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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.



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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.



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



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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!



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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.



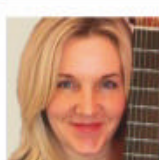
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A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

WELCOME from Paul Gilbert

I AM PAUL GILBERT. And I have important things to tell you. But first a quiz.

Do you know why a D7 is called a D7? I didn't. I had two years of music theory in high school, and the teacher never told us why a D7 is called a D7. I had a Beatles chord book with lots of D7 chords in it. It showed me where to put my fingers. But it didn't tell me why a D7 is called a D7. Then I went to G.I.T. (I know, an unfortunate name, but the school was great.) And finally they taught me why a D7 is called a D7.

That discovery led to me going through ALL the chords I knew, to see what intervals they contained. My ear went along for the ride, and suddenly all the piano pop of the 60s and 70s that I had grown up with was much less mysterious, and I could begin to form 'campfire' versions of Elton John, Todd Rundgren, Queen, and Beatles and Beach Boys songs. Why let keyboard players have all the fun?

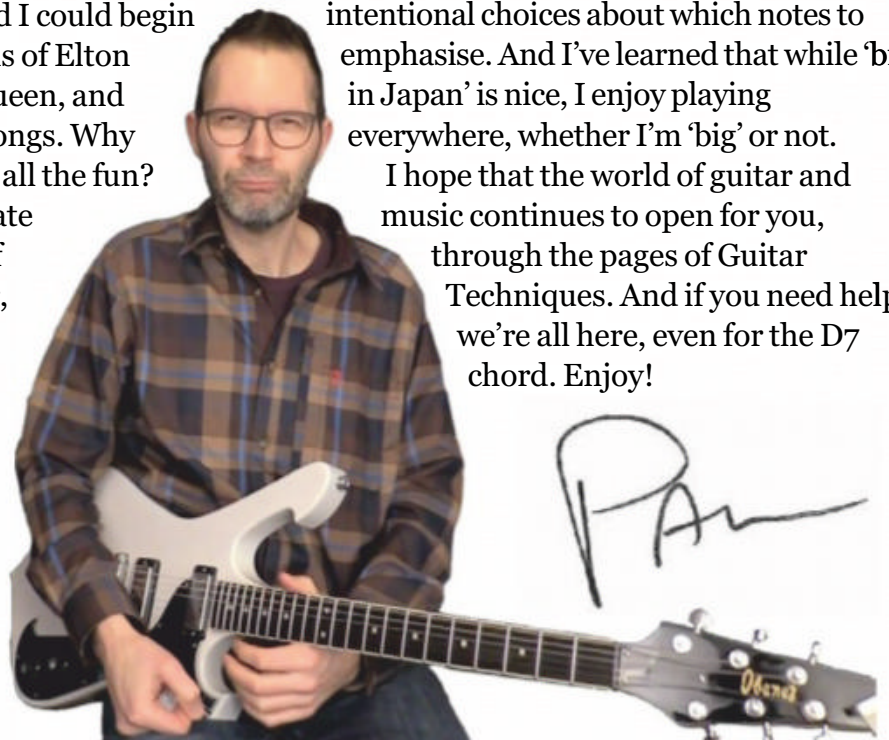
So imagine me in the late 90s. I had a toolbox full of chords. I had enough hair, but not too much. I had widdly-widdly guitar solo abilities. And I had a stack of ADAT recorders so I could spend all day editing my singing into something tolerable. And I had the inertia of Mr. Big being very 'big

in Japan'. With these ingredients, I spent a decade trying to be a shred guitar Robin Zander. Japanese guitar magazines put me on their covers so often, that I was fooled into thinking that my career was something really significant.

It was fun to have those illusions. But I enjoy myself more now. I've learned that recording-studio editing is a waste of life. If I can't perform something in a couple of takes, then I need to practise more, choose a different phrase, or find someone else with the ability to play or sing the part. I've learned that my desire to be a singer can be satisfied by playing melodies on the guitar. I've learned that my guitar widdly-widdly can be greatly improved and expanded by making

intentional choices about which notes to emphasise. And I've learned that while 'big in Japan' is nice, I enjoy playing everywhere, whether I'm 'big' or not.

I hope that the world of guitar and music continues to open for you, through the pages of Guitar Techniques. And if you need help, we're all here, even for the D7 chord. Enjoy!



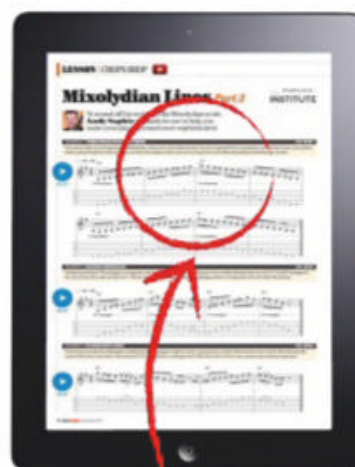
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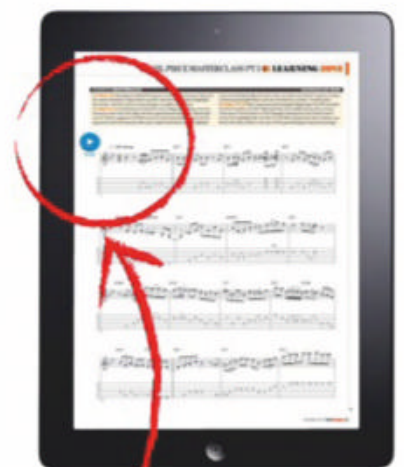
Tap the links

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.



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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COVER STORY

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soloing masterclass
and also writes the
welcome page!

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COVER STORY

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CHRIS CORCORAN
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Chris Corcoran:
watch his super
video and try not
to tap those feet!

FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends his insight as one of the world's most successful guitar teachers. This month: CAGED vs Three-notes-per-string

The CAGED vs three-notes-per-string systems debate is something I'm asked about all the time. So let's see what they mean and then look at some pros and cons.

Five-pattern system or CAGED This system (or 5P) looks at all the notes of a scale, then groups them around (C-A-G-E-D) chord shapes so the patterns fit closely around those shapes. This helps to see the 'function' of the notes, and scale steps are never more than a step away from a chord tone. With Major scales, you have three notes on most strings but on one string you would have just two. I teach a five-pattern system that works for me, so try my note positions and fingerings, explore the variations and see what feels best for you.

Three-notes-per-string (3NPS) Here each scale pattern has three notes on every string. The Major scale has seven notes, and a 3NPS scale pattern can be built from each degree, which is why it's sometimes called the Seven-pattern system.

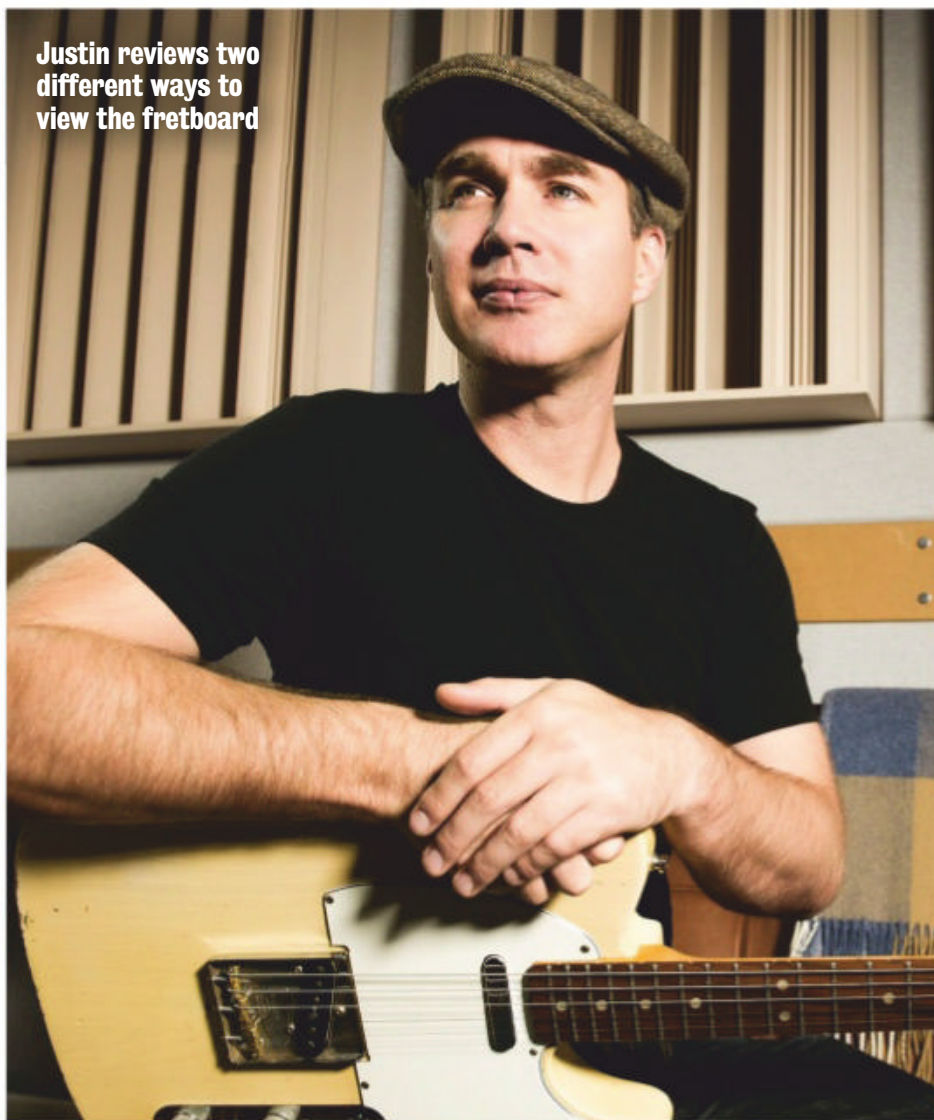
The pros and cons There's not really a right or wrong; it's what you create that matters, not what pattern you used.

Position playing I see the notes of a scale around chord shapes. It helps me target the notes of the chord and 5P works best for that. Some of the 3NPS patterns move through CAGED zones in a way that I find illogical, though possible (and useful).

Ease of playing The 3NPS system has a consistent number of notes on each string and that's *awesome* for technical playing, particularly when using legato. If you want to play fast fluid lines 3NPS has benefits. However...

Fingering and picking There's a lot of talk around about how much better 3NPS is for consistency of fingering and picking. But in the real world what you play should be a *melody*, and as soon as you chase the melody, all that consistency is likely to go out the window. Consistency is found playing the scale up or down, or

Justin reviews two different ways to view the fretboard



repeating patterns, and 'real' melody is rarely that consistent. The danger in 3NPS is that people tend to play more in visual finger patterns than in 5P system, where the fingering is less consistent. Some 3NPS players might argue the case the other way around, so my conclusion answers that.

Note function The biggest deal for me, is being able to see and understand the

the root note and therefore finding the scale patterns is easy. Some students that study the 3NPS system need to start at pattern 1 and work their way up to figure out the next pattern - primarily because they are most commonly practised from the lowest note of the scale. However, if you're familiar with CAGED it should be easy to see that 3NPS patterns are transitions between the CAGED zones. The

“THE SYSTEM YOU CHOOSE WILL HAVE AN EFFECT, BUT IT'S YOUR MUSIC SO CHOOSE THE ONE THAT FEELS BEST TO YOU”

function of the notes over any given chord, and for that I find CAGED superior, mostly. However, if you're familiar with CAGED first then it's easy to see the function of the notes in 3NPS patterns within CAGED.

Visualisation Since the chords fit well into the CAGED system, if you visualise the scales over the chord shapes then 5P is often easier - if you follow my method you would always start on

great users of 3NPS do not suffer that and are aware of the note function wherever they are.

The 5P system patterns I teach have 17 notes in each pattern, and by name and nature there are five patterns to learn. In the 3NPS system there are seven patterns (all different) and they have 18 notes in each pattern, so there is more to learn. Both cover all the notes on the fretboard, of course.

Stretch

There's no question that 3NPS requires more finger stretching so if you struggle with tendinitis then be careful if you're planning to do a lot of work on the 3NPS patterns.

Let your fingers do the walking? It's worth remembering that while scale patterns give you a means to play scales up and down, 'muscle memory' is not the aim. Finding a wonderful melody is. This can become problematic for some 3NPS players (in my experience) because the ease and fluidity of the movements makes it hard to change halfway through - even if the melody we hear tells us so. Of course it's not true of all players.

So which is better? They're both awesome for slightly different things and you should know *both*. Many guitarists have a preference, but mostly dependant on the style that they've embraced.

If you want to play long legato lines then 3NPS is likely to be top choice. But awareness of note function in the CAGED framework will almost certainly help you make music. If you're doing technical picking passages 3NPS may well be easiest - picking is trickiest when the number of notes on each string is different. Most blues players prefer the 5P system, because the Minor Pentatonic forms into five boxes that make a great framework for the Major scale patterns (and others that you learn after that).

It's really just about the sound you make, and while which system you choose will have an effect on that - it's *your* choice and it's *your* music so choose the one that feels best to *you*.

If you encounter someone who says that one or other of the two systems is rubbish, then perhaps they just haven't had enough experience with it to really understand how it works.

Have fun negotiating these treacherous waters!

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, as related by session ace **Mitch Dalton**. This month: Chic But (Not Necessarily) Cheerful.

The problem with this new fangled rock and roll craze, is that it's an aural thing.

By which I mean it's usually conceived, composed, and performed without recourse to the expense and inconvenience of manuscript paper and sundry accessories. Which is just dandy until it becomes necessary to ponder a guitar part that was once played spontaneously, without a care in the world. How well do I remember the exact opposite of this scenario, when for many years I performed on dozens of sessions for a highly successful composer where he would refer to me as 'The King Of Funky Strum', hand me a sheet of A4 containing a few chord symbols and a vague map of the tune and tell me to get on with it. All he was interested in was a performance that imbued his tracks with 'feel', 'groove', 'pocket' or any one of the many terms that replaced jazz 'swing', or 'time', as the expensive big bands yielded to erm... cheaper small bands.

But then suddenly it's payback time. My own axiom - "Beware of music containing 'medley' in its title" is invariably a precursor to bad things. Now combine it with five transcriptions of semiquaver stylings from the golden age of disco funk, taken down with meticulous accuracy by the genius that is David Arch, and you got a job on your hands, right there.

A glimpse at the short fragment illustrated serves as an example.

You will observe a small section of a rhythm part that is typical of ubergroover Nile Gregory Rodgers. To play a part this syncopated and in the pocket, the dude was just having a good time. Sure, the riffs conform to two and four-bar chord patterns but there's continual and subtle variations. While the standard arrangement might

indicate the first couple of phrases preceded by the instruction 'Strat with phaser, Chic style' followed by the joyful advice 'Similar', nothing as vague will suffice for The Music God Of Light Entertainment TV. It's nothing personal. He just wants it played right. So, it's written out that way. All you gotta do is read it down, with feel and er...right now, please.

“HINTS LIKE, ‘YOU AREN’T MAKING THE SLIDE UP TO THE B FLAT MAJ 7TH’, ONLY ADD TO MY SENSE OF WELL BEING”

Helpful hints like, 'You aren't making the slide up to the B_b maj7 in bar 15' and 'I know you're sight reading it but it really needs to groove' merely add to my sense of well being as I fumble frantically through the Forest Of Funk. The reign of The King Of Funky Strum seems suddenly a distant memory

Never mind. We sail on into less choppy waters. Or do we?

The part for a huge David Bowie

hit was next in the medley and was comprehensible and playable at sight. Ah. Wait. Hang on. 'A bit edgier'. Okay. Piece of cake. I am already well edgy. 'No phaser'. Okay. But what's this?

'Plus stereo delay (1/8 + 3/16ths).' Um. Not so okay.

'You got a delay pedal?'

'Yes.'

'Is it stereo?'

'No.'

'It needs to be stereo.'

'Can it programme two separate delays simultaneously?'

'No.'

'It needs to do that.'

'Okay.'

'Right. We'll move on. I'll leave you to sort that out for tomorrow.'

And move on we do. To a Sister Sledge hit, an early Chic hit then a Diana Ross smash. All reproduced

in written form with a precision that would shame the space programme. Every nuance and inflection. Every note of each and every chord. Chord symbols are notable by their almost complete absence. I am reminded of the old chestnut, 'Don't worry, we can overdub the feel afterwards.'

We stop for economy tea and value biscuits. However, I am to be found with smartphone accessory rather than ginger nut in hand, trawling the internet at the speed of megabyte. By the time the encouraging instruction, 'Right. Let's go on with the Copacabana Medley', rings out, I am £500 poorer in return for the promise of the Fedex delivery of a Strymon Timeline by start of play tomorrow.

The following morning said item is thrust into my newly impoverished mitt and we locate the setting 'Dual'. With the aid of a hastily downloaded YouTube tutorial, panic and a slice of luck, we programme up something akin to the required setting. We return to The Chic Medley. I have another go. There is improvement. Much later I return home and finally get to take a proper peek at the five pages of inky insanity that have become my nemesis. Only this time in the tranquil environment of my Hertfordshire Rock Star mansion.

Next day I pop down to Soho to record our entire show. The Archmeister has made it clear that he has other music matters to attend to later, so everything has to be achieved first take if possible. The Chic Medley is the last item, naturally. Finally, it's time. Four clicks in and we're away. For reasons that remain unclear, I nail it. And today is the day I become the proud recipient of a collector's item. With a barely concealed mixture of astonishment and suspicion from our spiritual leader, I hear the words, 'Well done. You've obviously been practising.'

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



Our Mitch becomes The King Of Funky Strum once more!



INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Swedish genius of 'Freak Guitar', his awesomeness, **Mattias LA Eklundh!**

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

Mattias: There is a vast freedom, playing, writing and listening to instrumental music. I do adore a good vocal tune but few things can trigger me like uncharted territory, when you go where you haven't gone before and have no clue what's lurking behind the corner. That's instrumental music to me.

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

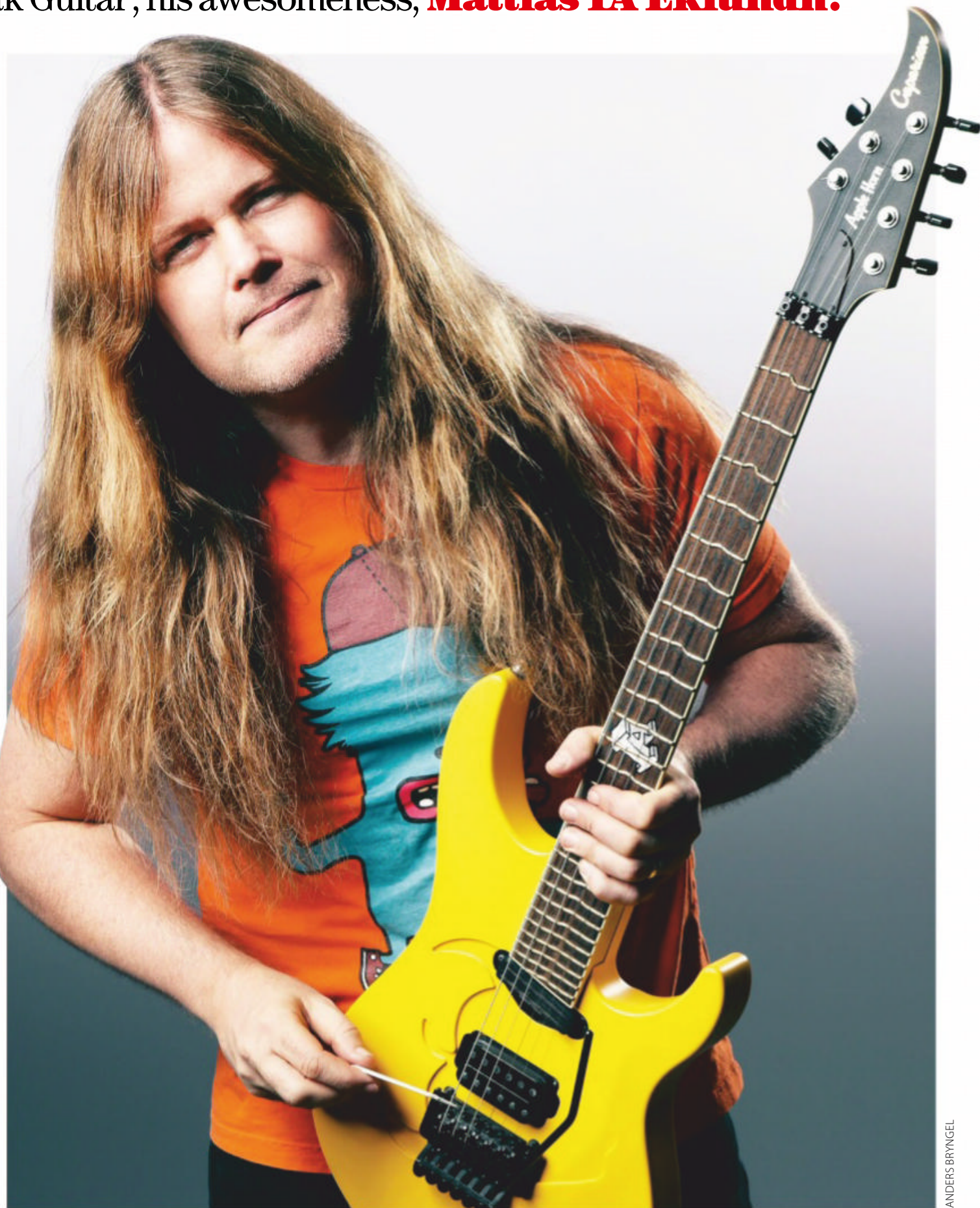
Mattias: I'd say the human voice is a tough one to beat. There are few things that can grab the attention to the ear of a homo sapiens like vocal cords in action. However, there's instrumental music that can give you the most astounding of vibes if you let it really get under your skin. Composing instrumental music is in many ways harder, at least for me. To find the right pacing and flow takes a lot of time. There are thousands of places to go wrong. It's slippery stuff.

GT: What tendencies do you aim to embrace or avoid (rhythms, harmony, playing approach, etc)?

Mattias: None. I try to let the nature of the piece lead me in the direction it needs to go. Quite often I go wrong and an idea that was utterly stimulating initially is ruined. I then need to rewind to find the core of the music, take away stuff. Refine. I find the creative process exciting and not seldom rack my pagan brain where the music is actually coming from. I try not to overanalyse things but go with the flow. Sometimes you fail. Sometimes you don't. Life.

GT: Is a typical song structure always relevant for instrumentals?

Mattias: Oh no, certainly not. But the music, even if it is totally insane, needs to be framed, so it has an inner structure, no matter how vague. I feel a lot of (especially guitar) music just keeps on going without a purpose. It doesn't lead anywhere and has no point.



ANDERS BRYNGEL

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

Mattias: It's good to be able to hum melodies. I often do. But you should never let the limitations of the human voice stop you. For example, if you have a perfectly lovely melody with the most spectacular intervals that is unsingable, there's no reason at all not to do it.

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

Mattias: A potent melody, in my book, often derives from noodling around on any instrument. I am a terrible piano player but adore the instrument. Fiddling around on the keys might cause me to play something I wouldn't do on a guitar where one tends to play the same muscle memory stuff without

thinking about it. I hear melodies everywhere; in nature, in traffic, when people talk, my dogs, construction, a malfunctioning elevator, etc. The trick is to chisel the melody without messing it up.

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

Mattias: Play every note like I mean it. Take charge of the song. Lead.

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

Mattias: Not to me. I believe you limit yourself thinking this way. Every song is different. Every song needs to be treated with respect and dressed up in the finest way possible to really find its true nature. Dynamics and pacing are good, of course, but not used in a formulaic way. The tune needs what it needs. The dilemma is to find it. One has to tread carefully.

