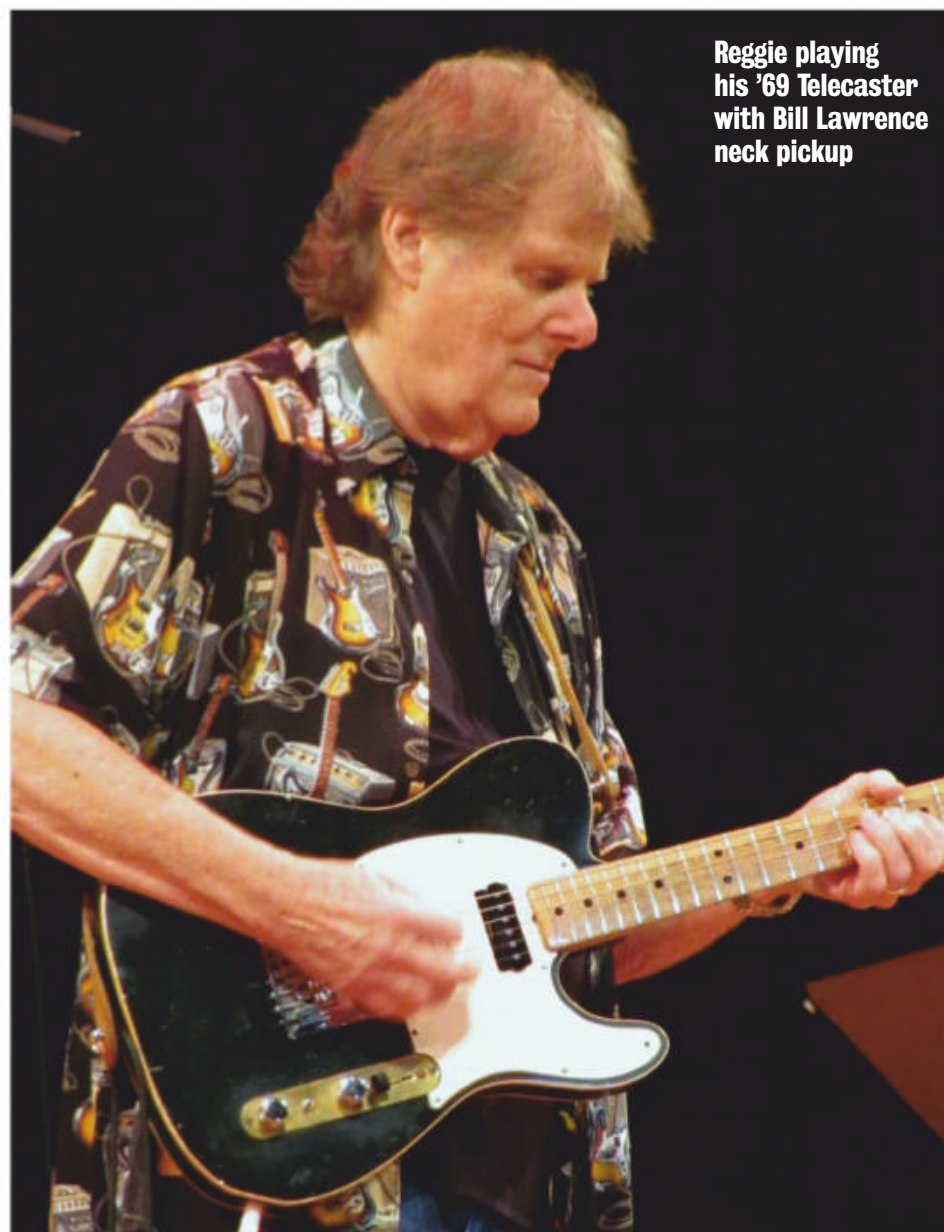
GT: What shapes your choice of a single-coil or a humbucker guitar on a session?

RY: Mostly I would use a humbucker to get sustain and overdrive. But I like the single-coil because it is cleaner. My favourite is the neck pick up of the Telecaster. It is a Bill Lawrence pickup and it has a very warm sound. That's what I used on my CD *Forever Young*, except for the track *Exit 209*. On that track I used my 57 Strat.

GT: What's the commonest session scenario? Chord chart? Lead sheet? Audio demo to work from?

RY: I have worked from head arrangements and then coming up with number charts. Sometimes there would be a demo, but we would arrange it on the spot.

GT: Has the singer ever been there on the session to interact with?



Reggie playing his '69 Telecaster with Bill Lawrence neck pickup

RY: Yes, I'd say most of the time the singer was there on sessions. BJ Thomas, Dusty Springfield, Elvis Presley, Waylon Jennings, the singers were almost always there. We would hear the demo if there was one, and then work up an

part of the band, to work together with the band. I also firmly believe that less is more.

GT: Do you have any tips on being quick and creative while the clock is ticking and the red light is on?

RY: I play off the top of my head. Things just happen. It is hard to say how to be creative in the studio.

GT: How imperative are reading and a broad stylistic knowledge?

RY: I read a little music, but not enough to hurt my playing (quote from Chet Atkins). I cannot read music much at all. But that was me in my time. I wish I had learned how to read music, but I didn't. But it's good to know different styles. The more you know the better.

When I moved to Nashville, I was on a session where the producer wanted me to play like Grady Martin. I thought about it and said, "Doesn't Grady live here?" I was wondering why they didn't just call Grady instead of having me try to play like Grady. All the other musicians thought this was funny.

GT: What session guitarists do you rank as being among the best?

RY: I would have to say my friend Brent Mason is one of the best session guitarists there is.

Reggie's album, Forever Young is available from Amazon.

arrangement along with the artist and the producer.

GT: Describe the typical working relationship between the producer and the guitarist.

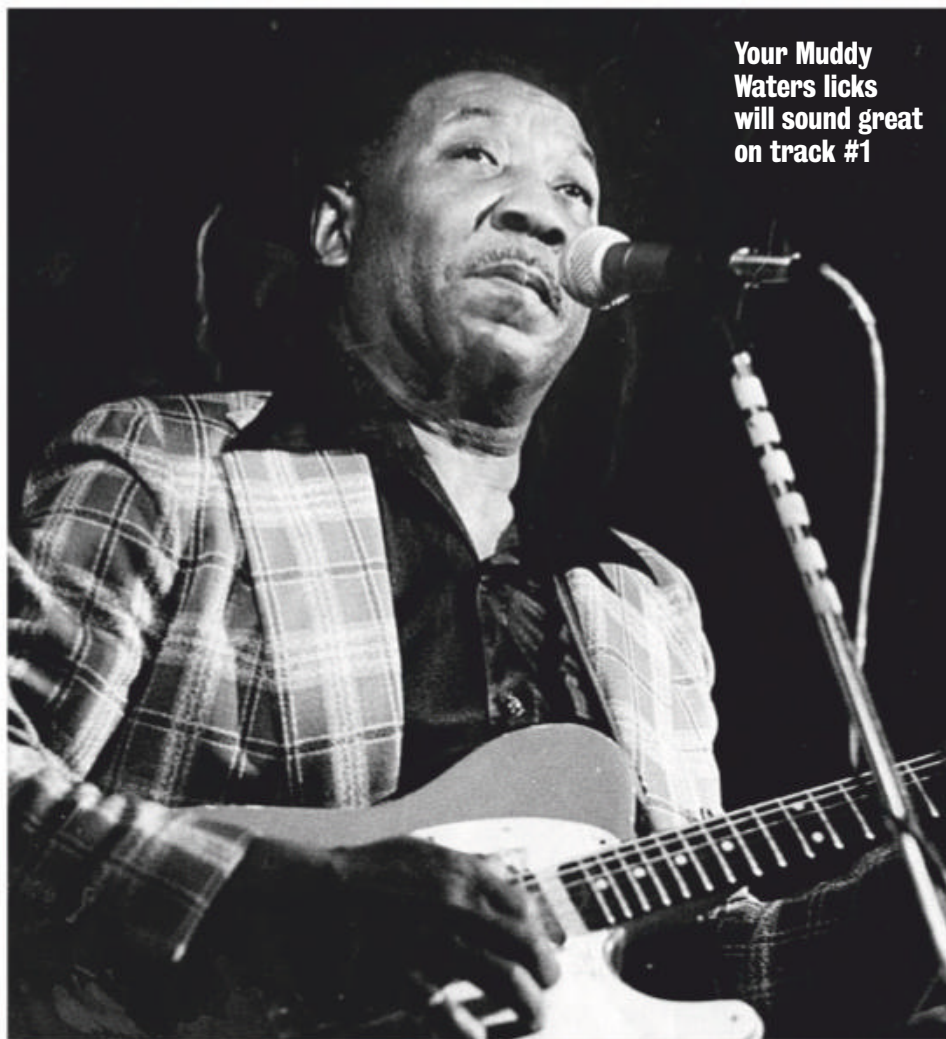
RY: Most of the time the producer didn't tell me what to play, but I don't know if that is typical. I was always hired to play like me. I was very fortunate that most of the time they liked what I played.

GT: If keyboards are on a track, what approach would you adopt when playing?

RY: In the Memphis Boys, Bobby Wood (keys) and I played a lot together. And we often played lines and parts together.

GT: What skills do you think are the most important for a session guitarist to possess?

RY: I think the most important skill for a session guitar player is to be



Your Muddy Waters licks will sound great on track #1

CHICAGO TRIBUNE / GETTY IMAGES

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Chicago blues in E

To start we have a fun 12-bar blues shuffle with a Chicago style turnaround, in the guitar-friendly key of E. The progression at the end of each cycle is:

E-E7/D-A/C#-Am/C-E/B-B7.

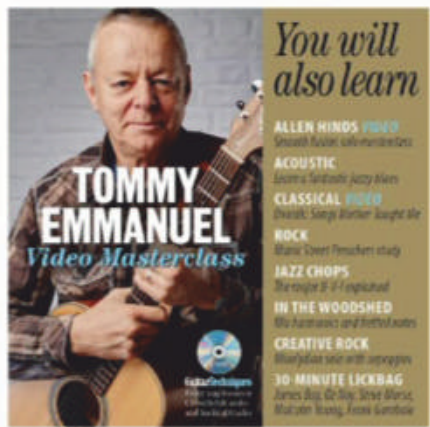
Try mixing E Minor Pentatonic (E-G-A-B-D) and E Major Pentatonic (E-F#-G#-B-C#) for that old-school blues sound.

2 Funky C blues

This one is a basic 12-bar blues in C with a funky feel and groove. Again, you can mix C Major Pentatonic (C-D-E-G-A) with C Minor Pentatonic (C-E_b-F-G-B_b) for some nice bluesy colours. Major Pentatonic works best on the I chord (C) and V chord (G7), whereas the Minor Pentatonic works best on the IV chord (F7).

3 Slow Blues (B_b)

Here we have a slow blues in the key of B_b, with a bit of a Hendrix type feel to it. Start by mixing B_b Minor Pentatonic (B_b-D_b-E_b-F-A_b) and B_b Major Pentatonic (B_b-C-D-F-G) and zoom in on the four-note arpeggios B_b7 (B_b-D-F-A_b), E_b7 (E_b-G-B_b-D_b) and F7 (F-A-C-E_b). Make sure you give it every ounce of emotion!



4 A Minor II-V-I Jazz Jam

The progression here is Bm7₅-E7-Am-Am, so essentially one of the most basic 'building blocks' of jazz, the minor II-V-I. Use A Minor Pentatonic (A-C-D-E-G) and A Minor scale (A-B-C-D-E-F-G), adding some A Harmonic Minor (A-B-C-D-E-F-G#) over the E7 chords. The arpeggios are Bm7₅ (B-D-F-A), E7 (E-G#-B-D) and Am (A-C-E). 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... 1990

Poll Tax Riots, Earthquakes and Kramer Crash

IN SPITE OF BECOMING THE BEST-SELLING

brand for 1985/86 and spending vast amounts on advertising and endorsements, Kramer sadly calls it a day. Although championed by the likes of Eddie Van Halen, Richie Sambora and Vivian Campbell relatively poor sales and lawsuit payouts made the closure inevitable. Fortunately in the not too distant future Gibson will step in.

MARSHALL UNVEILS ITS NEW RANGE

of JCM-900 amp heads and combos to replace the JCM-800 lines. In a similar fashion the range offers 100 and 50-watt models but here both are switchable to half power. Each features a valve chassis, two channels and effects loop in classic black Marshall finish. The combos are offered with either one or two 12-inch speakers and retain that distinctive sound.



GLASGOW IS DECLARED

the Culture Capital of Europe for 1990; the Official Secrets Act of 1989 comes into force; Ayatollah Khomeini of Iran renews his fatwa against Salman Rushdie over his book *The Satanic Verses*; and John Major replaces Margaret Thatcher as Prime Minister. Latest polls suggest Labour has a 17-point lead over the Conservatives and Neil Kinnock watches with interest.

TOP ALBUMS INCLUDE



Gary Moore - *Still Got The Blues*; Fleetwood Mac - *Behind The Mask*; AC/DC - *The Razors Edge*; and Phil Collins - *But Seriously*. Wembley stadium hosts a star-studded tribute concert for Nelson Mandela following his release; during a Roy Orbison tribute concert in LA, reunited Byrds,

Roger McGuinn, David Crosby and Chris Hillman are joined on stage by Bob Dylan for *Mr Tambourine Man*. The Stratocaster used by Jimi Hendrix at Woodstock is sold at auction for £198,000.

VIOLENT STORMS HIT BRITAIN

killing 14 people; an earthquake is felt throughout much of England and Wales; inflation stands at 9.4%; the London Poll Tax riots begin against the introduction of the Community Charge; 10 police officers are injured in Brixton; the European ban on British beef following the BSE outbreak is finally lifted; and at 21 Stephen Hendry becomes the youngest ever world snooker champion.

HEAVEN BOUND ARE

Stevie Ray Vaughan, Johnnie Ray, Del Shannon, Allen Collins (Lynyrd Skynyrd), Tom Fogerty (Creedence Clearwater Revival), Ric Grech (Family and Blind Faith), Melanie Appleby (Mel and Kim), Sarah Vaughan, Joe Loss, Sammy Davis, Jr and Pearl Bailey, while baby Emma Watson pops into the world.

GIBSON INTRODUCES THE X-PLORER GUITAR

which is actually a reissue model of the 1976 Explorer.

With its cool offset hourglass mahogany body, rosewood fretboard and blackface 'hockey stick' peghead it still gets the blood flowing. Available in a variety of colours including cherry, black and natural it has all the correct

ingredients and sounds of the classic model and it's here to stay!



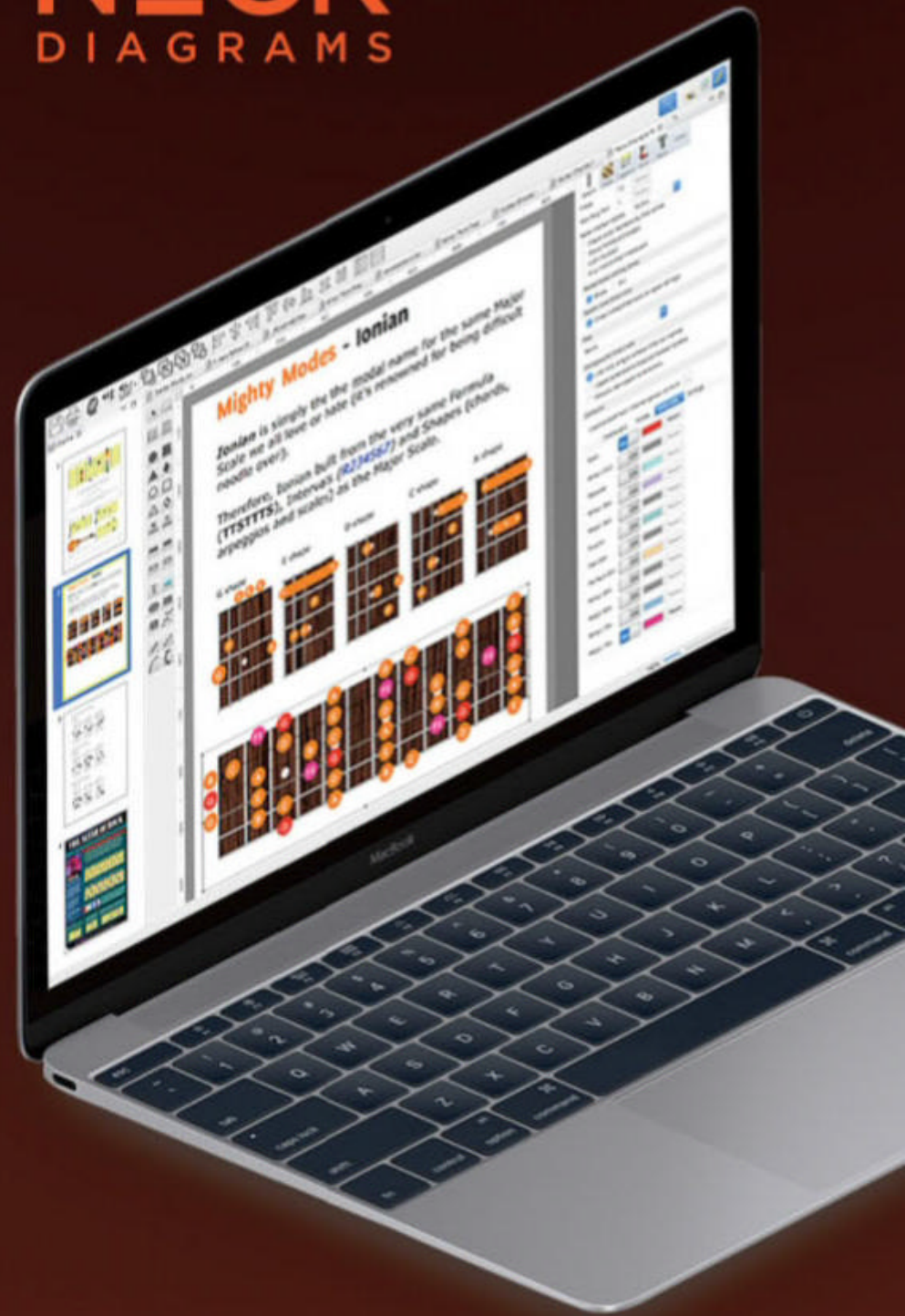
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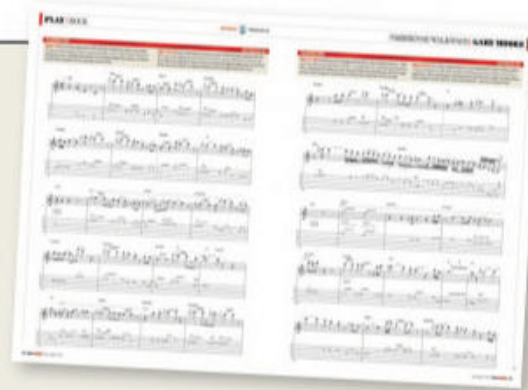
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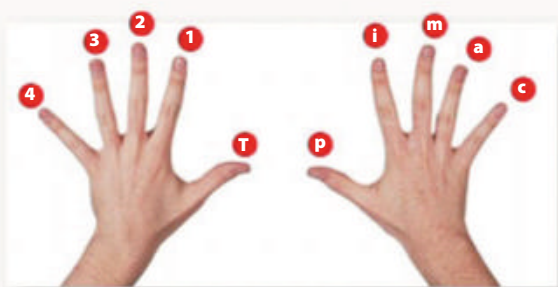
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GT User Guide

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

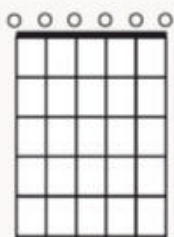


RELATING TAB TO YOUR FRETBOARD



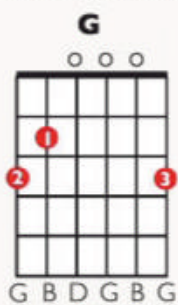
HAND LABELLING

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



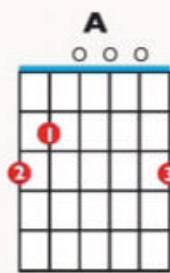
NUT & FRETBOARD

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



CHORD EXAMPLE

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



CHORD EXAMPLE (WITH CAPO)

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

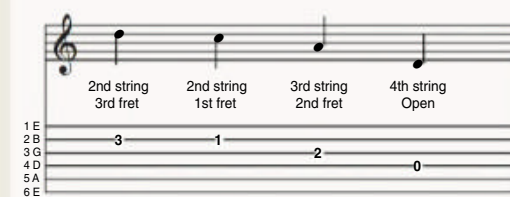
OUR RATING SYSTEM

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



READ MUSIC

Each transcription is broken down into two parts...

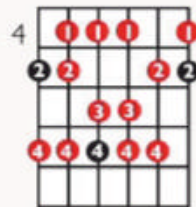


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



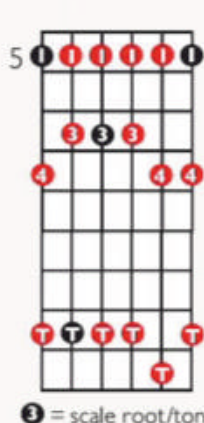
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

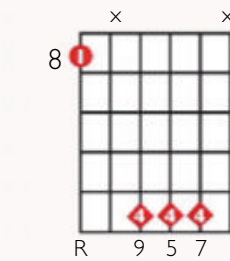


SCALE EXAMPLE

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



③ = scale root/tonic



TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



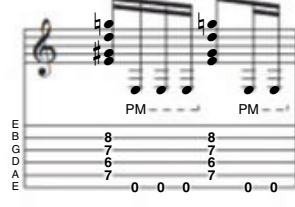
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



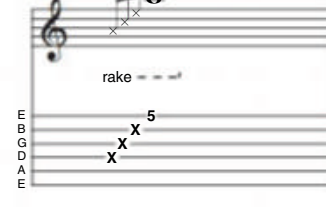
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

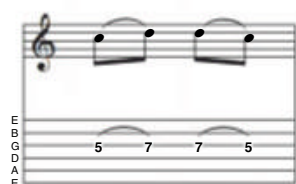
Arpeggiate chord



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

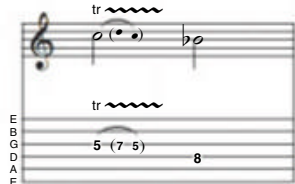
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



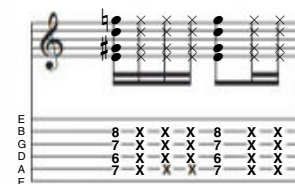
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

Fret-Hand Muting



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

BENDING AND VIBRATO

Bend up/down



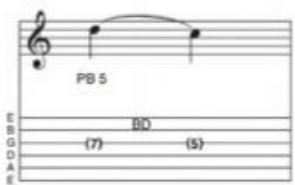
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

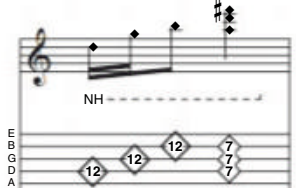
Vibrato



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

HARMONICS

Natural harmonics



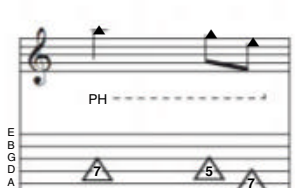
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



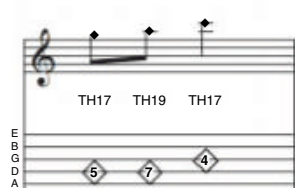
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



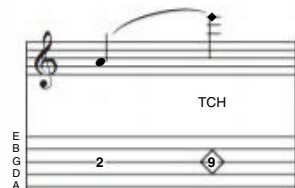
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

Touch harmonics



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

VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



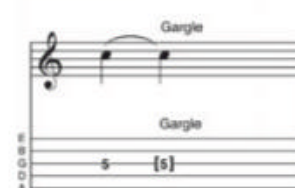
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

Gargle



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

CAPO

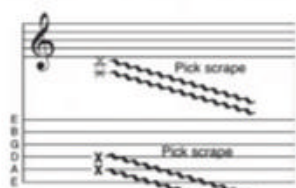
Capo Notation



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

OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



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

Pima directions



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

Right-hand tapping



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

HOW TO

...find all the notes on the fretboard

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

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

TIME TO STEP OFF THAT TREADMILL

With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day.



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause, visit;
pauseyourday.co.uk



Sort out your strength & stamina



Jon Bishop serves up a smorgasbord of exercises designed to improve strength and stamina. A broad base of picking and fretting techniques are covered so there's something in here for everyone.

ABILITY RATING

Easy to Moderate



Info

Key Various Tempo Various CD TRACKS 4-7

Will improve your... ✓ Fretting strength and consistency

✓ Picking speed and accuracy ✓ General playing techniques

This month it's time to head to the metaphorical guitar gym and pump some iron - well, some steel (strings, that is). If you notice inconsistencies or apparent sloppiness creeping into your performances, or find yourself running out of steam when playing those fast runs or that song with the horrendous barrage of barre chords, then this is the feature for you.

We have designed this program to address various popular areas of weakness in both the fretting and picking hands. Classic issues like that of holding down the aforementioned passage of barre chords, keeping string bends in tune and involving the fretting-hand's fourth finger are all addressed. To keep it interesting we have also included a few more challenging and certainly more impressive sounding techniques such as fast hybrid picking and two-handed tapping.