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

Mattias: It's also different from instrumental to instrumental. Some of the things I do are downright silly, because it amuses me. Every once in a while, my wife opens the door to the studio, having heard my madness from the garden, and shakes her head in disbelief. The guitar tone for that might just be the worst sound known to man, if that's what I got to do to make it as in-your-face as possible. It also works the other way, needless to say. One way to not get stuck in dreadful routines and boring ruts is to always start from scratch when

“AFTER MANY YEARS TOURING AND SINGING, I HAVE DESTROYED MY VOICE. IT'S FINISHED. NO TONE LEFT.”

you record. Reset everything. Begin from zero. Challenge yourself.

GT: Favourite keys or tempos?

Mattias: All of them.

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

Mattias: Having spent the past 15 years or so scratching the surface of Indian rhythm and tonality I tend not to think about whether it is minor or major. Many ragas can be both. I am also such a heathen I might take a raga (scale) and start on a completely different note than the intended root/tonic, discovering a whole new feel. This Norseman behaviour makes some of my adorable Indian friends upset from time to time, but they let me get away with it.

GT: Any favourite modes?

Mattias: There are many, mostly Indian ragas, like the Pantuvarali, the Rasikapriya, the Suryakantam and many more.

GT: `Modulations into new keys?

Mattias: Modulation is good for you. You bump into things that will surprise you, opening new doors, which is what it is all about.

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

Mattias: Not really, no. We do instrumentals every now and then with my main band Freak Kitchen (where I also sing). After many years in show business touring and singing from pure will (I am not a real singer, I just don't like singers) I have destroyed my voice. It's finished. There's no tone left. This is no big deal, it's just what it is. But I'd love going on the road and only playing guitar, because every night is a blood infested struggle behind the microphone.

GT: What are your views on harmonising melodies?

Mattias: I love it. The beauty of playing my eight-string Caparison Apple Horn guitar with True Temperament frets is that I can do anything. This beast of an instrument is like having a chamber

orchestra in your lap... and in tune! I get such a tremendous kick from recording, say, a melody and decorating it with subtle harmonies and counterpoint. Sometimes you do the obvious and slap a 3rd above onto it, sometimes you got to go really deep to make it glow.

GT: What three guitar instrumentals have inspired you?

Mattias: Frank Zappa's St Etienne from the Jazz From Hell album is a mere guitar solo improvisation but it is doing something profound to me. His way of approaching the guitar is something else, totally without a safety net. Zappa is composing as he is playing. Plain beautiful. Steve Vai's The Attitude Song floored me when I first heard it. Liberating. Anarchy on six strings. And I keep getting back to John McLaughlin's Thieves And Poets (especially Part 1) on nylon-string acoustic guitar. Also Joy from the first Shakti album can drive me nuts with... well, joy. The energy, the output. Kick ass stuff.

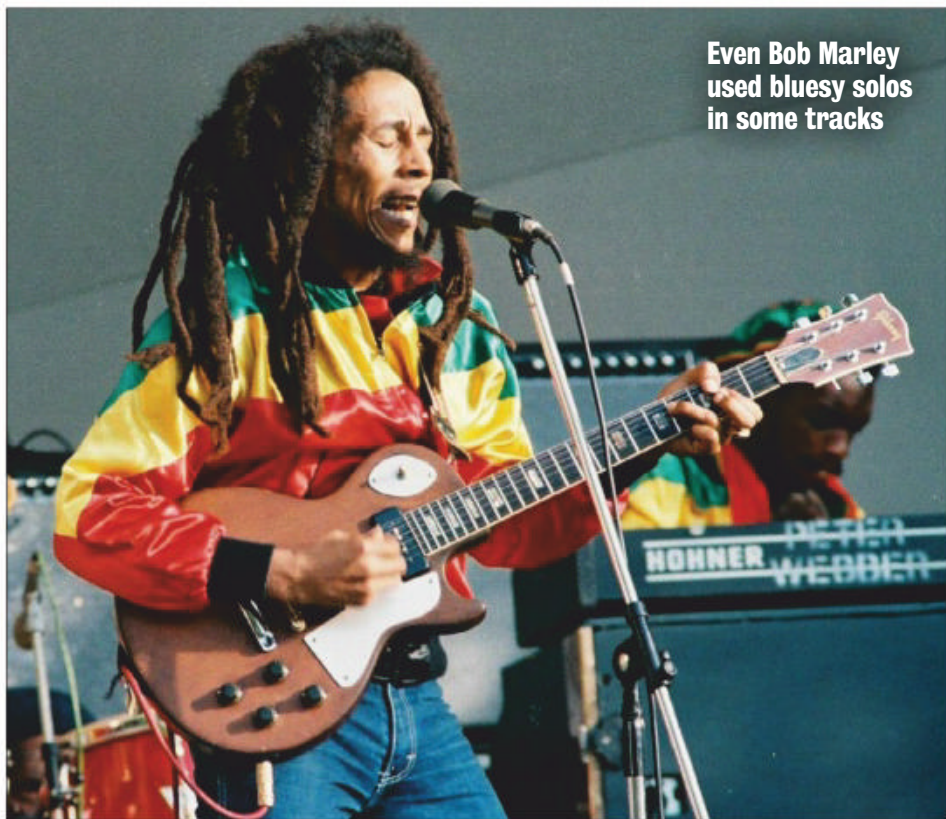
For more info on Mattias and Freak Kitchen, including gigs, CDs merchandise, lessons, links and a whole lot more, please visit www.freakguitar.com

PHIL HILBORNE'S ONE-MINUTE LICK

Chromatic Dominant Arpeggio Lick

THIS MONTH'S LICK IS loosely based on the style of intervallic phrasing that Steve Vai has often used in his solos. Steve has always avoided the most 'obvious' and cliché guitar licks. Instead, he routinely uses intervallic ideas and phrases that make use of the whole fretboard. They also tend to be a tad quirky and unpredictable – in a very good way. Today's lick

(based on ascending 5ths) is not technically difficult to play. In the first bar the 5ths are phrased in eighth notes and always approached from a scale note above. In the second bar they are all 'double picked 16th notes' played using alternate picking. This is very much a Via-ism and always works great in solos. It's good practice for your picking chops too – why not try it!



PETER STILL

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Bluesy reggae (Am)

Lots of reggae guitarists adopted blues licks to add flavour to their songs – think of Bob Marley's *Waiting In Vain* and *No Woman No Cry*. You can go A Minor Pentatonic here (A-C-D-E-G) but A Natural Minor gives some sweet extra notes (B and F) to play with. F, being the ♭3rd of the second chord (Dm) is an obvious one to target, while the tenser sounding B (6th of Dm) lends a sophisticated flavour.

2 Chicago slowy (D)

You can't go wrong with D Mixolydian over this one (D-E-F#-G-A-B-C), to evoke the dominant sound of a Major blues, with all those 7th chords. Want to sound more earthy? Go Minor Pentatonic for the clash of the ♭3rd (F) against the I chord's major 3rd (F#). Add the ♭5 (G#) for extra moodiness!

3 Jump style (C)

You can get great results with the next two tracks – both evoking pre-war blues styles – on an acoustic. You can use all your existing bluesy scales over them, but one thing sticks out as a stylistic bonus – the semitone bend. Heavy strings, and a wound third especially, inhibited bigger bends back in the day, so try a semitone bend to any of your chosen scales' upper notes until you find what works best.



4 Swing style (E)

As above, but for some great semitone bend ideas try this: bend up to the 5th from the ♭5 on the second string – it's great, especially when let down and the 4th played directly after it (on the third string). Now try the same thing on the same fret but directly below on the third string. Other great semitone bends include the 9th to the ♭3rd (first string, two frets up from your tonic note); and the ♭9 (first string, one fret up from the tonic), but let this one down to the tonic itself.

These tracks by Neville Marten, but for free scale maps and hundreds more tracks, visit www.Quistorama.com/jamtracks. You can also subscribe to www.youtube.com/QuistTV to get all the latest free jam tracks & licks. Finally, you can also find Quist and his jam tracks on Instagram, Facebook & Twitter.

That Was
The Year...
2005
Blair, Baritone
And 'B Of The Bang'

PRS SUCCESSFULLY APPEALS

against a ruling that its Singlecut design infringes the copyright of Gibson's Les Paul guitar. The Court of Appeals argues that 'Only an idiot would confuse the two products at the point of sale!' It's an important ruling for guitar manufacturing as who knows where it would have led to next. Meanwhile PRS introduces a series of 20th Anniversary instruments.



TONY BLAIR BECOMES

the longest serving Prime Minister for the Labour Party, even before he's returned to office in the General election; employment is at an all time high with over 28 million in work; sadly the Ellington Colliery in Northumberland is closed, bringing to the end deep coal mining from under the sea in the North East of England; hunting with dogs is banned in England and Wales; and Chip and PIN credit card authorisation comes into force.

IT'S BARITONE HEAVEN

with two new models appearing on the market. Fender's new Jaguar Baritone Custom takes on the regular Jaguar styling but with a hard tail. The lowest string will tune comfortably down to low A making it a 'halfway house' between regular tuning and the Fender Bass VI. It employs a pair of single-coil pickups while the Epiphone Les Paul Standard Baritone offers typical LP looks, albeit with an extended scale length and a pair of humbuckers. At just under £600 each you get lots of bottom-end bang for your bucks.



SPRINTER LINFORD CHRISTIE

unveils Britain's tallest self-supporting sculpture in Sportcity, Manchester. The spiny star-like sculpture is designed by Thomas Heatherwick and got its name, 'B Of The Bang' after Linford announced he started his races at the 'B of the BANG of the starting pistol'. The New Forest in Hampshire is given National Park status, and extensive flooding in Britain leaves many homes without power.

WASHBURN ADDS TWO

new models to its Idol Series. The W165 PRO has a solid carved mahogany body employing an asymmetrical SG type design and the similarity continues with a pair of SD humbuckers and separate tune-o-matic style bridge and stud tailpiece. The dearer W167PRO has a slim-line semi-hollow construction with a carved maple top, bound body and rosewood fretboard plus pearl 'wing' inlays. Wiring and electrics are the same as on the solidbody design.

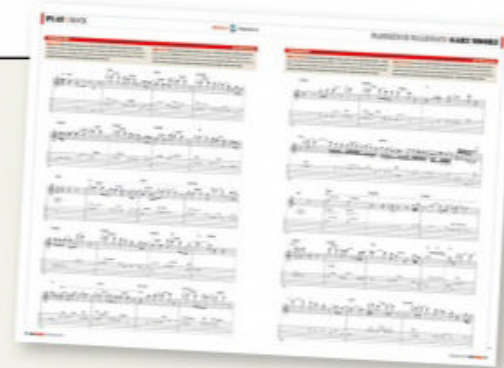
THE MUSIC INDUSTRY MOURNS

the loss of original Shadows' drummer, Tony Meehan, plus Luther Vandross, Long John Baldry and DJ Tommy Vance. Also gone are James Doohan (*Star Trek's* Mister Scott) and comedians Dave Allen and Ronnie Barker. The Prince of Wales marries Camilla Parker Bowles at Windsor Castle and Doctor Who returns to TV after a 16-year absence. w



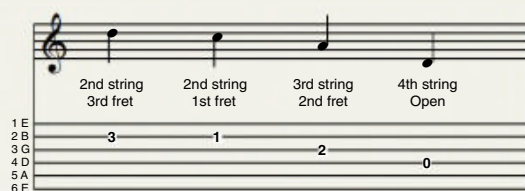
GT User Guide

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



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.

TAB Under the musical staff, 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.

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

PICKING

Up and down picking



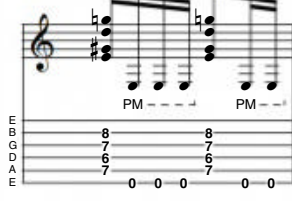
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



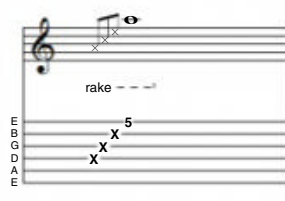
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



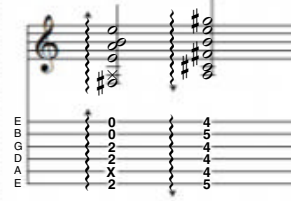
■ Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



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

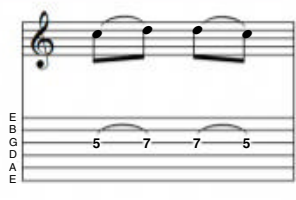
Arpeggiated chord



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

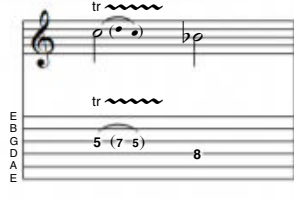
FRETTING HAND

Hammer-on & Pull-off



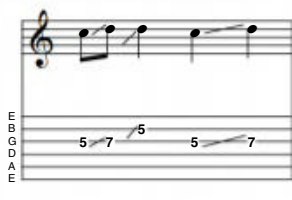
■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



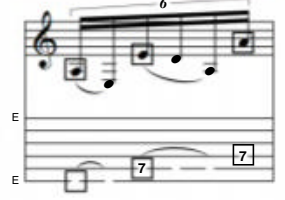
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



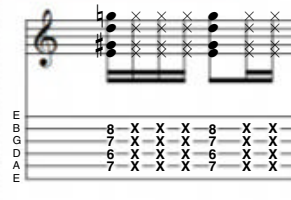
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

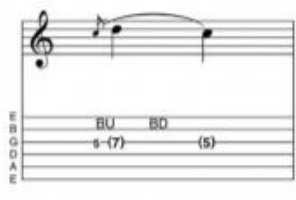
Fret-Hand Muting



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

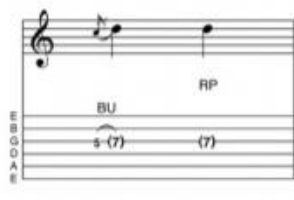
BENDING AND VIBRATO

Bend up/down



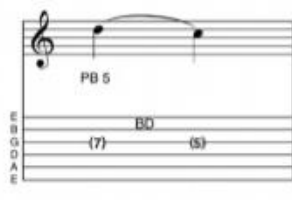
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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 blues curl.

CAPO

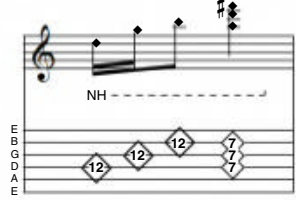
Capo Notation



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

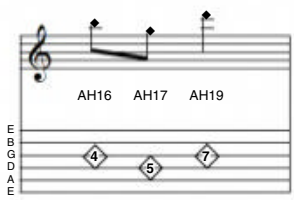
HARMONICS

Natural harmonics



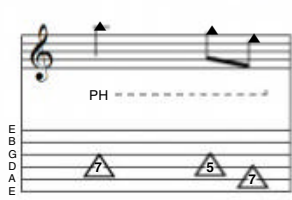
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



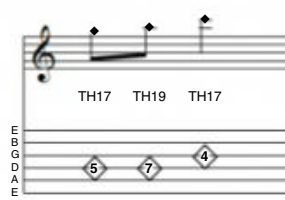
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

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.

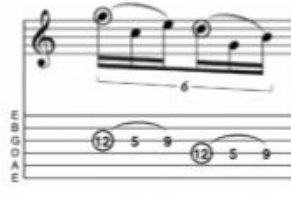
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

Paul Gilbert

Video masterclass



In this exclusive video lesson, rock guitar legend Paul Gilbert takes us through key components of his lead style. Jason's track, Not To Meander, will as ever be a delight to solo over, with **Jon Bishop** as your guide.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: B minor

Tempo: 125bpm

CD: CD-ROM & 4-8

Will improve your

✓ Vocalising a melody.

✓ Use of string skipping.

✓ Extended arpeggio fingerings.

This month we present an exclusive masterclass with rock guitar legend Paul Gilbert. PG exploded onto the 1980s rock music scene with his exciting blend of fast technical soloing and power tools! He has maintained a fabulous solo career and has been part of legendary rock bands Mr Big and Racer X.

PG starts his detailed solo analysis with a handy tip for creating a memorable motif. A strong melody frames his playing on Not To

Meander and is the launch pad for his solo. Paul vocalises a melody and then adds lyrics, helping to establish an organic, memorable rhythm: "It's hard not to meander, when you ain't got nothing to say," intones Paul.

The scale of choice for the A section is B Dorian (B-C#-D-E-F#-G#-A), which sounds great against the Bm7 chord but also outlines the E major sound - when the chord moves to E major Paul often targets the G#, the major 3rd of E. He also adds expression to the melody with long and short notes and a variety of articulations including: string bends, vibrato, finger slides and raking of the pick (fake sweeps) to add attack to the notes.

A key concept that Paul uses is the very melodic sounding triad with the 9th added (R-3-5-9). This breaks up the scales, but softens the potentially stark sound of the triad

on its own. This pattern can be learnt and then repeated across three octaves (see our notated examples from Paul's chat).

The B section contains a string of descending chords and Paul outlines each of these with a well planned arpeggio roadmap. These ideas are extremely well demonstrated and we have notated these concepts in our extra examples. It will be well worth the effort to learn these roadmaps so you can improvise through the B section yourself.

Paul finishes his video lesson with a full explanation about core areas of his performance. These are organised as nine short examples that cover scales, sequencing and arpeggios.

Our notation and explanatory captions revise the video's content: Examples 1-9 are shown first, to prepare you for Paul's full performance afterwards. It's very well worth taking a close look at the highly efficient way he fingers and picks the phrases. And while much of it is pretty advanced, there should be a new technique, lick or phrase here for you to pull out and perfect. If you find one you like then Paul would surely love you to memorise it and use it in future where the Natural Minor sound is appropriate. Then try creating a solo of your own over Jason's backing track.

THOUGHT FROM PAUL

"Every fingering has rhythms living inside of it."

I often think this thought. What does it mean? It means that you can take advantage of the fact that on the guitar nearly any set of notes gives you many choices in how they lay out on the fretboard.

In my teenage years, I would squeeze every scale into three-notes-per-string patterns, so I could rip through them quickly and percussively. And it worked. For that. But those same notes can be laid out horizontally on a single string for superior versions of patterns like descending fours. Yngwie Malmsteen and Michael Schenker are masters of this. And it doesn't end there. Pentatonic shapes can be great for creating a swing feel (like the intro of Lynyrd Skynyrd's, I Know a Little. Sweep picking is great for glissandos, while the same notes played with string skipping lends itself to 16th notes.

How do we keep track of all these rhythmic possibilities? And can we sift through and keep the best ones? Sight-reading, for me, is not the answer. I don't read well enough to have a visual memory of what rhythms 'look' like. Since my eyes won't help me, I need another body part. I'll take two actually. The foot. And the ears.

My goal is to stomp my foot on 2 and 4. These are the beats that make rock feel like rock. They are where a drummer typically hits their snare drum. They are where the pickaxe hits the rock in the chain gang. It is the feel of physical labour. It is not the feel of classical music, which provided the soundtrack for aristocrats waltzing and riding horses (good work, if you can get it.)

So listen to the snare drum, stomp on 2 and 4, then use your ears to listen for how your phrases relate to the beat. You may find that your favourite 'bedroom' and 'guitar store' phrases don't lock into the groove very well. (Don't worry, they might fall into another groove; there are a lot of tempos and grooves out there.) And you find that simpler phrases suddenly come to life from how well they attach themselves rhythmically. Complex phrases can work as well. But make sure they hold together, while you stomp your foot.

If you've never stomped to keep time, it may require practice. But this advice is not to give you tedious work for moral goodness. The results of good stomping will breathe musical energy into everything you play. And the fretboard will open up with rhythmic possibilities. I know you've got excuses. Discard those. Stomp!



TRACK RECORD Paul's varied releases include Racer X's Street Legal and Technical Difficulties, Mr Big's Lean Into It, Bump Ahead and What If... as well as excellent solo albums such as Burning Organ, Spaceship One, Get Out Of My Yard and the brand new Behold Electric Guitar. If you are interested in attending Paul's online guitar school, check out www.paulgilbert.com for more info.



“ MY GOAL IS TO STOMP MY FOOT ON BEATS 2 AND 4. THEY ARE WHERE A DRUMMER TYPICALLY HITS THEIR SNARE DRUM. THEY ARE WHERE THE PICKAXE HITS THE ROCK IN THE CHAIN GANG ” *Paul Gilbert*

Paul Gilbert offers GT an exclusive lesson this month!

TOP THREE LICKS

LIK 1 Bars 1-5 **MAIN MOTIF**

This section features the motif that Paul created and plays variations on throughout his solo. Be sure to learn the basic contour and where Paul adds in his articulations. From here you can free it up and include your own preferred variations to keep the listener interested.

LIK 2 Bars 25-26 **FAST TRILLS**

Paul uses fast trills to punctuate the end of his phrases. Make sure your hammer-ons and pull-offs are sound, then build up the speed slowly.

LIK 3 Bar 40 **TWO-NOTES-PER-STRING PATTERNS**

This lick features this concept repeated across three octaves. You only need to master the fingering for one octave and then shift the same pattern to the next two octaves. Genius!



CHORD CHART NOT TO MEANDER

$\text{♩} = 125$ **A** Bm7 E Play 8 times

3, 7, 11, 15, 19, 23, 27, 31

B Dmaj7 C#m7 Bm7 E/A A

35

Dmaj7 C#m7 Bm7 E/A A

39

F#m11 E/G# Asus2 Bm7

43

A/C# D E F#m

47

C Bm7 E Play 4 times

51, 55, 59, 63

D Bm7 E Play 4 times E/A

67, 69, 71, 73 75

EXAMPLE 1 A MAJOR TRIAD

CD TRACK 4

This is the simple triad fingering across three octaves used as a foundation for the following concepts.

8:10 **A**

Bridge pickup
With overdrive and delay

f

3 3 3 3

9 10 9 12

4 7 7 6 9 10

1 5

EXAMPLE 2 A ADD 9 ARPEGGIO

CD TRACK 4

This is the simple triad fingering across three octaves used as a foundation for the following concepts. Watch how Paul mixes legato with picking.

10:41

Aadd9

f

E
B
G
D
A
E

EXAMPLE 3 EXTENDED A ADD 9 ARPEGGIO

CD TRACK 4

Example three is an extended version of Example 2, with opening first-string slide and a constant stream of 16th notes.

11:11

Aadd9

f

8va

E
B
G
D
A
E



EXAMPLE 4 A ADD 9 ARPEGGIO (OVER D MAJOR)

CD TRACK 5

If the Aadd9 arpeggio is superimposed over the D major chord a D6/9 sound is produced. This arpeggio starts on the 5th of Dmaj7 (A) and outlines the 5th, 6th (B), maj7 (C#) and 9th (E). It's clever and very tasty sounding, and you should try other superimpositions to see what works and what you like.

12:56

Dmaj7

f

8va

E B G D A E

12-14 11-14 14-16 14-17 17-19 21-19 17 21-18 21 19 19-16 19-17

EXAMPLE 5 EADD11 ARPEGGIO (OVER C# MINOR 7)

CD TRACK 5

When the Eadd11 arpeggio is superimposed over the C#m7 chord a C#m7add b6 the 3rd, 5th (G#), b6th (A) and b7th (B) intervals. The formula you can try is a major sound is produced. This arpeggio starts on the 3rd of the chord (E) and outlines arpeggio a minor 3rd higher than the underlying m7 chord.

13:58

C#m7

f

8va

E B G D A E

12-16 12-14 14-18 14-16 17-21 17-19

EXAMPLE 6 DADD9 ARPEGGIO (OVER B MINOR 7)

CD TRACK 5

A Dadd9 arpeggio over the Bm7 chord produces a Bm11 sound. This arpeggio starts on the 5th (F#) and outlines the 5th, 11th/4th (E), b3rd (D), and b7th (A).

14:52

Bm7

f

E B G D A E

14-12-10 14-11 14-12 12-9 12-10

EXAMPLE 7 ARPEGGIO IMPROV FOR DMAJ7, C#M7, BM7, AMAJ7

CD TRACK 6

This example amalgamates the previous arpeggio superimpositions. The effect is one of sophistication as the arpeggios still represent the underlying chords.

15:35

Dmaj7

C#m7

f

8va

E B G D A E

14-16 14-17-14 16-14-16 14 14-16-14-13 14 13-14-16 17 16-17-19



STRING BENDING

When it comes to bends, Paul loves to put his thumb over the fretboard! This gives him strength and stability while reducing noise from the lower strings. Think of the neck as a baseball bat; clasp it and then bend the string by a tone (as here on the third string) or way beyond!