But first, a question: do you ever bother to warm up before a gig or ahead of a serious practice session? I suspect you probably

steam straight in without a second's thought for the wellbeing of your fingers, hands and arms. But the truth is, before setting out on a stamina workout as we are going to do here, or indeed preparing for any playing situation, it's vital to warm up. Warming up will help to boost performance in all areas, and also reduce the risk of short and long-term injury.

“OUR AIM HERE IS TO ILLUSTRATE SOME FRESH APPROACHES FOR DEVELOPING CONSISTENCY AND STAMINA”

If you're in a band with a singer who takes their job seriously, I can almost guarantee you'll hear scales, gargling noises and other odd sounds emanating from their dressing room some time before the show. So why should we guitarists behave any differently? For instance, included in the following routine are some exercises that work on fretting-hand finger stretches and it is essential that these are not attempted cold. So before we do anything else, start with some light stretching of the upper body, forearms and shoulders to get everything loose and ready to play.

One-finger-per-fret style exercises can act as great warm-ups. The bonus is that they simultaneously work on your alternate picking technique and fretting accuracy.

While we're looking at stamina another aspect worth addressing is not letting yourself get away with bad posture. Years of poor playing position can cause real problems later

on, affecting areas of the body you'd never imagine would suffer - our own editor Nev has chronic nerve pain in his right side that doctors have suggested could be the result of decades standing on stage with a 9lb lump of wood round his neck. So, remain disciplined and either stand or sit with a straight back and use a strap with a sensible height adjustment (look how high the awesome technician Guthrie Govan holds his guitar, and perhaps set your strap height so the guitar rests as high on your body as when playing sitting down). Angle the neck of the guitar up towards the ceiling to reduce the bend in the wrist (carpal tunnel syndrome can result from too sharp an angle); this will also help with stretches and aid accurate fingering.

While this talk of warm-ups, posture and so on may not seem so exciting, implementing these and practicing the other core concepts covered here can provide massive gains in the long run. And with perfect posture and beautifully warmed-up muscles and tendons, the tasty licks and fancy parts we'll also be bringing you today, will sound good enough to raise the eyebrow of even the most seasoned guitar shop assistant!

TECHNIQUE FOCUS

Practise standing up

No less a luminary than Steve Vai is a big advocate for practicing as you perform - standing up. Why perfect those speedy runs and deft chord changes on a chair, when you'll be performing them on your feet? The geometry of hands, arms, shoulders, body and the guitar itself, are likely to be quite different. And although it may seem a trifle 'Spinal Tap' check yourself out in the mirror. Is your body twisted or your shoulders hunched? Does your fretting hand look too bent or your picking arm a bit tense? The mirror can be a great friend: try it; you may be surprised at the results.

Get the Tone

For this month's examples any electric guitar will work well as it's all about practising and applying the techniques covered here to your own personal playing situation. However, we have listed the pickup selections and pedals used at the start of each tabbed example for reference. For the recording I used my James Tyler Variax guitar. This was plugged into and recorded via the amps and effects in a Line 6 Helix pedal board.



Gary Moore's powerful hands provided amazing speed and accuracy

JORDIVIDAL/GETTY IMAGES

CD TRACK 4

The barre chords are played in a cycle of 4ths movement (a sequence you'll find in many popular songs), which provides a continuous, ascending pattern. You can continue this pattern for the whole of the fretboard.

EXERCISE 2 HAMMER-ONS AND PULL-OFFS
This exercise is designed to work on every finger permutation of hammer-on and pull-off. It also gets trickier as you proceed. The fingers stay in a one-finger-per-fret pattern, so in the final part (bar 14, beats 3 and 4) you are practicing the rather tricky trill between third and fourth fingers. This is a great exercise that you can do at any time, especially pre-gig or soundcheck.

N.C.

The musical score for the N.C. section consists of two systems. The first system has three measures. The top staff is in treble clef with a key signature of one flat (B-flat). It contains eighth-note patterns with fingerings 1, 2, 3, 4, 2 1, and 3 1 indicated below. A dynamic marking of *mf* and the text "Bridge Pickup With Overdrive" are present in the first measure. The bottom staff shows guitar fret numbers: Measure 1: 2-0-2-0-2-0-2-0; Measure 2: 3-0-3-0-3-0-3-0; Measure 3: 4-0-4-0-4-0-4-0, 5-0-5-0-5-0-5-0. The second system has two measures. The top staff continues the eighth-note pattern with fingerings 4 2 and 4 3. The bottom staff shows fret numbers: Measure 4: 5-3-5-3-5-3-5-3, 5-4-5-4-5-4-5-4; Measure 5: 3-2-3-2-3-2-3-2, 4-2-4-2-4-2-4-2. A page number "10" is at the bottom left.

mf Bridge Pickup
With Overdrive

E B G D A E

10

LINK

The musical score for the LINK section consists of two systems. The first system has four measures. The top staff is in treble clef with a key signature of one flat (B-flat). It contains eighth-note patterns with fingerings 4 1, 3 2, 4 2, and 4 3 indicated above. The bottom staff shows guitar fret numbers: Measure 1: 5-2-5-2-5-2-5-2; Measure 2: 4-3-4-3-4-3-4-3; Measure 3: 5-3-5-3-5-3-5-3, 5-4-5-4-5-4-5-4; Measure 4: 5-3-5-3-5-3-5-3, 5-4-5-4-5-4-5-4. The second system has one measure with a whole rest on the top staff. A tempo marking of ♩ = 110 is present. A page number "13" is at the bottom left.

E B G D A E

13



EXERCISE 1 F MAJOR Taken from bar 2, this F major moves the open position D major shape up to the 3rd fret (one of the five CAGED shapes) and uses all four fretting-hand fingers. It's not easy to play but very useful!



EXERCISE 1 F MAJOR Taken from bar 8, this F major moves the open position C major shape up to the 5th fret. Make sure your fingers don't mute any neighbour fretted strings (tip; use your fingertips, not finger pads).



EXERCISE 2 HAMMER-ONS AND PULL-OFFS Aim to align your fretting-hand fingers to the one string and then use whichever ones are required. Keep your movement minimal and accurate.



EXERCISE 3 FIRST FINGER STRING BENDING Bending strings with the first finger is quite tricky if you've not done it before; there are no fingers behind to share the bend 'load' resulting in intonation and/or sustain problems. Ex 3 is designed to improve this technique; feel free to bend the string upwards or towards the floor, depending on which string is being bent.



EXERCISE 4 STRETCHED CHORD FINGERING This photo highlights the core fretting-hand stretch that creates much of Ex 4. Aim to keep your hand as relaxed as possible with just enough strength to fret the notes well. As shown, this is a sus2 chord but for each bar in Ex4, an add9 sound is created; the major 3rd of each chord is also featured.



PART 1 FIVE FRETTING HAND FINGER EXERCISES

CD TRACK 4

EXERCISE 3 STRING BENDING

String bending requires finger strength to maintain good intonation. Our exercises work on string bending with every finger of the fretting hand. First a target pitch is played and then the note is bent up from below to meet

this pitch. Getting good intonation is partly muscle memory and partly your musical ear (aural recognition). Each string and fret requires a slightly different amount of pressure due to the tension so it's well worth practicing across all the strings. The exercises may introduce new bends to you, too.

BU BU BU BU BU BU

10 9 (10) 10 9 (10) 11 10 (11) 11 10 (11) 12 11 (12) 12 11 (12)

16, 17 18, 19 20, 21

BU BU BU BU

13 12 (13) 13 12 (13) 13 11 (13) 13 11 (13)

22, 23 24, 25

LINK
♩ = 110

EXERCISE 4 BIG STRETCHES

Health Warning!!! Make sure you warm up before attempting these stretches. The trick here is to angle the neck up to the ceiling. This helps with facility and making

those stretches. This pattern gets harder as you play the lower frets, as the finger stretch gets bigger. Aim to let all the notes ring and follow the fingerings as this will make sure you are getting the maximum amount of stretch.

Aadd9 Dadd9 Gadd9 Cadd9

1 2 4 1 4 1 4 1 2 4 1 Contin sim

mf Clean Bridge Pickup With Chorus Let ring - - - - Let ring - - - -

5 7 9/11 7 11 7 11 5 7 9/11 10 3 5 7/9 5 9 5 9 3 5 7/9 8

27

Fadd9 Bbadd9 Eadd9 Asus2

Let ring - - -

1 3 5/7 3 7 7 1 3 5/7 6 0 2 4/6 2 6 2 6 0 0 2 2 0

31

LINK
♩ = 80

PART 1 FIVE FRETTING HAND FINGER EXERCISES

CD TRACK 4

EXERCISE 5 USING THE FOURTH FRETTING FINGER

Many guitar players find that the fourth finger is particularly weak. This is due in part to its short stature, but it's also due to a lack of use. Pentatonic-based blues and rock styles can be navigated with first to third fingers

with relative ease. Our three-notes-per-string pattern provides many permutations of fourth-finger use in relation to the other three. Once you perfect it with alternate picking, try it legato for the ultimate workout - check out our recent Allen Hinds and Brett Garsed video lessons.

36 Contin sim

38

PART 2 FIVE PICKING HAND EXERCISES

CD TRACK 5

EXERCISE 6 HYBRID PICKING

Hybrid picking is a great way to increase tone and dexterity. As the pick only requires the thumb and first finger to hold it, the second and third fingers are

free to be used to pluck various other notes and strings. The sound of flesh on the string gives plenty of tone and this technique is useful for both lead and rhythm guitar. Speedy country pickers (and Brett Garsed) are great at hybrid picking.

Bridge Pickup With Overdrive *f*

1 m m m m m m Continue sim

LINK $\text{♩} = 120$

5

PART 2 FIVE PICKING HAND EXERCISES

CD TRACK 5

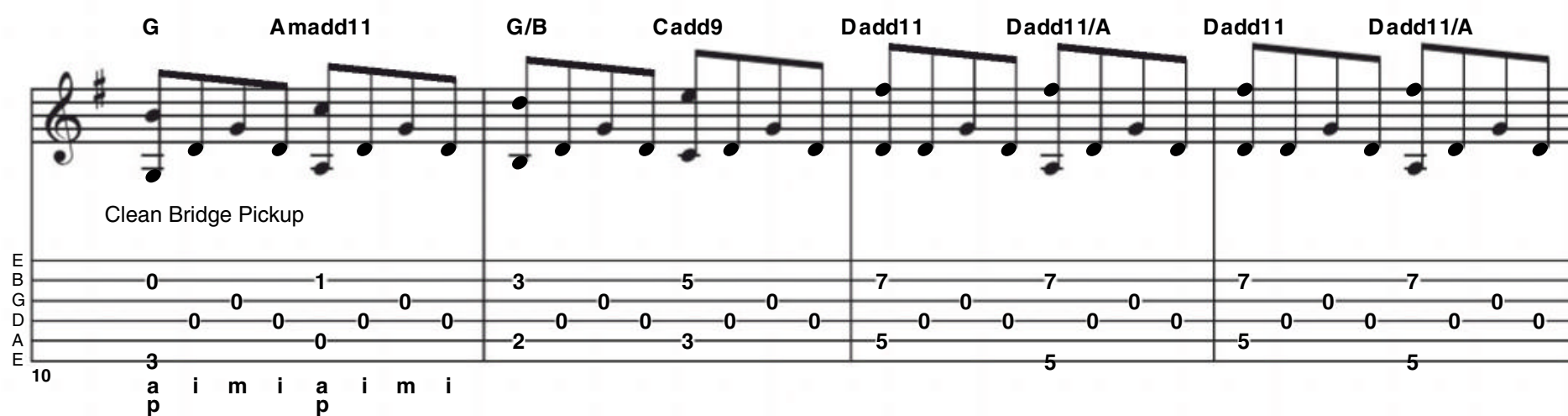
EXERCISE 7 FINGERSTYLE

Fingerstyle is handy for playing everything from simple blues licks to complex accompaniment figures. The thumb of the picking hand can be used to

play bass lines while the first, second and third fingers can concentrate on arpeggios, melodies and chords. If you require more tonal definition on the low strings a thumb pick can be utilised (see Tommy Emmanuel lesson, p18).

G Amadd11 G/B Cadd9 Dadd11 Dadd11/A Dadd11 Dadd11/A

Clean Bridge Pickup



10

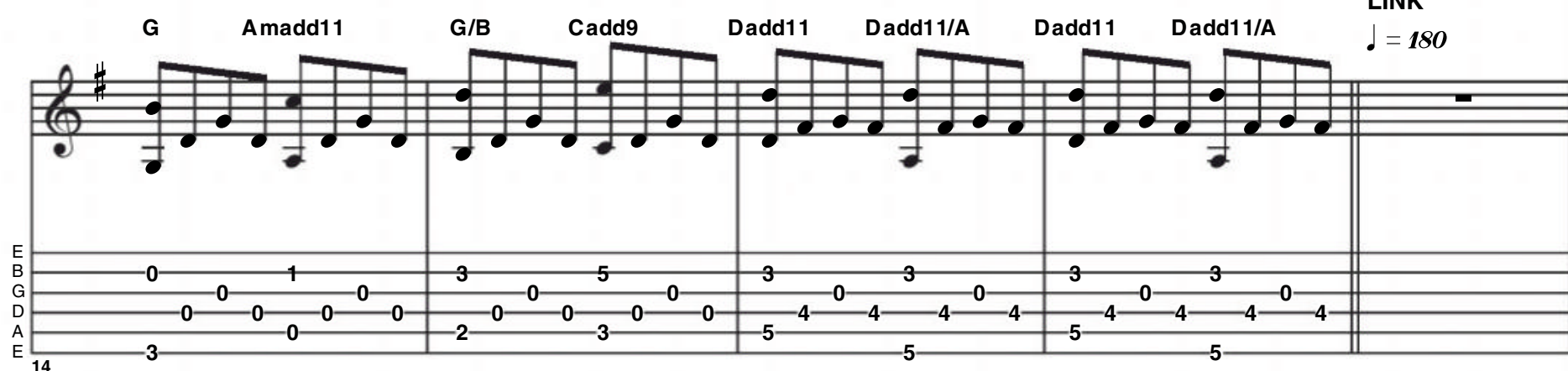
a p i m i a p i m i

LINK

LINK

♩ = 180

G Amadd11 G/B Cadd9 Dadd11 Dadd11/A Dadd11 Dadd11/A



14

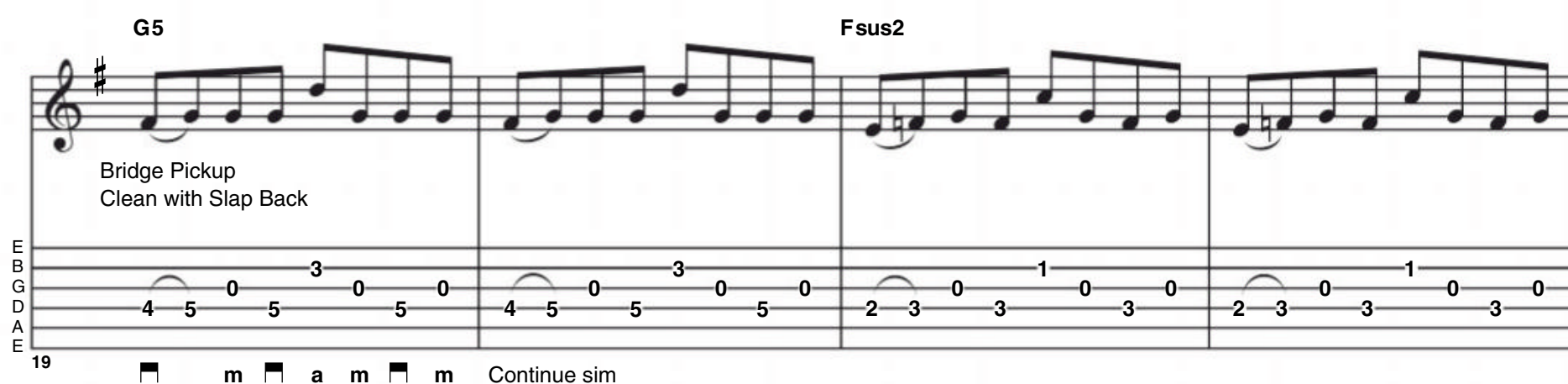
EXERCISE 8 HYBRID PICKING WITH MULTIPLE FINGERS

Getting multiple fingers involved for your hybrid picking will help with even more facility. Our country style example uses the open third string to provide a

banjo style run - the kind of thing you'll hear players like Albert Lee and Brent Mason do to fantastic effect. Check out the picking directions and start slowly before building the speed.

G5 Fsus2

Bridge Pickup
Clean with Slap Back



19

Continue sim

LINK

♩ = 100

C

f



23



EXAMPLE 5 STRETCHED FRETTING FOR SCALES (three notes per string)
When playing scalar runs using 3nps, the fourth finger will see a lot of action. Use enough energy to fret the note but well not overdo it to fatigue the hand.



EXAMPLE 6 HYBRID PICKING Keep a relaxed and open picking-hand posture. This exercise replicates the picking in Ex 6's bar 5; pick the fourth string and fingerpick (m = second finger) the first string.



EXAMPLE 7 GOOD FRETTING This shows the fretting requirements for Ex 7's Dadd11 chord (bar 12). Fret with your first and third fingers' fingertips so the open fourth and third strings aren't muted by them and sound clearly.



EXAMPLE 8 HYBRID PICKING This shows the pick, second (m) and third (a) fingers ready to hybrid pick across the fourth, third and second strings. The technique is great for rhythm and lead playing.



EXAMPLE 10 TWO-HAND TAPPING A simple two-hand tapping sequence that changes the picking hand's tapped note and digit. Here, the third finger taps the high note on the second string (A on the 10th fret, second string) using the third finger. For good tapping, it's ideal to be able to tap with all picking-hand fingers (yes, even the fourth finger!).

PART 2 FIVE PICKING HAND EXERCISES

CD TRACK 5

EXERCISE 9 STRUMMING WITH FIRST FINGER AND THUMB

Experimenting with different approaches to strum strings is very worthwhile, from Oasis to Paco Pena there's a lot to learn! Here we're using two chords (Aadd9 and G6) to strum with the first finger (i) then the thumb (p). The

direction of each digit's strum can add lots of colour (down strum; low to high notes, up strum; high to low notes) so once you can play this, try experimenting and adding 16th - or even flamenco-esque 32nd using all four fingers - strums.

Aadd9

Electro Nylon Guitar

28

i i i i p Continue sim

G6

Aadd9

LINK
♩ = 120

30

EXERCISE 10 TWO-HANDED TAPPING

Two-handed tapping is a great way to play wide interval legato with relative ease. Our example is designed to get multiple fingers of the picking hand

involved in the tapping. Check out the fingering directions in the tab. Getting good at tapping with multiple fingers of the fretting hand will open the door to more complex ideas.

Bridge Pickup
With Overdrive

34

i i i i m m m m

36

a a a a i m a a

SORT OUT YOUR { **STRENGTH & STAMINA**

PART 3 THE STAMINA JAM

CD TRACK 6

Bars 1-10 The track is built on the big stretches we looked at in Example 4. Remember to angle the neck upwards to help with the facility.

Bars 11-18 Here we introduce the string bending technique we developed in Example 3. The third finger plays the fretted target pitch and then the second

finger is used to bend up from a semitone below. Watch for pitching accuracy.

Bars 19-26 This section combines a big stretch, add9 chord fingering with hybrid picking. The hybrid-picking technique makes easy work of string skipping arpeggios like this.

System 1: Treble staff: A major triad (A4, C#5, E5) with a 2-measure rest. Bass staff: A major triad (A2, C#3, E3) with a 2-measure rest. Chords: Aadd9, Dadd9, Gadd9. Dynamics: *mf*. Instructions: "Clean Bridge Pickup With Chorus", "Let ring".

System 2: Treble staff: A major triad (A4, C#5, E5) with a 2-measure rest. Bass staff: A major triad (A2, C#3, E3) with a 2-measure rest. Chords: Cadd9, Fadd9, Bbadd9, Eadd9, Asus2. Instructions: "Let ring".

System 3: Treble staff: A major triad (A4, C#5, E5) with a 2-measure rest. Bass staff: A major triad (A2, C#3, E3) with a 2-measure rest. Chords: Aadd9, Dadd9, Gadd9, Cadd9. Instructions: "BU".

System 4: Treble staff: A major triad (A4, C#5, E5) with a 2-measure rest. Bass staff: A major triad (A2, C#3, E3) with a 2-measure rest. Chords: Fadd9, Bbadd9, Eadd9, Asus2. Instructions: "BU".

System 5: Treble staff: A major triad (A4, C#5, E5) with a 2-measure rest. Bass staff: A major triad (A2, C#3, E3) with a 2-measure rest. Chords: Aadd9, Gadd9. Instructions: "Contin sim".



PART 3 THE STAMINA JAM

CD TRACK 6

Bars 27-34 This lead solo is designed to work on the string bending and also to get the fourth finger involved in the action.

Bars 35-42 This example is designed to get the fretting-hand fourth finger

working. We have included fingering directions so you can see where the fourth finger is required. Set your delay pedal to a dotted 8th setting (pre-set it and turn it on when you get to this section).

Aadd9 **Gadd9**

E B G D A E

23

Aadd9 **Dadd9** **Gadd9**

E B G D A E

27

Cadd9 **Fadd9** **Bbadd9**

E B G D A E

30

Eadd9 **Aadd9**

E B G D A E

33

Gadd9 **Aadd9**

E B G D A E

37

PART 3 THE STAMINA JAM

CD TRACK 6

Bars 43-end This section is a repeat of the string bending ideas we perfected in bars 11-18. I'd thoroughly recommend you learning this entire performance

(or as much of it as you can) to use as a regular stamina building exercise. Over a few months you will notice big strides in your technique and accuracy.

Gadd9

E
B
G
D
A
E

40

Aadd9 **Dadd9** **Gadd9** **Cadd9**

Clean Bridge Pickup
With Chorus

BU

E
B
G
D
A
E

43

Fadd9 **Bbadd9** **Eadd9** **Asus2**

BU

E
B
G
D
A
E

47

Eadd9 **Asus2** **Eadd9** **Asus2**

BU

E
B
G
D
A
E

51

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Tommy Emmanuel

Masterclass

An exclusive video lesson and tutorial from the acknowledged acoustic guitar master, plus some insights into his philosophy on learning the craft.

David Mead is your guide.

A Tommy Emmanuel concert is enough to send the average acoustic player home with thoughts about consigning their treasured instruments to the nearest bonfire. But that would be the last thing that Tommy himself would have them do as he is passionate about passing on his formidable knowledge about the acoustic guitar and the music it delivers to as many people who want to listen. He has established guitar camps in the US, sharing the teaching honours with players like fellow CGP John Knowles, the phenomenal Richard Smith and top-drawer jazzier Frank Vignola. The camps are very well attended, too – his recent residential course in Scotland saw 120 students turn up to hone their skills and absorb advice on technique, tone and stagecraft.

We invited Tommy down to our video studio during his recent UK tour and the conversation quickly turned to the importance of students mastering the basic skills necessary in order to progress. “Skill comes before music,” he tells us. “Then practice will turn those skills into something musical.” Wise words indeed, but to begin with we were curious as to the expectations of people turning up to one of Tommy’s guitar camps. “Some people arrive and they’re fairly worried, they’re a bit intimidated because they think maybe they’re not good enough to be there. So on the day of arrival when we have orientation, I always tell people, ‘Look, we don’t care if you suck, we don’t care if you’re brilliant and we don’t care if you’re halfway in between, whatever. If we see you love it, we’ll do anything to help you.’ Our modus operandi is that everything is done because we love to play. Then I tell people, ‘Look, you’re here, you should take in as much as you can and

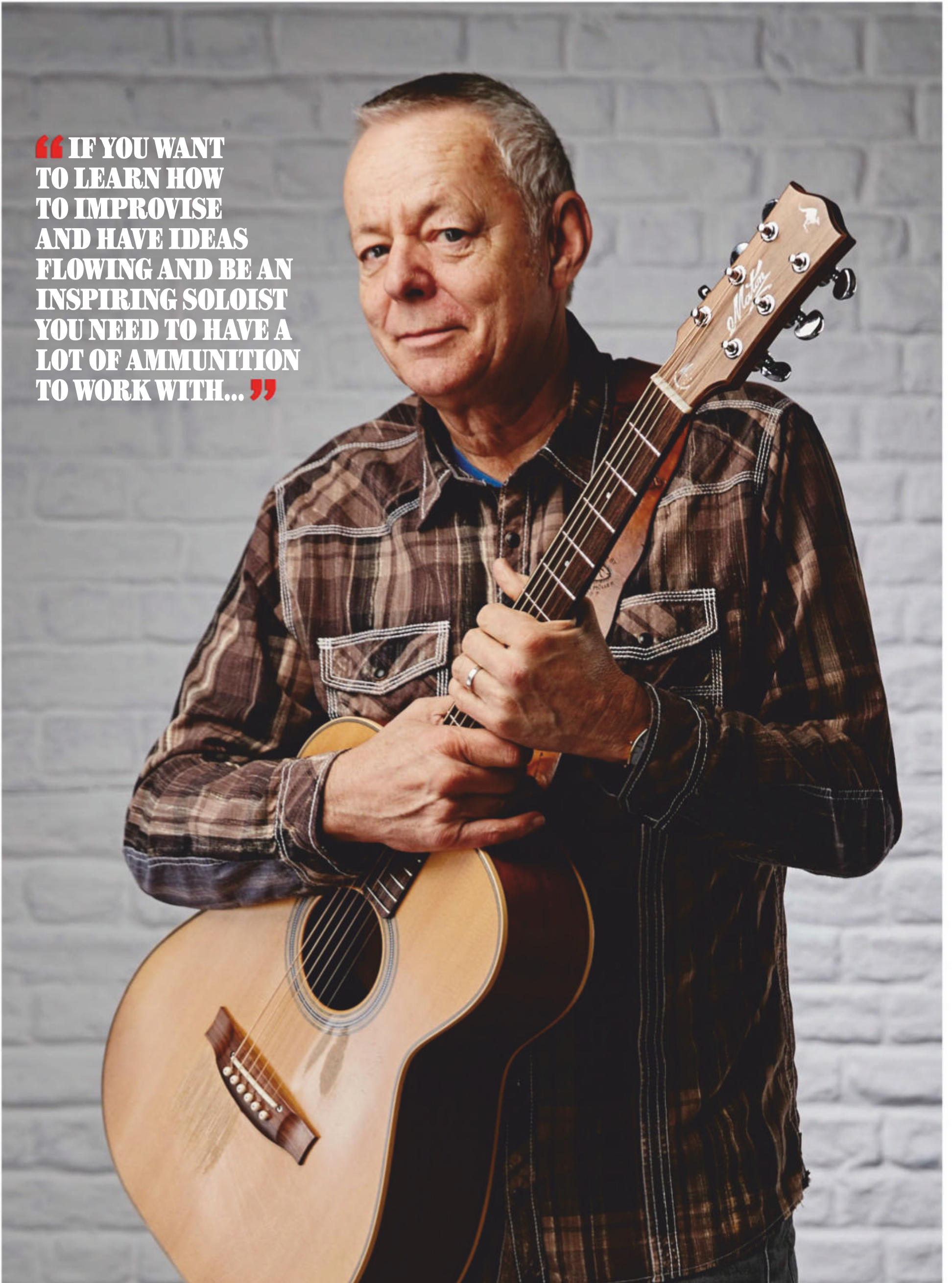
learn as much as you can and then we’re going to give you the tools so that you can go away and become a much better player and see things in a different way. Have fun with your music and with your instrument and play because you love it. There’s no other reason. You don’t have to think about anything else’.”

What sort of topics do you cover during the workshops?

“At my camps I always make sure that I cover how to put a show together, preparation, arrangements, how to string the guitar properly, how to tune the thing. All the things that are basic knowledge, I cover them all. I try to talk from the point of view that I’m an example to you of someone who makes a living playing the guitar. I don’t do anything else. I put my kids through school, I provide for them, I have a mortgage and a car payment like everybody else, so I’d better have it together! I can tell you what it takes to get to that point, then there’s a lot of practical stuff as well. People like Richard Smith will demonstrate how to learn a song bit by bit, slowly, and put it together and all that. He’s great at demonstrating all that stuff. Then a guy like John Knowles will say, ‘You’ve got learn this little song because in this song it’s going to teach you how to use this method, which is going to help you to play stuff like The Claw and all that.’ He can show exercises and ideas. Then he does stuff like he’ll say, ‘Let’s take this song; this is a one-chord structure. Let’s play the song again and I’ll play some different chords this time and you’ll see how it works on the melody.’ Chord substitutions and things like that. Frank Vignola teaches chords and arrangements and gives people so much information.”



**“ IF YOU WANT
TO LEARN HOW
TO IMPROVISE
AND HAVE IDEAS
FLOWING AND BE AN
INSPIRING SOLOIST
YOU NEED TO HAVE A
LOT OF AMMUNITION
TO WORK WITH... ”**





Tommy Emmanuel's dexterity on acoustic guitar commands an adoring crowd

Do you cover things like playing together with other instrumentalists?

"Frank and I do a demonstration of playing together and I point out the frequencies that I'm staying out of – when he goes up higher, I go down low, and stuff like that. Every night there's a chance to sit and watch us play and interact and improvise and all that sort of stuff. Then there are the morning sessions where I take the whole group and then there are three lessons in the afternoon. On the last night there's the student concert and that's the real fun and the release of a lot of emotions that have built up. You could describe it as 'you wish the world was like this all the time', that's what a camp is. It's everybody supporting each other. It's not competitive. Everything is out of love and joy for music. We get fed well, we've got comfortable beds and we've got a constant stream of inspiration coming at us."

We were talking earlier about turning a skill into something musical.

"People don't get told that, do they? They don't get told it's not music yet, it's just skill. When you practise enough, the music appears, but you can't have the music before the skill because you're just going to sound like you're fumbling around. This is a reality check for people and when you tell them

“ WITH A SONG LIKE ANGELINA I DON'T REALLY DO ANYTHING. THAT SONG DOESN'T NEED ANYTHING. IT JUST NEEDS ME TO PLAY IT WITH THE MOST FEELING AND THE BEST SOUND THAT I CAN ”

about that and when you show it to them it's a wake-up call for them and they realise, 'I'm in a hurry, I want it to be good now,' and it's not going to be good now. It's going to be good later when they've practised enough. I started playing Somewhere Over The Rainbow in the early 70s and it's now 2018 and I'm playing it much better than I did back then – you know what I mean? Because I've kept at it; I've kept working on it and good things take time."

That's an interesting point. How long would you say it takes you to master a particular arrangement of a song, or is it always just a work in progress?

"I think it's always a work in progress because we're different every day, but with certain songs like Angelina, I don't really do anything – that song doesn't need anything. It needs me to play it with the most feeling that I can and the best sound that I can and the best tuning. Other than that, Angelina doesn't need me to improvise something and put it in there. It's written in stone. The opposite of that is Guitar Boogie, it's like, 'What do I want to do with it tonight? Here's the head – what tempo do I want to play it and where do I want to start flying my kite?' I tell people that if you want to learn how to improvise and have ideas flowing and be an inspiring soloist you need to have a lot of ammunition to work with. So you better start listening to people who do it really well and then steal as much as you can and find out why you love that passage because those notes sound so good against that chord."

What are the most frequently asked questions from students?

"I think the question I'm asked the most is, 'How do I get going in music?' Music itself is going to do that for you. Look for the good



Australian Tommy plays his beloved Maton Signature Model, complete with kangaroo insignia

songs, don't settle for mediocre stuff. Always look for the better songs, the better arrangements. If you settle for mediocre you'll always have a small crowd. If you don't, you reach for the top shelf. If you reach for the best arrangement or the best song people are going to want to hear it and they'll want to hear it again. I always tell students at the end of the night that what you want to hear is, 'When are you coming back?' It's nice when people say, 'Wow, that was the best I've seen you play,' and maybe you know in your own head that it wasn't really – you played better last night or whatever. You can keep that to yourself but what you're waiting for is, 'We've got to have this again.'"

Talking of playing live, the acoustic guitar is notoriously difficult to amplify and when you do, it's not an acoustic guitar any more.

"No, it's a band, almost..."

How do you go about getting a really good acoustic sound on stage?

"First of all, in the Maton guitars that I use, that pickup system is far superior to anything I hear out there. I've also discovered that with AER products, if you set everything flat, then you put it in a PA, you will stand the best chance of getting a natural acoustic sound, or as close as you can get. In the studio I always

“DON'T SETTLE FOR THE MEDIOCRE STUFF. ALWAYS LOOK FOR THE BETTER ARRANGEMENTS. IF YOU SETTLE FOR MEDIOCRE, YOU'LL ALWAYS HAVE A SMALL CROWD”

mic up and play acoustic, but when I'm playing live, that's not an option really, playing big halls with PAs flown, all that kind of stuff. I want it to sound big like a band. So I use an AER Pocket Tool, which is a preamp that has the AER technology in it and I just set it flat. Then I do a loop and I come out of that and go into the AER Compact 60 amp and then come out direct into the PA. That's two signals, direct and amp.

"The other and most important link in the chain of my sound is my sound man, Steve Law. Steve has a way of setting the PA in such a way that you don't hear any EQ at all. You hear the instrument and that's what you're looking for. It's the best sound outside of putting a mic close to your guitar. The only problem with mic'ing guitars live is feedback and overtones and all that sort of stuff. You've got to dig holes in it to get any volume out of it, unfortunately. Although the tour I did with David Grisman last November, I used a Martin 000-28 just with a mic on it. It was a KLM 184 and David used the same mic on his mandolin and we just sat side by side and played acoustically and it was good. But in order for me to get the sounds I want, the Maton pickup and microphone system and the AER is what does it. You put those two things together and you've got a pretty mighty sound!" 



Tommy Emmanuel

Rule of thumb



Tommy Emmanuel takes us through the basics of how to use a thumbpick with an aim to playing our own version of Elizabeth Cotten's Freight Train.

ABILITY RATING

Beginner to Moderate     

Info

Key C Tempo Free time CD CD-ROM & 8-12

Will improve your...  Thumbpicking basics

 Thumb/finger independence  Stylistic breadth

All guitarists get that lightbulb moment when a technique or theory suddenly becomes transparent. For Tommy Emmanuel it was looking at a Chet Atkins album cover and spotting a thumbpick: "So that's how he does it," said the young lad. Fundamentally, a thumbpick adds weight to the thumb, giving basslines clarity and space in the mix between the thumb and fingers.

In his interview Tommy talked about songs like Guitar Boogie that are used as a skeleton for taking wherever you want, using the skills you've learned that enable you to improvise. Freight Train is also often used as such a vehicle, especially in the acoustic or country world where it lends itself to fingerstyle, hybrid picking or, as we shall see, the thumbpick style of Atkins, Tommy and others.

Of course, we know of Tommy as one of the most technically adept musicians, irrespective of the fact that he chooses acoustic guitar as his weapon of choice. But in this video he

brings thumbpicking down to its absolute basics, showing exactly how he taught himself the nuts and bolts before putting it all back together so fluently.

Tommy begins with a highly engaging chat on being in tune. "I tune up because I care, but also when you play solo it's very exposed," he explains. He follows with an equally

“WHEN YOU PRACTISE THE SKILLS ENOUGH, ONE DAY, JUST LIKE MAGIC, THE SKILLS TURN INTO MUSIC”

interesting discussion on the thumbpicks themselves; the different types, which gauges he likes, how he often grips the pick with his first finger and uses it like a flat pick, and how not to wear it too tight or you'll get "blue finger!" He's no snob, either; he simply buys a bag of medium Jim Dunlop thumbpicks and pulls out those that feel good to him.

Tommy starts his lesson in earnest by describing how to just practise the thumb part, alternating the bass note and (usually) the 5th with a 'ghosted' part chord. Leave the fingers out entirely he says, telling of how when he was teaching guitar in Australia he'd tell students to rest their fingers on the guitar top; he'd then tape them down so they couldn't move. "They're rebellious digits," he jokes; "they always want to join in."

Next he introduces the fingers. "Second step is the beginning of getting your fingers to do something different from the thumb." He demonstrates by playing a simple C-F-G chord

part on top, yet it already sounds impressive.

The third step moves it up a notch. "It's to create something where the thumb stays steady and the fingers do something against it," explains Tommy. "It's the beginning of your brain and hand connecting, and your hand doing what your brain tells it. It will be a mental conundrum for a while, but it will kick in if you keep at it." He then plays a slightly syncopated chord part on top.

Using our C-F-G sequence Tommy now plays an arpeggio on top of the rocking thumb, getting into 'Streets Of London' territory. "If you can play that after practising it slowly for a while, then you're ready to learn a song," says Tommy. "And the song I suggest you learn is Freight Train. But you have to realise that it's not music yet; this is learning skills. When you practise the skills enough, one day, just like magic, the skills turn into music."

Tommy now runs through the 'head' of Freight Train bar by bar, putting together everything he's told us so far. He rounds things off with a full rendition in proper Tommy Emmanuel style. And if you don't want to rush out and buy a thumbpick or two after that, then we'll eat the office fedora! 

TECHNIQUE FOCUS

THUMB PICKS

Thumbpicks come in similar thicknesses, materials and prices as regular picks. They also take a while to get used to so spend time discovering which type works for you. Don't go too expensive at first; you can pay 10s of £££s but Tommy Emmanuel (the master) is happy with medium gauge Jim Dunlops. If you find the pick part is too protruding you can file it to shape and smooth the edges using a good nail file; and if the pick doesn't quite fit you can heat it in a cup of hot water and bend it to the desired shape before it hardens.



Adhere to Tommy's maxim of 'practice makes perfect' to nail these examples



TRACK RECORD Any Tommy Emmanuel is a feast of musicality, feel and emotion, as well as knocking you sideways with the sheer ability he displays on his instrument. His brand new release *Heart Songs* concentrates on ballads and Tommy's ability to capture their beauty with his guitar. For a greater appreciation of his breadth as a musician try 2014's *The Guitar Mastery Of Tommy Emmanuel*, which says it all!



EXAMPLE 1

CD TRACK 8

Note that Tommy says it took him 10 years to feel comfortable with a thumb pick and so resign yourself to it feeling strange and unwieldy at first. This example is a workout for the thumb – we're not employing any fingers yet. This

is the most important part to get firmly established in the head and hand as everything else will spring from what you're doing here. So work slowly and don't move onto the next exercise before this information is bedded in.

$\text{♩} = 115$

P = Thumb pick down pick

f PM

C F G C

E B G D A E

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

1 p p p p p p p etc

E7 A7 D7 G7

(PM)

0 0 7 7 6 6 5 5 4 4
3 2 2 6 6 5 5 4 4 3
3 3 0 7 0 0 5 5 3 5

6

EXAMPLE 2

CD TRACK 9

Now we introduce the fingers into the chord progression. If you mastered Ex 1 this will be easy – if not, it's back to the woodshed! Inserting the chords with

the fingers shouldn't give you too much trouble as there's no syncopation here, you're just playing the chord on the first beat of the bar in time with the thumb.

$\text{♩} = 125$

Palm mute bass notes
Let chords ring
P = Thumb pick down pick

C F G

E B G D A E

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

1 a m i p p p a m i p p p etc

C F G C13

E B G D A E

0 0 1 8
1 1 1 10
0 0 2 9
3 2 3 8
3 3 1 3 5 5 10

5

EXAMPLE 3

CD TRACK 10

We're turning up the heat a little now we introduce the chords on the first beat once again, but we're also going to employ them on an offbeat. You'll need to study the video in order to hear – and feel – where it fits in but, loosely

speaking, it's just after the second beat and right before the third. Don't worry too much about it and, more importantly, don't allow yourself to become frustrated if all the pieces don't fit straight away. Practise is your friend here.

♩ = 125

Palm mute bass notes
Let chords ring
P = Thumb down pick

E B G D A E

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

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

EXAMPLE 4

CD TRACK 11

In this exercise, we're not playing anything new; just organising what we've already learned differently. This is where things start sounding more musical – but take note of what Tommy says: "The skill comes before the music!" So

whereas it might feel like there's a lot going on in your picking hand and that thumb pick still feels a little alien, keep on working at it and also refer back to the video to see and hear what Tommy is doing and all should be well.

♩ = 120 Swing feel

Palm mute bass notes
Let arpeggio notes ring
P = Thumb down pick

E B G D A E

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

1,5 m p i p a p p m p i p a p p etc

EXAMPLE 5

CD TRACK 12

It's graduation day! This is where we put everything together and play a tune. In order to keep things really simple, we've transcribed the melody separately and if you study the video you can see that all the melody notes fall under the fingers. It's probably a good idea to make sure that you know the melody

thoroughly before trying to combine the parts together – referring to the video will help a lot. The most important thing is to take things very slowly at first, build your confidence and dexterity and then slowly bring the tune up to tempo. Watch how Tommy quickly turns simple exercises into music!

♩ = 120

P = Thumb pick down pick

Hold down G7 chord

E B G D A E

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

1 m m m m m p p m m a m a a a m p p m m

E7 F C G6 C

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

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



Allen Hinds Masterclass *pt 5*



Allen demonstrates some sophisticated rhythm and lead work over a smooth jazz-style backing track, with **Jon Bishop** as your guide.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: 122bpm

CD: CD-ROM & 13-14

Will improve your

- ✓ Jazzy rhythm and fusion lead
- ✓ Semiquaver syncopation
- ✓ Use of volume pedal

This month features Allen soloing over another Jason Sidwell penned track. This one's entitled Secret Beginnings. The first part of the process for Allen is to decide on a suitable guitar sound. Right from the offset a clean tone with a smooth jazz vibe along the lines of Pat Metheny was what he was hearing. The Les Paul is a great choice for this type of tone since that was what the

guitar was originally designed to do.

The song is in B minor for the most part, but as Allen reflects there are always some tricky changes in the backing tracks that Jason sends him, "to keep me on my toes". The B section is still in the B minor ballpark, but he once again drives home the importance of nailing at least some of the arpeggios as the chords pass.

When the song changes to chords like F major, Allen talks about key centres. The B minor chord can be viewed as the relative minor of D major and as F major comes from the world of D minor you can navigate both these sections by simply thinking in D major and D minor tonalities.

“SECRET BEGINNINGS IS BASICALLY D AND D MINOR THROUGHOUT WITH A FEW LITTLE KEY CHANGES THROWN IN”

For the dim7 chord Allen cycles through the diminished inversions in a George Harrison inspired run that resolves nicely to the F#7. The diminished 7 chord moves in minor 3rd intervals so the same fingering can be used and just moved up or down three frets at a time. Allen also explains that you can alter the notes of the F#7 chord to provide a flamenco style flavour: the 9 note (G) is particularly effective as Allen shows here.

As always he uses plenty of articulation to bring the lines to life, including hammer-ons and pull-offs, but not as much finger vibrato as usual so as to maintain the jazz ethos.

However the finger slide is a major factor within the smooth jazz style. Approaching notes or even chords from a semitone below provides great tension and release that works brilliantly in this style. The semitone approach from below was no doubt originally inspired by sax players who often bend, slide or 'gliss' into notes from below.

Allen explains that when there is a choice he plays the Dorian mode for minor tonalities. The Dorian mode (R-2-♭3-4-5-6-♭7) has a

ALLEN'S THOUGHTS ON DEVELOPING BETTER PHRASING

Transcribe, transcribe, transcribe! I don't know any great players who didn't transcribe - on paper or via memorisation - from different instruments be it saxophone, piano as well as guitar. Emulation of other musicians' phrasing and vocabulary is healthy for all players at any ability level, and is not something that will reduce your individuality. I approach a solo as if I am writing a melody that anyone could remember. It's very important to internalise your notes, not just wander around the fretboard and hope for the best. It helps to sing the notes that you play but it's more about feeling and hearing the notes from within yourself; you are making your own music statement.

major 6th, sounds smooth and works well as none of the notes in the scale sound bad.

As we've described, Secret Beginnings is basically D major and D minor throughout, with a couple of little key changes. Allen signs off with an excellently simplified way to approach these changes so keep your eyes and ears open for these. To help get you started we have written out some easy fingerings the D major and D minor scales.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future when a smooth jazz vibe would be appropriate.

Once you have mastered some of the concepts in this month's solo why not try creating a solo of your own over this smooth jazz piece. See you next time with the last segment of Allen's soloing video series! 🎸

NEXT MONTH Allen creates a gorgeous new solo over Jason's **pop rock track Soul Magic**.

3

GAIN

6

BASS

7

MIDDLE

7 3

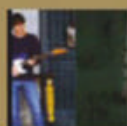
TREBLE

REVERB

Get the Tone

For this month's recording Allen used his Gibson Les Paul Custom plugged into a small Red Plate Backline valve amplifier. The bridge and middle pickup selection is very complimentary to the style and it is well worth giving this a go. Allen selected a smooth jazz style clean tone that he stuck with for the whole track. Any electric guitar will work well for this month's performance. You can also experiment with the chorus pedal just as Allen does.

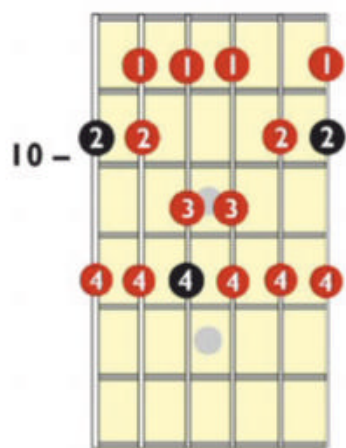
Allen with one of his gorgeous vintage Teles



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.

SECRET BEGINNINGS SCALES

D major scale
(relative major of B minor)



D natural minor scale
(relative minor of F major)



TOP THREE LICKS

LICK 1 [Bars 3 -8] VOLUME SWELLS

Allen opens the track with some ear-grabbing volume swells. Volume swells cut off the attack of the note. This provides an interesting effect that disguises the guitar sound and provides more of a keyboard or synth style sound. This also makes the delay sound more ambient and ethereal, as there is no hard front to the repeats.

LICK 2 [Bars 29-30] DIMINISHED CHORD RUN

The F diminished 7 sound provides another ear-catching contrast with the rest of the song. Here Allen expertly navigates this with a chord-based line inspired by George Harrison.

LICK 3 [Bar 32 - F#7] FLAMENCO STYLE ALTERATIONS

Here Allen uses the $\flat 9$ interval (G) to provide a flamenco flavour. Altering the notes of the extension of a dominant 7 chord provides more tension and therefore a more dramatic cadence.

SECRET BEGINNINGS CHORD CHART

$\text{♩} = 122$

A Bm A6

1 Cymbal cresc.

Gmaj7 A6

5 G/B A7

9 Gmaj7 D/F#

13 **B** Em D/F# G A6

17 G/B A/C# Dmaj7 Gmaj7 D/F#

21 Em D/F# F6 A/E

25 Fdim7 F#7

29 **A** Bm A6

33 Gmaj7 A6

37 G/B A6

41 Gmaj7 A7

45 **C** Dmaj7 Gmaj7 Dmaj7 Gmaj7

49 C#7 F#7 G#dim7 F#7/A# Bm

53



SECRET BEGINNINGS ALLEN'S SOLO

CD-ROM & 13

A SECTION [Bars 1-16] Allen uses the volume pedal to create some simple yet effective accompaniment parts. Use a long delay setting with a couple of

repeats. The slowly attacked notes ring into each other and the overall effect is ambient and atmospheric.

System 1: Bars 1-4

Tempo: ♩ = 122

Chord: **A**

Bridge & Neck pickup
Clean with delay

Volume pedal markings: vol

Fingering: 10, 14, 15, 12, 14, 9, 10, 5, 7, BU, 5-(7)

System 2: Bars 5-8

Chord: **Gmaj7**

Volume pedal markings: vol

Fingering: 3, 15, (17), (15), (17), (15), (17), (15), 12, 14, 14

System 3: Bars 9-12

Chord: **G/B**, **A7**

Volume pedal markings: vol

Fingering: 14, 15, 10, 12, 5, 7, 7, 5, 4, 5, 6, 6, 7, 5, 7, 5, 2

System 4: Bars 13-16

Chord: **Gmaj7**, **D/F#**

Fingering: 5, 3, 4, 2, 3, 2, 4, 2, 2, 3, 5, 5/7, 5, 5, 7, 7

SECRET BEGINNINGS ALLEN'S SOLO

CD-ROM & 13

B SECTION [Bars 17-32] The B section showcases some cool soul and rhythm and blues style rhythm fills. The sliding 4ths in bar 20 are a soul guitar favourite and well worth memorising. The F diminished 7 sound in bars 29 and 30

provides another ear-catching contrast with the rest of the song. Here Allen expertly navigates this with a chord-based line inspired by George Harrison in such songs as My Sweet Lord and Give Me Love (Give Me Peace On Earth).