PLAYING FAST

Here with his trademark mix of fast-picked notes and flurries of legato, Paul's thumb still shows over the fretboard (minimal hand movement between three-notes-per-string runs and screaming bends) while his fretting fingers are poised over the upper strings and higher frets.



FRETTING HAND STRETCHING

Stretching out with his fretting fingers! One tip to consider is fingertip fretting vs fingerpad fretting; the first allows for precise fretting while the other allows for muting strings either side of the one being played. Paul is masterful at both so have this as a goal with your own playing.

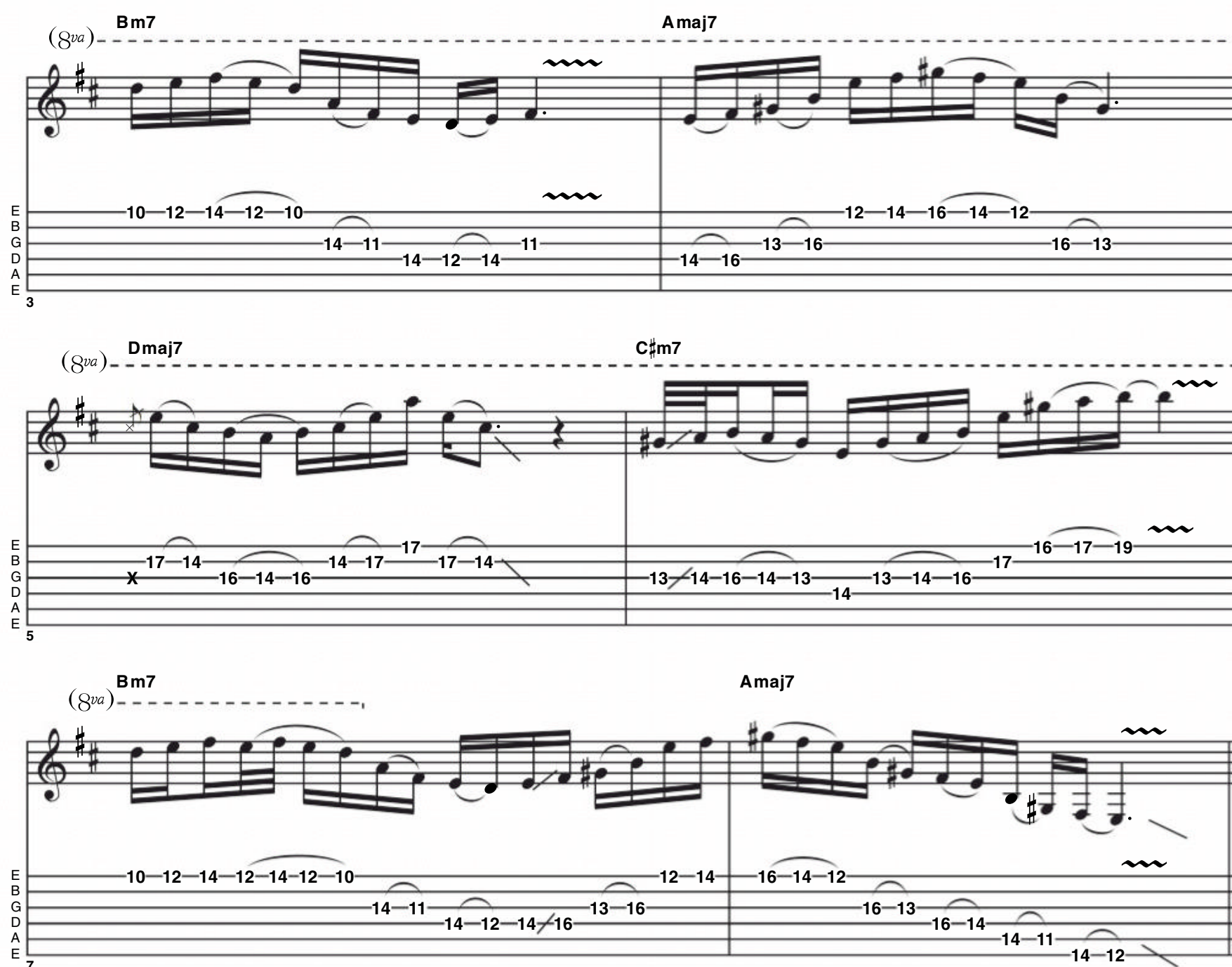


HIGH FRETBOARD PLAYING

Look at how compact his fingers are. Most guitarists would revert to three fingers this high up, but if you want Paul's finger flexibility you will need to spend plenty of time playing scales, arpeggios and bends above the 12th. Fretting-hand control never more important than here!

EXAMPLE 7 ARPEGGIO IMPROV FOR Dm7, C#m7, Bm7, Am7

CD TRACK 6



System 1 (Measures 3-4): Bm7, Am7. Treble staff: (8va) 10-12-14-12-10, 14-11, 14-12-14, 11. Bass staff: 10-12-14-12-10, 14-11, 14-12-14, 11.

System 2 (Measures 5-6): Dmaj7, C#m7. Treble staff: (8va) 17-14, 16-14-16, 14-17, 17-14. Bass staff: 17-14, 16-14-16, 14-17, 17-14.

System 3 (Measures 7-8): Bm7, Am7. Treble staff: (8va) 10-12-14-12-14-12-10, 12-14, 16-14-12. Bass staff: 10-12-14-12-14-12-10, 12-14, 16-14-12.

EXAMPLE 8 A MAJ7 ARPEGGIO (INTERVAL JUMPS)

CD TRACK 6

Intervallic leaps add interest into the phrase and makes it sound more sophisticated. As Paul explains in the video, keep an eye out for the transitions

and watch out for clarity when using one finger to play notes across two strings at the same fret.

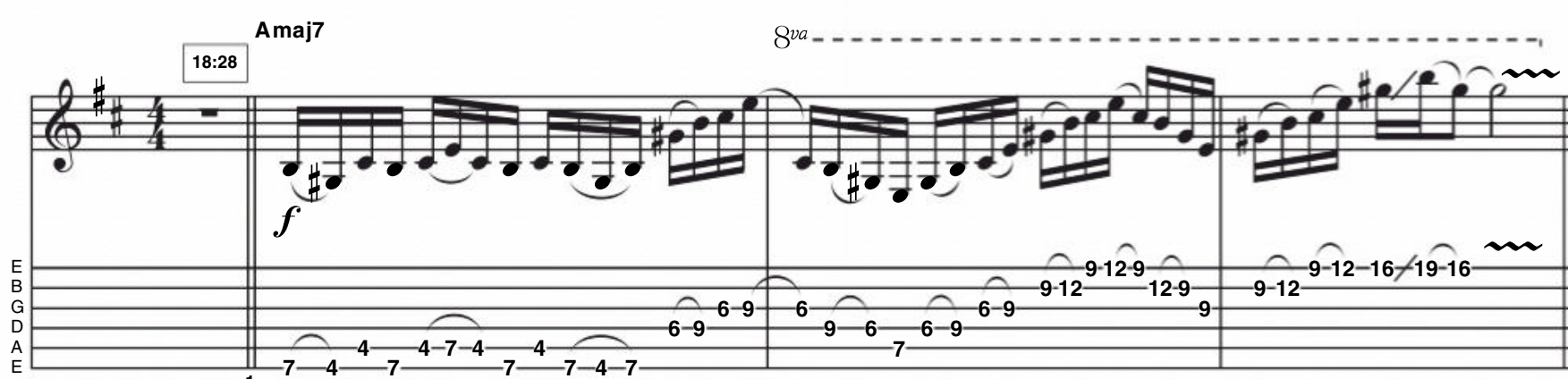


System 1 (Measures 1-2): Am7. Treble staff: (8va) 16-10. Bass staff: 16-10.

EXAMPLE 9 A MAJ7 ARPEGGIO (EXTENDED VARIATION)

CD TRACK 6

Our final example is an extended version of the intervallic idea we looked at in example 8.



System 1 (Measures 1-2): Am7. Treble staff: (8va) 18-28. Bass staff: 18-28.

NOT TO MEANDER PAUL'S SOLO PERFORMANCE - SECTION A

CD TRACK 7

[Bars 1-34] The opening features the motif which is repeated and developed. Paul adds expression with long and short notes and articulations including

bends, vibrato, slides and raking of the pick (fake sweeps) to add attack. It's well worth learning this, but feel free to develop it into your own version.

Section A: Musical Notation for Paul Gilbert's Solo Performance (Bars 1-34)

Tempo: ♩ = 125

Chord: A Bm7

Bridge Pickup With Overdrive & Delay

Notation Details:

- Staff 1 (Bars 1-4):** Features a bridge pickup with overdrive and delay. The notation includes a wavy line (BU) and a wavy line (BU) over the first two measures. The fretboard shows a sequence of notes: 4, 6, 6(7), 9(11), 9, 7, 7, 9, 9/11, 4, 6, 6(7).
- Staff 2 (Bars 5-7):** Continues the motif with a wavy line (BU) and a wavy line (BU) over the first two measures. The fretboard shows a sequence of notes: 4(6), 4/6, 4, 4/6, 4, 6, 6(7), 9(11), 9, 7, 7, 7, 9.
- Staff 3 (Bars 8-10):** Features a wavy line (BU) and a wavy line (BU) over the first two measures. The fretboard shows a sequence of notes: 9/11, 9, 11, 11(13), 13(14), 11(13), (11), 9, 11(13), 4, 6, 6(7).
- Staff 4 (Bars 11-13):** Continues the motif with a wavy line (BU) and a wavy line (BU) over the first two measures. The fretboard shows a sequence of notes: 9(11), 9, 7, 7, 9, 9/11, 4, 6, 6(7), 4(6), 4, 6, 4.
- Staff 5 (Bars 14-16):** Features a wavy line (BU) and a wavy line (BU) over the first two measures. The fretboard shows a sequence of notes: 4, 6, 4, 6, 6(7), 9(11), 9, 7, 7, 7, 9, 9/11, 9, 11, 11(13).



EXAMPLE NOT TO MEANDER - SECTION A ...CONTINUED

CD TRACK 7

17

E Bm7

BU BU

5 5 7 9 0 7 5 7 9 7 9 9 (10) 7 9 9 (10)

E B G D A E

20

E

BU BU

12 (14) 12 X 15 (17) 15 14 12 9 9 10

E B G D A E

23

Bm7 E

BU BU

7 9 9 (10) X 12 (14) 12 12 14 12 14 12 14 12 14 12 17 19

E B G D A E

26

Bm7

8va

BU BU BU BU

17-19-17-19-17-19-17-19-17-19-17-19-17-19-17-14-15 15 (17) 15 (17) 15 (17) 16 19 17 15 15 (17) 16 19 17 15 14 (16)

E B G D A E

29

E

8va

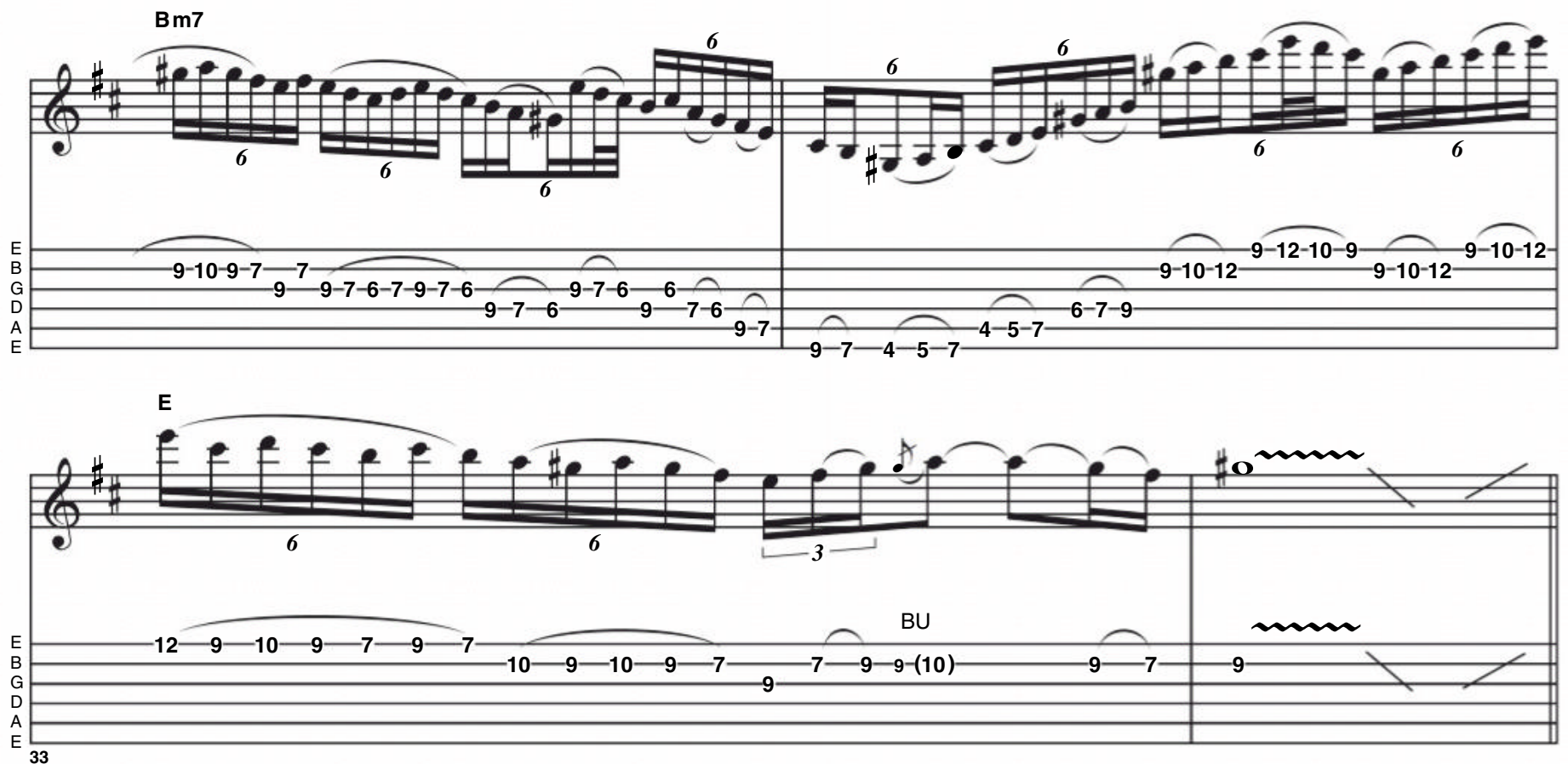
BU

14 17-12 14 (16) 12 14 12 10 12 10 9 10 9 12 10 12 10 9 12 10 9 7 9 7 10 9 10 9 7 9

E B G D A E

EXAMPLE NOT TO MEANDER - SECTION A ...CONTINUED

CD TRACK 7



Bm7

E

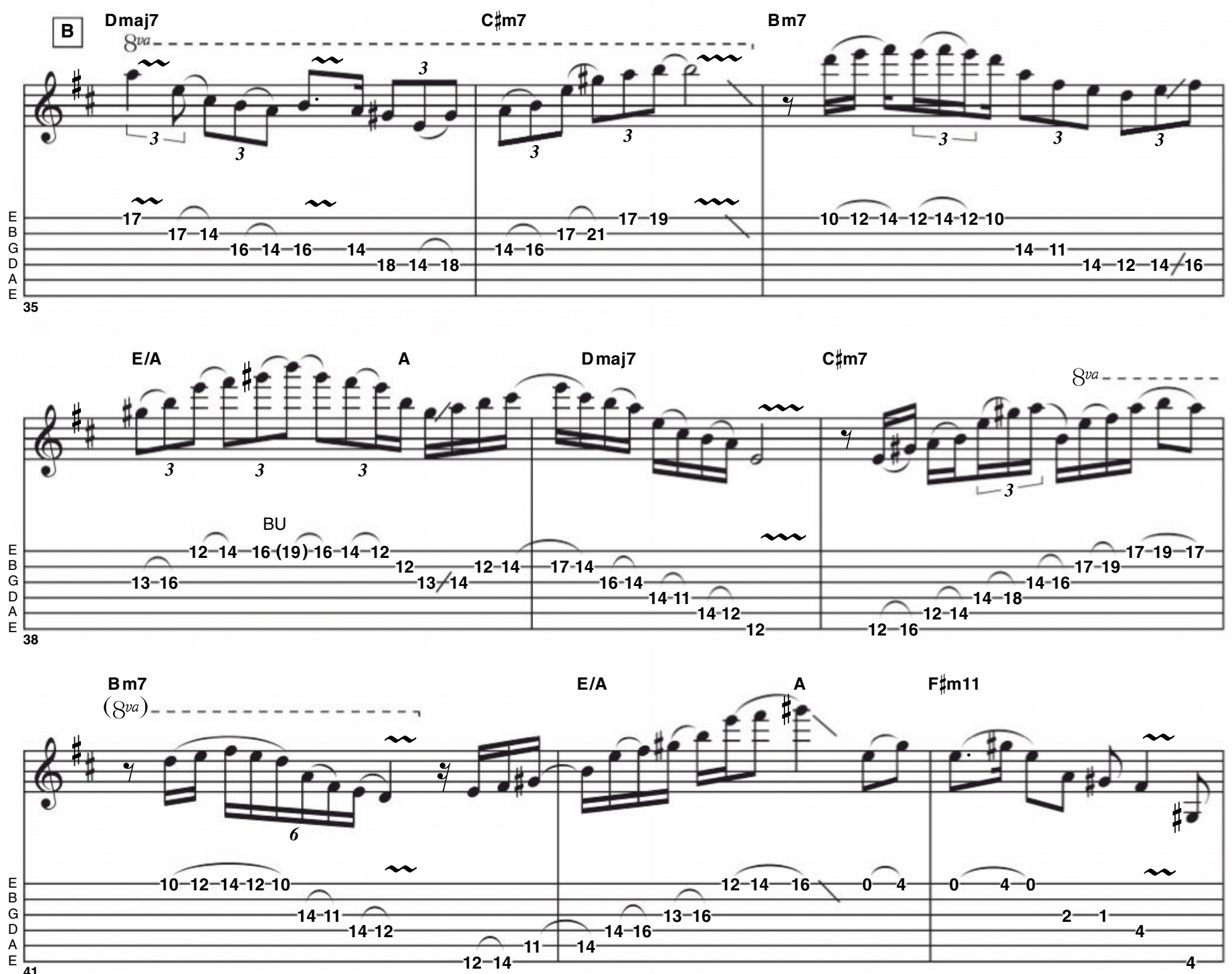
33

EXAMPLE NOT TO MEANDER - SECTION B

CD TRACK 7

[Bars 35-50] The B section contains a string of descending chords and Paul chooses to outline each of these with an arpeggio roadmap. It's well worth

studying the nine extra examples we have notated at the beginning, as these will help to establish a solid fretboard roadmap for you to use.



B **Dmaj7** **C#m7** **Bm7**

E/A **A** **Dmaj7** **C#m7**

Bm7 (8va) **E/A** **A** **F#m11**

35

38

41

EXAMPLE NOT TO MEANDER - SECTION B ...CONTINUED

CD TRACK 7



44

46

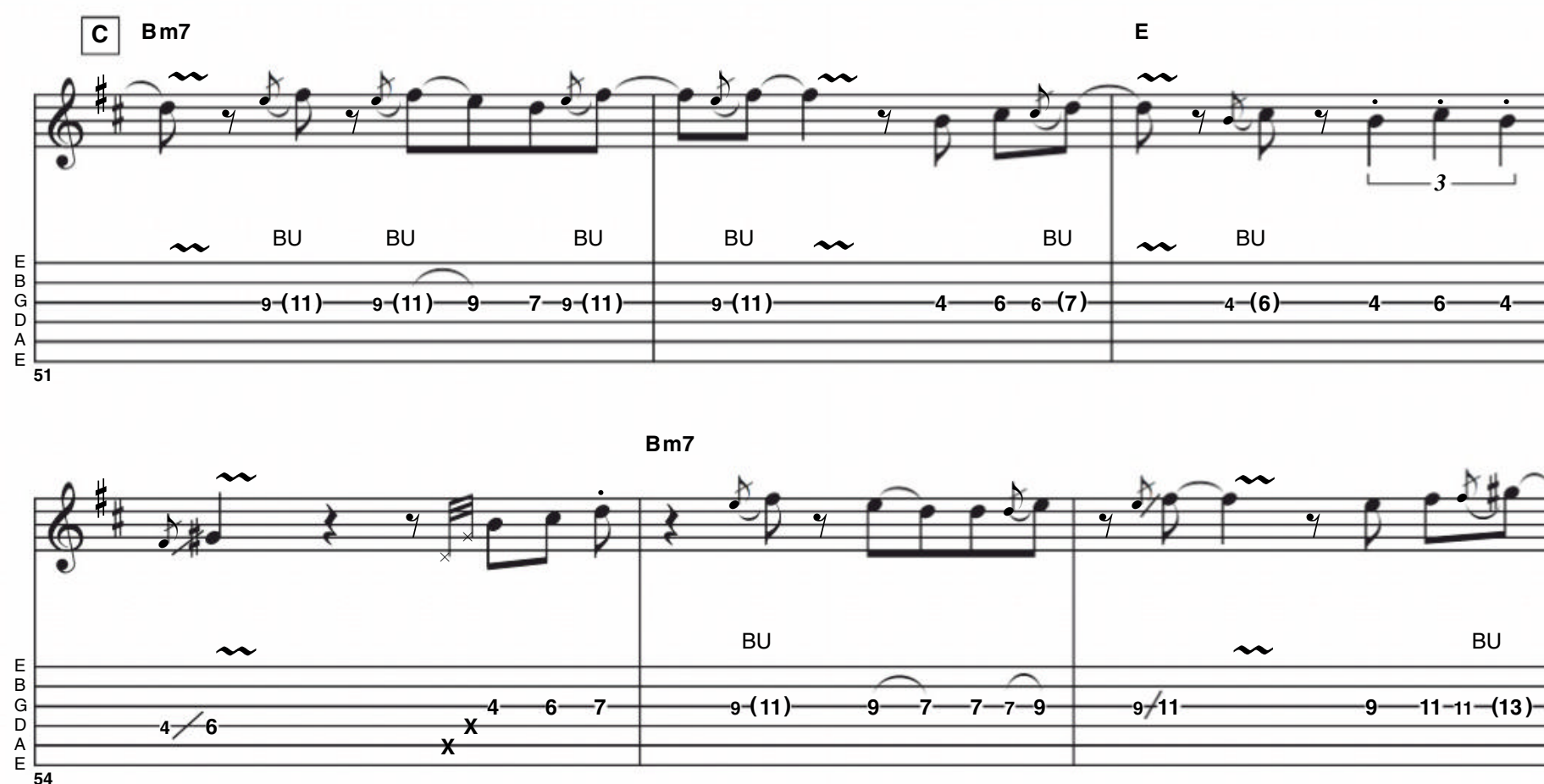
49

EXAMPLE NOT TO MEANDER - SECTION C

CD TRACK 7

[Bars 51-66] Section C provides an opportunity to re-state the melody. Once you've established the 'head' of any tune it's often nice to fine-tune or adapt

it as you progress through the piece. Here Paul plays with the phrasing and rhythms, which provides extra interest for the player and the listener.



51

54

CD TRACK 7

57

60

63

66

CD TRACK 7

bar 75-79 is well explained by Paul in the video so be sure to study this before moving on to articulate a version of your own.

68



EXAMPLE NOT TO MEANDER - SECTION D ...CONTINUED

CD TRACK 7

E
(8^{va})

E B G D A E

70

Bm7 **E**

E B G D A E

71

Bm7 **E**

E B G D A E

73

E/A
Freetime

5

8^{va}

E B G D A E

75

(8^{va})

E B G D A E

77





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Chris Corcoran

Masterclass

Raw and bluesy, yet formidably inventive, Kent guitarist Chris Corcoran plays a junkshop 50s archtop through a cranked tweed amp that sounds like it might catch fire at any moment. And it sounds glorious! Right now, he's keeping the spirit of Scotty Moore, T-Bone Walker and Barney Kessel alive on the British rock and roll scene. Or should that be blues? Or jazz? **Jamie Dickson** caught up with Chris to find out why he hates to be fenced in, and to learn a few of his 'secret weapon' licks.

Sometimes you put a record on, not knowing quite what to expect, and what leaps out of the speakers holds you spellbound from the first note to the last. So it was when we played the aptly named *Listen Up!* by British guitarist Chris Corcoran and his trio for the first time. Imagine T-Bone Walker meets Scotty Moore, with a bit of Barney Kessel thrown in, and you'll have an idea where Corcoran's sound comes from. He uses no effects, his guitar cost £80 from a junk shop and you may well not have heard of him before. And yet the album is one of the most exciting, raw and inventive jazz-blues records you'll hear all year.

What's more, it's all instrumental. Most guitarists have some breathing space when the singer gets started, but not Corcoran, who lassos the listener with heavyweight flatwounds and keeps them gripped with spirited melodic invention. Take the track *High Roller*: it kicks off with a super-charged riff that belches flames from the exhaust pipes before scorching off towards the horizon, as Corcoran lets rip with peal after peal of top-drawer licks. Listening for the first time, you think, 'He's got to run out of steam soon', but he doesn't, fishtailing from turnaround to turnaround, never leaving the road once, or tiring the listener's ear.

We invited Chris down to our video suite to find out why heavy strings, an open mind and listening to a lot of great records are the key to taking your blues and rock and roll guitar playing to the next level. Plus we tug on Chris's coat to learn some of his best licks...

You can hear the influence of so many greats, from Scotty Moore to Kenny Burrell, in your playing. What got you into the guitar playing of that era?

"Funnily enough, I got into rock and roll when Eddie Cochran's *C'mon Everybody* came out on a jeans advert or something, and that was the first time I'd heard something other than what was out and about at that time. And it just kind of struck me as being so different that I investigated that genre for a few years. And it was really funny, because I had guitar lessons when I was at school and the guy would have this standard stuff prepared, like *Amazing Grace* and Beatles tunes and stuff, and I'd take him the *Elvis Sun Sessions* and go, 'I wanna learn what Scotty Moore's playing!' So he was like 'Oh, God...' and he'd be there the whole lesson transcribing this solo for me, then I'd take it away. And we did that with everything from Chuck Berry to all these obscure Eddie Cochran things and it was great, because I think I probably wouldn't

have made any headway with the guitar if I wasn't doing something I really wanted to do. I wanted to go home and I wanted to play it straight away, you know.

"From there, I kind of got into blues stuff, initially through Stevie Ray Vaughan and then Jimmie Vaughan, *The Fabulous Thunderbirds* – that kind of thing... I still love Jimmie Vaughan, but the Stevie Ray Vaughan thing has been quite interesting for me, because he was great at crediting his influences – and so I went back and checked out people like BB King, Otis Rush... all the big blues guys that he was into, and Kenny Burrell as well. And so, through Stevie Ray Vaughan, I got my first jazz album, which was *Midnight Blue*, and then from there, it was like, 'That's just amazing. So what else is there?' From there, you get Grant Green, you get Barney Kessel and so on. I was getting into Manuel Galbán, too, the Cuban player – I liked a lot of his kind of stuff. I could hear some obvious kind of things that made sense to me from that sort of playing, too. Through all that, you get into bebop stuff as well, which was really exciting for me. So, yeah, lots of different things. I've just developed from there, really.

"But one thing I never got was people who go out and just play blues or just play



“ONE THING I NEVER GOT WAS PEOPLE WHO GO OUT AND JUST PLAY BLUES OR JUST PLAY ROCK AND ROLL OR JUST PLAY JAZZ. I STILL DON’T REALLY GET THOSE GENRE BOUNDARIES”



Chris uses a mix of flatwound strings, from gauge 0.015 to 0.065, and tunes to E₉

rock and roll or just play jazz. I still don’t really get those genre boundaries. It makes it tough getting gigs sometimes, because people want, say, a rock and roll band or a blues band or they want a jazz band – they don’t really want people that do all things. But I thought that was really important. Because I don’t sing, my trio is all

instrumental-based, so being quite varied in style has been really useful for us – we can get through three hours of music without too much repetition of things. Because we play lots of different things, you know?”

Your guitar solos display a really seamless blend of gritty blues and sophisticated jazz.

How did you acquire all those different chops?

“I learned a lot from ear and once I left school I didn’t have any lessons. I’ve just picked up what I wanted to pick up from records – there’s been a huge amount of backtracking to fill in those kind of gaps. I do workshops, as well, for people who want to play that kind of stuff, and having to prepare for those is really interesting – it’s really good to shore up any gaps in your knowledge. I’ve moved into the jazz thing because I really enjoyed it when The Fabulous Thunderbirds used to do those big harmonica, swing-instrumental things – and they’re the things that I most enjoy playing, because they feel really, really lively.

“From there, you can get the West Coast guitar players

like Junior Watson, Rick Holmstrom, those kind of guys – they were what I was into as well. When I’m hearing a kind of shuffle or a swing thing and then someone plays something a bit quirky – that’s what my ears picked up on more than anything else, really. That then led me through into those things, generally: passing chords or suggested chords with a lead line.

“I was consciously trying to have a different voice, I suppose, but once I’d left school I was a bit too lazy to learn a complete solo note-for-note, so I’d pick out the bit I wanted and then it was glued in with something else that came through. That’s been good for me in terms of turning improvising into phrases, and then you can pick up on things and they come naturally then from that. Because I’ve never got a 24-bar solo that I’ve nicked from somewhere... and I’m going to put this in there... you know? I’ve never really been any good at that – because I guess it would feel kind of false and I’m worried that I’m not playing all the right notes and all that, so when I’ve made up my own thing, it’s much easier to remember it.”

One of the most striking things about Listen Up! is how great your tone is on a really beaten-up old archtop! Where did you get it and how do you set it up for gigs?

“It’s a Framus – the stamp on the top says Broadway, but I think it was a Framus model

Blues Explosion

Chris Corcoran on who he rates among the current aces of the British blues guitar scene

“I set up a little show that we do called Blues Guitar Summit show, and I play with a guy called Paul Garner and a guy called Mal Barclay. Basically, I realised that there’s a load of great players out there, but I never get to see them because if I’m working, or they’re working, you never get to have a chat with them unless you were passing on the way to a gig or something. So we put this show together with us playing three guitars, plus bass and drums, you know. And that works really well, because they’re great, great players and so we get to have a bit of fun. Those two guys are two of the top players out there – and there’s a couple of others [on the British live circuit] that when you hear them, you always think how impressive they are. One is a guy called Lewis Fielding; he’s a really authentic player with a great Chicago sound. And then there’s a guy down in the Plymouth area called Vince Lee and he’s absolutely got everything down – he’s a really clever guy.”

“I’M ONE OF THOSE PLAYERS WHO DOESN’T REALLY EXPERIMENT TOO MUCH IN TERMS OF GUITAR AMPS AND TONES AND ALL THAT – IT’S MORE ABOUT THE EFFECT I GET THROUGH PLAYING IT ACOUSTICALLY”

Framus guitars and basses have found their way into the hands of players like Bill Wyman and John Lennon



Chris reckons his blonde Framus hails from the 1950s – and the P-90 pickup he installed cost more than the guitar!



and that Broadway was the British import label, from either the mid-50s or early 60s. I got hold of it as an acoustic guitar – it was £80 in a shop window. And I thought, ‘I’ll go and have a look at that, see what it’s like.’ Funnily enough the P-90 pickup I put on it was more expensive than the guitar! It was all a bit of an experiment, but it just seems to work. I don’t know if it’s because the wood’s quite old, or the pickup’s particularly tasty, it just seems to have a real kind of grit to it. I use really heavy strings as well – I use flatwounds, but I buy different sets and combine them, so I’ve got 0.015 to 0.065 on. It’s tuned down to E_b to save the neck a little, but that sort of stuff helps as well, you know? When you’re digging in on the fourth string and effectively playing what would normally be a fifth string, you get that extra kind of really nice grit. But the tone is really cool and, for the album, a mate of mine lent me a GA-50 from the 40s, a great old Gibson valve amp.

“A lot of those tunes on the album are played just through that with no effects or mucking around. We spiced it up a little in the mix but pretty much that was it: it was just the room sound, plus the Gibson amp and the guitar. It’s a bit feisty and I quite like that. My favourite players are those early 50s, late 40s jazz guys, who – because all the kit they had was those amps – just had this kind of grit to their sound. You think it was clean but it wasn’t really clean... Barney Kessel stuff from the 40s had that kind of sound and Mary

Osborne had that sound as well. It’s got attitude, which is great.

“A lot of the time I don’t really practise through an amp. I’ve got a sound that I’m used to, but most of the practice I do is at home with just the acoustic sound, and so I’m one of those players who doesn’t really experiment too much in terms of guitar amps and tones and all that. It’s more about the effect I get through playing it acoustically, and then once you’ve got that nailed, what comes out of the amp is just awesome, you know what I mean? That’s where the work needs to be done.”

Would you say the fact that heavy strings discourage bends forced you to be more inventive in terms of pure melody?

“Yeah, you’re absolutely right. When I first went on to those really heavy strings, there were two things that really got me. The first was tuning down to E_b – I mean you’ve got to really be up to speed on that when you’re playing a gig, because it’s so easy to drop into the wrong key, because everything is a semitone out. And then when you’re playing these lines all over the fretboard, it really does your head in, so that took a bit of time to get used to. I didn’t have much bending in my playing for a while – quite a few years – while I was getting through it. And then, all of a sudden, I wanted to play a bit like Albert King again; I wanted to do those Otis Rush things and BB King bends. You have to take a run-up

with it to get the bend through! There’s no point doing it if you don’t hit it. So yeah, it’s quite a physical thing, but I think that’s good, because you feel it properly before any sound comes out of the amp.”

Your trio is very tight – but without vocals to fill out the sound, how do you avoid repetition or self-indulgence?

“Because I don’t sing, we focus much more on the dynamics of what we’re doing – they become much more important. So because we didn’t focus on that, we focused on doing that break there or building the tune here, or playing that phrase together. Plus, my trio is fantastic and if we ever have to get dep players in, you’ve got your list of people that you want to use, but you always want the top guys because they can handle what’s required of them – and Dave [Lagnado, double bass] and Peter [Greatorex, drums] are so great at that kind of stuff. I’m never thinking as we’re playing a gig, ‘Oh, what are they going to do now?’ There are no weak moments with them.

“I’ve been so lucky in the last 15 or 20 years; I’ve been playing with such great players that I never have to worry. When you’re starting out in a band, you hear horror stories of the kind of musicians that turn up sometimes – we’ve all been them as well, I’m sure. Luckily, I’ve got some really great players now. It really works for every facet of what we do, which is cool.” 



ON VIDEO

Jump blues bootcamp



We travel back to the 40s and 50s to where jazz and blues meld into one of music's most exciting styles. **Adrian Clarke** has a bevy of cool vintage licks to inject swing and sophistication into your soloing.

ABILITY RATING

Moderate to difficult



Info

Key Various **Tempo** various **CD** TRACKS 9-12

Will improve your...

- ✓ Swing jazz and blues chord knowledge
- ✓ Mastery of intros and turnarounds
- ✓ Soloing over jazz-blues changes

Rhythm and blues guitarist Chris Corcoran will be looking at some guitar licks and solos that sum up the musical style that emanated from the USA in the 1940s and 50s, one that was personified by the music of artists such as Louis Jordan, Leroy Carr and Cab Calloway.

Chris Corcoran plays a range of blues, jazz and swing styles with his own instrumental trio and other artists. His major influences are from the 1940s, but he adds a fresh angle, blending elements as diverse as 60s organ-trio jazz and gritty New Orleans funk. It's a style that can be traced back to where the blues migration from the Southern states met with the burgeoning jazz scene blasting its way through the streets of New York. This music shares elements of both styles – the chordal sophistication of jazz blended with the raw excitement of the blues.

THE GENIUS OF BILL JENNINGS. Bill was a left-handed player who was born in Indianapolis in 1919 and who played with many artists of the day including Louis Armstrong, Hot Lips Page and Louis Jordan...

THE TERROR OF TINY GRIMES. Lloyd 'Tiny' Grimes was an important figure in the jazz and R&B worlds. Born in Virginia in 1916, he began playing during the 1930s, adopting the four-stringed tenor guitar as his main instrument after an initial foray into the world of music playing drums and piano. His career in jazz saw him playing with Art Tatum, Billie Holiday, Charlie Parker and Coleman Hawkins, to name but a few. In fact, we recommend that you rummage through YouTube to find the rare footage of Tiny duetting with Art Tatum in order to give you more of an insight into his style. Grimes remained musically active up to the time of his death in 1989 and is regarded as one of the

true unsung heroes of the jazz age.

As Chris mentions here in the accompanying video, Tiny's choice of tenor guitar means that we regular six-stringers might need to keep a careful eye on the positions in which Tiny plays on the fretboard, owing to the two bass strings – the sixth and fifth – not being available in the mix. Naturally, this won't affect the actual pitches

“PLAYING GUITAR ECONOMICALLY IS A GOOD WAY OF STAYING OUT OF EVERYONE'S WAY WHILE KEEPING UP AN EFFECTIVE ROLE”

so much, but the timbre could be different if you're aiming for 100 per cent accuracy.

BARNEY KESSEL'S BLUESY BOP.

Barney Kessel was known as a jazz guitarist, but, as the saying goes, you can't play jazz without knowing the blues! Barney was also a first call session player during the 1960s and a member of the LA studio scene's infamous Wrecking Crew, playing on countless hit singles of the day. He was also an educator and exponent of the jazz guitar style nicknamed 'chord melody'.

Surely this level of sophistication is miles away from the raucous jump blues style we're looking at here? In fact, no. There is a close relationship between the stylings of jazz – especially in its big-band manifestation – and jump blues guitar playing, more so, in fact, than some of the Delta-inspired, quasi-minor key stylings emanating from the Deep South.

Barney's playing was at once melodic and locked into the harmony of whatever he was called upon to play over. Here, Chris

demonstrates how it's possible to cherry-pick from a player's style, taking fragments and enriching them with ideas of your own.

JOINING THE RHYTHM SECTION. Or how it's possible to play an effective chord progression using three-note chords. We can learn a lot here from jazz guitarists who will trim their chord voicings down in such a way that they don't interfere with the other instruments in the band. This is particularly effective if you're playing with a keyboard player or horn section, for instance. The guitar is obviously a harmony instrument, but we have a comparatively limited musical range when compared to a piano, so playing economically is a good way of staying out of everyone's way, but still keeping up an effective and interesting role.

The key is to utilise the sixth, fourth and third strings (with the occasional exception) while muting the fifth. This might take practice, but it's a technique that is well worth exploring – you'll be surprised at how much ground we can cover using just three notes at a time. Don't be put off by the jazz nature of the chord types; it's more important to note their effect – and you will hear this type of chord work in a lot of jazz-influenced blues players like Robben Ford and Larry Carlton, both old hands at



Tiny Grimes in 1946 playing an unusual Gibson tenor guitar



METRONOME / GETTY IMAGES



TRACK RECORD You can hear Chris's superb guitar work on his album, *Blues Guitar Grooves*, which sees him performing evocative swing-blues instrumentals in fine style, all backed up by a fantastic sounding horn section. Also, *Listen Up!* by the Chris Corcoran Trio is out now on Shack Records. Go to www.chriscorcoranmusic.com to purchase CDs and for information regarding merchandise, tours, etc.

The genius of Bill Jennings

EXAMPLE 1 THE GENIUS OF BILL JENNINGS

CD TRACK 9

This first example is in the guitar-unfriendly key of A $\flat$. Many tunes from the jazz age were written in ‘flat keys’ to give the horn players a relatively easy ride. Guitarists, who were newcomers to music’s front line thanks to the emergence

of the electric guitar, just had to go with the flow. It's unlikely that the single notes here will cause you any sleepless nights, but watch out for those chords as they don't sit nicely over our guitars' position markers!

Guitar Part:

- Tempo: $\text{♩} = 164$
- Time Signature: 4/4
- Chords: $B\flat m7$, $E7$, $E\flat7$, $Fm7$, $E7$, $B\flat m7$, $E\flat7$
- Technique: Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)
- Tab: 6, 6, 6, 6, X, 6, 7, 7, X, 6, 6, X, 8, 8, X, 7, 7, X, 6, 6, 6, 6, X, X

Vocal Part:

- Chords: $A\flat$, $D\flat7$
- Lyrics: "Hello, hello, good morning to you" (repeated)
- Tab: 4, 3, 4/6, 4, 4, 4, 3, 4/6, 4, 4, 7, 4, 6, 4

EXAMPLE 2 THE GENIUS OF BILL JENNINGS

CD TRACK 9

For this second solo example, we're sticking to the A₁ Major scale – a stark contrast to the minor mood that blues players usually create. Again, watch the chords - remember we are using largely three-note chords here - and try to get

the bounce in there rhythmically, too. Then prepare for that wonderful collision between the E_b and the D right at the end, adding a little bit of blues attitude to an otherwise jazzy solo.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The tempo is marked as 164. The guitar part features a complex arrangement of chords and fingerings, with a capo indicated as being one fret lower than what is shown on video. The vocal part is written in standard notation with a key signature of three flats and a 4/4 time signature. The vocal melody is simple and memorable, with a final note marked as 1/4. The guitar part is divided into two systems, with the first system containing measures 1 through 8 and the second system containing measures 9 through 12. The guitar part is written in standard notation with a key signature of three flats and a 4/4 time signature. The guitar part features a complex arrangement of chords and fingerings, with a capo indicated as being one fret lower than what is shown on video. The vocal part is written in standard notation with a key signature of three flats and a 4/4 time signature. The vocal melody is simple and memorable, with a final note marked as 1/4. The guitar part is divided into two systems, with the first system containing measures 1 through 8 and the second system containing measures 9 through 12.

EXAMPLE 3 THE GENIUS OF BILL JENNINGS

CD TRACK 9

Here we add a little bit of harmony with a solo passage played using mainly double-stops along the fourth and third strings. There are a few triads that punctuate the proceedings, adding a bit of harmonic contrast, plus the

occasional slide to deal with along the way. The key is to get into the spirit of early R&B guitar and cut the double-stops short, but aim to get them spot on, rhythmically speaking, for the best effect.

$\text{♩} = 149$ $A\flat 7$

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E B G D A E

1

6

$Cm7$ $Bm7$ $A\flat 9$

The terror Of Tiny Grimes

EXERCISE 4 THE TERROR OF TINY GRIMES

CD TRACK 10

For the following three examples we're in the default jazz key of $B\flat$, again commonly chosen to help the horn players. Despite Tiny's preference for four-string tenor guitars, we've transcribed it in a six-string-friendly fashion. A

good exercise might be to work out the notes in the alternative 3rd position. Otherwise, this is a great example of a jump blues lead line and would make a good starting place for a fully fledged 12-bar solo.

$\text{♩} = 180$ $\text{♩} = \text{♩}^3$ $B\flat$

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E B G D A E

1

6

EXERCISE 5 THE TERROR OF TINY GRIMES

CD TRACK 10

This is another workout in the key of $B\flat$ – which might not be particularly guitar-friendly, but is essential to feel comfortable with if you ever find yourself playing with a horn section or even a jazz pianist. There are a number of

techniques to watch out for: accurate bending, including a couple of pre-bends in bars 3 and 6, plus some string slides which all form a signature part of the jump blues style.

$\text{♩} = 180$ $\text{♩} = \text{♩}^3$ $B\flat$

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E B G D A E

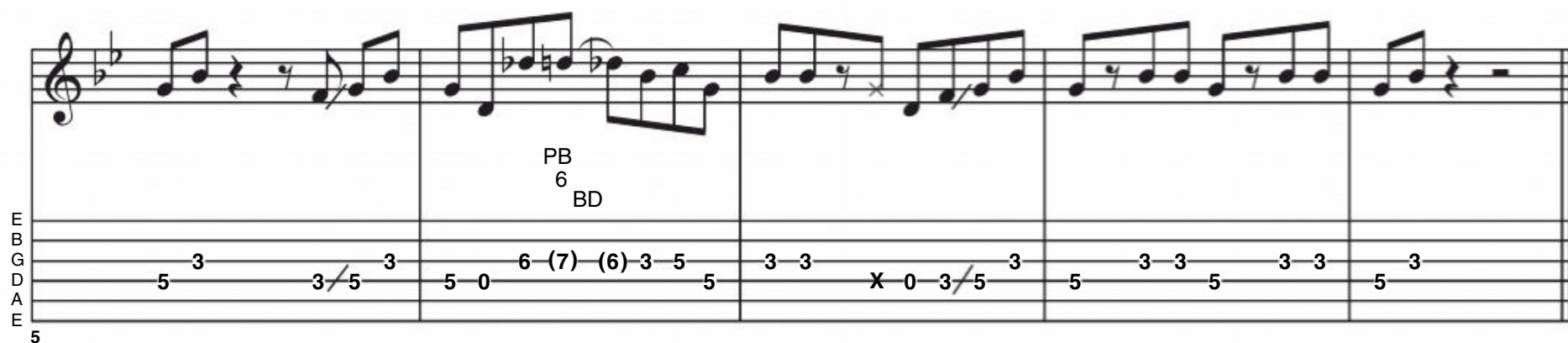
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6

PB 6

EXERCISE 5 THE TERROR OF TINY GRIMES ...CONTINUED

CD TRACK 10



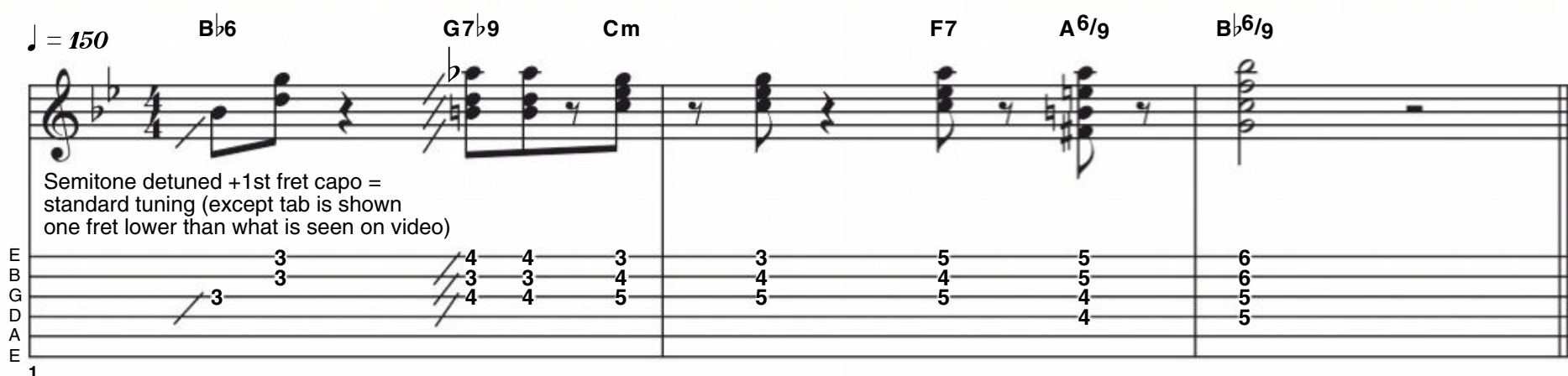
EXERCISE 6 THE TERROR OF TINY GRIMES

CD TRACK 10

Here's a look at the chords from a turnaround sequence in a jump blues. Essentially, it follows the cycle of 4ths in that it traces G – C – F – Bb with that Ab

6/9 chord acting as a chromatic 'bridge' back into the home key. Don't be too alarmed at the jazz nature of the chord, it's fairly straightforward shapes!