B

Em

D/F#

G

A6



17

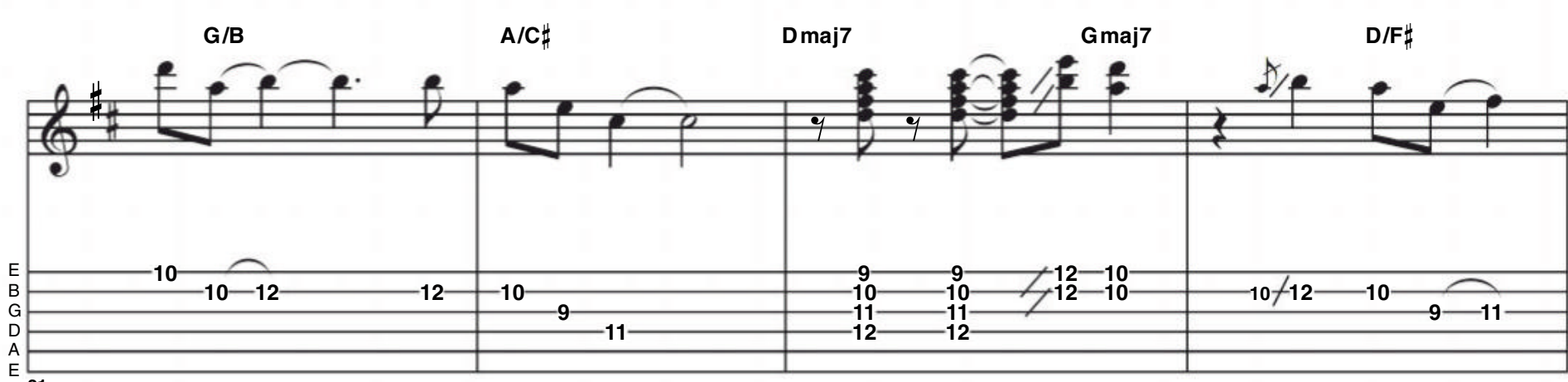
G/B

A/C#

Dmaj7

Gmaj7

D/F#



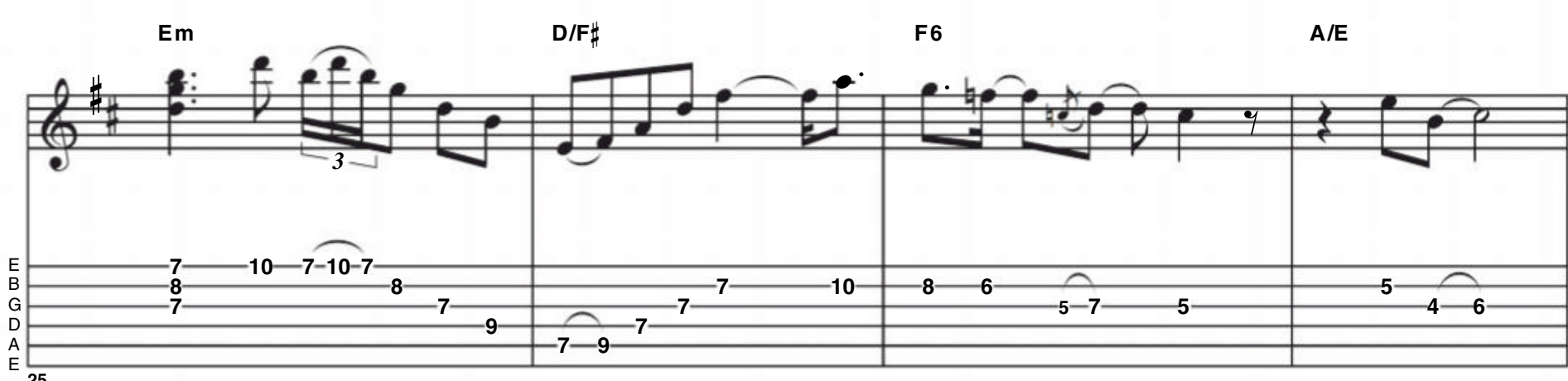
21

Em

D/F#

F6

A/E



25

Fdim7

F#7



29



SECRET BEGINNINGS ALLEN'S SOLO

CD-ROM & 13

A2 SECTION [Bars 33-48] The first solo starts with some well chosen melodic lines. Some fast and intricate lead work is introduced to maintain the excitement and build the contour. The main rhythmic subdivision for this is

the semiquaver. As ever Allen constructs many of the lines here using some fantastic rhythmic syncopation. Syncopation means playing off the beat and using this concept adds sophistication to the sound.

A Bm

A6

Neck pickup
Clean with delay

3

3

E B G D A E

33

Gmaj7

A6

E B G D A E

37

G/B

E B G D A E

40

A6

Gmaj7

3

E B G D A E

43

PLAYING TIPS



● DMAJ7 CHORD

Using a clean guitar tone, Allen plays quite a few chords (and chord fragments) among his single-note lines. This photo shows him fretting a Dmaj7 at the 9th fret to play over Secret Beginnings' Dmaj7 chord (see bar 23). Knowing chord shapes derived from the parent five CAGED shapes is a wonderfully empowering way of switching between chords and single notes all over the fretboard. Have CAGED knowledge on your study list if you haven't addressed it already!

● EM7 CHORD

This shows a conventional Em7 barre chord played at the 7th fret that corresponds to the underlying Em7 chord (see bar 25). Allen augments it with R&B or soul styled hammer-ons and pull-offs using his fourth finger at the 10th fret, splitting the chord shape into single notes. Look for possible melodic augmentation in all your chord shapes!



● FDIM7 CHORD

During bars 29-30 Allen draws on his George Harrison influences by ascending the fretboard with a series of diminished 7th chord shapes. These mirror Secret Beginnings' underlying Fdim7 chord. Dim7 chords are a unique, niche area of harmony but knowing how to deal with playing over them is very worthwhile. Tip: due to the minor 3rd intervals between neighbour notes (R-3-b5-b7), there is a pleasing symmetrical nature to dim7 arpeggios and chord shapes where a shape can be moved up or down in minor 3rd intervals (three frets' worth) and still be in key. In this specific context, Fdim7 is the same as A_bdim7 which is the same as Bdim7 which is the same as Ddim7.

SECRET BEGINNINGS ALLEN'S SOLO

CD-ROM & 13

C SECTION [Bars 49-end] Allen takes us out with more emphasis on melody. The C#7 and F#7 chords are skilfully navigated and the Diminished scale works

a treat in bar 55. The backing track groove finishes in bar 57 so these final lines are played freetime.

46

E
B
G
D
A
E

49

E
B
G
D
A
E

51

E
B
G
D
A
E

53

E
B
G
D
A
E

SECRET BEGINNINGS ALLEN'S SOLO

CD-ROM & 13

G#dim7 **F#7/A#**

55

Bm **Freetime**

57





ON VIDEO

Antonín Dvorák

Songs My Mother Taught Me



Bridget Mermikides arranges and transcribes a stunning work by a Czech multi-instrumentalist who, among other things, predicted American music's future.

ABILITY RATING

Moderate



Info

Key E minor **Tempo** 55bpm **CD** TRACKS 15-16

Will improve your... ✓ 6/8 versus 2/4 rhythmic feel

✓ Melody over an accompaniment ✓ Fretting-hand slurs

The Czech composer Antonin Dvorák (1841-1904) was an extraordinary and influential musical figure of the late 19th century. An exceptional organist, violist and teacher, Dvorák produced a diverse opus with no fewer than nine symphonies, 10 operas, three concerti as well as hundreds of works for a variety of solo instruments and small ensembles. Rather than compose solely within the 'high art' domain of 'classical music', Dvorák drew on Czech and Slavic folk music of his homeland, which allowed him to develop an individualistic voice as well as acknowledge and embrace a far wider range of

music making and culture. Dvorák was one of the first of this wave of 'nationalistic' composers and this approach – as much as his beautiful music – has had a profound effect on the development and the ethos of Western Art

“WHAT'S INTERESTING ABOUT THIS PIECE IS THE SOPHISTICATED RHYTHMS, PERHAPS INSPIRED BY EASTERN EUROPEAN FOLK MUSIC”

music - and helped usher in a brave new world of 20th century music.

When Dvorák moved to America to become director of the National Conservatory, he said - rather prophetically - “I am convinced that the future music of this country must be founded on what are called Negro melodies. They are the folk songs of America and your composers must turn to them.”

Here I've arranged the fourth of Dvorák's seven Gypsy Songs composed for voice and piano in 1880 for the tenor Gustav Walter. The Czech title – taken from a poem by Adolf Heyduk - Kdys mne stará matka zpívat učívala was translated to German (Als die alte Mutter sang) for Walter to sing and means “Songs My Mother Taught Me”. This short, but bittersweet and devastatingly beautiful song has since been arranged by Fritz Kreisler for violin

and piano as well as other ensembles and remains an ever-popular work. I've transposed the original key of B minor to E minor where we can exploit the open strings and resonance of the guitar. What is most interesting about the piece is the sophisticated rhythmic mechanisms – perhaps inspired by Eastern European folk music. The piano mainly plays in 6/8 with two groups of three quavers, while the melody is generally conceived as being in 2/4 with two groups of two 'duplet' quavers. Compare bar 17 (6/8) with bar 18 (a 'stretched' 2/4) and you will see the point. However, when they are played together (bars 9-11) there is a delicious rhythmic friction of three notes against two. This will take both musical understanding and technical control to execute properly, so take your time. You will also have the added challenges of keeping the slurs clear and crisp (bars 1-7, 23-26, 31, 35, 45-48) and bringing out the melody with rest stroke technique against the free stroke accompaniment.

As ever, take your time to maximise your ultimate enjoyment of this splendid work. **T**

NEXT MONTH Bridget arranges *Dance Of The Blessed Spirits* by **Christopher Gluck**

TECHNIQUE FOCUS

Fretting-hand position

In terms of your fretting hand, how much do you think about what position you are in - say where your first finger should be at any given point and therefore the other three fingers respectively. Are you consciously aware of it and are you maintaining a hand shape where the four fingers are spaced evenly and hovering close to their frets? When shifting positions maintain the hand shape and finger spacing and shift the thumb too, keeping the relationship between it and the fingers the same. Being clear about your fretboard position is a sure way to increase security, confidence and accuracy in your playing.



Dvorák: played organ and violin to an extremely high level



TRACK RECORD For Dvorák's original arrangement featuring voice and piano listen to Magdalena Kozená (DG 2008), then try Kreisler's violin and piano arrangement (Ishtak Perlman's My Favourite Kreisler EMI 1988); and, for violin and orchestra Joshua Bell Romance of the Violin (2003 Sony). To hear how a top big band arranger might tackle it, Glenn Miller's 'studio' arrangement (V disc 1945) is great.

SONGS MY MOTHER TAUGHT ME { ANTONIN DVORAK

PLAYING TIPS

CD TRACK 16

For the eight-bar introduction make sure you're feeling the 6/8 time feel and giving it a nice lilt. In bars 1 and 2 you will need a half barre at the 7th fret.

[Bar 9] At bar 9 the melody begins and is in the equivalent of 2/4 time, so the two quavers (eighth notes) in the second half of the bar need to be evenly

spaced while maintaining 6/8 in the accompaniment: tricky but doable. If you don't like the awkward fretting-hand stretch in bar 15 you can always play the F# melody note on the first string (combined with the low G) and then scoot up to the B at the 7th fret, letting go of the low G and avoiding the stretch.

♩. = 55

D7

Em

Cadd#11

G

Am7

D7

Gmaj7

G/B

C

A7/C#

A

1 a p m i a m a p m i a m o a p m i p a a m i

4 o a p m i p a a m i

7 0 3 1 0 0 2 2 0 0 2 2 3 0 2 0 0 3 0 2 0 0 3

11 3 8 5 5 5 5 4 4 7 5 5 5 3 7 5 5 5 3 0 5 5 5 3 0 5 5 5 3

15 7 0 0 0 0 0 2 0 0 0 1 0 1 2 3 5 7 7 0 0 1 0 2 2 4 7

PLAYING TIPS

CD TRACK 16

[Bar 18] Watch out for the positions shifts from 2nd to 5th fret in bar 18; you'll then need a barre at the 5th for the next two bars. Grace notes occur regularly throughout this piece but the one in bars 23-24 is tricky as you need to hammer on and pull off with the fourth finger while holding onto the G

chord around it. Avoid excess tension the hand and forearm and only involve the movement of the finger (not hand, arm or wrist). At bar 31 the tune is decorated with an ascending triplet scale. Pluck the G note only and slur (hammer) the A and B then shift quickly to the B with the fourth finger.

D7 **D^{dim}7** **Em** **Cadd[#]11**

19

G **Em**

23

Cadd[#]11 **Em** **G**

26

Am **D7**

30

G

33

SONGS MY MOTHER TAUGHT ME { **ANTONIN DVORAK**

PLAYING TIPS

CD TRACK 16

[Bar 35] There is another triplet embellishment at bar 35 and after that we have more of the same lovely melody. Enjoy the A9 chord in bar 42 (and 5th

fret barre until half way through bar 44). The ending is a shorter version of the introduction and dies away quietly with the final E minor chord.

The tablature is organized into five systems, each with a treble staff, a bass staff, and a guitar staff with six strings (E, B, G, D, A, E). Measure numbers 36, 39, 42, 45, and 48 are indicated at the start of their respective systems. Chord names are placed above the measures: C (measures 36-38), A7/C# (measure 39), D7 (measures 40-41), D#dim7 (measure 42), E7 (measures 43-44), A9 (measure 45), D9 (measures 46-47), G (measure 48), and Em (measures 49-50). The notation includes various musical symbols such as notes, rests, triplets, and fret bars, with fingerings (1-4) indicated for specific notes.

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For some guitarists, the distinction between blues and jazz is huge. Eric Clapton is blues, Joe Pass is jazz. Simple. And yet, it really isn't simple at all. Sure, there are noticeable traits to blues playing that we expect; string bends, use of Pentatonic and Blues scales, vibrato and a degree (or more) of overdrive. With jazz we're accustomed to clever chords, busier playing with modes, arpeggios and longer solos over longer structures. However, all of these points can easily be found in each genre, from players that are emerging every year. Look at Robben Ford; generally considered a blues guitarist at heart yet he displays all of the above qualities, be they overdriven string bends, clever chords or altered scale phrasing. Then look at the late Gary Moore in blues mode; lots of overdrive, tons of notes, screaming bends and a real knack at nailing great notes over 'clever' chord changes. For more modern players, check out the likes of Scott Henderson, Michael Landau and Oz Noy; there's a



whack of blues sensibility in their playing and yet they brim with all manner of jazz and rock orientated traits too. They're as intriguing now as Jeff Beck has always been, mixing it all up for our sonic enjoyment.

The reason I bring up this topic is when learning, our perspectives should be broader than our preferences. If one is a blueser, it is shallow and reductive to consider any skill typically found in jazz to be of little interest. And vice versa; jazzers are very welcome to use vibrato! Turn to page 64 where John

Wheatcroft looks at arguably the most common chord progression ever (II-V-I, in C major; Dm-G7-C). Sure, the banner

says jazz but the content is so fundamentally

sound, so essential to music making, that it shouldn't be year one study just for Gibson ES-175 players. It's for everyone. A notion that I'm pretty sure that both Eric and Joe would agree on too.

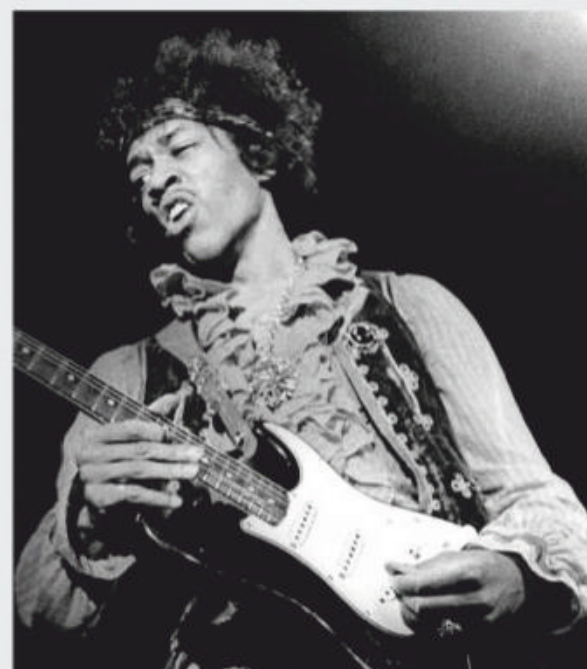
Enjoy the issue!

Jason

IN LESSONS GT#294



ROCK 60
This month Martin Cooper checks out the cinematic soundscapes of the Welsh rock band and their fine guitarist James Dean Bradfield.



PSYCHEDELIC 76
Simon Barnard explores a man who burst onto the music scene in a purple haze of virtuosity and psychedelia. Nothing was ever the same!

30-Minute Lickbag



Pat Heath of BIMM Brighton with yet another selection of fresh licks to learn at easy, moderate and advanced levels. How many can you crack?

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bimm brighton

EASY LICKS EXAMPLE 1 JAMES BAY

CD TRACK 17

A former student of mine at BIMM, James was always a great part writer. This example of 10ths ascending and descending up the fifth and second strings creates a chord progression from C to G. Use the thumb (p) and first finger (i) to accentuate this.

$\text{♩} = 120$

C D Em D C G/B Am G

mf

E B G D A E

5 7 8 8 7 5 5 3 1 1 1

3 5 7 7 5 3 3 2 0 0 0

1 i p i p p

EASY LICKS EXAMPLE 2 MALCOLM YOUNG

CD TRACK 18

This example in the style of rock's riffmaster general is based on a simple blues idea. Play hard downstrokes with a breaking up amp tone and bridge pickup (humbucker if you have it). Use your second finger to play the D note on the upper voicing. Plenty of attitude is required here.

$\text{♩} = 150$

A5 C A5 C A5 G5

mf

PM

E B G D A E

2 2 2 5 0 2 2 2 2 2 2 2 5

0 3 0 0 3 0 0 0 0 0 0 0 3

1 D/F# G5 A5 C A5 C A5

PM

E B G D A E

5 5 5 5 5 5 5 5 5 5 5 5 5

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

3 0 3 0 5 0 3 0

INTERMEDIATE LICKS EXAMPLE 3 OZ NOY

CD TRACK 19

Oz takes a unique combination of bass and guitar funk and uses the two, plus a healthy slice of blues, to create great parts. Play the bottom line, muting the open fifth string, shifting to the D shape major 7 chord and using the fretting hand to mute the dead strings.

$\text{♩} = 145$

N.C. F#maj7 Gmaj7

mf

E B G D A E

2 X X X X X X 6 7 7 7

X X X X X X 6 7 7 7

X X X X X X 6 7 7 7

X X X X X X 4 5 5 5

1 0 3 V V V V V V V

CD TRACK 19

E
E
G
D
A
E

CD TRACK 20

Blackie is a hugely talented songwriter, and this is a tribute to the Headless Children album. Drone the fourth string with the upper notes on the third, muting in the relevant places with a high gain rock sound. A saw blade codpiece is required for extra lunacy!

E
B
G
D
A
E**CD TRACK 21**

To be slightly controversial for a moment, Morse could be seen as a hot country player with a big rock tone. Approach this example descending a B minor Pentatonic (B-D-E-F#-A) using strict alternate picking and with 16th-note mindset. The end lick should be approached once you have the rhythm down.

E
B
G
D
A
E**CD TRACK 22**

Count this super clean lick in a five-note syllable (such as hip-po-pot-a-mus) manner. The arpeggio descends chromatically and needs to be approached with a legato or sweep technique. The second bar relaxes into 16th notes with chromatic legato. Not for the faint-hearted but a great lick to get under your fingers.

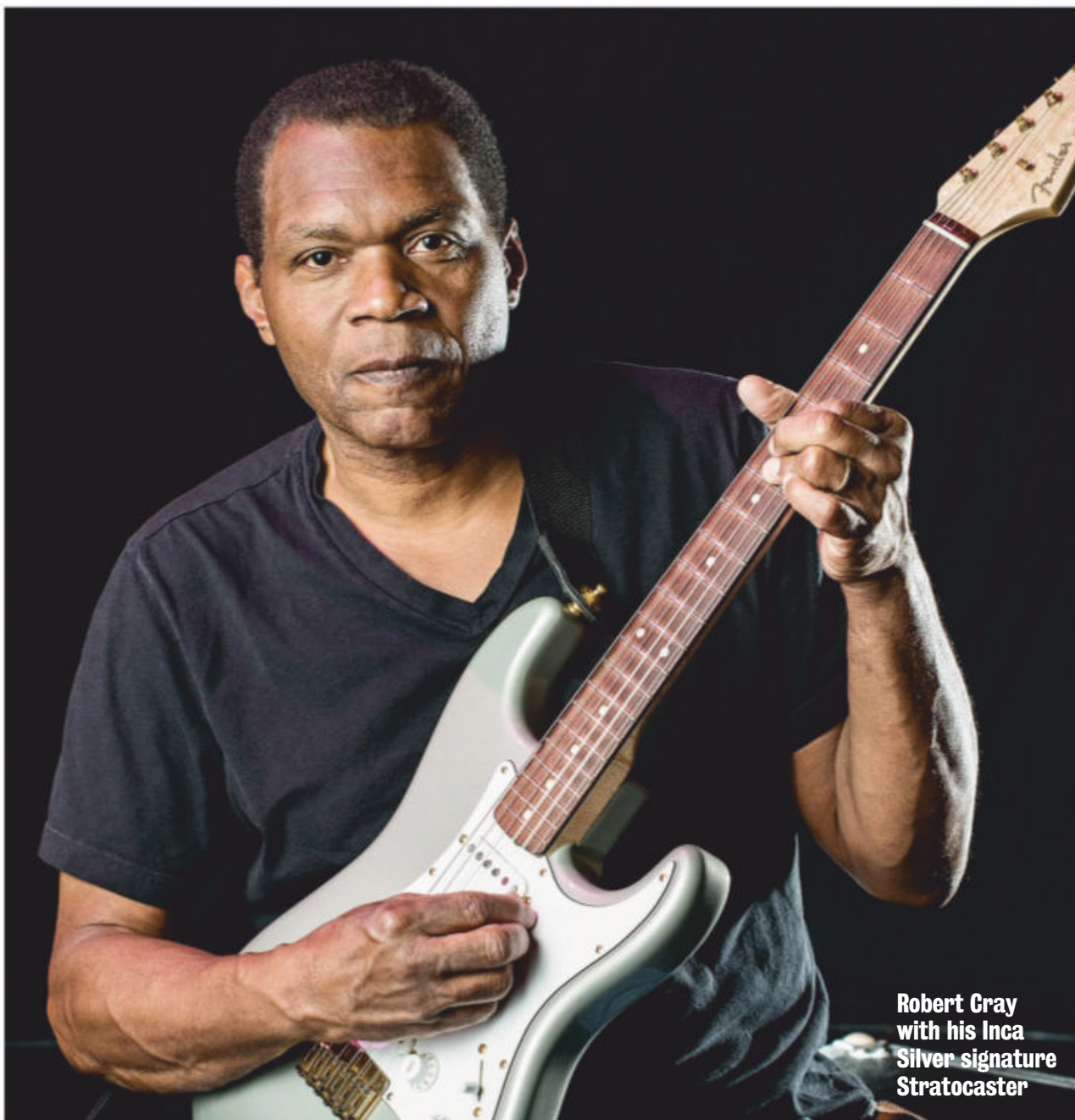
E
B
G
D
A
E

Robert Cray

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



Join **Ronan McCullagh** this month as he captures the playing style of a soulful bluesman who straddles both vintage and modern styles.



Robert Cray
with his Inca
Silver signature
Stratocaster

ABILITY RATING

☆☆☆☆☆ Moderate

Info

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

Will improve your

- ✓ Dynamics
- ✓ Bends
- ✓ Double-stops

During the '60s the young Robert Cray was tucked away in his bedroom with the Harmony electric guitar that he begged his mother to buy for him, bingeing on the music of Sarah Vaughan, Ray Charles, Sam Cooke, Jackie Wilson, and The Beatles. Alongside his parents' rich record collection Cray would sit and listen to the radio, picking up whatever he could along the

way from R&B, soul, Motown and jazz. "We had no concept of all these separate genres of music," Cray has said of those times. "If you liked the song it was cool. I kept this in my head as a youngster learning the guitar." No doubt this attitude massively impacted the music that Cray would later give to the world, as although by the late '60s and '70s his listening tastes were mostly fixated on the blues, his music didn't adhere to normal 'boundaries' of the genre.

Robert Cray's guitar style has many unique quirks and touches but his approaches are relatively simple. He's about the song first and foremost and has often spoken about understanding the mood of a piece to inspire his approach to the instrument.

If we examine his rhythm playing we get a real sense of his musical upbringing. He has soulful, funky and tight rhythm style which is always grooving and supportive, so while the studies this month focus on his lead work, be sure to listen and learn from the rhythm parts on his records. He tends to use larger chord voicings but will pull out different colours depending on where he places the attack across the strings. Remember as a guitarist your role is predominantly rhythm based so don't neglect this in your practice.

Cray's approach to lead is very percussive. He really digs in and this has a tendency to cut the note short as the string 'slaps' against the fret which removes its energy. To help get this 'popping' yourself, either pick from under the string or experiment with grabbing it between

“WE HAD NO CONCEPT OF ALL THESE GENRES OF MUSIC. IF YOU LIKED THE SONG IT WAS COOL, SO I KEPT THIS IN MY HEAD”

the first finger and thumb, even while holding the pick. But use it as an effect rather than all the time as it's a great way to emphasise certain notes but not something you want all the time. Cray also goes for a very clean tone, his amps being set loud with lots of headroom.

As a pretty traditional bluesman, albeit laced with soul, Cray's note selection is largely Pentatonic; he's also not shy of a bend or two and will often pull the strings hard, yet he always manages to stay in tune. He's also not averse to concentrating on a particular fretboard area and making as much music as humanly possible with a very small cell of notes. Could this be a lesson for us all? **11**

NEXT MONTH New tutor, Phil Short examines the bluesy fusion style of **Scott Henderson**

5

GAIN

6

BASS

5

MIDDLE

3

TREBLE

8

REVERB

Get the Tone

Cray is a diehard Strat man (the RC signature is based on his vintage Inca Silver model), with limited pedals and Matchless or Magnatone amps. Pickup-wise he often goes for the in-between tones but frequently also visits positions 1 and 5. Tonally it's clean, bright and biting. So if you really want to get into the Cray ballpark ditch the Tube Screamer and make the amp work for you instead. A touch of slap-back echo can also work a treat.



TRACK RECORD For many, Stronger Persuader is where the Robert Cray experience started and to this day the writing style, authentic guitar vocabulary and fantastic vocals stand the test of time. The big hit from the album was of course Right Next Door but Cray also co-wrote Old Love with Eric Clapton, which appeared on EC's Journeyman album and helped herald a return to form for one of Cray's heroes.