$\text{♩} = 150$ Bb6 G7b9 Cm F7 A6/9 Bb6/9



Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

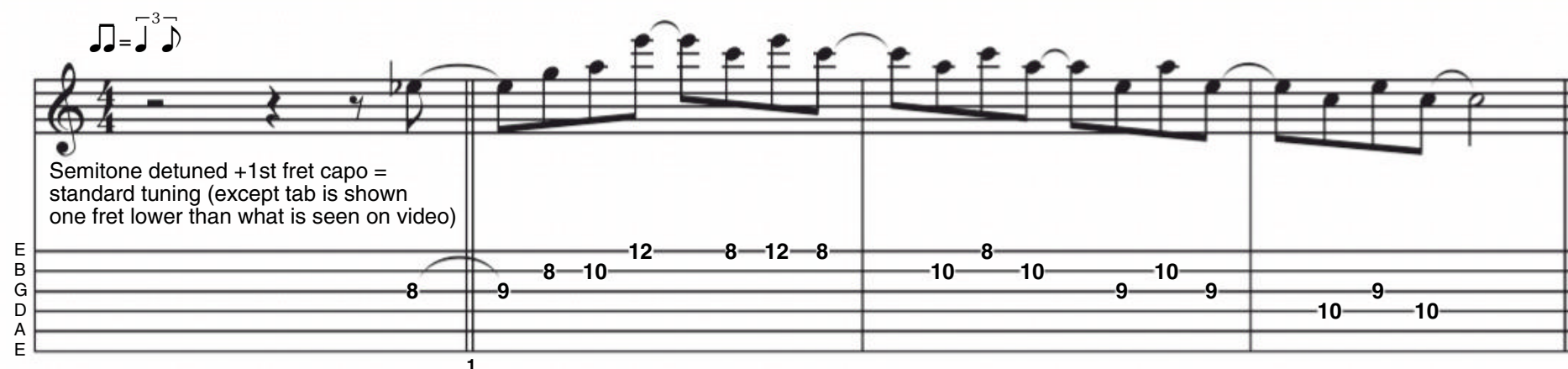
Barney Kessel's bluesy bop

EXAMPLE 7 BARNEY KESSEL'S BLUESY BOP

CD TRACK 11

Chris initially came across this lick on one of Barney Kessel's recordings. He was particularly keen on the way in which he concluded the solo, a wonderful,

staggered arpeggio idea, which he took as a platform to build an idea of his own. First, here's the way Barney played the conclusion to his solo.



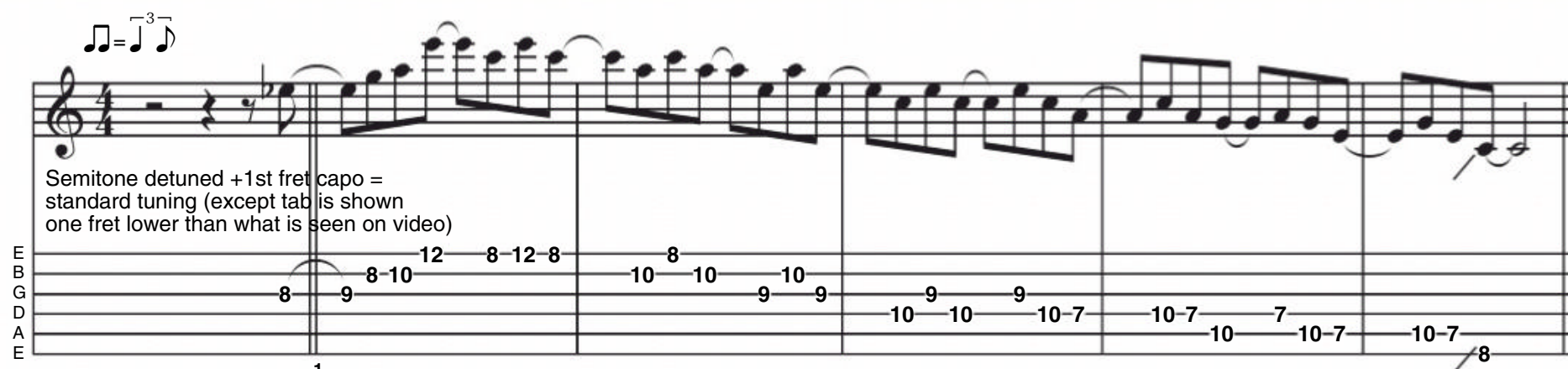
Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

EXAMPLE 8 BARNEY KESSEL'S BLUESY BOP

CD TRACK 11

In extending the idea from Example 1, Chris has created something of his own, continuing the same sort of arpeggiated line by taking the pattern and

basically spreading it out for a further two bars. This demonstrates how, when something catches your ear, you can embellish it for your own soloing.



Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

JUMP BLUES { CHRIS CORCORAN MASTERCLASS

EXAMPLE 9 BARNEY KESSEL'S BLUESY BOP

CD TRACK 11

The previous idea sets us up for a new chorus, starting on C. Chris has given us an idea of how to begin the next phrase, so look how he uses arpeggios – C

and Dm – to begin the phrase. It's a simple harmonised scale idea given an effective twist in the final two beats to deliver a great, jazz-inspired lick.

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E
B
G
D
A
E

EXAMPLE 10 BARNEY KESSEL'S BLUESY BOP

CD TRACK 11

Moving to the key of A, now, Chris demonstrates a six-bar solo fragment, moulded on another of Barney's recorded ideas, beginning with an

arpeggiated line once again that flows beautifully from the I chord (A₇) into the IV (D₇). Taking and tweaking ideas like this can really up your own game.

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E
B
G
D
A
E

Joining the rhythm section

EXERCISE 11 JOINING THE RHYTHM SECTION

CD TRACK 12

Here are some chords for a turnaround in B_b, presented in arpeggio form. The way these chords blend together is the thing to take note of; there's a nice

chromatic flow achieved with minimal finger movement. The theory isn't too important: basically a II-V-I sequence with the final F7 all set to resolve into B_b.

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)

E
B
G
D
A
E

EXERCISE 12 JOINING THE RHYTHM SECTION

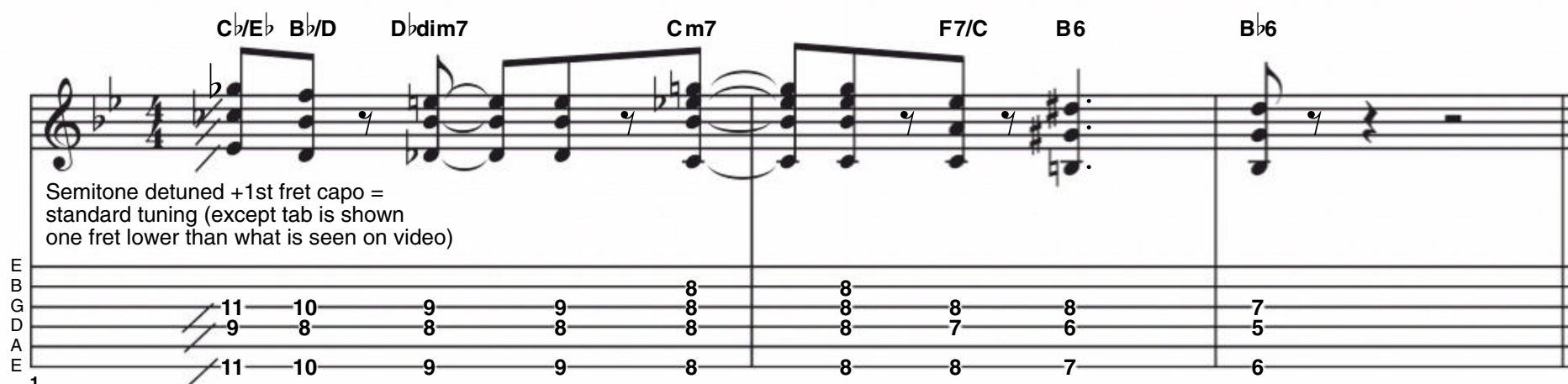
CD TRACK 12

This is an expanded version of Example 1, with the chords put into more workmanlike surroundings, rhythmically speaking. Look at how the chords fall chromatically along the bass string once again. To achieve this, Chris is using a

couple of passing chords (the D $\flat$ dim7 and B6) to fill in the gaps and make the whole sequence work. Take some time to work out the fingerings – they're actually a lot easier than they look.

Chords: C $\flat$ /E $\flat$ B $\flat$ /D D $\flat$ dim7 Cm7 F7/C B6 B $\flat$ 6

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)



Tab: 11 10 9 9 8 8 8 7 6

EXERCISE 13 JOINING THE RHYTHM SECTION

CD TRACK 12

This is a sort of 'graduation' piece. We've swapped to the key of G in order to demonstrate the three-note chord idea over a 12-bar blues. If you study the tab, you'll see all the basic landmarks of a 12-bar in G – look out for all the

references to G7, C7 and D7 throughout. Virtually all the other chords are there to make things hang together with chromatic passing chords aplenty. Don't obsess about the theory here, just listen to how everything blends together.

Chords: G7/D C7 G7/D Dm7 G7 C $\sharp$ m7 C7 C $\sharp$ dim7 G7/D C $\sharp$ m7 Cm7 Bm7 E7/D B $\flat$ m7 Am9 D7/A G/B B $\flat$ dim7 Am7 D7/A A $\flat$ 6 G6

Semitone detuned +1st fret capo = standard tuning (except tab is shown one fret lower than what is seen on video)



Tab: 10 10 9 9 9 10 10 10 10 10 10 9 9 9 8 7 7 6 5 7 5 5 6 5 5 5 7 6 5 5 5 7 6 5 5 4 3 2 3

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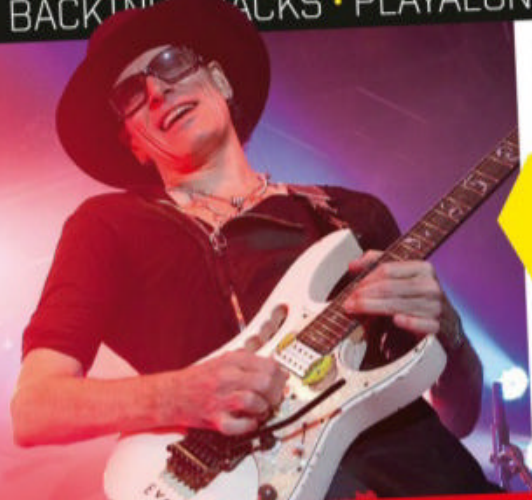


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ON VIDEO

Celtic Guitar

An appreciation



Here **Stuart Ryan** takes you deep into the romantic, wistful sound of these islands and beyond with his masterclass in Celtic guitar.

ABILITY RATING

Moderate to Advanced



Info

Key Various Tempo Various CD-ROM & 13-16

Will improve your... ✓ Use of DADGAD tuning

✓ Awareness of fingerstyle ✓ Playing in different time signatures

At some point most acoustic guitarists become aware of 'The Celtic Sound', be it through early forays into DADGAD tuning, hearing the whimsical sound of standards like Danny Boy or through listening to traditional acts like The Chieftains. Broadly speaking there are two ways in which the guitar operates in the Celtic environment – either as an accompaniment tool backing up vocals and other instruments, or as a complete solo instrument performing repertoire from the vast Celtic canon.

There are some important distinctions to be made as to what constitutes a 'Celtic sound'. Many players incorporate elements of the Celtic tradition within their playing but fall under the softer 'New Age' banner, while others will explore DADGAD tuning or similar to see what they can discover. Really, in order to be truly performing within the Celtic style you need to be playing arrangements of songs from the genre or writing within parameters that define the sound. Celtic encompasses many parts of the world with a strong focus on Ireland, Scotland, Wales and Cape Breton.

At first there is a bewildering amount of information to process – a seemingly endless supply of repertoire to learn or arrange (not so

surprising considering the genre spans centuries). You must learn the forms – reel (4/4 time), jig (6/8 time), air (slow ballad), slip jig (9/8 time) and many more. Then add the fact that the repertoire was written on fiddles (violins) and pipes among other things – it certainly wasn't written with the solo fingerstyle guitarist in mind.

“TO PERFORM IN THE CELTIC STYLE YOU NEED TO BE PLAYING SONGS WITHIN THE PARAMETERS THAT DEFINE THE SOUND”

However, the more you play this infectious music the more familiar the sound becomes and you start to recognise some of the heavy hitters who have shaped the genre – a prime example being the Irish harp player Turlough O'Carolan who composed a wealth of fantastic material way back in the 1700s.

In this article I'm focusing on Celtic fingerstyle guitar – accompaniment is another area and while you do also fingerpick in

accompaniment here we are looking at the area of Celtic where the guitar is performed solo. There are challenging aspects – new tunings, maintaining separate bass and melody lines, demanding picking-hand patterns that are designed to mimic fiddle bowstrokes, and indeed the sheer speed of some of the reels. While the 'New Age' end of Celtic can sound quite anaemic (or at least, shall we say, somewhat sanitised), when you delve right into the real stuff you'll find deep and powerful music with strong emotions. Hopefully this feature will spur you on to discover more about Celtic guitar, and make you want to take it up in earnest.

Technique wise this is a great style for really developing your approach to fingerstyle guitar. Also bear in mind that many of the great acoustic players from Bert Jansch to Jimmy Page and modern maestro Tony McManus have strong roots in the Celtic sound, both writing and arranging with this approach in mind (check out Jansch's *Black Waterside* for the perfect example of the Celtic sound in popular music). From gentle airs to blazing reels and quickfire jigs there's a whole world of acoustic guitar playing to discover here, so let's jump in and get started! **11**

TECHNIQUE FOCUS

Approaches and tunings

Celtic guitar features some idiosyncratic fingerstyle techniques that borrow from the conventional classical 'pima' approach but develop them – one of the main challenges is to try and recreate the bowstrokes of the fiddle player and you'll find an example of this in *The Bird's Nest* where I play the rapid repeating pattern on the third string in the A section. This is very demanding stuff so if you are new to fingerstyle I'd focus more on pieces like *Farewell To Lochaber* where you can really explore playing slowly and aiming for clarity, accuracy and tone. Beyond the techniques involved is the huge array of altered tunings that the Celtic guitarist will employ – I've used standard and DADGAD here but in playing this repertoire you will come across dozens of other tunings – which always serves as a great excuse for buying a second (or third...) acoustic guitar!



Tony McManus:
one of the brilliant
modern exponents
of Celtic guitar



TRACK RECORD May I recommend my two books of Celtic fingerstyle guitar: *The Tradition* and *The Heritage* (www.stuartryanmusic.com)? Great Celtic players from the UK include Tony McManus, Clive Carroll and Tristan Seume while the scene was established via John Renbourn, Bert Jansch and Gordon Giltrap. For listening I'd start off with *Ceol More* by Tony McManus and *The Red Guitar* by Clive Carroll.

CD TRACK 13

tuning is great for this type of playing as it gives you scope for open strings and rich sounding chord voicings that you may not get in standard tuning.

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EXERCISE 1 FAREWELL TO LOCHABER ...CONTINUED

CD TRACK 13

Chords: G5, D/F#, Em, Dsus4, C, D5/A

18 34

5 a p m i a p m i m 2 i p a m 0 a p i p

Chords: G, D/F#, Em, C5

22 38

5 a m 4 2 5 5 0 2

Chords: F, C, Em7, D5

26 42

2 a p a m i 0 m p

Chords: G, C, D5, G/B, Am7, 1 G, 2 G

30 46 49

EXERCISE 2 THE BLARNEY PILGRIM

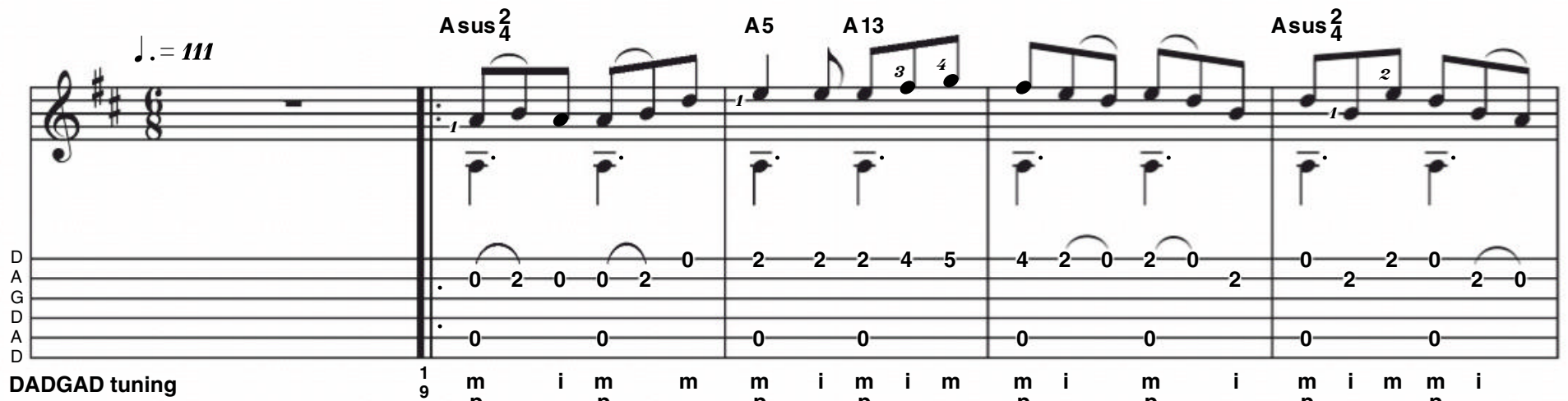
CD TRACK 14

This Irish jig is a real standard – you have to contend with a pulsing bassline in 6/8 time while keeping the melody flowing over the top of it all. Remember to

think '1 & a 2 & a' to get the right feel in place and really think about where bass and melody sit relative to each other.

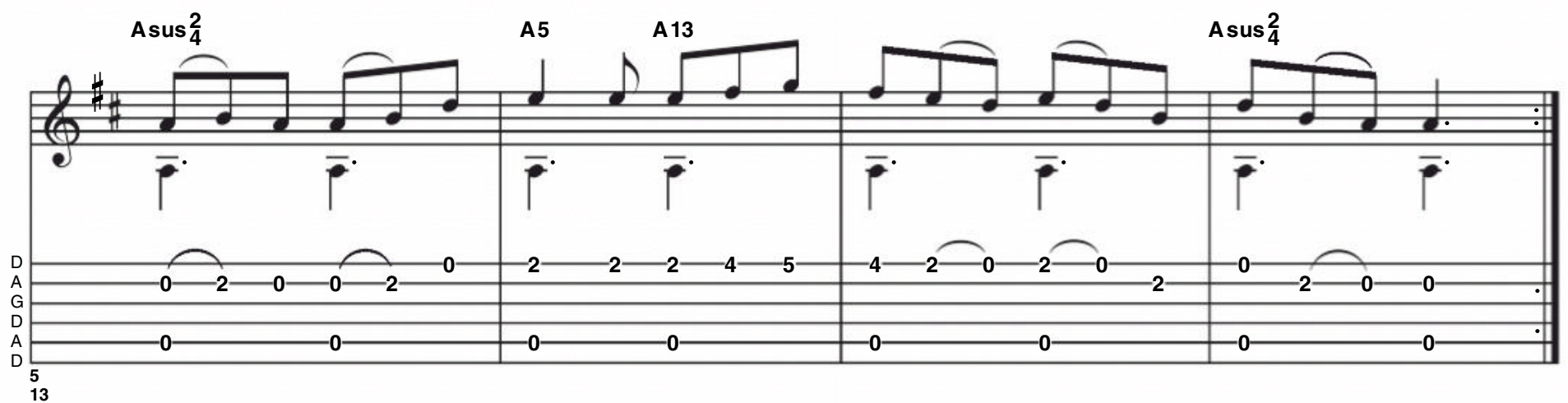
$\text{♩} = 111$

Asus $\frac{2}{4}$ **A5** **A13** **Asus $\frac{2}{4}$**



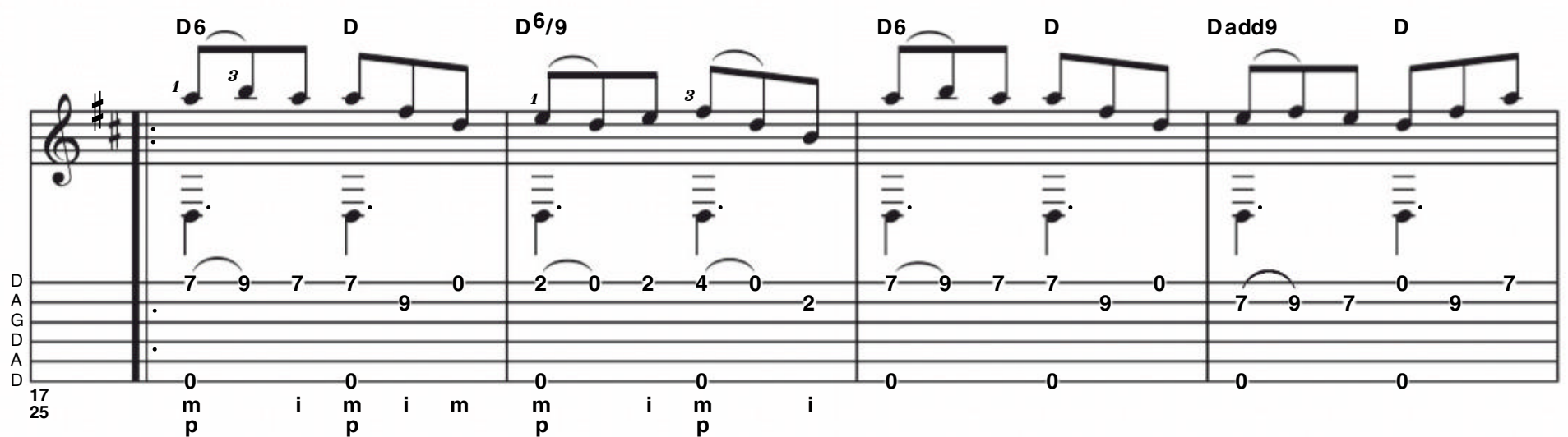
DADGAD tuning

Asus $\frac{2}{4}$ **A5** **A13** **Asus $\frac{2}{4}$**



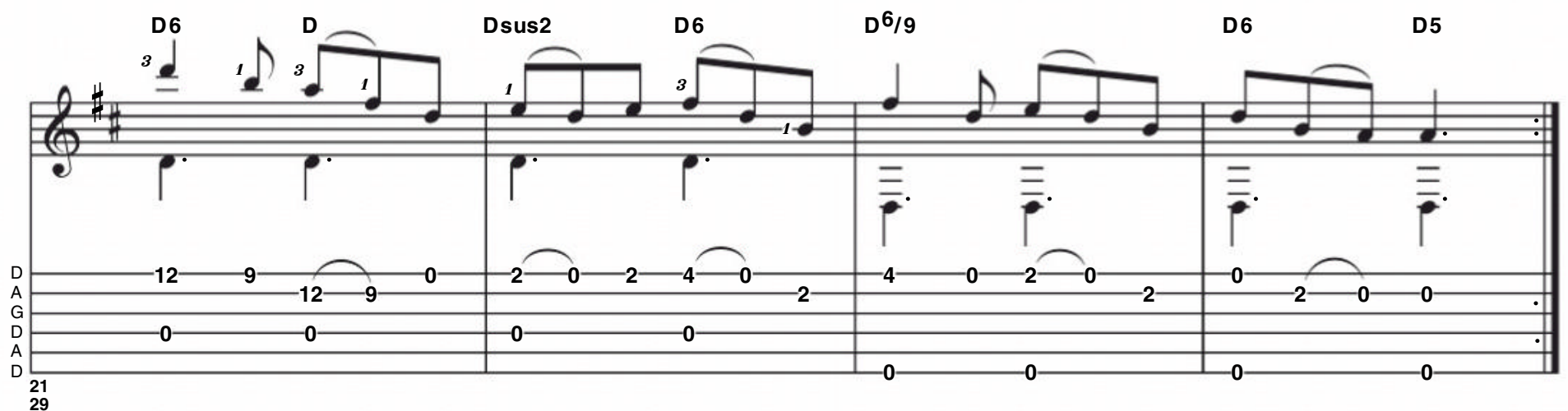
5
13

D6 **D** **D6/9** **D6** **D** **Dadd9** **D**



17
25

D6 **D** **Dsus2** **D6** **D6/9** **D6** **D5**



21
29

EXERCISE 2 THE BLARNEY PILGRIM EXERCISE**CD TRACK 14**

A5 A6 A5 A13 A6sus4 Asus $\frac{2}{4}$

33 m p i m p i m p i m p i

A5 A6 A5 A13 A6sus4 Asus $\frac{2}{4}$ A

37 m p i m

A5 A6 A5 A13 A6sus4 Asus $\frac{2}{4}$

41

A5 A6 A5 A13 A6sus4 Asus $\frac{2}{4}$ A

45

CD TRACK 15

good idea to take advantage of the open strings and easy access to bass notes that DADGAD tuning provides, emulating the big, open sound of Celtic harp.