EXAMPLE 1 SOLO 1

CD TRACK 23

This study focuses on the dynamic attack that Cray employs within his lead style. The framework for the solo is not surprisingly Minor Pentatonic (R- $\flat$ 3-4-5- $\flat$ 7). My intention for you is to experiment with the dynamic range you have available at your fingertips while gaining some of Cray's note choices. You might find your picking hand feels tense and while this could be expected

when digging in this hard, you need to remember that high levels of tension within your hand or arm is not sustainable and will cause injury in the long run. It's really about finding the balance between the attack/force required and the tension it might induce. Particularly note the angle at which you pick – aim to get under the string and pull outwards on your exit.

$\text{♩} = 120$

Bm7 **Em7** **Bm7**

Em7 **Bm7**

G7 **F#7#9** **Bm7**

G7 **F#7#9** **Bm7**

Sva

CD TRACK 25

stop idea in between a vocal phrase or at the end of a solo (as BB King did with single-note lines). You will also find a few triads thrown into this study as Cray will often employ the triad as a nice variation on single-note lines, once again in the vocal gaps or as a way to conclude a solo.

[illegible]

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Manic Street Preachers

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bimm *bristol*

This month **Martin Cooper** checks out the cinematic soundscapes of the Welsh rock band and their fine guitarist James Dean Bradfield.



JD Bradfield with ubiquitous white Les Paul Custom

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: A minor

Tempo: 120bpm

CD: TRACKS 27-29

Will improve your...

✓ Playing for the song

✓ Theory knowledge

✓ Arranging and part writing

The Manic Street Preachers formed in Caerphilly, Wales in 1986 with vocalist and guitarist James Dean Bradfield, bass player Nicky Wire and drummer Sean Moore. They were later joined by Richey Edwards (guitar, lyrics), and went on to become one of the most successful British

bands. As well as three UK number 1 albums, numerous awards including eleven NME, eight Q and four BRITs, they have also had two nominations for the Mercury Prize. All this plus headlined shows including Glastonbury, Reading and the V Festival.

Their lyrics are often politically charged and controversial; their debut New Art Riot EP aimed verbal attacks at fellow musicians and one of their early video appearances featured Nicky Wire dressed as Marilyn Monroe plus visual references to Aleister Crowley. This controversial behaviour meant they were great fodder for the tabloid press, which served to increase their popularity.

Debut album Generation Terrorists sold a respectable 250,000 but this received a boost after the massive success of 1996's Everything Must Go, the first album to not feature Richey Edwards who had disappeared on 1st February 1995 after checking out of a London hotel. The band was put on hold for six months after Edwards disappeared, but continued with the blessing of his family and garnered further popularity with the hugely successful This Is My Truth, Tell Me Yours. There have been numerous supposed sightings over the years, but nothing ever verified. Edwards was declared 'presumed dead' in 2008. Perhaps

“THE BAND WAS PUT ON HOLD AFTER RICHEY EDWARDS DISAPPEARED BUT CONTINUED WITH THE BLESSING OF HIS FAMILY”

unusually drummer Sean Moore, a classically trained pianist, is one of the group's principle songwriters. The Manics continue to be relevant and recently released an anniversary version of This Is My Truth, Tell Me Yours.

Our track features several layers of guitar and synth tones to achieve the type of cinematic sonic landscape often employed by the band. While not at all difficult to play, it's the arrangement and how the parts work together that should be studied, as much as the actual guitar techniques. We're in the key of A minor (A-B-C-D-E-F-G) but some of the main chord progressions centre around D minor, which gives an overall Dorian sound. **11**

NEXT MONTH Martin looks at the playing of Nashville's "family band" *Kings Of Leon*

Get the Tone

James Dean Bradfield always plays for the song, rather than adding guitar heroics to the music. His white Gibson Les Paul is his mainstay and he blends an array of classic valve amps. There's a mix of sounds on the GT track, some with modulation, some clean and others slightly overdriven. Go for classic tones - using humbuckers if you have them - and add whatever modulation or delay sounds you consider appropriate. Experiment!



TRACK RECORD New Art Riot set the band's musical and lyrical calling card with its title track now a Manics' anthem. Everything Must Go from 1996 features the band's massive single A Design For Life as well as Kevin Carter, while the follow-up This Is My Truth, Tell Me Yours includes the UK number 1 single If You Tolerate This, Your Children Will Be Next. In 2011 they released an excellent singles collection.

EXAMPLE MANIC STREET PREACHERS

CD TRACK 28

We're using the time signature of 6/8 this month, which means that there are six quavers (eighth notes) per bar, also tracked by the chords' arpeggios. The pulse of the song is two strong beats per bar, each followed by two weaker

pulses, giving a 1-2-3-4-5-6 pulse to each bar. Many of the chords are simple barre shapes, but be careful to fret each one accurately, particularly bearing in mind that there are three layers of electric guitar on the recording.

$\text{♩} = 120$

Am Am/G Am Am/F

Am Am/G Am Am/F Am/E

G F

Dm Am

1, 9

5, 13

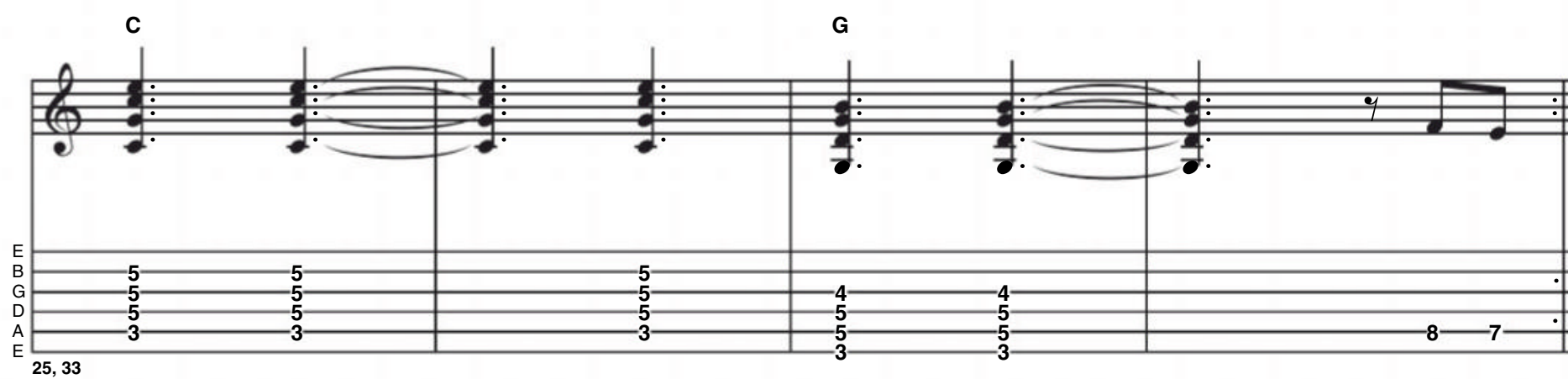
17

21, 29

EXAMPLE MANIC STREET PREACHERS ...CONTINUED

CD TRACK 28

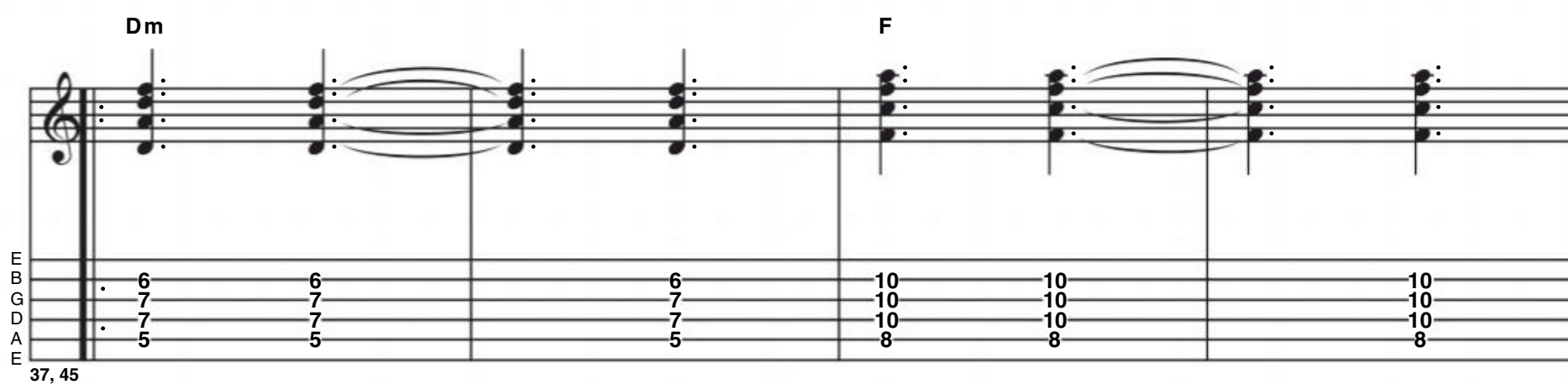
C **G**



E B G D A E

25, 33

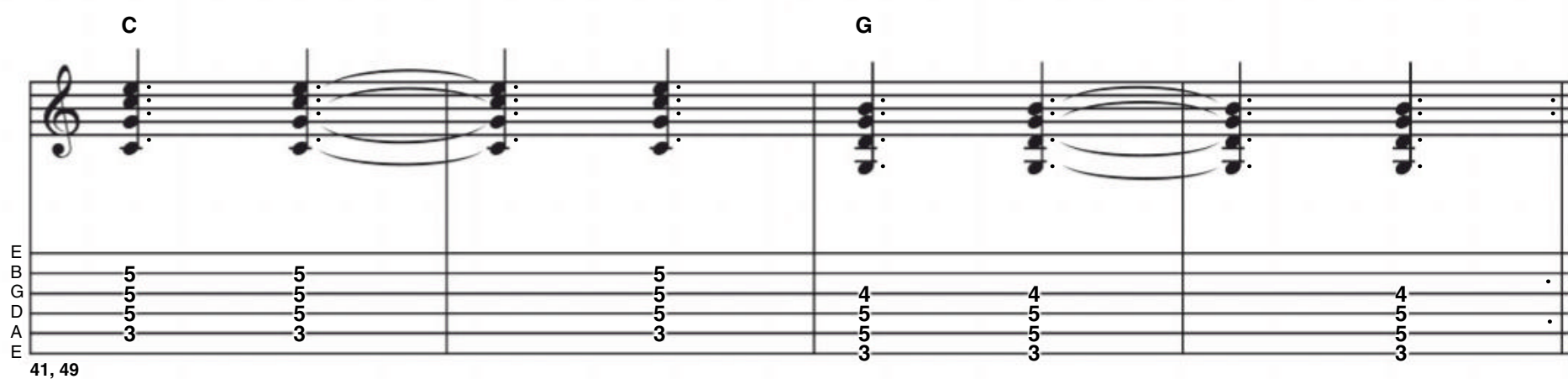
Dm **F**



E B G D A E

37, 45

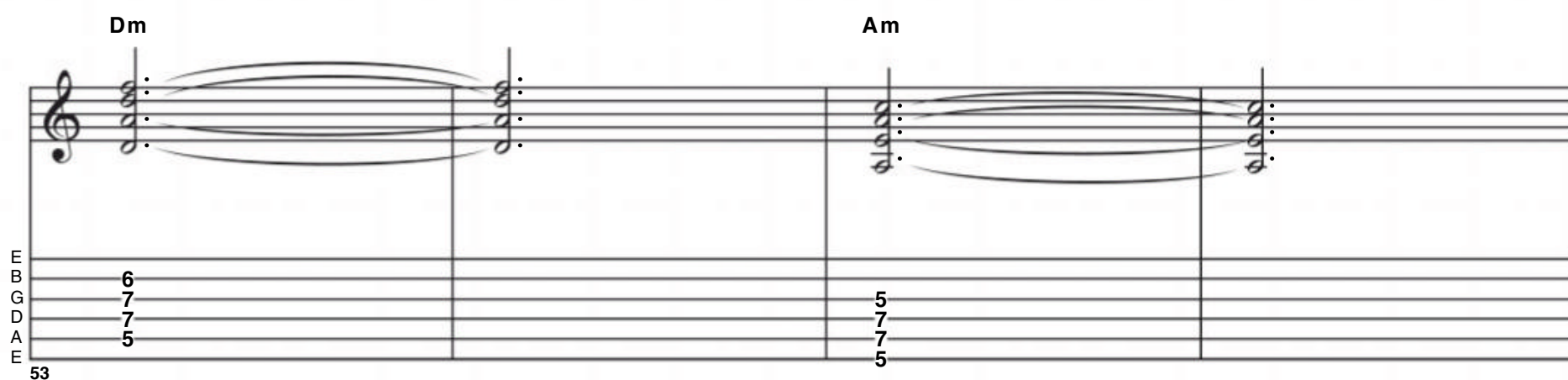
C **G**



E B G D A E

41, 49

Dm **Am**



E B G D A E

53

G



E B G D A E

57

EXAMPLE MANIC STREET PREACHERS

CD TRACK 28

There's not a dedicated 'rhythm' or 'lead' here, per se; rather it's an arrangement of several parts which fit together like a musical jigsaw and it's the juxtaposition and interlocking of these parts that you should look to emulate in your own writing. While it's simple to play, timing and feel remain crucially important.

LEAD GUITAR

$\text{♩} = 120$

36

Dm

F

E B G D A E

6 6 8 10 10 10 12 13

37

C

G

Dm

E B G D A E

13 13 13 15 12 12 12 8 10

41

F

C

E B G D A E

10 10 8 6 6 5 6 8 8 10

46

G

Dm

Am

G

E B G D A E

12 15

Play 4 times

57. 58, 59, 60

51

The major II-V-I



This month **John Wheatcroft** looks at the undisputed heavyweight champion of chord progressions in jazz, the major II-V-I.



Miles Davis: master of the II-V-I and a true jazz legend

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C
Tempo: 140bpm
CD: TRACKS 30-43

Will improve your

- ✓ Chord voicings and voice leading
- ✓ Controlled tension and release
- ✓ Classic jazz vocabulary

It's often said that understanding how to use verbs forms the backbone of any language. As far as jazz is concerned, it could be argued that understanding harmony, how the chords relate, progress and develop throughout any given piece, is its own backbone. Harmony inspires your melodic choices; suggests suitable scale and potential harmonic replacements and much more besides. In jazz, the ubiquitous II-V-I major progression is king. So much so, that if you were to open up a Real Book with your eyes closed and simply point at any page, odds on that you'd likely have your finger directly above, or at best an inch away from an example of this sequence in action.

At its most basic form, the II-V-I is created by harmonising the Major scale into four-note

7th chords, based on the 2nd, 5th and 1st note or any Major scale. In the key of C, this gives us the progression Dm7 (D-F-A-C), G7 (G-B-D-F) and Cmaj7 (C-E-G-B). In jazz, this sequence has two basic functions. It can be used to outline the tonic I chord, providing more interest in the form of resolving suspensions (II-V, V-I, etc) to give a sense of motion within a solitary key centre. However, it's also used as a method to introduce transient key changes, so we might move from any key to any other, but rather than jumping straight to this new key centre via its I chord, we'll make this transition smoother and more interesting by using the II-V-I to get us there, perhaps repeating this process of temporary transposition multiple times before deciding to head off home to our initial key at some point towards the end of a sequence.

There are seven examples that follow, although several of these are divided into a number of variations that progress to give you a wide range of options at your disposal when you encounter the II-V-I progression in real music. Most, if not all of the examples today are more exercise-based than we usually

encounter in these lessons. With this in mind; you'll need to consider the application of each idea, but familiarising yourself with these sounds is a major step forward and will help you to recognise when your favourite players are putting similar ideas to work within their improvisations and compositions.

We begin by outlining the voice leading motion within the simple diatonic II-V-I cadence, considering which notes can remain stationary and which need to move to follow the changes. This is followed with a selection of appropriate scale choices that we can use to spell out each of the three harmonic events. Our third example introduces the concept of using voice leading to create lines and also introduces variation into these lines with a

“THERE'S A LOT OF THINGS YOU CAN DO WITH JUST CHORD TONES. YOU CAN OUTLINE THE CHANGES IN A VERY BEAUTIFUL WAY”

Mike Stern

device called octave displacement. Voice leading is developed in the next example by providing variations that can be assembled in multiple combinations for a vast number of options. We continue by looking at 'altered' tensions (♭2 #2 ♭5 #5) before rounding things off with a five-stage set of examples, each applying a specific musical 'tool', such as triad or Pentatonic superimposition and end with a snappy musical exercise that moves through each of the 12 keys via the cycle of 4ths that will test your fretboard awareness, along with your ability to apply any of these ideas in a musical way. As always, enjoy. 

NEXT MONTH John moves things on a step with a look at the **minor II-V-I and minor blues**



3

GAIN



5

BASS



5

MIDDLE



4

TREBLE



3

REVERB

Get the Tone

We're dealing with concepts here so use any guitar you like. For a classic jazz tone select the neck pickup and dial in a clear amp tone. For more body pick closer to the neck, and for single-note lines add a touch of gain for a more modern tone. These ideas will also sound beautiful on nylon or steel-string acoustic and while they were recorded with a largely pick based approach, fingerstyle or pick and fingers both have their merits.



TRACK RECORD You would have to go out of your way not to find a II-V-I within any tune you might be learning. Some great standards to get you started would be Tune Up (credited to Miles Davis, but arguably composed by Eddie Vinson); Ornithology, based on of How High The Moon (Charlie Parker); Cherokee (Ray Noble); Airegin (Sonny Rollins); Central Park West or Giant Steps (both by John Coltrane).

EXAMPLE 1 BASIC II-V-I MOVE WITH 3RD/7TH VOICING

TRACK 30

Let's begin by simply stating the basic voicings in their most elementary form. Each chord is expressed here with just the root, 3rd and 7th, or root, 7th and 3rd, keeping the tonic on the sixth or fifth strings while the colourful tones are

situated on the middle two strings (fourth and third). The trick to establishing the connections here is to keep you eye on just one string, either fourth or third, and watch what happens as the chords change.

1a) Root on A string

♩ = 140

Dm7 G7 Cmaj7 Dm7 G7 Cmaj7

1b) Root on E string

Dm7 G7 Cmaj7 Dm7 G7 Cmaj7

EXAMPLE 2 SCALE CHOICES

TRACK 32

Our next group of examples is designed to outline some of our potential scale choices for each of the three events in a II-V-I. Ex2a shows the simplest options, essentially selecting the same scale for all of the chords, albeit considered from the perspective of each independent chord, so that D is our strongest point of resolution against Dm, G against G7 and C paired with Cmaj7. Ex2b lists some options we have against the Imaj7 chord, starting with the common denominator of C Major Pentatonic (added 7) (R-2-3-5-6-7), essentially a Major scale with no 4th. We then have the choice to add either a perfect 4th to create

the Ionian mode/Major scale, or #4 to create Lydian. Ex2c shows how this affects the resolution of these choices. In Ex2d we repeat this process for the m7 II chord, while our options become more varied in Ex2e and 2f, where we consider the potential of adding extra tension by adding altered intervals such as the ♭5/#5 and/or ♭2/#2 to our V7 dominant chord. In Ex2g we audition some possible combinations of these scales, all within a very specific fretboard range with a view to being able to switch between them in quick succession against the changes. There's lots to take in but do persevere as the rewards are huge.

2a) Consolidated diatonic choices

♩ = 140

Dm7 G7 Cmaj7

D Dorian G Mixolydian C Ionian

2b) Imaj7 chord options

Cmaj7 Cmaj7 Cmaj7

C Major Pent (add7) C Ionian C Lydian

2c) 4th resolutions

Cmaj7

4 to 3 #4 to 5

EXAMPLE 2 SCALE CHOICES ...CONTINUED

TRACK 32

2d) IImin7 scale options

Dm6 **Dm6** **Dm6**

D Minor 6th Pent **D Dorian** **D Melodic Minor (Jazz)**

E B G D A E

9

2e) V7 with tension (#4/b5)

G7b5 **G7b5** **G7b5**

G7b5 Arpeggio **G Lydian Dominant** **G Whole-Tone**

E B G D A E

13

2f) V7 with tension (b9)

G7b9 **G7b9** **G7b9**

G7b9 Arpeggio **G Phrygian *** **G Dorian b2 ***

E B G D A E

17

* These scale re-purposed to fit dominant chords with b/#2 and no 3

G7b9 **G7b9**

G 'Altered' **G Half-Whole Scale**

E B G D A E

21

2g) Audition options into II V I sequence

Dm7 **G7b9** **Cmaj7**

D Dorian **G 'Altered'** **C Lydian**

E B G D A E

24

EXAMPLE 2 SCALE CHOICES ...CONTINUED

TRACK 32

A7 $\flat$ 9 **Dm/maj7** **G7 $\sharp$ 5** **Cmaj7**

A 'Altered' **D Melodic Minor** **G Whole-Tone** **C Ionian**

E B G D A E

28

EXAMPLE 3 7TH TO 3RD CONNECTIONS VIA 7 $\flat$ 9 INVERSIONS TO I

TRACK 34

There are two crucial concepts at work here. First, we're outlining an extremely common device in bebop for II-V-I's that connects the 7th of the II chord (in this key, the note C) with the 3rd of the V7 chord (here, B). You can approach these notes in an almost infinite number of ways, but here we're simply using the appropriate Dm7 arpeggio (D-F-A-C). When we hit that C to B cadence, we

switch to a new melodic pathway, based around a G7 $\flat$ 9 arpeggio (G-B-D-F-A $\flat$), which shares four from the five-note pool to create B diminished 7 (B-D-F-A $\flat$). Ex3b shows us some ways to expand upon this initial idea, making things sound less exercise-like by switching some of the notes up or down by an octave midstream, without changing either the note values or the rhythm.

3a) Illustration of basic idea

$\text{♩} = 140$

Dm7 **G7** **G7 $\flat$ 9** **Cmaj7** **Dm7** **G7** **Cmaj7**

[Join these notes together] [Major melody from here]

E B G D A E

1

3b) Octave displacement

Dm7 **G7 $\flat$ 9** **Cmaj7** **Dm7** **G7 $\flat$ 9** **Cmaj7**

E B G D A E

6

Dm7 **G7 $\flat$ 9** **Cmaj7** **Dm7** **G7 $\flat$ 9** **Cmaj7**

E B G D A E

11

EXAMPLE 4 7TH TO 3RD FRAGMENTS

TRACK 36

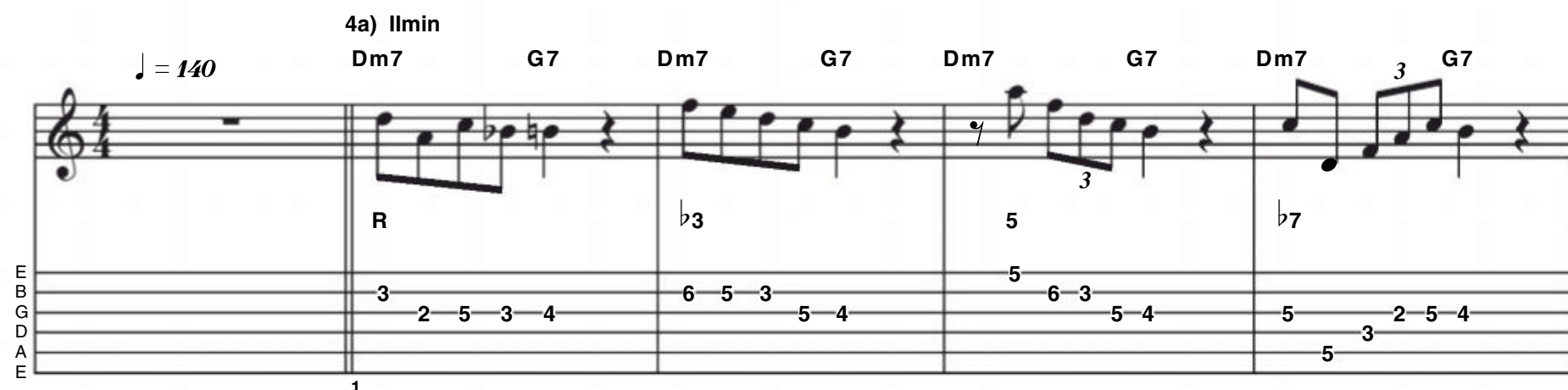
The idea here is to present some options that can be used to create an huge number of phrases by placing any II chord initial phrase, with any V chord cadence. Ex4a lists another four potential II chord minor ideas, whereas Ex4b gives you another four V7 replies. In combination with Ex3, this gives us 5x5

(25) II-V-I ideas. Of course, you need to find these connections in all keys and all areas, so from a simple concept, you can begin to see the enormous musical potential. Ex4c takes one of the II chord phrases and pairs this with each possible ending. Don't forget, octave displacement is equally valid here also.

4a) IImin

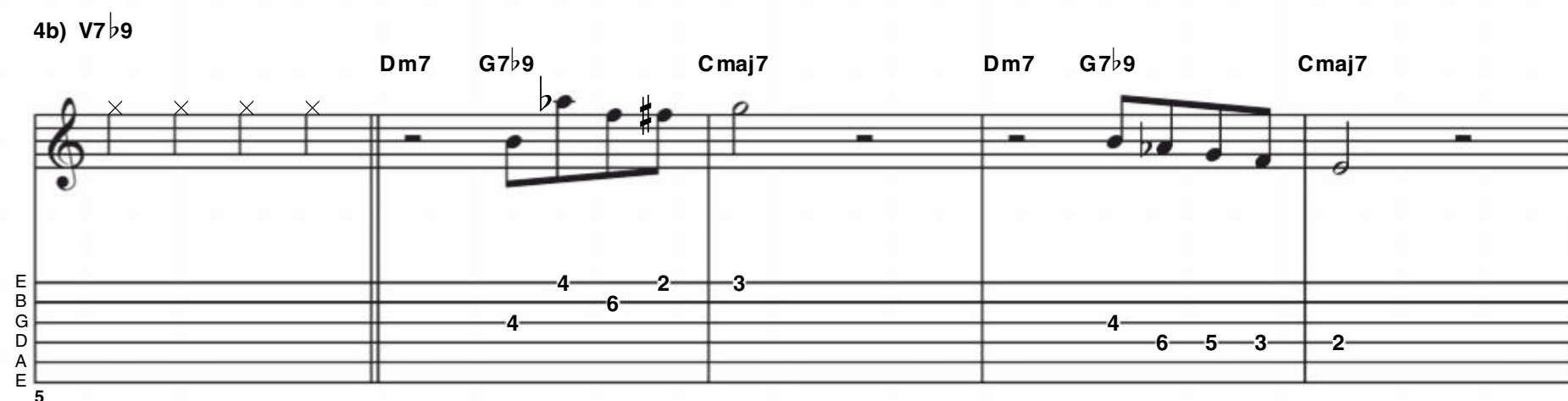
$\text{♩} = 140$

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

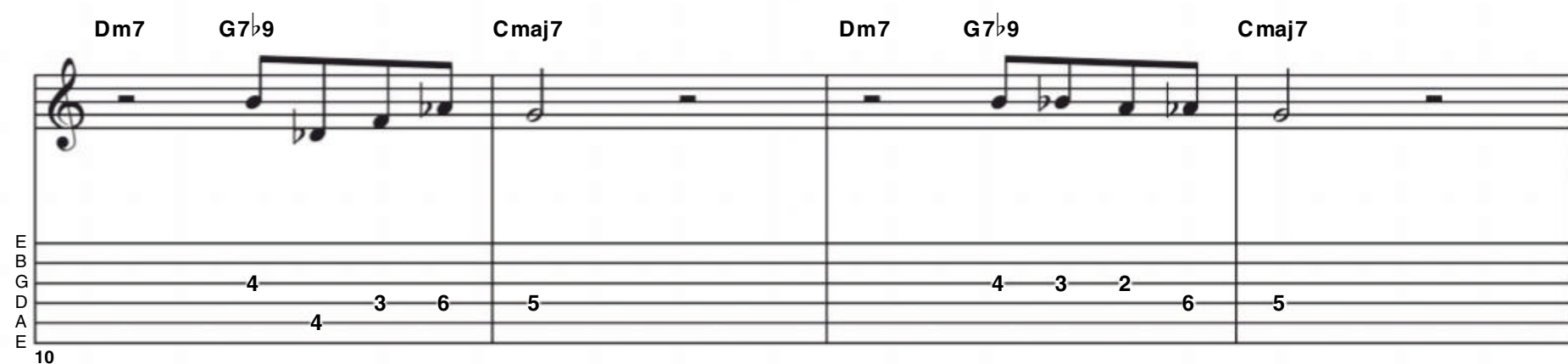


4b) V7b9

Dm7 G7b9 Cmaj7 Dm7 G7b9 Cmaj7

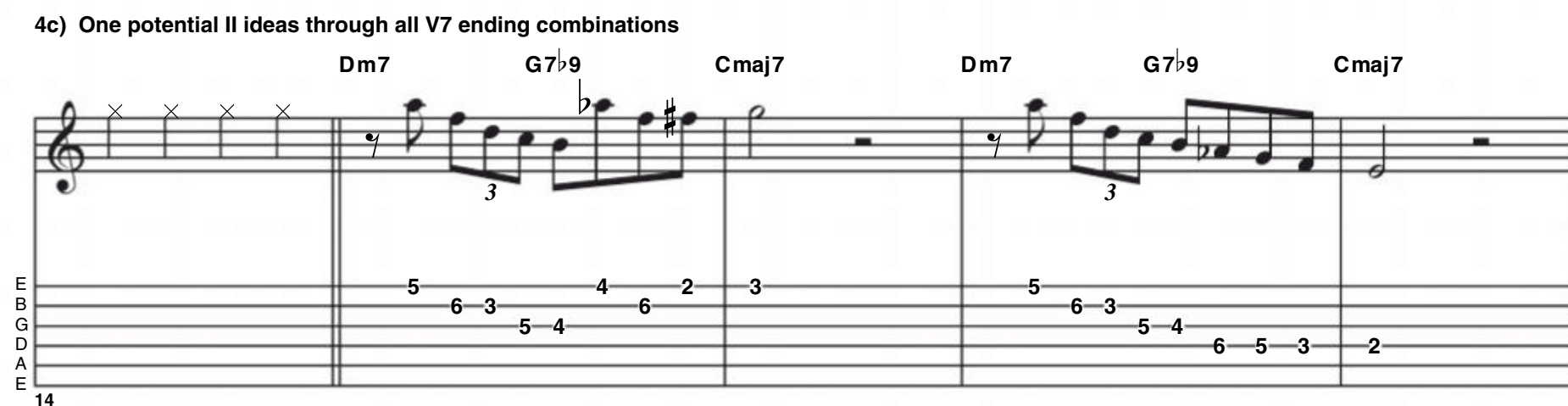


Dm7 G7b9 Cmaj7 Dm7 G7b9 Cmaj7

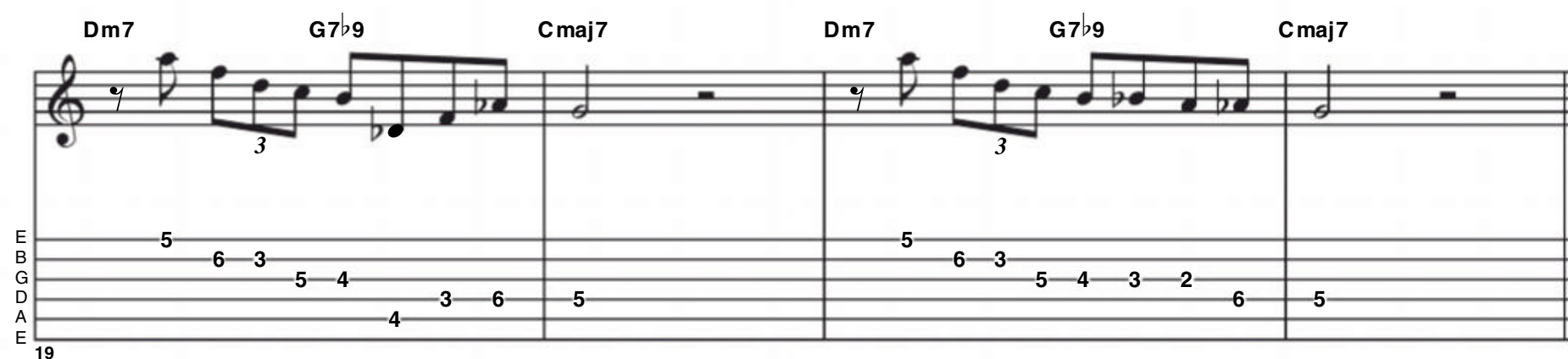


4c) One potential II ideas through all V7 ending combinations

Dm7 G7b9 Cmaj7 Dm7 G7b9 Cmaj7



Dm7 G7b9 Cmaj7 Dm7 G7b9 Cmaj7



EXAMPLE 5 'ALTERED' VOICE LEADING

TRACK 38

While it's great to know all your altered scale options against a dominant 7th chord, there are many legendary jazz performers that were using these tools in a supremely expressive way without understanding all the underlying theory, essentially just by being able to hear how each note resolves in a logical and musical way. This example illustrates how each of these 'tension' notes (♭5, #5,

♭2, #2) can be perceived as a passing-note stepping stone over the V7 chord, between two more resolute points of stability for each of the II and I chords. Once these moves are established in chord form, we can mimic this with single notes. I'd really encourage you to sing the top note of each chord here, to really hear the resolution, tension, and resolution journey in motion.

♩ = 140

System 1: Dm7, G7♭5, Cmaj9, Dm7, G7#5, Cmaj7

System 2: Dm11, G13♭9, Cmaj6/7, Dm7, G7#5#9, Cmaj7

System 3: Dm7, G7♭5, Cmaj9, Dm7, G7#5, Cmaj7

System 4: Dm7, G13♭9, Cmaj7, Dm9, G7#9, Cmaj7

EXAMPLE 6 LONG II-V-I LINES USING SPECIFIC 'TOOLS'

TRACK 40

Ex6a explores the two neighbouring major triads found within D Dorian (F-G, G Superlocrian (A, Melodic Minor - D, and E,) and C Lydian (C and D). In Ex6b, we're looking at a tritone substitution ideas, where we consider a dominant 7th chord six semitones away from the V7 chord to be a potential replacement (D $\flat$ 7 for G7), given that they share the identical 3rd and 7th (F and C, to replace B and F). In Ex6c we choose a Pentatonic scale based upon the same choices as Ex6a, so we have A $\flat$ m Pentatonic against Dm (5- $\flat$ 7-R-9-4), B $\flat$ m Pentatonic

against G7alt (#9- $\flat$ 5-#5- $\flat$ 7-9) and finally Bm Pentatonic against Cmaj7 (7-9-3-#4-6). Ex6d illustrates a concept of moving any II chord motif up a minor 3rd against the V and then up a major 3rd against the I, also demonstrating the application in this case of Phrygian mode against a dominant 7th (r- $\flat$ 2-#2-4-5-#5-7). Finally for this section, we see in Ex6e the concept of condensing a short II-V-I idea into the long II-V-I framework, by essentially cutting the V7 bar in two, to give us this implied cadence of II-II-V-I.

Swing $\text{♩} = 140$

6a) Triad superimposition

Dm7 G7alt Cmaj7

6b) Tritone substitution

Dm7 D $\flat$ 9 Cmaj7

6c) Pentatonic superimposition

Dm7 G7alt Cmaj7#11

A Minor Pent B $\flat$ Minor Pent B Minor Pent

6d) Motivic transposition (minor 3rd - major 3rd)

Dm7 G7 $\flat$ 9 Cmaj7

6e) Juxtapose short II V line into long II V framework

Dm7 G7 Cmaj7

Implied Dm7 G7 $\flat$ 9

EXAMPLE 7 SHORT II-V-I STUDY - ALL 12 KEYS IN A CYCLE OF 4THS)

TRACK 42

The idea here is to maintain a relatively connected sense of physical location when moving throughout the keys. I've chosen 12 short and snappy licks from the ideas we've seen throughout the previous examples, but there is no reason why you couldn't mix things up and use this cycle to drill just one lick through all the transpositional possibilities. You could always extend the duration of the

chords if you wish, repeat each two-bar key change more than once or reduce the tempo. Work of this nature is tremendously useful and will really help you to get a grip on your own playing, especially when attempting to articulate the type of changes that you find in countless standards, the popular everyday repertoire that as a jazz guitarist you would definitely be expected to know.

Swing ♩ = 140

Chords: Dm7, G7, Cmaj7, Gm7, C7, Fmaj7

Chords: Cm7, F7, Bbmaj7, Fm7, Bb7, Ebmaj7, Bbm7, Eb7

Chords: Abmaj7, Ebm7, Ab7, Dbmaj7, Abm7, Db7, Gbmaj7

Chords: C#m7, F#7, Bmaj7, F#m7, B7, Emaj7, Bm7, E7

Chords: Amaj7, Em7, A7, Dmaj7, Am7, D7, Gmaj7



Jazzy acoustic blues



Ever fancied playing a convincing acoustic blues with some tasty jazzy overtones? **Stuart Ryan** has just the piece to get you in the groove...

Bucky Pizzarelli:
One of the great
acoustic jazz
instrumentalists



ABILITY RATING

★★★★★ Moderate

Info

Key: E
Tempo: 60bpm
CD: TRACKS 44-45

Will improve your...

- ✓ Acoustic blues playing
- ✓ Chordal understanding
- ✓ Jazz chord vocabulary

This month's piece takes the framework of the blues, a I-IV-V progression in E, but adds a twist with some jazzier chord voicings and phrasing. When playing this style as either a soloist or accompanist it is vital to have a large stock of intros, endings and turnarounds at your disposal. Although intros and endings are self-explanatory, the 'turnaround' can be trickier to get a handle on; in essence it's a short phrase that takes you from the end of a chord sequence back to the beginning. A turnaround often gives a great opportunity to add something creative within a standard progression - one of the most

appealing aspects of blues and jazz is that you can make it up. This month's piece has an abundance of intros, endings and turnarounds for you to utilise - the first five bars act as an extended intro but you could actually use each bar as an intro on its own.

Technique-wise the areas to watch here are getting a smooth movement on all the chord voicings and maintaining a relaxed, even rhythm with that picking-hand thumb. Although the progression is interspersed with some abstract chords and substitutions, the general movement is from the I7 (E7) to the IV7 (A7) and V7 (B7). One way of getting a convincing jazz sound within a blues is to use chord inversions. As you will hear at various points here, one chord type can sound vastly different when the notes are re-arranged on the fretboard (check out bar 18 for this). A challenging exercise to really spice up your blues and jazz fingerstyle playing is to try and avoid placing the root note as the lowest

(bass) note in your chords. By inverting four-note 7th chords (E7 - E-G#-B-D) so the root note is not in the bass you can create interesting moving basslines that don't follow predictable patterns - you don't even need to include the root, but that's another issue. Of course, plotting all the various inversions on the instrument can take time but it will really get you thinking about chord construction and notes on the fretboard, while also getting you away from traditional blues clichés.

The picking-hand pattern here follows the standard pima fingering with the picking-hand thumb playing notes on the sixth, fifth and fourth strings and the first, second and third fingers playing the third, second and first strings respectively.

Playing fingerstyle means you don't have

“ BY KNOWING WHAT NOTES ARE IN A CHORD YOU CAN APPROACH THINGS LIKE A PIANIST AND CREATE SOME WIDE, OPEN TEXTURES ”

to play on adjacent strings so can create some interesting textures. By knowing what notes are in a chord you can approach things like a pianist and create some wide, open textures - say a four-note chord using sixth, third, second and first strings, thus creating a lot of space. Some of the greatest jazz players would never play notes on the two lowest strings together due to the muddy sound it produces. Try this E7 voicing: play the 3rd of the chord (G#) on the 4th fret, sixth string; the 5th (B) on the 4th fret, third string; the 7th (D) on the 3rd fret, second string; and the root (E) on the open first string. Have fun!

NEXT MONTH Stuart examines the not-so-easy to dissect blues style of **Robert Johnson**

Get the Tone

This style is not exclusive to acoustic guitar so any instrument that's comfortable and affords access to higher chords will be fine. Most fingerstyle jazz guitarists (Taylor, Pizzarelli) use archtops, while Charlie Byrd favoured nylon-string and Martin Simpson is a steel-string master. Pick nearer the neck for a warmer tone, and towards the bridge for more edge.



TRACK RECORD There are many masters of this style - try Artistry by Martin Taylor, any of Joe Pass's Virtuoso albums, any of Bucky Pizzarelli's solo recordings and to check out how this works as an accompanying device anything by Tuck and Patti. Nylon-string jazz legend Charlie Byrd is well worth as listen as are the amazing Sylvain Luc and Martin Simpson who both bring jazz-blues into their playing.

EXAMPLE **BLUES-JAZZ FINGERSTYLE PROGRESSION**

CD TRACK 45

[Bars 1-5] You can view this as an extended intro or as five separate one-bar intros. The chord inversions mean you can create smooth bass lines that descend chromatically connecting the chords - chromaticism (notes descending by semitones) is a key feature of the sound of jazz.

[Bars 6-13] Here is a slow lolling 12/8 groove which will give you a good

opportunity to practise keeping the thumb steady on the bass notes while adding sparse bluesy fills with the picking fingers.

[Bars 14-16] Here are some some four-note chord inversions. Analyse each chord to see where the notes are now, in relation to the R-3-5-7 norm, remembering the root note does not have to be the lowest note in the chord!

♩. = 60

Chord Progression: G#m7#5, G7add6, F#m7add11, B9#5, E7/G#, Gdim7, F#m7b5, E7, B7/D#, Ddim7, C#m7b5, B7, E7, E7/G#, A7, A#dim7, B9, C9, B9, F9, E9, A#7, A7, A7b9, E7, Em6, E5, E13#9, A7sus4, A6, A13

Staff 1 (Bars 1-5): Treble clef, key of D major (F# C# G#). Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 2 (Bars 6-13): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 3 (Bars 14-16): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 4 (Bars 17-19): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 5 (Bars 20-22): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 6 (Bars 23-25): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 7 (Bars 26-28): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 8 (Bars 29-31): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 9 (Bars 32-34): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 10 (Bars 35-37): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 11 (Bars 38-40): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 12 (Bars 41-43): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 13 (Bars 44-46): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 14 (Bars 47-49): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 15 (Bars 50-52): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 16 (Bars 53-55): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 17 (Bars 56-58): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 18 (Bars 59-61): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 19 (Bars 62-64): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 20 (Bars 65-67): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 21 (Bars 68-70): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 22 (Bars 71-73): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 23 (Bars 74-76): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 24 (Bars 77-79): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 25 (Bars 80-82): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 26 (Bars 83-85): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 27 (Bars 86-88): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 28 (Bars 89-91): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 29 (Bars 92-94): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 30 (Bars 95-97): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

Staff 31 (Bars 98-100): Treble clef, key of D major. Bass clef shows fingerings for E, B, G, D, A, E strings. Chord inversions are indicated by numbers 1-4.

EXAMPLE BLUES-JAZZ FINGERSTYLE PROGRESSION

CD TRACK 45

[Bar 17] One of the all-time classic blues intro/ending/turnaround clichés which has also found its way into many pop classics (check out Buddy Holly's *That'll Be The Day* for a variation on this example).

[Bars 18-24] An abundance of chords to keep your fingers busy! Bar 18

moves from an E7 with the root (E) in the bass to a B7 with the ♭7 (A) in the bass to an E7 with the 3rd (G♯) in the bass and an E7 with the ♭7 (D) in the bass. Such inversions mean you can create smooth bass lines which descend by a semitone as in bar 1 or in larger intervals as seen here.



Bar 11: A#dim7, E6, Esus2, Emaj7 add 6

Bar 13: E9, B7/D#

Bar 15: Dm6, F#7/A#, Am6

Bar 17: Eadd9, G#dim/B, Gdim/B $\flat$, F#dim/A, E7, B7/A, E7/G#, E7/D, C#m7#5, Cm13, Bm6, A13/B $\flat$

Bar 20: A7, A#m6, E7, C#7#5, F#9, B13, D9, C7, Eadd9

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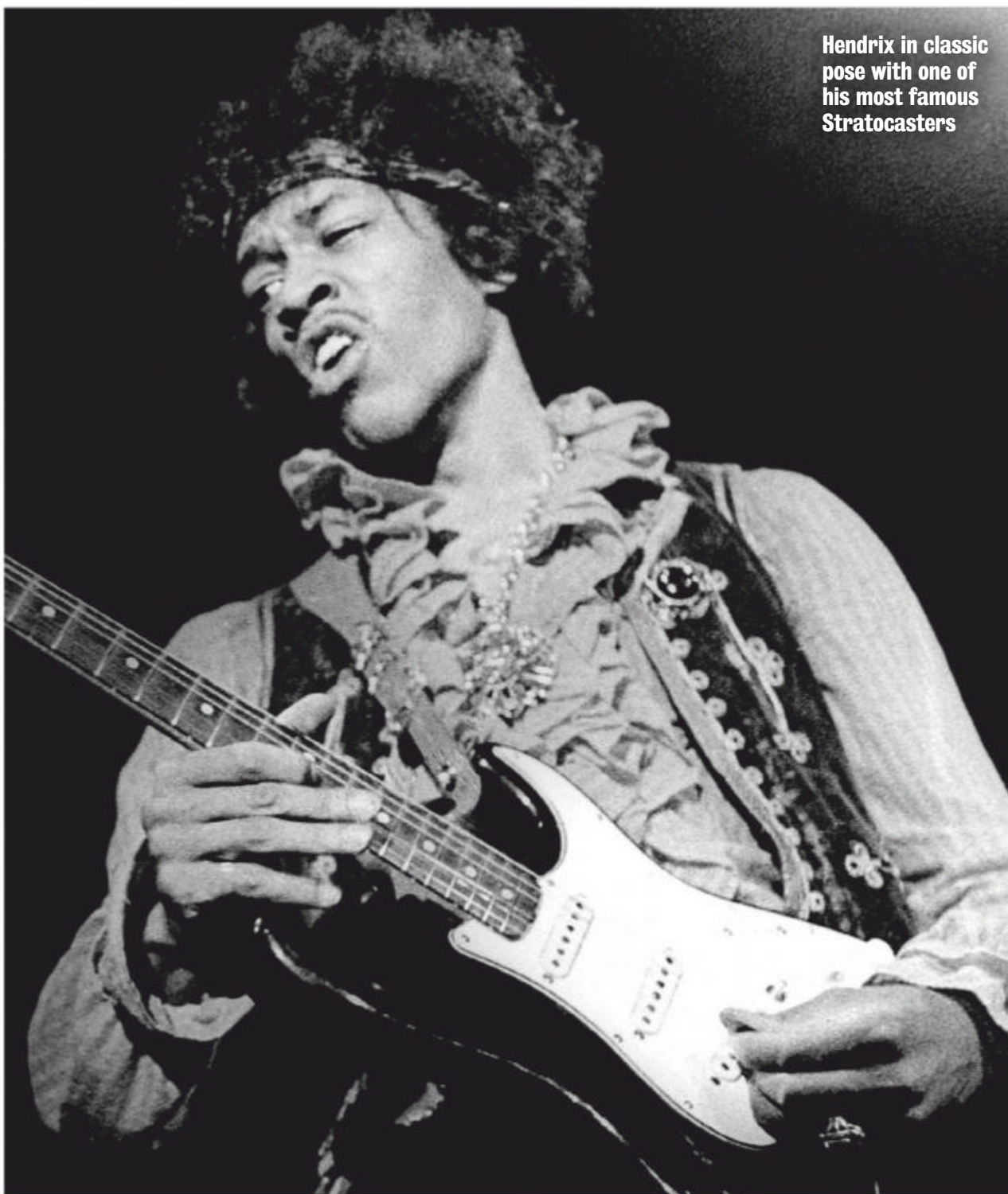


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Hendrix in classic pose with one of his most famous Stratocasters

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was, as we now know, music's gain, as Hendrix embarked on the busy club circuit, going on to back high-profile R&B acts like Ike & Tina Turner, Sam Cooke, Wilson Pickett, The Isley Brothers and Little Richard. These artists gave Jimi his first taste of recording studios and TV engagements.

In 1966, Hendrix's life changed forever when he met former Animals bassist Chas Chandler, who was reinventing himself as an artist manager. On the 24th September 1966, Chandler brought Hendrix to London, signed him as an artist and began auditioning musicians for what would become the Jimi Hendrix Experience (Chas also persuaded

“ HENDRIX BACKED HIGH PROFILE ACTS LIKE IKE & TINA TURNER, SAM COOKE, WILSON PICKETT, THE ISLEY BROTHERS AND LITTLE RICHARD ”

him to change name from Jimmy to 'Jimi').

The successful band applicants were Noel Redding (bass) and Mitch Mitchell (drums) and their 1966 release Hey Joe set the JHE on a path to massive success. Sadly the excessive 60s scene would prove too much for Jimi and he died of an accidental overdose in 1970.

This month's piece pays homage to some of Hendrix's famed playing styles, including chordal embellishments, Pentatonic double-stops, unison bends and the well loved dominant 7th chord with a sharp 9th, often referred to as the 'Hendrix chord'. 

NEXT MONTH Simon looks at the guitar style of Robin Trower in 60s legends **Procol Harum**

Jimi Hendrix



Simon Barnard explores a man who burst onto the music scene in a purple haze of virtuosity and psychedelia, and nothing was ever the same!

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E minor
Tempo: 70bpm
CD: TRACKS 46-47

Will improve your

- ✓ Chordally embellished rhythm
- ✓ Pentatonic double-stops
- ✓ Syncopated rock riffs

One of the original guitar heroes, Jimi Hendrix helped to change the face of both music and guitar playing. His death in 1970 puts him in the fabled '27 club' alongside Brian Jones, Kurt Cobain, Amy Winehouse, Jim Morrison, Janis Joplin, Robert Johnson and Richey Edwards.

James Marshall Hendrix was born in Seattle in 1942. By his late teens he had been caught in numerous stolen vehicles and was given an ultimatum - either go to prison or join the US army. In 1961, Hendrix started basic training before joining the 101st Airborne Division. Here he met bassist Billy Cox who was most impressed with Hendrix's playing. Jimi performed in various army clubs, but his passion for the instrument often found him being punished for neglecting army duties. Not surprisingly, Jimi's time in the military was short lived. After finishing training in 1962 he was granted honourable discharge for not being suitable as a soldier. The army's loss



7

GAIN



7

BASS



5

MIDDLE



6

TREBLE

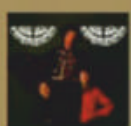


4

REVERB

Get the Tone

Hendrix is famously associated with the Fender Strat and 100w Marshall Super Lead amps with 4x12 cabs. He would also use an Arbiter Fuzz Face and Vox wah-wah. Don't make the mistake of piling on the gain as Jimi's tone was always clearly audible through whatever effects he was using. Use 10 on your guitar volume for maximum gain and reduce it to clean things up.