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EXERCISE 3 SI BEAG SI MOR ...CONTINUED

CD TRACK 15

G A G A D
 15 m i m p m m p i m m i m p m m

Dmaj7/C# Bm G D Gadd9#11 A5
 18 0 4 4 2 0 0 2 0 4 0 2 4 0 0 2 0 m

D Dmaj7/C# G/B Asus4 D F#m7 G5 G A
 21 0 m p m m p i m m p i a m p p a 0 4 5 5 0 4

D Dmaj7 G A5 D
 25 0 12 7 4 4 0 7 0 4 7 7 9 7 9 7 0 7 7 9 2 0 m p m m p i i p m m p m

G5 Asus2 D A/C# Bm G A5 D
 29 m p m a i p a m i a i m i o m p

EXERCISE 4 THE BIRD'S NEST

CD TRACK 16

This old Scottish reel is a good example of how the A/B two-section nature of Celtic music works. Factor in some tricky picking-hand embellishments to

mimic the figure and shifting bass notes to keep the harmony interesting and you have a real workout!

Capo Fret 2

Tempo: ♩ = 192

Chords: Bm (F), Aadd9 (Gadd9), Bm (Am), Dadd9 (Cadd9), Bm (F), Aadd9 (Gadd9), Esus²/₄ (Dsus2sus4), F#m7#5 (Em7#5), Bm (F), Aadd9 (Gadd9), Bm (Am), Dadd9 (Cadd9), Bm (F), F#m7add11 (Em7add11), Bm7 (Am7), Bmadd11 (Amadd11), G (F), Aadd9 (Gadd9), Bm (Am), Dadd9 (Cadd9), G (F), Aadd9 (Gadd9), Esus²/₄ (Dsus2sus4), F#m7#5 (Em7#5), Bm (Am), Dadd9 (Cadd9), G (F), Aadd9 (Gadd9), Bm (Am), Dadd9 (Cadd9), Em7 (Dm7).

Staff 1 (Measures 1-3):

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

Staff 2 (Measures 4-6):

4 i p a m i m p i a

Staff 3 (Measures 7-9):

7

Staff 4 (Measures 10-12):

10

Staff 5 (Measures 13-15):

13

EXERCISE 4 THE BIRD'S NEST ...CONTINUED**CD TRACK 16**

Bm7 (Am7) **Bmadd11 (Amadd11)** **Bm11 (Am11)** **D (C)**

16 m p i m i m p m m p i m i m i p m

Bm11 (Am11)

19 m i p 0 m p i m i m

D6 (C6) **Em11 (Dm11)** **F#m7#5 (Em7#5)** **Em11 (Dm11)** **A6sus4 (G6sus4)**

22 m p i a m a m i m p i m i 0 m p i m i m p i m p i m

Bm11 (Am11) **D (C)** **Em11 (Dm11)** **F#m7#5 (Em7#5)** **Em11 (Dm11)** **A6 (G6)**

25

Bm11 (Am11) **Bm7 (Am7)** **Em11 (Dm11)** **F#m7#5 (Em7#5)** **Bm11 (Am11)**

29



ON VIDEO

The Lord's My Shepherd

Jessie Seymour Irvine



This month **Bridget Mermikides** transcribes the beautiful Crimond (Psalm 23); written by a Scottish schoolgirl who remained uncredited until over 50 years after her death.

ABILITY RATING

Moderate



Info

Key C major **Tempo** 80bpm **CD** TRACK 18

Will improve your... ✓ Combining a melody and bass line

✓ Combining a melody with broken chords ✓ Tremolo technique

In this issue, I've arranged the piece Crimond - best known as the hymnal setting for Psalm 23 The Lord's My Shepherd. While there have been numerous settings of this psalm over the centuries from Johann Sebastian Bach to Leonard Bernstein, John Rutter, Howard Goodall, Charles Stanford and many others, this particular tune to the text of Francis Rous (1579-1659) is perhaps the most famous and established in popular culture. It was composed by the Scottish (reportedly amateur) musician Jessie Seymour Irvine

(1836-1887) - Crimond being in a village in the north-east of Scotland. It was written around 1850, as a music lesson exercise when Irvine was only a teenager. When it was published in 1872 in The Northern Psalter, its arranger David Grant was

“THE PIECE IS SIMPLE YET EXTREMELY EFFECTIVE IN ALL TYPES OF CHORAL SETTINGS, WITH A CELTIC AND APPROPRIATELY PASTORAL VIBE”

credited as composer, and it wasn't until over 50 years after her death that she was credited as composer. Although even now this remains in dispute.

The piece itself is simple yet extremely effective in all types of choral settings, and is infused with a somewhat Celtic and appropriately pastoral vibe. Despite its melodic, rhythmic and harmonic simplicity (all diatonic save for one secondary dominant to the V chord), there is a hidden level of sophistication in its repeating 14-bar structure. Whereas most accessible music is arranged in 'binary' bar numbers of 4, 8 and 16, this lilting bar structure of 8 + 6, adds a subtle flow to the repeating structure.

Here I've arranged this in the key of C major and with each repeating 14-bar verse addressed a different musical or technical approach. As such this takes the form of a 'theme and variations', a well-established

musical form where a simple theme is repeated in modified forms. In bars 1-14, the melody and simple harmonisation is presented extremely simply, and in bars 15-28 an arpeggio is added to this. In bars 29-42, the melody starts to break up into a more meandering melodic line effect.

Finally from bar 43 the melody is played using a tremolo technique, where the third, second and first fingers repeat the melody note and the thumb plays a bass line to create the illusion of a long sustained line with accompaniment. This section is given an additional coda, an extra section which extends the theme to conclude. Each of these sections represents an increasing technical challenge which means that this can act as a rewarding progressive study. You can keep adding each of the four sections over time but will always have a complete version of the melody for your enjoyment.

NEXT MONTH Bridget arranges the famous piece from Fauré's Requiem, *Pie Jesu*

TECHNIQUE FOCUS

Nails for tremolo

If you are serious about learning tremolo you will need extremely well cared for picking-hand fingernails. It is essential to have a good understanding of how to shape them to make a clear and identical tone with the three fingers; a m i. The point of contact with the string should be with both the flesh of the fingertip and the edge of the nail. The nail acts as a ramp and the string glides from fingertip to nail in a seamless move. Filing and smoothing off the edges of the nails should be a regular ritual and you will need good nail files - Micro-Mesh Flexi Files are excellent. I use three-way, 2400/4000 from Axminster.



TRACK RECORD The EMI 2011 CD compilation 100 Best Hymns includes a simple but effective recording by the Temple Church Choir. Rejoice The Lord Is King! (Hyperion 2014) performed (and recorded on location) by the Choir of Westminster Abbey with Robert Quinney on organ is also excellent. The famous Glasgow Orpheus Choir have not surprisingly recorded a most delightful version (Legacy, 1967).

IRVINE { THE LORD'S MY SHEPHERD

PLAYING TIPS

CD TRACK 18

We begin with a simple version of the main theme; just the melody plus a bass line and occasional chord. Make sure you allow the bass notes to ring for their full value to give harmonic support to the melody. At bar 15 the melody begins

again, this time accompanied by broken chords played with a continuous quaver (eighth note) motion for the first seven bars. Your aim here is to make the melody stand out in volume from the accompaniment.

$\text{♩} = 80$

Chords: C, G7/D, C/E, F, C/G, G, C, C/B, D7/A, D7, G, C, G, F/A, G7/B, C, Dm/F, F, C/G, G, C, G7/D, C/E, F, C/G, G, C, G/B, D7/A, D7, G, C

Staff 1 (Bars 1-4):

- Bar 1: Melody (C4), Bass (C4)
- Bar 2: Melody (D4), Bass (D4)
- Bar 3: Melody (E4), Bass (E4)
- Bar 4: Melody (F4), Bass (F4)

Staff 2 (Bars 5-8):

- Bar 5: Melody (G4), Bass (G4)
- Bar 6: Melody (A4), Bass (A4)
- Bar 7: Melody (B4), Bass (B4)
- Bar 8: Melody (C5), Bass (C5)

Staff 3 (Bars 9-12):

- Bar 9: Melody (B4), Bass (B4)
- Bar 10: Melody (A4), Bass (A4)
- Bar 11: Melody (G4), Bass (G4)
- Bar 12: Melody (F4), Bass (F4)

Staff 4 (Bars 13-16):

- Bar 13: Melody (E4), Bass (E4)
- Bar 14: Melody (D4), Bass (D4)
- Bar 15: Melody (C4), Bass (C4)
- Bar 16: Melody (B4), Bass (B4)

Staff 5 (Bars 17-20):

- Bar 17: Melody (A4), Bass (A4)
- Bar 18: Melody (G4), Bass (G4)
- Bar 19: Melody (F4), Bass (F4)
- Bar 20: Melody (E4), Bass (E4)

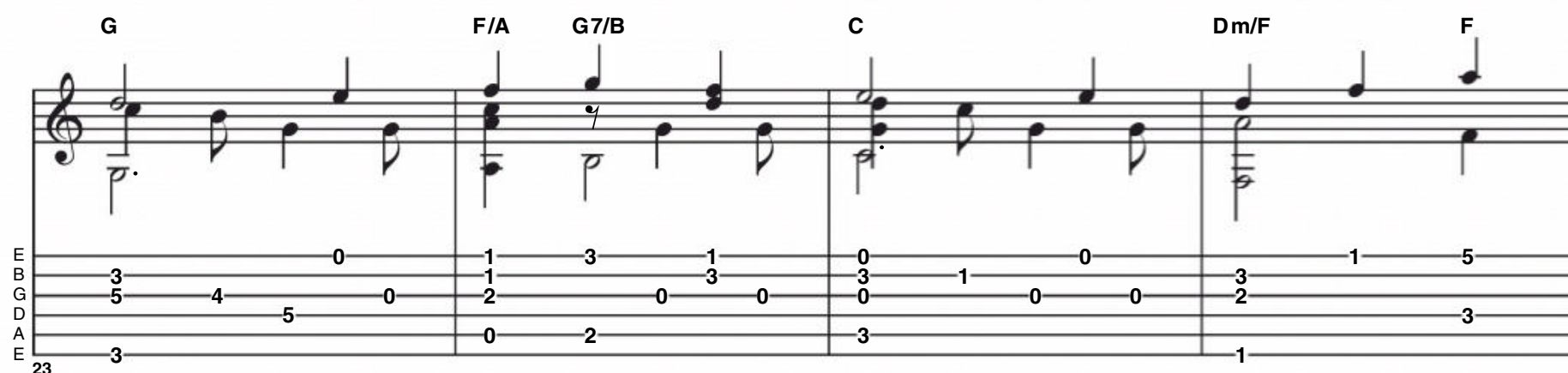
PLAYING TIPS

CD TRACK 18

At bar 23 you will need a full barre at the 3rd fret for the Gsus4 chord and notice that this chord needs to be held for a full beat. At bar 29 the new variation on the melody begins. This time I have created a cascading melodic

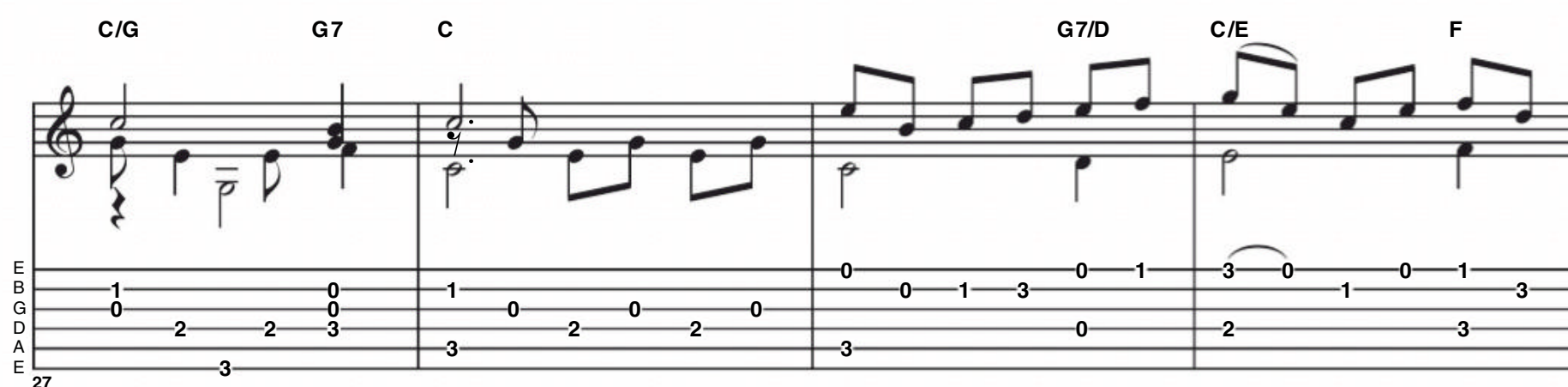
line of continuous quavers (eighth notes) that follow the harmony and hint at the melody. Allow the notes to flow and ring into each other when possible. Use your instinct to add expression and feel, here and throughout.

Chords: G, F/A, G7/B, C, Dm/F, F



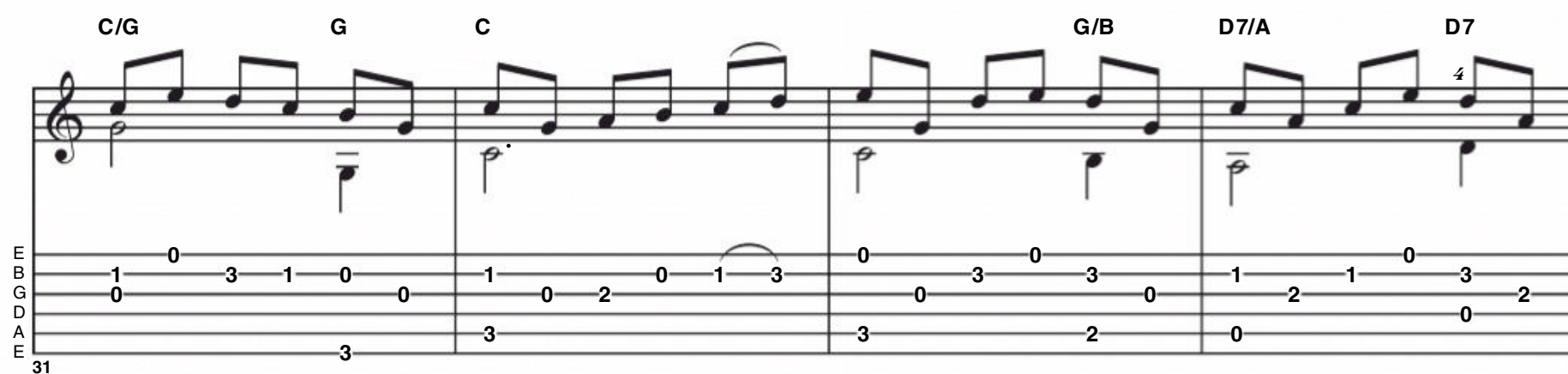
23

Chords: C/G, G7, C, G7/D, C/E, F



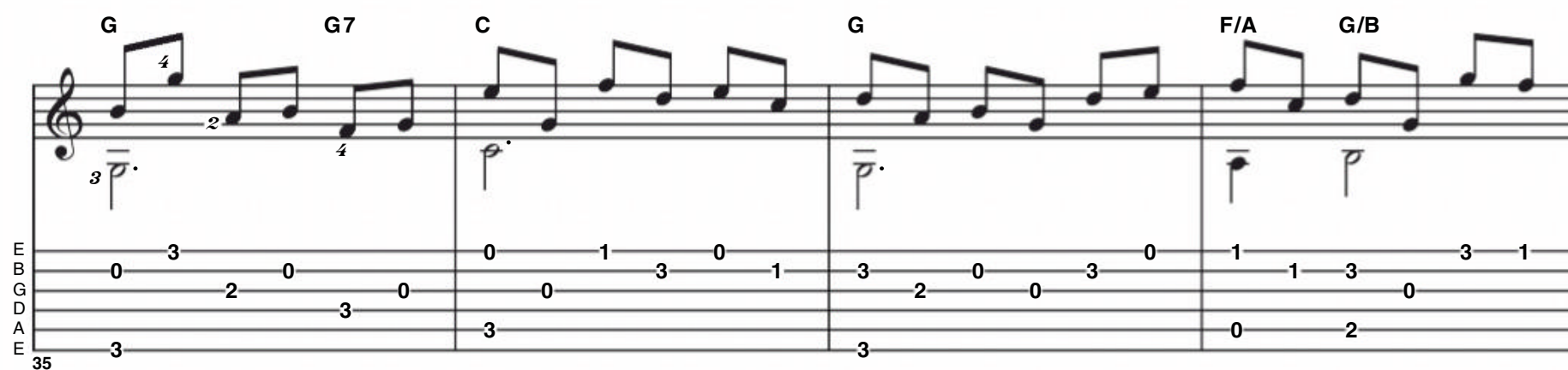
27

Chords: C/G, G, C, G/B, D7/A, D7



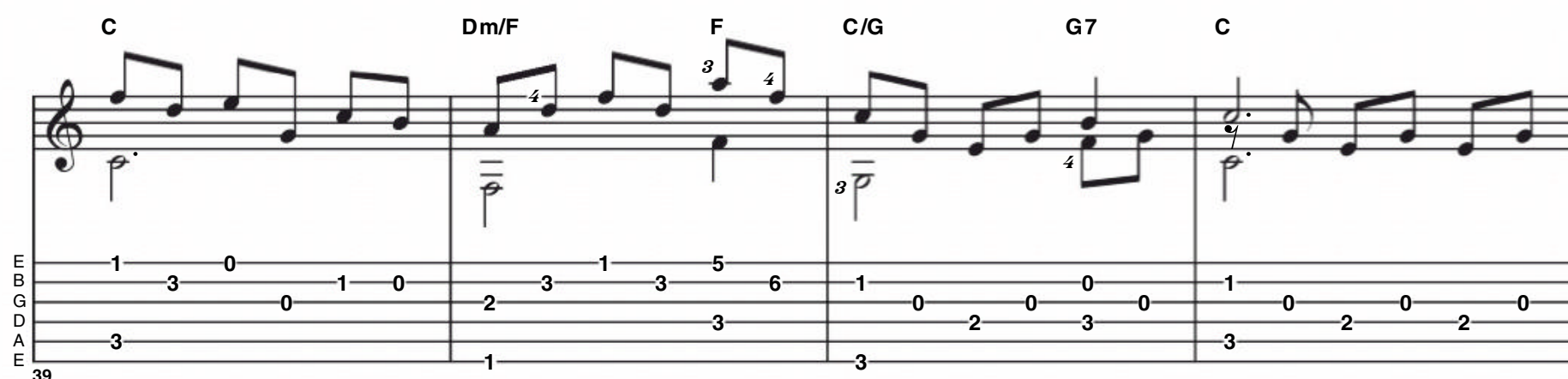
31

Chords: G, G7, C, G, F/A, G/B



35

Chords: C, Dm/F, F, C/G, G7, C



39

PLAYING TIPS

CD TRACK 18

The final variation (bar 43) is played with tremolo technique, a continuously repeating four-note pattern where the thumb plays the bass note and the three picking-hand fingers play the melody (fingering is indicated in the

tab). The effect, once fast enough, is that of a continuous melodic line. This technique can take time and commitment to master. Practise it slowly with a metronome and gradually increasing speed is a good method of training.

43

G7/D C/E Dm/F

E 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 3 3 3 3 3 3 3 3 1 1 1 3 3 3

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

G 3 0 2 0 0 0 0 0 2 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

D 3 0 2 0 0 0 0 0 2 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

A 3 0 2 0 0 0 0 0 2 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

E 3 0 2 0 0 0 0 0 2 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0

p i m a p i m a etc

45

C/G G7 C

E 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

B 0 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

G 0 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

D 0 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

A 0 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

E 0 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 1 1 0 0 0 0 0 0

47

G/D D7/A D7sus4

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

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

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

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

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

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

49

G G6 C G7 C

E 3 3 3 0 3 3 3 3 3 3 0

B 3 3 3 0 3 3 3 3 3 3 0

G 3 3 3 0 3 3 3 3 3 3 0

D 3 3 3 0 3 3 3 3 3 3 0

A 3 3 3 0 3 3 3 3 3 3 0

E 3 3 3 0 3 3 3 3 3 3 0

51

Gsus4 G G6 F/A G/B G7

E 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1

B 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1

G 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1

D 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1

A 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1

E 3 3 3 5 3 3 3 4 3 3 3 3 3 3 4 5 5 5 5 5 5 1 1 1 1 1 1 3 3 3 3 3 3 1 1 1 1 1 1



PLAYING TIPS

CD TRACK 18

The process of getting your tremolo technique to a sufficient speed while maintaining accuracy of timing and even volume, can be slow and time consuming. But don't despair if you cannot do it straight away. If your tremolo

is already good then I hope you enjoy this section; however, if it is beyond you at the moment, play up to and including bar 42 then go back and repeat the first section to round off and nicely conclude the piece.

Cadd9 C Dm/F

E B G D A E

53

C/G G7 Am

E B G D A E

55

D9/F# Dm/F

E B G D A E

57

C/G G7 G7/C

E B G D A E

59

C

E B G D A E

61

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Accompanying other musicians is a skill that can easily get under appreciated. For the ill-informed guitarist, it's a subject of minimal interest as it suggests little skill and no stage spotlight appeal. For certain other players, it's where they can throw all their chord vocabulary into the song with scant regard to relevance or consideration of overall band sound. Truth is, it's a refined art that requires study; it's not about 'anything will do' laziness, nor is it about 'loads of extended chords while flying around the fretboard' excess. First off, one needs to acquire a broad range of rhythmic and harmonic tools so that, say, 16ths or triplets with full barre chords or three-string upper extensions are possible. Then one needs to develop musical taste to know when these skills are appropriate.

The combination of these two areas - ability and suitability - form the musician who is both incredibly able and also hugely employable.

John Wheatcroft's Jazz



article this month is about accompanying and contains many key fundamentals essential to being a great team player. While the article is titled 'jazz', what is taught here is absolutely relevant for all music, most especially top 40 chart material. If you're in a scenario playing music as broad as Adele to Burt Bacharach, Take That to Madonna there may well be no guitar featured on the songs. So what should be played if guitar part duplication isn't an option? This is when your 'musical toolbox' is opened; clock the song's chord progressions, check what you've got that will highlight them then see how

you can fit in with the other musicians.

Be sympathetic and you'll make the music work well. Turn to page 66 to enrich your journey to being a more flexible accompanist. Enjoy the issue!

Jason

IN LESSONS GT#296



ROCK **62**
For his column this month Martin Cooper checks out the 'hard rock meets metal' sound of Welsh festival darlings, Bullet For My Valentine.



PSYCHEDELIC **78**
Simon Barnard explores the sounds of one of the most successful supergroups; Cream who, with Eric Clapton fused rock, blues and jazz.

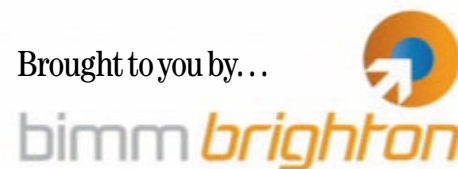


30-Minute Lickbag



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

Brought to you by...



EASY LICKS EXAMPLE 1 BB KING

CD TRACK 19

Play this exercise with a lightly overdriven tone, keeping an 8th-note triplet feel and see if you can mimic BB's fast and exciting vibrato.

$\text{♩} = 100$ $\text{♩} = \text{♩} \text{♩} \text{♩}$

N.C.

mf

PM

1/4

12 10 10 12 10 13

12 10 12 13 10

12 10 10 12 10 13

12 10 12 10 12

1 5

EASY LICKS EXAMPLE 2 BLINK 182

CD TRACK 20

Attack these powerchords with a straight downward stroke using the picking hand as a mute on the rests. Go for a big, thick humbucking tone if possible.

$\text{♩} = 150$

D5 A5 B5

1 G5 2 D/F# G5

mf

7-7 7 7 7 7-7 7 7 7 7 9-9 9 9 9 9 5 5 5 5 5 5 5 5 5 5 5 5 5

5-5 5 5 5 5-5 5 5 5 5 7-7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3 3

1, 5 8

INTERMEDIATE LICKS EXAMPLE 3 ROBERT CRAY

CD TRACK 21

This blues lick uses quarter-tone bends up to the ♭5 (F), some slides and wide vibrato for a Cray style feel. Use a light chorus if desired for an authentic tone.

$\text{♩} = 125$

N.C.

mf

1/4

3

1 2

1/4

10 7 10 7 9 7 9 9 7 9 7 9 7 5 7 7 9 7 9 11 10 12

1, 3 4

CD TRACK 22

For this example, dial in a warm and jazzy neck pickup tone using alternate picking. Note how the use of triplets helps to swing the phrases. Use your picking-hand fingers and pick to pluck the upper part of the B7 chord at the end.

[illegible]**CD TRACK 23**

Mark is well known for his 'thumb and two fingers' picking technique. That said, you'll use thumb and first finger to pick through each arpeggio. Once you have the pattern under your fingers with the first Am pattern, add the remaining arpeggios then increase tempo over your practice sessions.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both in 4/4 time with a tempo of 125. The guitar part is written in treble clef and the bass part in bass clef. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. Chord diagrams are provided for the guitar part, and the bass part is written with a simplified notation using numbers 1-4. A fingerings section at the bottom provides specific fingering instructions for the guitar part, including a sequence of notes and a final chord diagram.

Tempo: $\text{♩} = 125$

Chords: Am, G, F, E7 $\flat$ 9 or Fdim

Fingerings:

1 p p i p p i p p i

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

CD TRACK 24

This long sweep-picking lick uses a C and A shape major arpeggio, raking back and forward using some hammer-ons and pull-offs. The final diminished lick stipulates alternate picking but you may find you approach it with economy picking and slurring instead.

♩ = 125

F#m7 **A** **Bm9** **D**

mf

E
B
G
D
A
E

1

F#m7 **A** **E7b9**

E
B
G
D
A
E

3



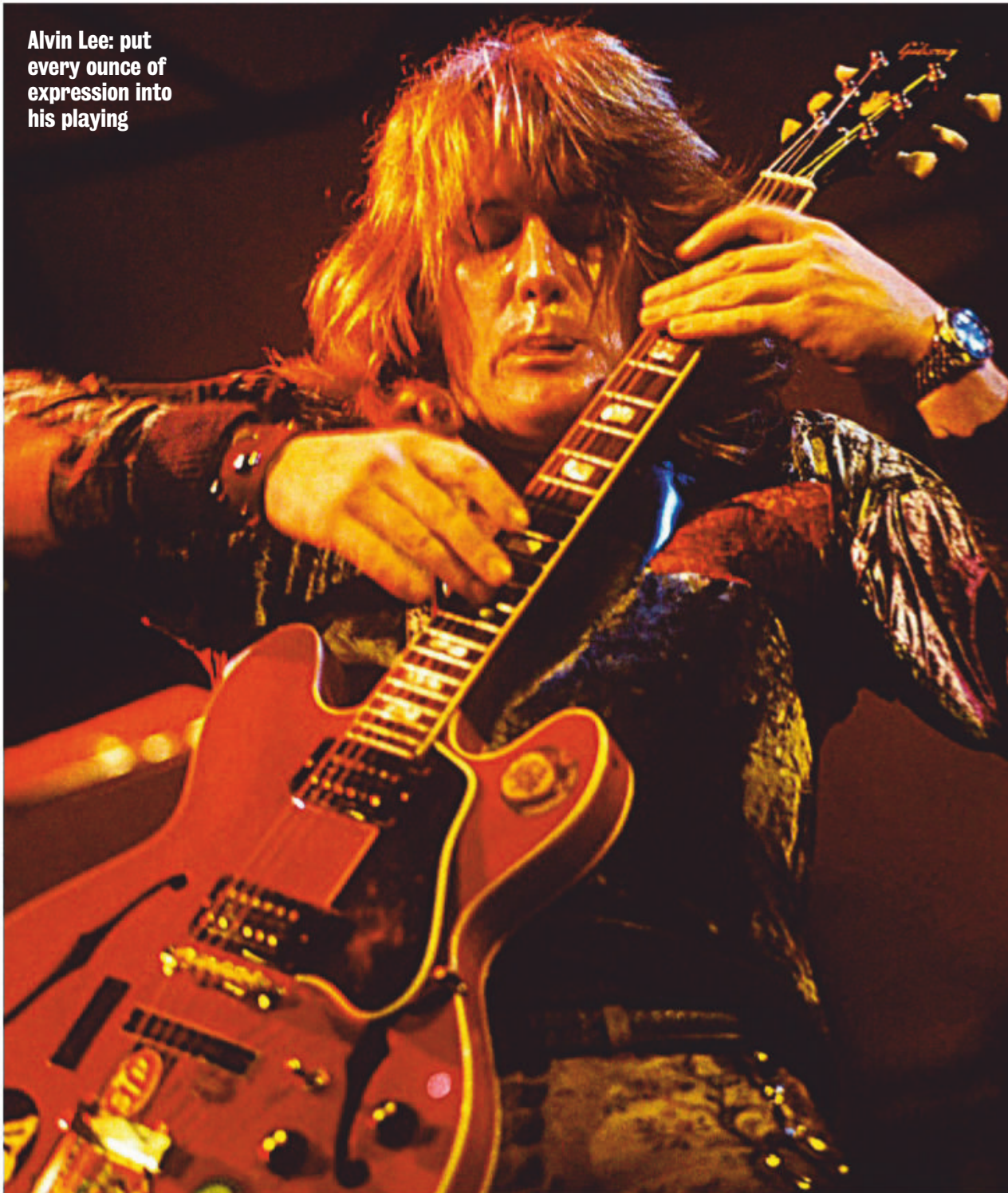
Alvin Lee

Brought to you by...



This month join **Phil Short** as he delves into the rich and expressive vocabulary of the man whose stunning guitar work floored Woodstock, the great Alvin Lee.

Alvin Lee: put every ounce of expression into his playing



ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 25-26

Will improve your

- ✓ Bending and vibrato
- ✓ Speed and triplet trills
- ✓ Melodic phrasing

English guitarist Alvin Lee is a legend among the great blues players, with tons of soul, technique and effortless musicality. Lee had a wide range of influences, many of them gleaned from his

parents' record collection. He loved all the blues giants - Muddy Waters, Albert King, BB King, Freddie King and John Lee Hooker to name just a few. He also loved listening to jazz guitarists like Django Reinhardt and Wes Montgomery, and specifically cited Benny Goodman's legendary guitarist Charlie Christian as having a big influence on his own swing phrasing. But the players that really got him excited were the rock and roll guitarists of the late 50s and early 60s: Scotty Moore (Elvis), Chuck Berry, and Franny Beecher (Bill Haley's Comets) were three of his

favourites. Lee was an incredibly gifted and musical guitarist. Harnessing all the soulful and musical expression of his blues heroes, he had wonderfully expressive vibrato and smooth, lyrical bending. Alvin also had an incredible amount of speed on tap when he wanted it (especially for his time) and earned himself the nick name 'Captain Speedfingers'. He always maintained that speed was never

“ THE PLAYERS THAT GOT HIM EXCITED WERE THE ROCK AND ROLLERS OF THE LATE 50S, EARLY 60S: SCOTTY MOORE, FRANNY BEECHER, CHUCK BERRY ”

the prime goal, but simply just a byproduct of his natural development as a gigging guitarist. This is down to the fact that he played a wide variety of styles, from slow minor blues tunes, through to fast-paced rock and roll (just think of the incendiary rendition of his own song, I'm Going Home, which stunned Woodstock in 1969), as well as rockabilly style tracks and everything in-between.

However, with such a broad range of approaches to choose from, this month's two solo studies focus on his bending, vibrato and lyrical phrasing. **1**

NEXT MONTH Phil checks out the bluesy side of Toto and studio legend **Steve Lukather**

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

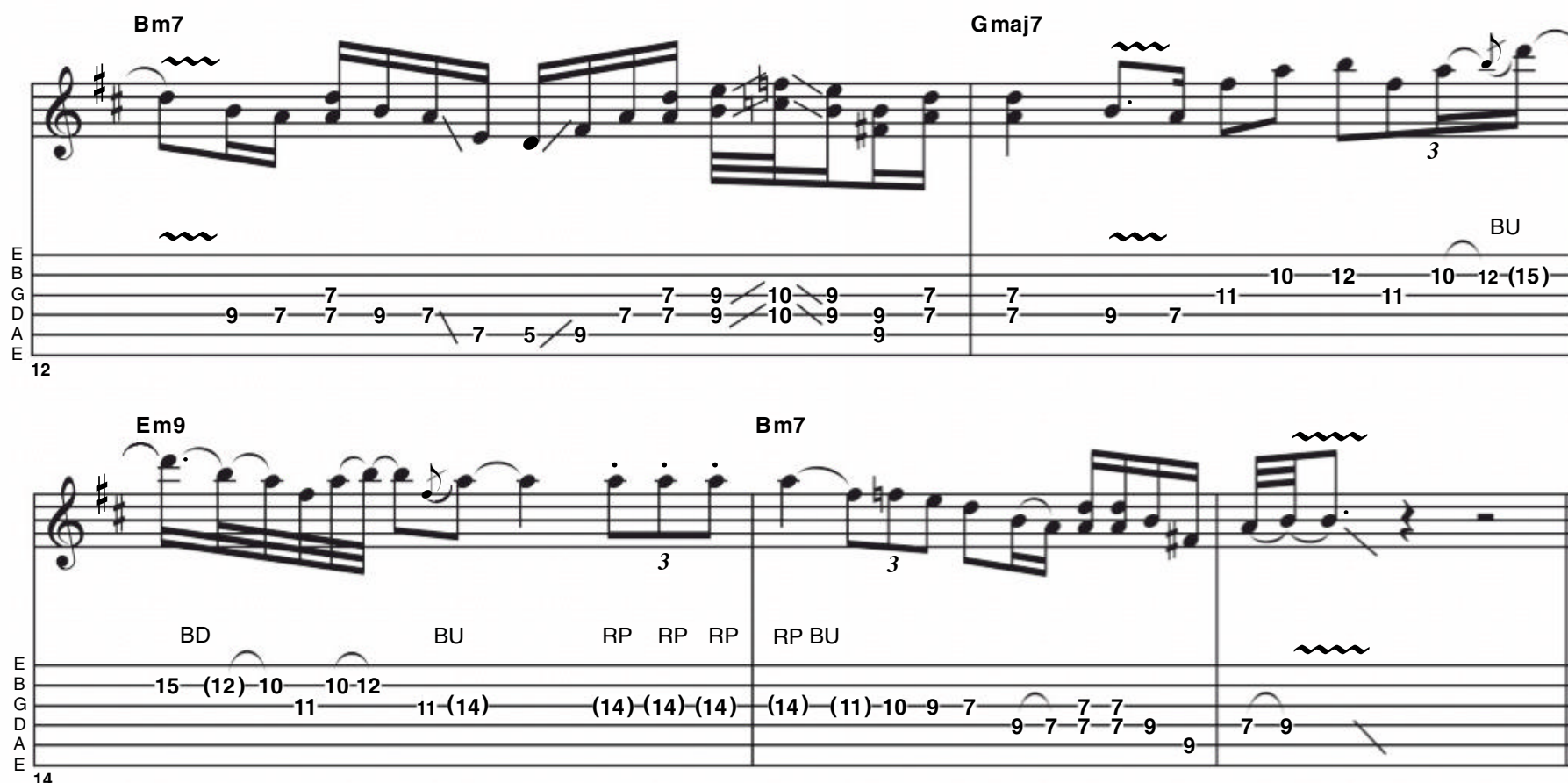
Alvin Lee is famous for his cherry red, dot-neck Gibson ES-335 with 'ban the bomb' sticker, although several different 335s went through his hands over the years. He was not known for effects but merely turned his guitar up loud through vintage Marshall amps. Go for a gutsy bridge pickup overdrive tone; not too treble and with a mere hint of reverb.



TRACK RECORD Alvin recorded over 20 albums including guest performances from legends like George Harrison. The Woodstock Soundtrack (1969) features Lee's legendary rendition of I'm Going Home, while the band's 1970 release, Cricklewood Green contained Love Like A Man, the group's only UK chart hit. The track Bluest Kind Of Blues features stunning guitar work from both Alvin and George Harrison.

EXAMPLE 1 STUDY 1 ...CONTINUED

CD TRACK 25



System 1 (Measures 12-13):

- Measure 12: Bm7 chord. Tab: 9-7-7-9-7-7-5-9.
- Measure 13: Gmaj7 chord. Tab: 7-9-10-9-7-7-9-10-12-11-10-12-15.

System 2 (Measures 14-15):

- Measure 14: Em9 chord. Tab: 15-12-10-11-10-12-11-14.
- Measure 15: Bm7 chord. Tab: 14-14-14-14-11-10-9-7-9-7-7-9-9-7-9.

EXAMPLE 2 STUDY 2

CD TRACK 26

Notice how the strong melodic ideas follow the guide tones of the chords. Try analysing the notes over each chord and see if you can spot a common pattern. In the opening three bars we see more of Alvin's double-stop vocabulary. Make

sure these rhythms really flow with the swung shuffle feel for maximum effect. As an exercise, try converting some of your own single-note lines into double-stops - it's a great way to beef up your sound and bone up on harmony too.



System 1 (Measures 1-2):

- Measure 1: Am7 chord. Tab: 5-10-8-5-5-8-10-7-9.
- Measure 2: Dm7 chord. Tab: 10-15-13-10-13-14-13-10-10-12-12-10-12.

System 2 (Measures 3-4):

- Measure 3: Am7 chord. Tab: 10-15-13-10-13-14-13-10-10-12-12-10-12.
- Measure 4: Em7 and E7 chords. Tab: 7-5-7-5-7-9-7-5-7-5-8-9-8-9-9-10-12.

System 3 (Measures 5-6):

- Measure 5: Am7 chord. Tab: 12-13-13-12-13-14-12-14-13-14-10-12-13-10-10-10.
- Measure 6: Dm7 chord. Tab: 12-13-13-12-13-14-12-14-13-14-10-12-13-10-10-10.

EXAMPLE 2 STUDY 2 ...CONTINUED
CD TRACK 26

Am7

BU BD BU BU BD

(15) (13) 12(14)-12(14)-(12)-10 12-10 10-12 5-7 7 5 7-5 7(9) 5 8 7 8/10 10

8

gradual bend down

BU

8 10 9 8 10-10-(13) 8 8 9 9 7-9 7-7-9 8

10

Dm7

BU

10 13 10 13-(15) 15 12 12 13-12 15 12 14-(16) (16)

12

Dm7

BU BU BD BU BU BD

14 13 12(14)-12(14)-(12)-10 10 12(14)-10 5 7-5 7(9)-(7) 5 7-8-7-5 5 7 7-5 5 5 7-5

14

Am7

BU

5 7 5 5 5 5 7 9 7 8 9 10 12 12 (13)

16

Bullet For My Valentine

Brought to you by...

bimm  bristol

For his column this month **Martin Cooper** checks out the 'hard rock meets metal' sound of Welsh festival darlings Bullet For My Valentine.



Matthew Tuck and Michael Paget wielding Jackson and ESP guitars

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: F# minor
Tempo: 160bpm
CD: TRACKS 27-28

Will improve your...

- ✓ Rhythm and riff playing
- ✓ Melodic lead lines
- ✓ Twin guitar work

Bullet For My Valentine is a Welsh heavy metal band that formed in 1998 while various members were at Bridgend College. The current line-up includes Matthew Tuck on vocals and rhythm, lead guitarist Michael Paget, Jason Bould on drums, and bassist Jamie Mathias. They began their career as Jeff Killed John, playing Metallica and Nirvana covers, before

switching direction to include harmony guitars and melodic choruses. With the style shift also came the change of moniker.

After turning down an offer from Roadrunner Records they signed a five album deal with Sony BMG in 2002, with the debut album *The Poison* being released in 2005. It was eventually certified gold in the US for sales of over 500,000. The band has supported many successful rock and metal acts including Metallica and Guns N' Roses, and made their mark at the Donington Festival. They also headlined the Kerrang! XXV festival at the Brixton Academy in 2006, and have made their presence felt at US rock festivals throughout the past 15 years.

Matt Tuck has stated that Bullet For My

Valentine is a "hard rock band with metal influences", and in addition to Metallica and Iron Maiden they have also taken heed of 'poppier' artists such as Mötley Crüe and Def Leppard. Matt Tuck has also expressed a fondness for songwriters such as Bruce Springsteen when penning the band's songs. They continue to record and tour, the most recent release, *Gravity* coming out in 2018.

The guitar style of Tuck and Paget involves typically heavy rock riff playing, with high-gain sounds wedded to melodic lead lines in both rhythm parts and solos. Their songs also feature elements of thrash metal, with fast tempos and tight, low-string riffs.

“WHILE THE SOUND CAN GET PRETTY HEAVY, TUCK AND CO ALSO LEAVE SPACE FOR MUSICAL VOCALS AND MELODIC GUITAR LINES”

Our track features a blend of cleanish rhythm parts, heavier-toned riffs, and some suitably melodic lead lines. While the sound can get pretty heavy, Tuck and co also leave space for musicality in the vocals, with melodic guitar lines weaving their way through the songs.

We're in F# Minor (F#-G#-A-B-C#-D-E) with a solo built around Em Pentatonic (E-G-A-B-D) plus some judicious passing notes. Make sure your feel is strident but relaxed, and aim to make every chord, riff and solo lick count. These guys are as hot on feel as they are on attitude and technique. 

NEXT MONTH Martin examines the smooth as silk guitar style of Pink Floyd's **David Gilmour**



Get the Tone

Tuck and Paget usually opt for ESP and Jackson guitars with humbucking pickups, through Mesa Boogie or Peavey amps. They have also embraced technology such as the Kemper Profiler. Go for a high gain, saturated sound with not much in the way of effects. Bridge pickup and smooth distortion is the order of the day, with just a hint of reverb or delay.



TRACK RECORD Bullet For My Valentine's debut album *The Poison* from 2005 features the title track and Tears Don't Fall as single pulls, while follow-up *Scream Aim Fire* from 2008 also made a hit out of the title track as well as Hearts Burst Into Fire. The huge sounding *Your Betrayal* can be found on *Fever*, while the most recent album *Gravity* includes the excellent *Over It* and *Piece Of Me*.

EXAMPLE RHYTHM CD TRACK 28

Bars 1-16 and 27-34 should be played with some fairly heavy palm muting (other than the octaves in bars 10 and 14 which should sound more open and relaxed). In general there are a lot of chords and riffs played entirely with down strokes of the pick - aim to keep your wrist loose and don't rush ahead.

Example Rhythm

♩ = 160

Chords: F#madd9, Eadd9, Dadd9, E5, F#5, D5, B5, A, F#5, E5, D5, B5, A5, F#5

Notes: Palm mute, Play 4 times

Staff 1: F#madd9, Eadd9, Dadd9

Staff 2: E5, F#5, E5, D5, B5

Staff 3: A, F#5

Staff 4: E5, D5

Staff 5: B5, A5, F#5

Staff 6: B5, A5, F#5

EXAMPLE LEAD

CD TRACK 28

We move to E for the solo which contains mainly E Minor Pentatonic vocabulary. There's a sweep-picked B minor arpeggio played in bar 43, which needs to have the pick raked in a downward motion across the top three strings on the way up the arpeggio, and an upward motion on the way back down the arpeggio.

$\text{♩} = 160$

E5

34

35

D5 (8va)

37

E5

D5

B5

40

A5

F#5

44

EXAMPLE HARMONY

CD TRACK 28

This is a harmony line in 3rds that works with the main guitar at bars 17-24

$\text{♩} = 160$

A

16

23

17, 21

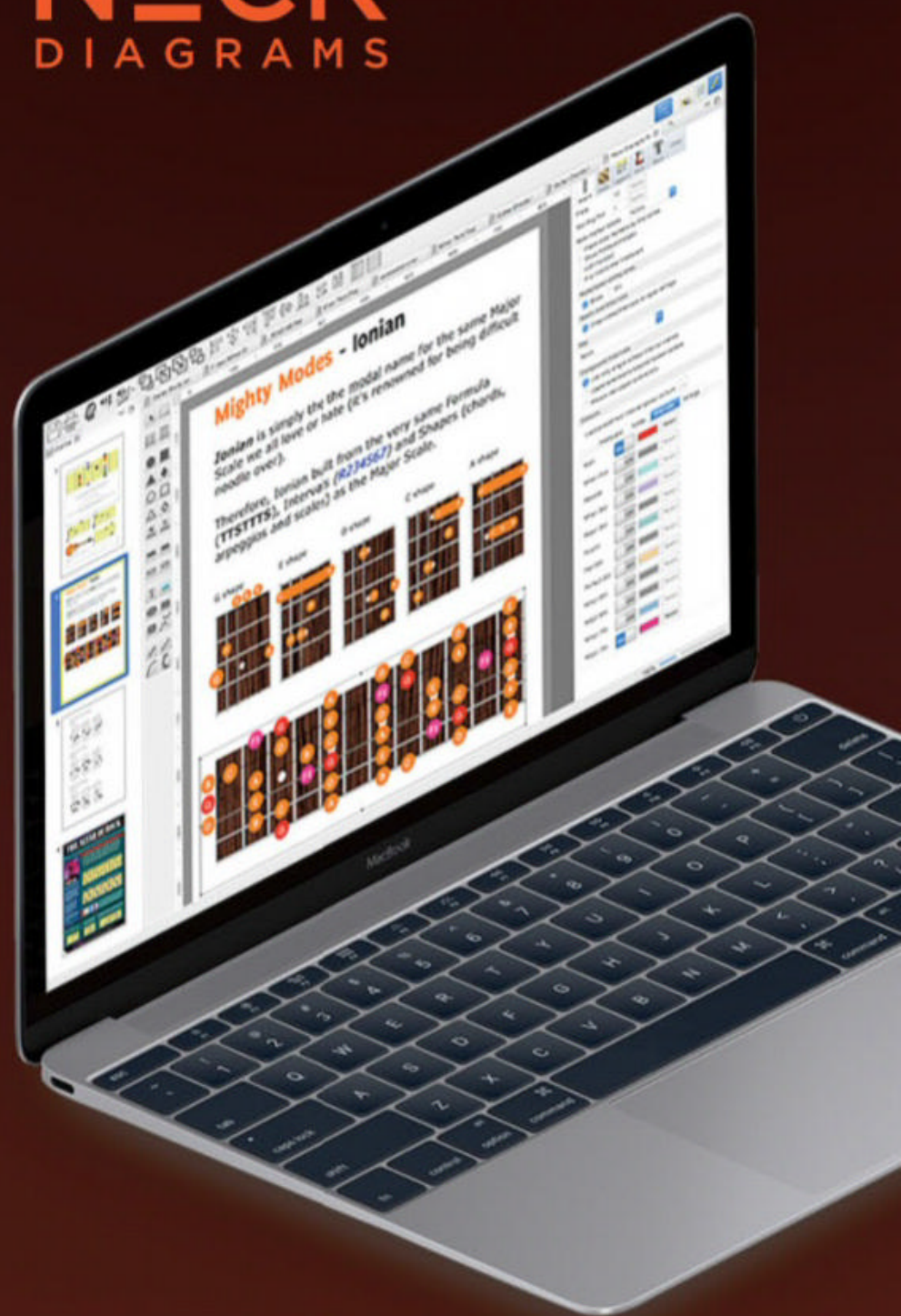
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Comping vocabulary



What's **John Wheatcroft** got in store this month, we hear you ask? Well, he's got rhythm, and who could ask for anything more?