TRACK RECORD Are You Experienced and Axis Bold As Love were very experimental but also yielded brilliant tracks such as Foxey Lady, Let Me Stand Next To Your Fire, Little Wing and Spanish Castle Magic, while Electric Ladyland features Crosstown Traffic and the amazing Voodoo Chile. The posthumous Cry Of Love has the brilliant Freedom and Ezy Ryder, and there are several great singles collections.

EXAMPLE HENDRIX STYLE

TRACK 46

[Bars 1-23] These bars explore Hendrix's rhythm style, drawing from many of his songs that feature it, as well as his work as a sideman with some R&B style double-stops. It also features unison bends, so make sure that these are played in tune, with the bent note matching the pitch of the fretted one. The chordal embellishments are created by adding notes from the corresponding scale or key from each chord. For example, in bar 6 an Am9 chord is played (Hendrix often added extensions to chords to add colour), with notes from Am

Pentatonic (A-C-D-E-G) adding extra interest and colour.

[Bar 14] Here we see Jimi's trait of using first inversion chords. A first inversion puts the 3rd in the bass. For example, a C major triad in root position contains the intervals 1-3-5 (C-E-G). If this is played as a first inversion, the intervals change to 3-5-1 (E-G-C). A second inversion puts the 5th degree of the chord in the bass and features the intervals 5-1-3 (G C E). You'll hear inversions in the music of Queen, AC/DC, Elton John and many, many more.



The guitar tablature is written for a standard six-string guitar in E major (one sharp). The tempo is 70 BPM. The score is divided into five systems, each containing six staves. The first staff (bars 1-5) features an Em chord and a unison bend. The second staff (bars 6-10) features an Am9 chord and a unison bend. The third staff (bars 11-15) features an Em chord and a unison bend. The fourth staff (bars 16-20) features an Em chord and a unison bend. The fifth staff (bars 21-25) features chords C, C/E, D, D/F#, and Em7. The tablature includes fret numbers, bends, and unison bends.

LESSON } PSYCHEDELIC

EXAMPLE HENDRIX STYLE

TRACK 46

[Bars 24-35] Hendrix's blues playing is legendary. But it isn't all about blues box shapes and features some single-string legato and slide ideas and the addition of the major 2nd interval. In bar 29 we outline the chord of Am within the solo to demonstrate Hendrix's understanding of harmony and his ability to

play over the changes. Bar 33 features a minor 3rd (three-fret) bend where the E note at the 17th fret, second string is bent up by three semitones to a G. Don't be afraid to bend the string up a little further than you may be used to, and use your ears to ensure that it is played in tune.

The tablature is presented in five systems, each with a treble clef staff and a six-string guitar staff (E, B, G, D, A, E). Chord changes are indicated above the staff: C, C/E, D, D/F# (bars 16-17), Em7 (bars 18-20), Em (bars 21-23), Em (bars 24-26), and Am (bars 27-35). The solo begins in bar 16 with a C chord. Bars 18-20 feature an Em7 chord. Bars 21-23 feature an Em chord. Bars 24-26 feature an Em chord. Bars 27-35 feature an Am chord. The solo is characterized by single-string legato and slide ideas, including a minor 3rd (three-fret) bend in bar 33 where the E note at the 17th fret, second string is bent up by three semitones to a G. The solo concludes in bar 35 with an Am chord.

16 C C/E D D/F#

18 Em7 Em

21 BU BU BU

24 Em BU

27 Am

EXAMPLE HENDRIX STYLE

TRACK 46

[Bar 36] The second part of the piece, from bar 36 onwards utilises many elements of Hendrix's rock playing, and the E7#9 chord is an obvious choice.

The syncopated blues licks that follow are typical Hendrix fare as are the octaves in bars 47 and 51.

The guitar score for 'The Second Part of the Piece' (Track 46) is presented in a multi-system format. Each system includes a standard musical staff and a corresponding guitar tablature staff. The key signature is E major (one sharp). The score begins at bar 30 with an Em chord and a melodic line featuring bends and vibrato. The tablature for bar 30 shows fret numbers 14, 12, 15, 17, 15, 12, 12, 15, 12, 14, 12. Bar 32 starts with an Am chord and continues the melodic development. Bar 34 features an Em chord and a syncopated rhythm. Bar 37 introduces the E7#9 chord, marked with a tempo of 110 bpm. Bar 41 shows octaves in the melodic line. The score concludes with a double bar line and a right-pointing arrow.

LESSON } PSYCHEDELIC

EXAMPLE HENDRIX STYLE

TRACK 46

[Bar 60] The unison bends and Pentatonic lick from bar 60 are classic Hendrix. Jimi played with real passion and intensity so don't go for an overly clinical

performance. Instead, we want to aim for spirited playing which evokes the Hendrix fire and recalls one of the greatest guitarists that ever lived.

44

48

52

56

60

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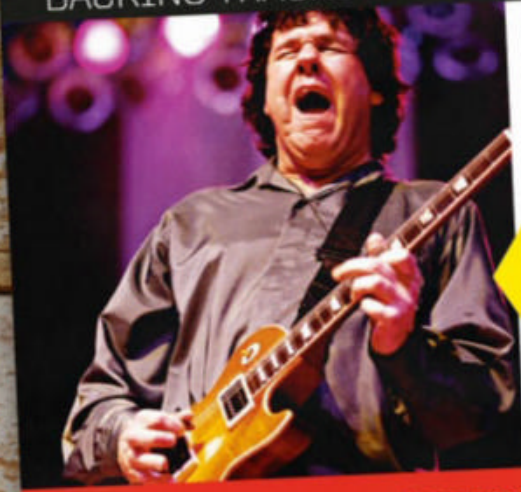
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ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A

Tempo: 94bpm

CD: TRACKS 48-49

Will improve your

✓ Use of parental arpeggios

✓ Mixolydian knowledge

✓ Seeing melodic connections

In this new series, we're looking at a series of melodic Mixolydian solo studies that are medium-paced throughout so that you can aim to play each from start to finish. In the

previous lesson, we used triads as the main theme. In this one, we're going to focus on using a range of parental arpeggios from the root of each new chord. Triads and arpeggios help to give our lines harmonic strength as our melodies will be derived from chord tones rather than just scale tones.

To establish parental arpeggios stemming from the root of a particular scale, we can start with the basic triad notes (1-3-5) and then simply add one more note from the scale. For example, A Mixolydian (A-B-C#-D-E-F#-G) would contain the following potential parental arpeggios:

Aadd9 – A B C# E
1 2 3 5
(1st, 3rd, 5th and 2nd/9th note from the scale)

Aadd11 – A C# D E
1 3 4 5
(1st, 3rd, 5th and 4th/11th note from the scale)

A7 – A C# E G
1 3 5 7
(1st, 3rd, 5th and 7th note from the scale)

A6 – A C# E F#
1 3 5 6
(1st, 3rd, 5th and 6th note from the scale)

Many players find it difficult to animate a straight arpeggio and make it sound like a piece of music rather than just an exercise. Throughout the solo study, notice how arpeggios are brought to life using a mixture of phrasing and various forms of articulation (bends, slide, vibrato); what's more, these arpeggio-based ideas are flanked by straight Mixolydian and Blues scale melodies.

A minor A C D E_b E G
blues scale – 1 3 4 5 5 7

The backing track to this lesson requires you to take Mixolydian through a series of key changes from the root of each of the

following chords: A7-C7-D7-F7-G7. This will allow you to play through the entire sequence while staying in the same area of the neck by accessing an appropriate CAGED shape for each chord or scale.

To get the most out of the solo, it's important that you remain aware from which shape of the scale each line is derived, or you'll get lost and the notes will be meaningless.

Start by refreshing your knowledge of each of the CAGED shapes for A Mixolydian mode, which you can find shown in Diagram 1. Then transpose each of those shapes to play over the chords C7-D7-F7-G7.

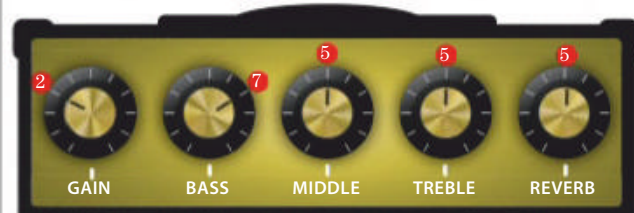
Finally, refer to Diagram 2 so that you can practise changing key with Mixolydian from A to C to D to F to G in each area of the neck (roughly defined by the dot markers on the

“IMPROVISING OVER KEY CHANGES THE MOST MUSICAL TRANSITIONS OFTEN INVOLVE MOVING TO THE NEAREST NOTE IN THE FOLLOWING SCALE”

fretboard). Start with the top row – working your way across as your hands stay poised over the 5th to 7th-fret area. Then work your way through the second row with your hand poised over the 7th to 9th-fret area etc. By the time you finish this process, you should be quite grounded, allowing you to follow what is happening in the solo, and to not get lost when working on your own ideas.

When improvising over key changes, the most musical transitions often involve 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

NEXT MONTH Shaun brings us another Mixolydian solo to learn in **Creative Rock**



Get the Tone

For this solo, I used a Zendrive distortion pedal set with the gain at 12pm through a moderately clean amp in order to get a sound that was not too overdriven. This helps with the separation and clarity when playing triads and forces the player to dig in a bit more rather than just sit back and let the amp do the work (which can sometimes result in a performance that lacks attitude). I'd suggest aiming for a similar sound using your own gear.



Nils Lofgren: solo artist and sideman to Neil Young and Bruce Springsteen



TRACK RECORD A player famed for country-influenced rock solos is Nils Lofgren. A noted singer-songwriter with many solo albums Lofgren is a long-term member of Crazy Horse (with Neil Young) and plays lead guitar for Bruce Springsteen. *Cry Tough* (1976) is a fantastic album and features his trademark thumb-pick harmonics which add glitter to his tone and would be a good topic to cover in Creative Rock.

accentuate the difference in tonality, which provides contrast; or, conversely, you can choose one that is common to both scales which will help to unify them. This is all part of making your own musical choices.

Rather than always having to change to a new scale on beat one 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: this

process develops the ability to control tension and resolution, which is an important skill when building a solo.

Geographically, although many phrases in the solo are confined to a particular CAGED shape, others straddle two shapes at the same time, or even move laterally through several shapes; so, remember, the CAGED system does not define the way that you play: it is simply a visual reference system for seeing the notes on the fretboard.

Of the four parental arpeggio types

mentioned earlier, only the first three are featured in this lesson's solo study: the sixth arpeggio has been omitted as it is an inversion of a more orthodox diatonic arpeggio;.For example, A6 has the same notes as F#m7 (more on this in the following lesson):

F#

A

C#

E

F#m7

-1

b3

5

b7

Finally, refer to Diagram 3 for a breakdown of which notes appear in each parental arpeggio, and enjoy this brave new world of Mixolydian soloing. 

DIAGRAM 1 FIVE CAGED SHAPES OF A MIXOLYDIAN

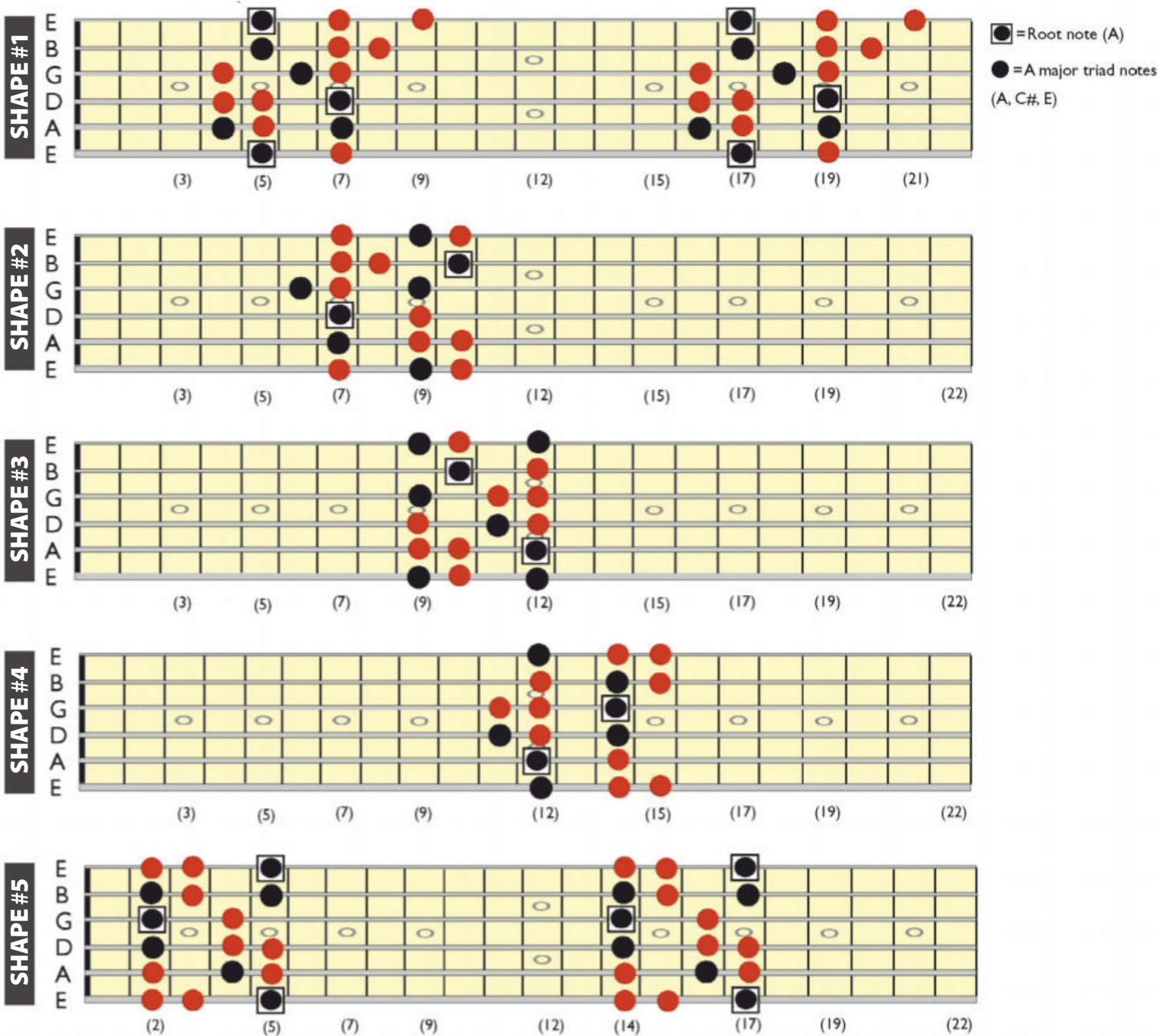


DIAGRAM 2 GRID FOR 'CAGED' SYSTEM

	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 PARENTAL ARPEGGIOS

	Add9 (1 2 3 5)	Add11 (1 2 3 4)	7 (1 3 5 b7)
A7 (A Mixolydian) A-B-C#-D-E-F#-G	A B C# E	A C# E F#	A C# E G
C7 (A Mixolydian) C-D-E-F-G-A-B _b	C D E G	C E G A	C E G B _b
D7 (A Mixolydian) D-E-F#-G-A-B-C	D E F# A	D F# A B	D F# A C
F7 (A Mixolydian) F-G-A-B _b -C-D-E _b	F G A C	F A C D	F A C E _b
G7 (A mixolydian) G-A-B-C-D-E-F	G A B D	G B D E	G B D F

EXAMPLE PARENTAL ARPEGGIOS WITH MIXOLYDIAN

CD TRACK 49

[Bars 1-4] Our country-rock solo starts off with some country-style double-stops: nearly every note here outlines the underlying chords.

[Bars 5-7] More double-stops here. However, rather than bends, we're deriving articulation (expression) from slides as we move country-style 6th intervals laterally along the length of the neck. Again, every note is a chord tone (in this case, belonging to D7).

[Bar 8] The descending Fadd11 arpeggio in this bar features a B natural passing note to create a smooth chromatic bridging motion at the start.

[Bar 9] In the second half of this bar, note how B $\flat$ and D $\flat$ are used from G Blues scale and G Mixolydian to create some more chromatic motion.

G Minor G B $\flat$ C D $\flat$ D F G G A B C D E F
Blues scale - 1 $\flat$ 3 4 $\flat$ 5 5 $\flat$ 7 Mixolydian - 1 2 3 4 5 6 $\flat$ 7

$\text{♩} = 95$

A7

Hold ——— PB PB PB BD

BU 8 8 8 8

9 9 9 9

8 (10) (10) (10) (8) 5 8

9 9

(10) (10)

C7

Hold ——— PB PB PB BD

BU 10 10 10 10

8 8 8 8

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

11 (11) (11) (11) (10) 8 11 (13)

7 (9) 3 (5) (3)

D7

Hold ——— Hold ———

2 5

2 2 2/5 5

5 5 5/7 7/11 11/14 14/17 17

F7

16 17 16 17 17 20 17

17 17 17 17 20 17

20 19 18 17 18 17 15 14 15 13 12 12 13

Fadd11

G7

14 15 14 15 12 12 11 12 13 11 11 12 10 11 10 8 10 10 8 9 10 (12) 10 12

BU

EXAMPLE PARENTAL ARPEGGIOS WITH MIXOLYDIAN

CD TRACK 49

[Bars 15-18] Apart from moving to the nearest available note, thematic development is the other main way of ensuring a smooth and logical transition when creating melodies through a key change. Here, the original D7 motif is repeated in a mutated form to fit F7. Notice how early the melody at the end of

bar 16 starts shifting to the F7 chord, even though we are still on D7. Generally, to develop the ability of continuing your musical flow in an uninterrupted fashion; it's good to practise starting with a musical idea (keep it very simple) and then trying to play an equivalent on each new chord.

The score consists of five systems of guitar tablature, each with a corresponding musical staff above it. The tablature is written for a six-string guitar with a key signature of two sharps (F# and C#) and a 3/4 time signature. The strings are labeled E, B, G, D, A, E from top to bottom. The tablature uses numbers 0-13 to represent frets. Chord changes are indicated by labels above the staff: A7 (bars 11-12), C7 (bars 13-14), D7 (bars 15-16), F7 (bars 17-18), and Gadd9 (bars 19). Bar 16 shows a transition from D7 to F7. Bar 19 includes a 'Hold' and 'rake' instruction. The score is marked with bar numbers 11, 13, 15, 17, and 19 on the left side of the tablature systems.

EXAMPLE PARENTAL ARPEGGIOS WITH MIXOLYDIAN

CD TRACK 49

[Bars 25-28] More thematic development here, whereby a D7 melodic and rhythmic motif is, again, mutated to fit over F7.

[Bar 30] This bar features some country-influence pedal-steel-type bends that outline the underlying G7 chord.



The tablature is organized into five systems, each corresponding to a specific bar or set of bars. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar staff with fret numbers and technique markings.

- System 1 (Bar 21):** Treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff has fret numbers 12, (14), (14), (12), 10, 12, 9, 12, (14), (12), 10, 14, 12, 14, 11. Technique markings include BU, PB 12, BD, and Aadd9.
- System 2 (Bar 23):** Treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff has fret numbers 13, 15, 17, 15, 20, 15, 17, 15, 13, 15, 17, 14, 17, 17, 14, 17, 15, 17, 10, (12), 11, 8, 9, 10, 8. Technique markings include C7, 8va, Cadd9, and BU.
- System 3 (Bar 25):** Treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff has fret numbers 7, 7, 5, 7, 4, 7, 5, 7, 7, 5, 7, 7, 5, 7, 4, 7. Technique markings include D7.
- System 4 (Bar 27):** Treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff has fret numbers 7, 8, 5, 8, 8, 5, 8, 8, 5, 8, 8, 6, 7, 8, 5, 8, 8. Technique markings include F7.
- System 5 (Bar 29):** Treble staff shows a melodic line with a wavy line indicating a bend. The guitar staff has fret numbers 3, 5, 7, 5, 5, 7, 9, 7, 8, 10, 12, 10, 15, 14, (16), (16), 15, (16), (14), 12, 14, 12. Technique markings include G7, Gadd9, Hold, BU, PB 14, PB 14, BD slowly.

EXAMPLE PARENTAL ARPEGGIOS WITH MIXOLYDIAN

CD TRACK 49

[Bars 35-36] As we ascend the neck laterally using different inversions of D7, rhythmic interest is created by using a succession of 11-note groupings.

[Bar 37] Here, note the bluesy use of minor 3rd from F Blues scale.

F Minor Blues – F-A $\flat$ -B-C-C-E $\flat$
1-3-4-5-5 $\flat$ -7

[Bar 38] Next, we use slides for more country-style lateral shifts through various inversions of an F7 arpeggio.

[Bars 39-40] Finally, the solo concludes with a passage comprising two different inversions of a G7 arpeggio played in unison with the keyboard. There's tons to get your teeth into here so pick up that guitar and get inspired!

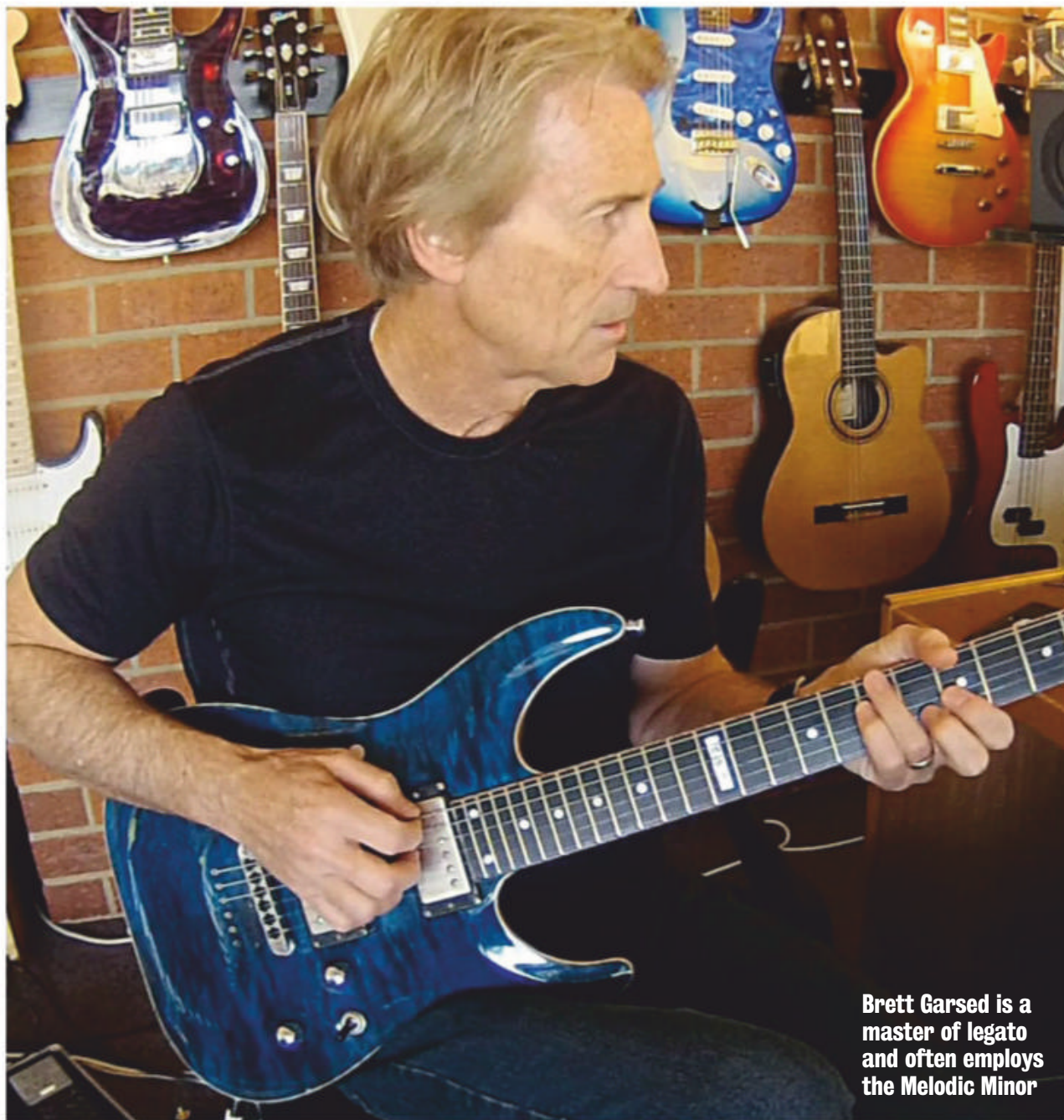
The musical score is divided into five systems, each corresponding to a specific measure or range of measures:

- System 1 (Measures 31-32):** Features an A7 chord. The bass staff shows a sequence of notes: 20 (22), (22) (22), 17, 15, 17, 17, 15, 17, 14, 17, 14, 16, 15, 17. The treble staff shows a melodic line with slides and bends.
- System 2 (Measures 33-34):** Features a C7 chord. The bass staff shows a sequence of notes: 15, 19, 15, 17, 19, 17, 17, 15, 17, 15, 18, 15, 17, 15, 12, 13. The treble staff shows a melodic line with slides and bends.
- System 3 (Measures 35-36):** Features a D7 chord. The bass staff shows a sequence of notes: 14, 10, 13, 14, 11, 14, 13, 10, 14, 10, 17, 14, 15, 17, 14, 17, 15, 14, 17, 14, 20, 17, 19, 17, 19, 19, 17, 20. The treble staff shows a melodic line with slides and bends.
- System 4 (Measures 37-38):** Features an F7 chord. The bass staff shows a sequence of notes: 22 (23), 22, 20, 22, 16, 18, 16, 18, 16, 17, 18, 17, 14, 16, 14, 10, 13, 10, 13, 10. The treble staff shows a melodic line with slides and bends.
- System 5 (Measures 39-40):** Features a G7 chord. The bass staff shows a sequence of notes: 10, 9, 12, 10, 9, 12, 10, 8, 10, 12, 8, 10, 12, 9, 9, 9, 7, 10, 9, 7, 10, 8, 7, 8, 10, 7, 8, 10, 7, 9, 7, 6. The treble staff shows a melodic line with slides and bends.

Fretboard fluency



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



Brett Garsed is a master of legato and often employs the Melodic Minor

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: E minor

Tempo: 120bpm

CD: TRACKS ??-??

Will improve your:

- ✓ Melodic Minor knowledge
- ✓ Accuracy using alternate picking
- ✓ Strength and stamina

Welcome to the fourth part in our series on the Melodic Minor scale. As you know, this scale consists of 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. Over the last three months we've looked at the five Melodic Minor scale shapes based around the

CAGED system, as well as the seven harmonised chords, modes and arpeggios which follow the order:

- I m/maj7 – Melodic Minor
- II minor 7 – Dorian $\flat 2$
- III maj7 $\sharp 5$ – Lydian $\sharp 5$
- IV dom7 – Lydian $\flat 7$ (Lydian Dominant)
- V dom7 – Mixolydian $\flat 6$
- VI m7 $\flat 5$ – Locrian natural 2
- VII m7 $\flat 5$ – Superlocrian

In addition, we've worked through a range of scale and arpeggio sequences which we've used to develop our technique and visualisation of the whole diatonic system in one area of the fretboard. With our last lesson based around the arpeggios of A Melodic Minor in shape 1, this month we'll work

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through the arpeggios in E Melodic Minor arranged around the shape 3 area. Between these two shape 1 and 3 'master positions,' we'll be able to access all seven diatonic arpeggios under the one hand position from both root 6th and root 5th perspectives.

As we work through the arpeggios, we may recognise some of the more familiar types such as m7, dom7 and m7 $\flat 5$ from our Major scale system, and which leaves only m/maj 7 and maj7 $\sharp 5$ arpeggios left to learn. We'll use alternate picking to ascend and descend each shape before moving on to an 'up1/down2' style sequence which incorporates all seven arpeggios using sweeping plus hammer-ons and pull-offs. 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 E Melodic Minor arranged in shape 3 with the associated chord indicated in black. We can also view this shape as hosting two other common tonalities within E Melodic Minor – D $\sharp$ Superlocrian mode (or Altered scale), which we can visualise around the D $\sharp$ m7 $\flat 5$ chord in shape 3 (or more commonly as a D $\sharp$ 7 altered chord), and A Lydian $\flat 7$ (A Lydian Dominant) mode, which we can view around the A7 chord in shape 1. When improvising, we can superimpose these arpeggios over any tonal centre within E Melodic Minor for a range of different sounds. This month, we'll begin by learning each diatonic arpeggio along with its associated 'home' chord. Have fun! 

NEXT MONTH Martin looks at more fretboard navigation, using the **Melodic Minor**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

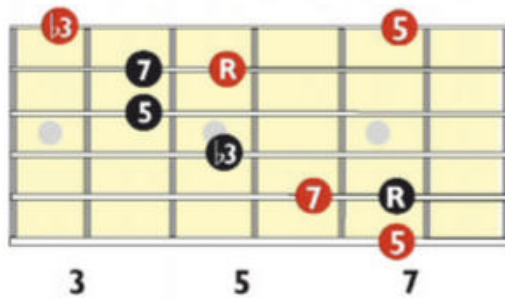
Set up a warm overdriven tone to play through the examples as it's one of the best ways to monitor the effectiveness of your muting techniques (any noise from unplayed strings can result in dissonant overtones, especially as you ascend to the higher strings). The overdriven sound is also the tone of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



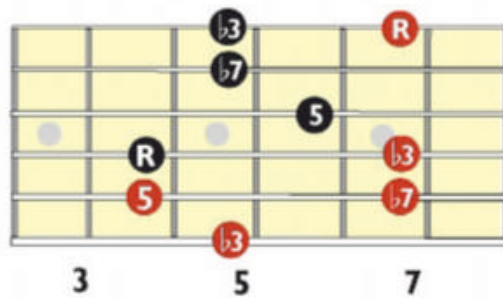
TRACK RECORD The sound of Melodic Minor scale can be heard in the style of jazz guitarists such as Joe Pass, Herb Ellis and Jim Hall as well as modern fusion players including Mike Stern, Scott Henderson and Brett Garsed. To hear this scale in action, check out Brett's playing on the track A Musical Oasis Awaits Us, taken from his brilliant 1992 collaboration with TJ Helmerich – Quid Pro Quo.

DIAGRAM 1 ARPEGGIOS OF THE E MELODIC MINOR SCALE

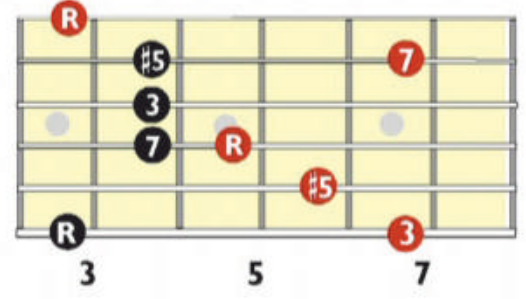
Em/maj7 arpeggio shape 3 — R $\flat 3$ 5 7



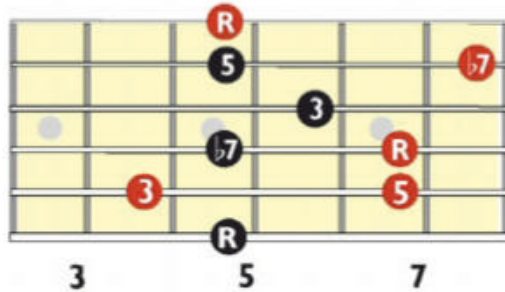
F#m7 arpeggio shape 2 — R $\flat 3$ 5 $\flat 7$



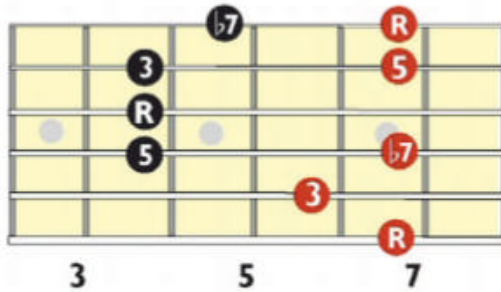
Gmaj7#5 arpeggio shape 1 — R 3 #5 7



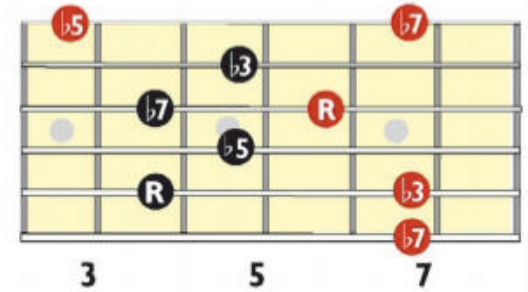
A7 arpeggio shape 1 — R 3 5 $\flat 7$



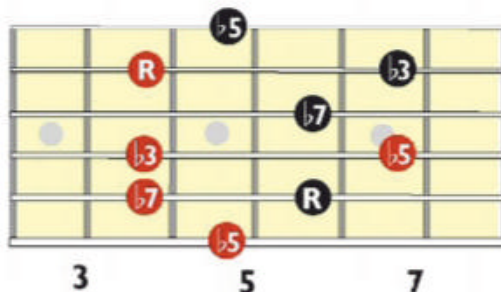
B7 arpeggio shape 5 — R 3 5 $\flat 7$



C#m7 $\flat 5$ arpeggio shape 4 — R $\flat 3$ $\flat 5$ $\flat 7$



D#m7 $\flat 5$ arpeggio shape 3 — R $\flat 3$ $\flat 5$ $\flat 7$



EXAMPLE 1 ARPEGGIOS OF THE E MELODIC MINOR SCALE

CD TRACK 51

Example 1 presents the arpeggios of the E Melodic Minor scale, starting with the associated diatonic 7th chord and arranged in shape 3. Work through each arpeggio slowly, taking into consideration the recommended fingerings until memorised. Once you are comfortable with the technique and can play the example with good timing and accuracy, turn on the metronome and establish your base speed (your fastest speed while still maintaining the 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, increase 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 Gmaj7#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.

Em/maj7 arpeggio Shape 1

$\text{♩} = 120$ Em/maj7 N.C.

F#m7 arpeggio shape 2

F#m7 N.C.



EXAMPLE 1 ARPEGGIOS OF THE E MELODIC MINOR SCALE...CONTINUED

CD TRACK 51

Gmaj7#5 arpeggio shape 1
N.C.

Gmaj7#5

E 4 4 4 3
B 4
G 4
D 4
A 3
E 13

14, 16 3 7 6 4 5 4 7 4 7 4 5 4 6 7 3

A7 arpeggio shape 1
N.C.

A7

E 5 5 5 5
B 6
G 6
D 5
A 5
E 19

20, 22 2 1 4 1 3 2 1 4 1 4 1 2 3 1 4 1 2

B7 arpeggio shape 5
N.C.

B7

E 5 4 4 4
B 4
G 4
D 4
A 4
E 25

26, 28 3 2 1 4 1 1 4 1 3 1 4 1 1 4 1 2

C#m7b5 arpeggio shape 4
N.C.

C#m7b5

E 5 4 5 4
B 4
G 4
D 4
A 4
E 31

32, 34 1 4 2 1 3 2 1 4 1 2 3 1 2 4 1 4

D#m7b5 arpeggio shape 3
N.C.

D#m7b5

E 5 7 6 6
B 6
G 6
D 6
A 6
E 37

38, 40 3 1 4 3 1 4 1 4 1 3 4 1 3 1 2 1

EXAMPLES 2 7 ARPEGGIOS OF THE E MELODIC MINOR

CD TRACK 52

Here we see all 7 arpeggios of E Melodic Minor scale played in shape 3 form as an ascending and descending one-octave sequence. Remember that 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, try breaking it up into shorter one and two-bar phrases and applying as 16th-notes over an A7 chord for an A Lydian $\flat$ 7 sound, or alternatively a D#7#9 chord (think Jimi Hendrix) for a Superlocrian sound. Whichever tonal centre you're improvising in, the key will be to start and resolve your phrases on one of the stronger chord tones relative to the 'home' chord you are soloing over. For the demonstration I used sweeping in conjunction with hammer-ons and pull-offs for a smooth legato sound.

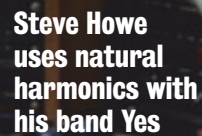
To begin with, I would advise treating each bar as a separate exercise and repeating until memorised before linking together to form the whole sequence. Use the recommended fingerings and remember to tap your foot on each beat. Start off slowly and concentrate on pushing the pick through the strings 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.

$\text{♩} = 120$

The score is divided into four systems, each containing two measures of an ascending and descending one-octave sequence of arpeggios. The arpeggios are: A7, B7, C#m7 $\flat$ 5, D#m7 $\flat$ 5, Em/maj7, F#m7, Gmaj7#5, and A7. The score includes treble and bass staves with fingerings, fret numbers, and chord symbols. A final measure shows a wavy line indicating a sustained note.



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★★★★☆ **Moderate/Advanced**

Key: Various
Tempo: Various
CD: TRACKS 53-62

- ✓ Natural harmonics
- ✓ Artificial harmonics
- ✓ Tapped harmonics

Our first example uses natural harmonics to outline an E minor chord progression. Prog fans will recognise this as a Steve Howe trademark, made famous in his work with

Artificial harmonics are usually associated with single notes, but can also be applied to your chord playing. To create the artificial harmonic we touch the string 12 frets higher than the fretted note. For example, hold the 5th fret with your first fretting finger and position your first picking-hand finger directly over the 17th fret. Your fingertip must be directly in line

Example 3 demonstrates adding tapped harmonics to chords. This will work with both open chords and completely fretted chords. Strum any chord and let it ring. As it sustains use your picking hand's second finger to quickly hammer the string against the fret. A good place to start is 12 frets higher than the

fretted note in question; this will give you the most easily accessible harmonic. When you have developed more control, look for other harmonics along different points of the string.

Example 4 shows how artificial harmonics and fretted notes can be combined to create arpeggiated chords like Tommy Emmanuel. This technique alternates between fretted note and harmonic to create a sequence of ringing close intervals not otherwise possible.

Natural harmonics can also be used to create ringing close intervals. Ex 5 is partly inspired by Alex Lifeson's repeating harmonic motif playing in Rush. Here we have added some bass notes to give the harmonics some context within a chord progression.

These are just a few of the creative ways in which harmonics can be used to embellish chords. Experiment with all these ideas and see what you can come up with. 🎸

NEXT MONTH *Charlie looks at ideas for improvising over the 7#9 ‘Hendrix chord’*

CD TRACK 53

Let the low open E note ring and play the harmonics at the 12th, 7th and 5th frets. Place your fretting finger across the strings directly over the fretwire to produce the cleanest harmonic possible. A millimetre above or below the fret on the neck will make the harmonic sound dull, so aim to be accurate!

♩ = 120

G/D D/A C/G D/A Em/G

Let ring

Play 4 times

0 1. 3. 5. 7

0

EXAMPLE 2

CD TRACK 55

Fret the chords by barring at the 5th, 7th and 9th frets with your first finger. Use your picking-hand first finger to lightly brush across the strings 12 frets higher at the 17th, 19th and 21st frets. As your first finger makes contact with the strings, simultaneously pluck them with your thumb to create the artificial harmonics.

$\text{♩} = 120$

C/D D/E E/F# D/E Play 4 times

AH 17 AH 19 AH 21 AH 19

1, 3, 5, 7

EXAMPLE 3

CD TRACK 57

Strum the first chord and let it sustain, while reaching over to the 12th fret with your picking hand. Quickly hammer the string against the fretwire at the fret indicated above the tab and you should hear a harmonic. The TH stands for Tapped Harmonic.

$\text{♩} = 100$

Aadd9 8va - Fmaj11#7 Play 4 times

TH 12 TH 12 TH 11 TH 12 TH 12 TH 14

Let ring

1, 3, 5, 7

EXAMPLE 4

CD TRACK 59

Barre the 5th fret with your first finger. Pluck the notes fingerstyle and for every second note use the first finger and thumb of your picking hand to produce artificial harmonics at the 17th fret. Alternate between fretted and harmonic notes and allow them to ring together throughout.

$\text{♩} = 100$

Am11 Play 4 times

AH 17 AH 17 AH 17 AH 17

Let ring

1, 3, 5, 7

EXAMPLE 5

CD TRACK 61

Use your first and fourth fingers to play the natural harmonics at the 7th and 12th frets. Repeat this descending motif and add the bass notes using your second finger and the open strings. Allow the notes to ring together as much as possible.

$\text{♩} = 110$

Em/B Asus4add9 Em Asus2add6 Play 4 times

NH NH NH NH

Let ring

1, 5, 9, 13

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NOVEMBER GT288

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NEW ALBUMS

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

Album of the Month

ROBIN TROWER COMING CLOSER TO THE DAY

Provogue ★★★★★

This is powerful solo work from the blues grand master. Trower's career stretches back to the 1950s with The Paramounts and onto 60s success in Procol Harum, with whom he recorded five albums. Solo acclaim followed with the indelible Bridge Of Sighs in the mid-70s, vaulting him to stadium-filling fame. Fast forward to the present day and his solo work still impresses with its depth of passion and that distinctive Uni-Vibe-enriched guitar sound. Coming Closer To The Day follows a string of recent albums but does the new one's title have a subliminal message? No, he assures us: "I'm saying that I'm nearer to the end than the beginning, but if I went tomorrow I'd feel like I'd been blessed with being able to achieve an incredible amount as a musician." The fact is that, at age 73, Trower has never sounded more alive; firing on all cylinders on tracks such as Truth Or Lies or the slow-paced boogie of Ghosts. He's the master of flammable soloing, building to a frenzied climax, particularly on The Perfect Wrong. Playing all the instruments himself bar drums, Robin exhibits superb command, with the signature Marshall/Strat combo still working like a charm. For sheer power and emotion, there is little about today to challenge the Trower of power!



great singer. Combo Theme has a touch of 50s Blue Note - smokey piano, upright bass, tasty changes - over which Scoey's guitar provides a rich musical journey. Willa Jean is a wonderful mix of Americana, blues and jazz where the guitar swells, sings, murmurs and bends through gorgeous melodic phrases. Great pieces, great performances and a rich production. It's a keeper!

YNGWIE MALMSTEEN BLUE LIGHTNING

Mascot ★★★★★

It's the mighty Yng's blues album, featuring a mix of originals and reinterpreted classics. Shred fans fear not; he hasn't gone all 'acoustic on the porch', far from it; there's a bounty of blazing sextuplet runs, screaming bends and big vibratos married to his emphatic vocals and some seriously pounding drums. In short, it's heavy and it's rock; a little evocative of Gary Moore's energy. Opener is Blue Lightning, an original featuring a cleaned-up Strat tone and a pounding rock beat



over which Yngwie belts out blazing solos. Two Hendrix classics - Foxey Lady and Purple Haze - are shaped well to suit his style and the Deep Purple's, Demon's Eye and Smoke On The Water won't disappoint. There's been many interpretations of While My Guitar Gently Weeps but this one features harmony guitars and some great Strat tones. To close, there's plenty of wailing wah blues shred action on Clapton's Forever Man. The blues unleashed!

JULIAN LAGE LOVE HURTS

Mack Avenue ★★★★★

Still only 31 years of age, Julian Lage continues to challenge the jazz fraternity with a genre-redefining imagination and seemingly boundless fretboard fluency. On this, his third album for Mack Avenue, he has teamed up with Jorge Roeder on bass and Dave King on drums to explore the American songbook - his way. So

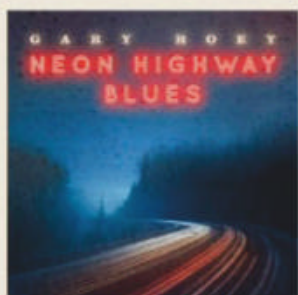


we find modern jazz standards by Keith Jarrett and Ornette Coleman sitting aside self-penned material. It's become the norm that Lage has forsaken archtops for slightly distorted Fenders, lending his playing on tracks like the standout In Circles a contemporary edge. Even love songs such as the title track, made famous by the Everly Brothers, have a seductively dark undertone as a result, but the soloing is broodingly melodic all the same. Julian Lage is rewriting the book on jazz guitar - and we can't wait to read the next chapter.

MOLLY TUTTLE WHEN YOU'RE READY

Compass Records ★★★★★

The amazing guitar chops on this Americana-flavoured debut will leave you speechless! When an album finds its way into the office that causes jaws to drop unanimously, you know that you've come across an artist who has a very special talent. Such was the case when the guitar intro to the first single from Molly Tuttle's debut CD vibrated the air. Furious banjo-esque acoustic fingerstyle with the type of skill and precision that would cause a neurosurgeon a few sleepless nights - and she's a demon flatpicker, too. We're not kidding. Check her out on YouTube; her playing is absolutely stunning. No surprise, then, that 25-year-old singer-songwriter Molly has previously won the prestigious International Bluegrass Music Association's Guitar Player Of The Year. The consensus here says that Molly sounds like a cross between Alison Krauss and Taylor Swift - but with supernatural guitar powers. Outstanding!



GARY HOEY NEON HIGHWAY BLUES

Provogue ★★★★★

This new album from Hoey is a rocking bluesy affair with 11 new tracks displaying his Strat panache. Along for the ride are some great guests: opener, Under The Rug is a funky affair with great clean and driven tones from Gary and Eric Gales which is followed by a sultry 12/8 blues featuring the outstanding Josh Smith (great solo trade-offs!). Later on, there's the pounding Damned If I Do that has some filthy interplay between Gary and Lance Lopez - a strong wedge of ZZ meets Zep. If you want some smoking slide then Your Kind Of Love is crammed with slinky licks and a greasy upbeat groove. For instrumental fans, closer is Neon Highway Blues; a short and sparkly

love letter that uniquely evokes a blues tinged 50s vibe. Nice!

JOHN SCOFIELD COMBO 66

Decca ★★★★★

Scofield is one of the top jazzers, up there with Metheny, Stern and Frisell. But he's funkier than all of these with a colourful approach offering long sustained notes sitting well next to clipped and half-fretted ones, courtesy of his Ibanez semi and Vox AC30. He stands out for lots of good reasons. If you're new to Scoey, this could be a great album to get; it's jazzy, funky and melodic with strong band interplay and a blend of compositional structure and fresh improvisation. Opener, Can't Dance is an example of all with the guitar taking the lead with all the vigour and expression of a



SIXTY SECONDS *with...*

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with ex-Visage, Ultravox, Thin Lizzy, Electronica, solo performer and top man, **Midge Ure**.

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

MU: Herco Fex 75s. They are dull, grey and absolutely characterless, but I can't live without them. They sit nicely between my thumb and finger and nothing else will do. A kind of plastic security blanket!

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

MU: I don't use a lot of pedals, in fact I only have two at the moment. My Boss tuner and my Boss Blues Driver.

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

MU: I dabble with synths and have used them on stage since 1978 but I would never call myself a keyboard player. I'm certainly not good enough to blag my way into someone else's band.

GT: Could you read a music chart?

MU: I don't read or write notation. I once had a conversation with Sir George Martin who when I told him this, he said, "Music doesn't come from here" (pointing at his eyes) "it comes from here" (pointing at his heart).



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

MU: Not that I've found. As long as they are quiet, that's good enough for me. And I have no idea what make they are.

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

MU: The usual suspects from the old school, Jeff Beck, Brian May, Mick Ronson and Radiohead's Jonny Greenwood (very inventive).

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

MU: There are a couple. The Gibson Les Paul Junior I used when playing with Thin Lizzy and the acoustic

Super Slinky, so 9s to 42s but I noticed I hit the guitar so hard the low E string sounds out of tune so I have started replacing that with a heavier string.

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

MU: I saw a movie with Tommy Steele in, and he had a big-body, single-cutaway guitar (Hofner Committee). Between that and hearing Sleepwalk by Santo & Johnny I was hooked.

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

MU: I always had a thing for Gibsons, especially the SGs. The first Gibson I owned was a 330 but

“ PRINCE'S TRUST BANDS WERE RIDICULOUS: CLAPTON AND KNOPFLER ON GUITAR, ELTON JOHN ON PIANO, PHIL COLLINS ON DRUMS ”

guitar my parents bought me when I was 10. The rest are lovely to have but I could always live without them if needs be.

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

MU: I am old school with amps. I drive the front end for distortion rather than have a clean amp and drive it with pedals. I'm using a tiny Vox MV 50 Hi-Gain which does what it says on the tin. I also love my H+K Tubemeister 36 which I've been using for quite a few years now. It's particularly good when I do a 'silent stage' with my Band Electronica as the DI sounds really good.

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

MU: As low as I can get it, without it buzzing of course.

GT: What strings do you use?

MU: I have always used Ernie Ball

very quickly upgraded to an SG Standard with Vibrola tailpiece.

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

MU: Live Aid. Short and sweet.

GT: And worst playing nightmare?

MU: Live Aid. No soundcheck, using very basic and not very stable electronics in front of the biggest live and TV audience.

GT: Do you still practise?

MU: I'm not sure you would term what I do practise. I noodle in the studio but very rarely play at home unless I have to re-learn one of my old guitar parts.

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

MU: Nope.

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

MU: I kind of have in the past. The Prince's Trust bands were always ridiculous. Eric Clapton and Mark Knopfler on guitar, Elton John on piano, Phil Collins on drums. Pinch myself moments!

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

MU: Jeff Beck for technique but Mick Ronson for outstanding melody and musicality.

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

MU: The guitar solo at the end of Bowie's Moonage Daydream. It was simple and 'other worldly' but unbelievably effective.

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

MU: The solo on my song Pure Love but the song All Fall Down.

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

MU: Finding my own long, meandering way through a lifetime of making music.

GT: And what are you up to at the moment? Gigs, gear, recording?

MU: I'm just about to embark on my Songs, Questions and Answers tour of the UK where I will interact taking questions from the audience and I'll talk about and perform songs from my past. And questions people have can be tweeted here @midgeureupdates. Then later in the year I perform the entire Vienna album and highlights of the first Visage album (both released in 1980) on the Midge Ure's Band Electronica 1980 Tour.

Midge Ure sets out on his 'Songs Questions and Answers' UK acoustic tour from March 7th until May 5th, 2019. Tickets available via www.midgeure.co.uk

Midge says Live Aid was his best and worst ever gig!

“ I NOODLE IN THE STUDIO BUT VERY RARELY PLAY AT HOME UNLESS I HAVE TO RE-LEARN ONE OF MY OLD GUITAR PARTS ”

Midge Ure

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

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,
Canary Wharf, London E14 5HU. Tel: 0203 787 9060



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