Freddie Green:
Count Basie's
legendary king
of rhythm guitar

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: F

Tempo: 140bpm

CD: TRACKS 29-36

Will improve your...

- ✓ Voicing vocabulary
- ✓ Harmonic sophistication
- ✓ Rhythmic time-feel

In jazz-speak the term 'comping' is used as an abbreviation for accompanying. The ability to comp sensitively is one of the most effective skills to develop. Though you might have incredible single-note chops and phenomenal speed and articulation, if you can't comp well you'll probably never get to showcase these assets as nobody will want to play with you. Secondly, rhythm is not the

poor relation to soloing. With consideration and skill, the rhythm part can be every bit as creative, challenging, hip and impressive, and you'll find your popularity among musicians rise exponentially as your skills develop.

To be a good rhythm player, you need to be a team player. Familiarise yourself with the roles of each instrument in the 'rhythm section', usually the drums, bass and often in jazz you'll need to share comping duties with a piano player, which presents its own challenges. To quote Joe Pass, "They have 88 keys and they're louder than you, so at times you need to defer to them!" If you do play with a pianist you should be aware of this rhythm section mate's parts for every piece that you play, and learn to work with them.

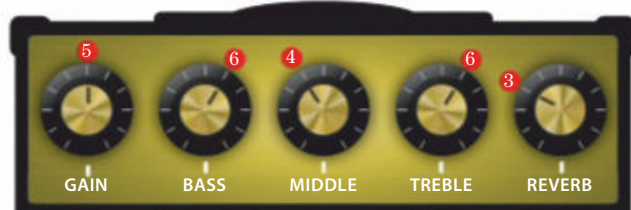
There are eight examples this month, each an exploration a concept or technique that you can use to expand your comping vocabulary; from 3rd and 7th voice leading, to syncopated rhythmic placement, altered tension tones, four-in-the-bar Freddie Green-style and more. The goal is to transfer these ideas to a more complete setting, either with American songbook repertoire or compositions and arrangements of your own.

Also, as your role as rhythm player is to be reactive, you'll need to imagine an overriding solo or lead vocal here. So in real life some of these examples would prove too busy. Your function is to provide rhythmic contrast and harmonic support - and to keep out of the way when not required. A great accompanist might play nothing for the first few choruses, adding their contribution only when

“YOU SHOULDN'T HEAR THE GUITAR BY ITSELF. IT SHOULD BE PART OF THE DRUMS, SO IT SOUNDS LIKE THE DRUMMER IS PLAYING CHORDS” *Freddie Green*

appropriate. This is easiest to experience by taking in as much music as you can, recorded and live, rather than from the printed page. If an actor analyses a regional dialect, they can't get the full picture from reading about it; they need to first hear it in action and then experience it by giving it a go themselves. So now might be a good time to get together with a player friend and form a jazz guitar duo. This will allow you to work on every aspect of your playing, build repertoire and have lots of fun in the process. Good luck! 

NEXT MONTH John continues his series with an introduction to **chord melody playing**



Get the Tone

An archtop is the favoured instrument for jazz rhythm, an advantage being that you can roll the volume down and blend the amp sound with its acoustic tone. Your primary effect should be your volume control. Strings can be flat or round wound; a wound third string is common but by no means essential. You can also get great results from a solidbody. Select a clean, warm amp tone, light on treble and reverb and you're good to go.



TRACK RECORD Freddie Green was a rhythm guitar legend. A huge contributor to Count Basie's sound, his solo album *Mr Rhythm* (Bluebird 1955) is stunning. Bucky Pizzarelli's *Five For Freddie* (Arbors 2009) is a wonderful tribute from his acknowledged successor. Also check out John Scofield and Mike Stern comping behind each other on the tune *Play*, from the album of the same name (Warner 1999).

EXAMPLE 1 ROOT, 3RD, 7TH AND ROOT, 7TH, 3RD VOICINGS

CD TRACK 29

Our first example defines the main chord types in jazz: maj7, dom7, m7 and m7 $\flat$ 5, although here these are voiced as just root, 3rd and 7th, or root, 7th and 3rd. This means that for the m7 and m7 $\flat$ 5 we can use the same shapes, as the 5th (or $\flat$ 5) is not present. In Ex1b, we combine these shapes to spell out the major and minor II-V-I sequence. In bar 10 we surrender the previously mentioned m7/m7 $\flat$ 5 duality, by positioning the $\flat$ 5th degree in the bass (D $\flat$).

1a) Basic forms

$\text{♩} = 140$

Fmaj7 F7 Fm7 *

* Can also be used as minor 7 $\flat$ 5, as no 5th present

1b) II V I cadences with Root, 3rd 7th voicings

Gm7 C7 Fmaj7 Gm7 $\flat$ 5 / D $\flat$ * C7 Fm7

* Chord voiced with $\flat$ 5 in bass

EXAMPLE 2 RHYTHMIC PLACEMENT

CD TRACK 30

When considering comping in jazz, and most other styles to be fair, it's often the case that 'when' you play has equal, or perhaps even greater importance to 'what'. Here we see how the same two chords, F9/C to B $\flat$ 7, can be repositioned rhythmically, starting square on the downbeat of beat 1. We then syncopate the rhythm by pulling the notes forward to land with anticipation on the 'and' of beat 4. As the example unfolds, we then take in the 'and' of beats, 1, 2 and 3 respectively. In example 2b, we consider a selection of rhythmic clichés that frequently crop up in jazz comping patterns and in Ex2c, we see the commonly used 3:2 and 2:3 'Clave' rhythms, again the basis for a huge number of rhythmic figures, both in jazz and music generally.

2a) Initial idea re-positioned on upbeats

$\text{♩} = 140$ Swing

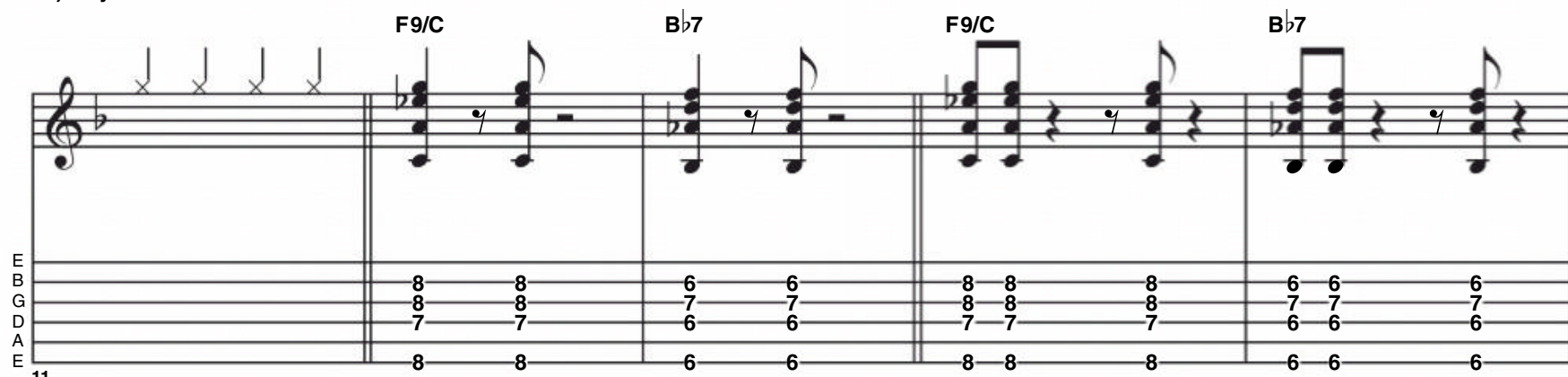
F9/C B $\flat$ 7 F9/C B $\flat$ 7 F9/C

B $\flat$ 7 F9/C B $\flat$ 7 F9/C B $\flat$ 7

EXAMPLE 2 RHYTHMIC PLACEMENT ...CONTINUED

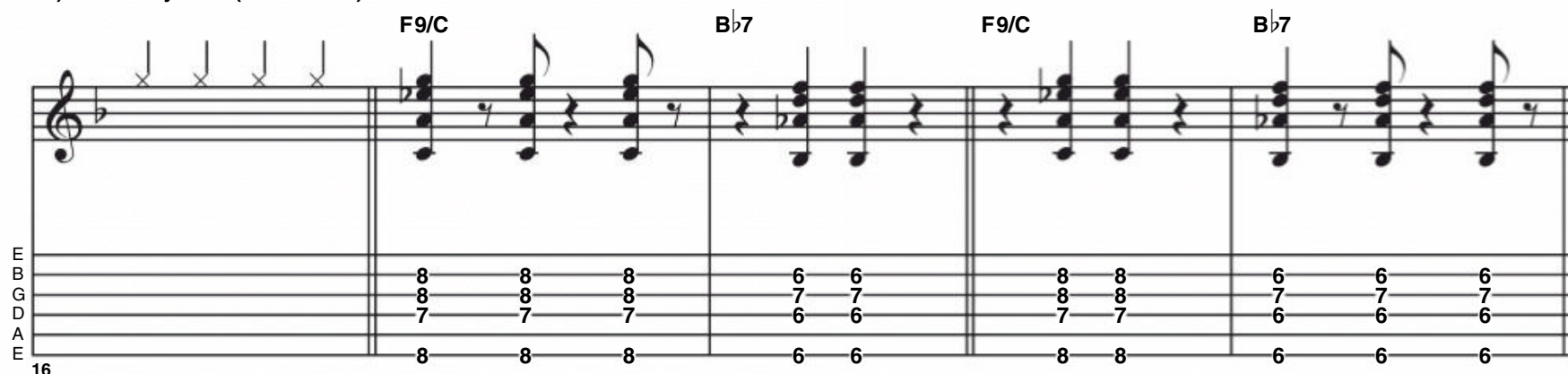
CD TRACK 30

2b) Rhythmic clichés



11

2c) Clave rhythms (3:2 and 2:3)



16

EXAMPLE 3 DROP-2 AND DROP-3 VOICINGS

CD TRACK 31

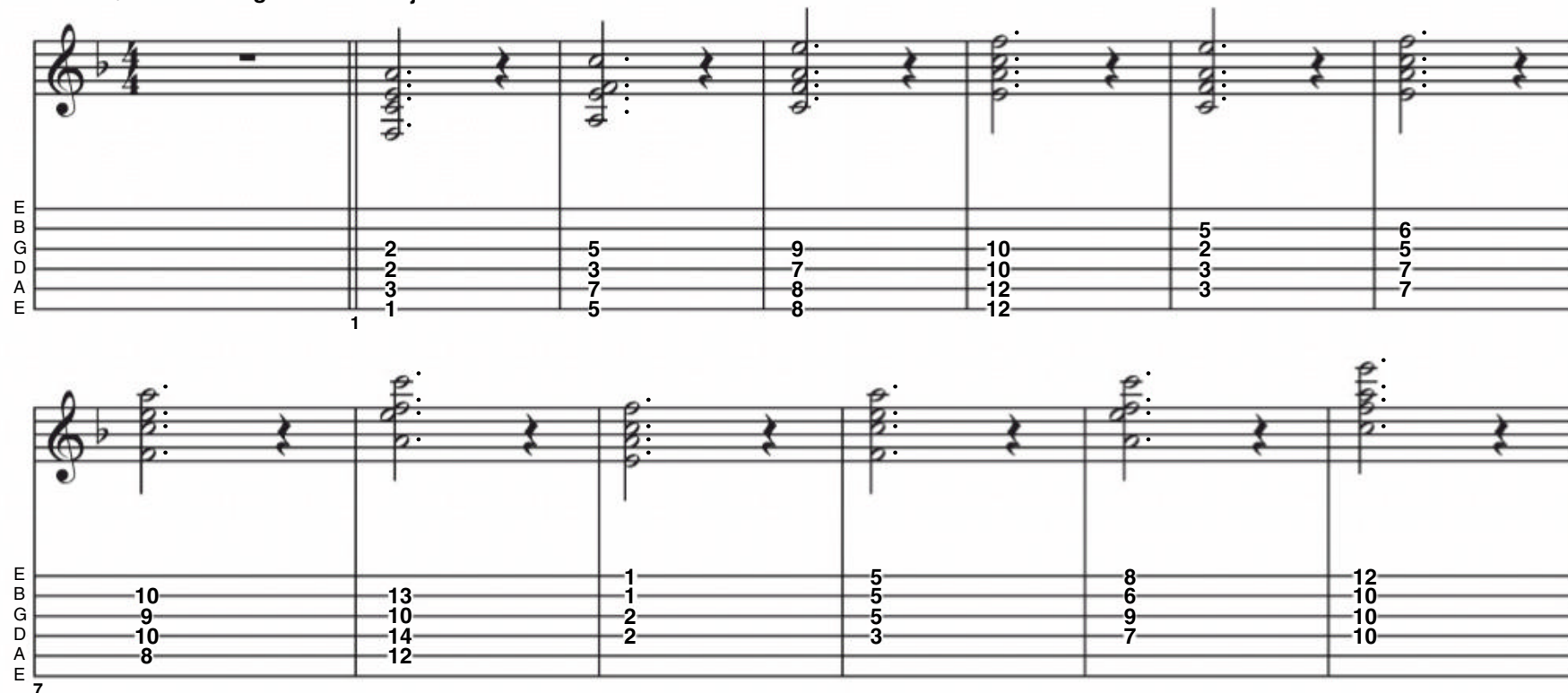
Here we examine an approach referred to as 'Drop-2' and 'Drop-3' voicings. Chords that follow the interval order are difficult or impossible to finger on guitar, as the strings are tuned in 4ths and the intervals generally rise in 3rds. Also, structuring, say, a four-note chord in this way produces a narrow range between top and bottom note. Take a second inversion Fmaj7 (C-E-F-A): the range is a bunched-up major 6th and the stretches are uncomfortable. With

Drop-2, you take the second from top note and lower it an octave, giving us F-C-E-A, extending the range to a more respectable (and playable) 10th. With Drop-3 the third note from top is lowered and the range extends to an 11th/12th, depending upon which inversion you choose. Once you've established a Drop-2 or Drop-3 chord you can move through each inversion over the whole range of the guitar, and this is what we see here

3a)

$\text{♩} = 140$ Straight

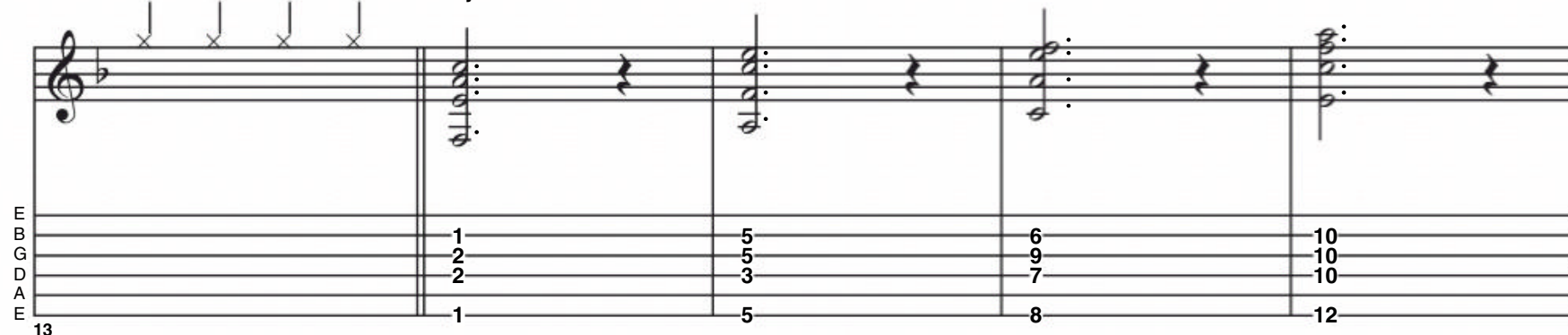
Fmaj7



7

3b)

Fmaj7



13

3c)

3d)

EXAMPLE 4 **BIG-BAND 'BASIE' VOICINGS**

CD TRACK 32

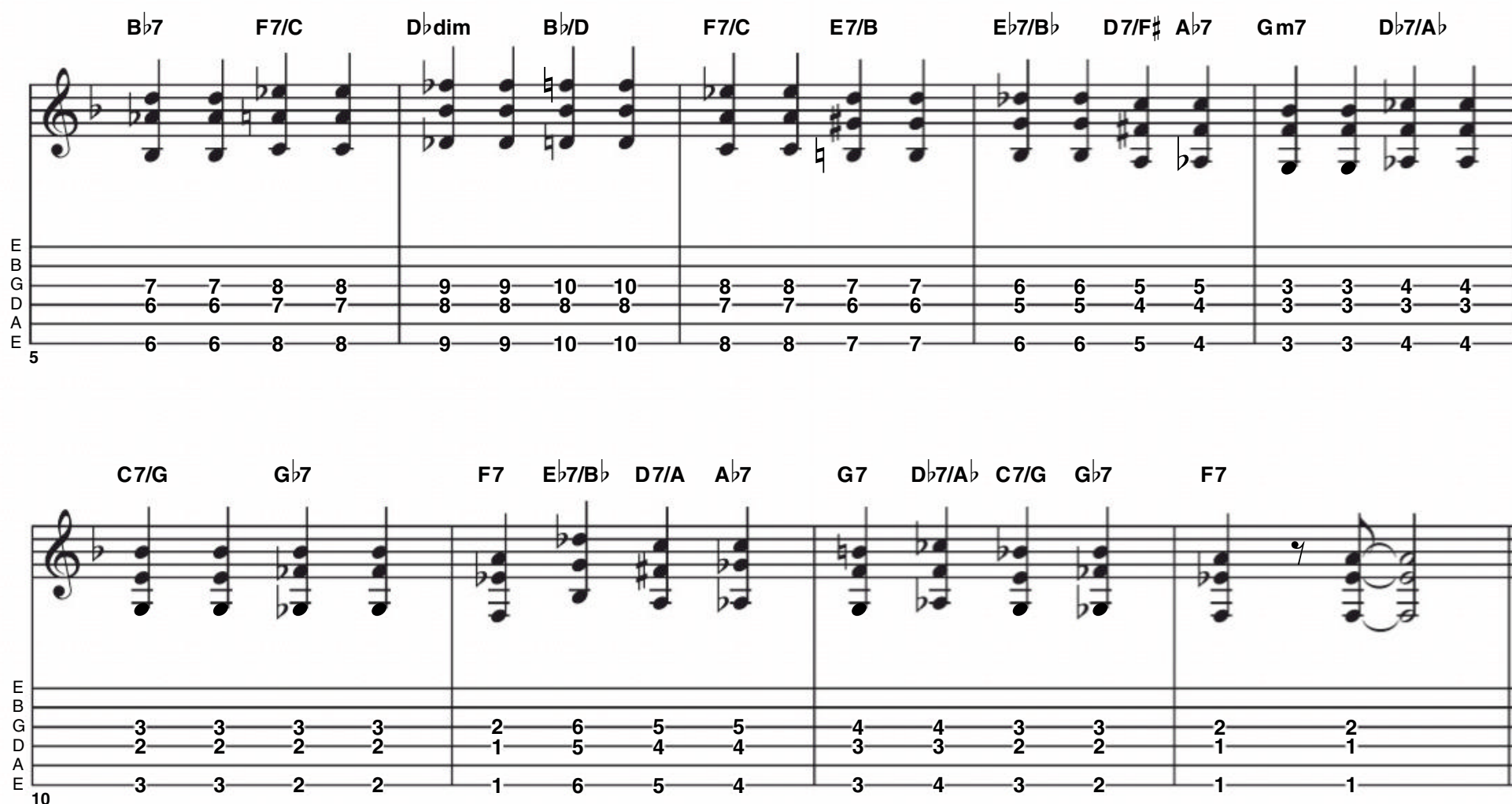
Our next variation showcases a four-in-the-bar style similar to Count Basie guitarist Freddie Green. To create motion, Green would frequently switch between inversions of the same chord, or connect using passing chords often ranging a major or minor 10th, from sixth to third strings. You can hear similar ideas in the rhythm playing of Django Reinhardt. The old arranger's trick

of connecting chromatic bass notes by using the diminished 7th chords is exploited heavily in this study. As we've seen, a defining feature of the lesser spotted 'jazz' 12-bar sequence, as opposed to its more commonly found 'blues' cousin, is the use of the IIm-V-I throughout bars 9-12. So instead of the usual blues C7, moving down to B_b7, we see a highly decorated IIm-V-I sequence.

$\text{♩} = 140$ Swing

EXAMPLE 4 BIG-BAND 'BASIE' VOICINGS

CD TRACK 32



System 1: B $\flat$ 7, F7/C, D $\flat$ dim, B $\flat$ /D, F7/C, E7/B, E $\flat$ 7/B $\flat$, D7/F $\sharp$, A $\flat$ 7, Gm7, D $\flat$ 7/A $\flat$

System 2: C7/G, G $\flat$ 7, F7, E $\flat$ 7/B $\flat$, D7/A, A $\flat$ 7, G7, D $\flat$ 7/A $\flat$, C7/G, G $\flat$ 7, F7

EXAMPLE 5 UPPER VOICE HARMONISED SCALES

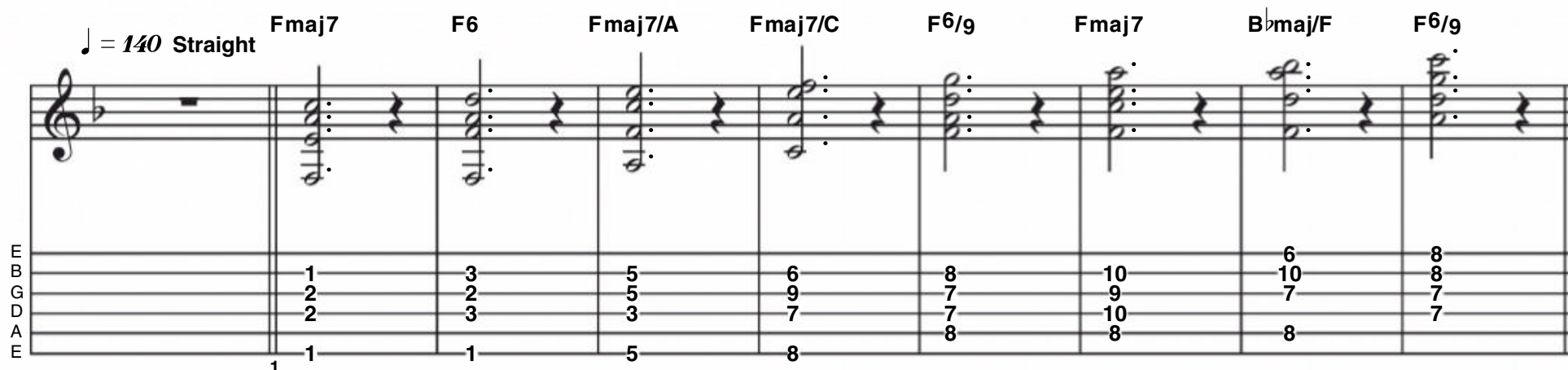
CD TRACK 33

Often it feels logical to build chords from the root note up, but in jazz we often reverse this process by considering the top notes for any given harmony and creating voicings from beneath. Here we begin with an F Major scale configured to complete an octave from C-C. For each of these scale notes there's an appropriate F voicing. In Ex5b we repeat the procedure, this

time from the perspective of the V7 (C7) chord and all notes come from C Superlocrian (r-2- $\sharp$ 2-3-5- $\sharp$ 5-7), creating a scale of appropriate chord voicings. In Ex5c, we connect a selection of these voicings through a I (Fmaj7) V7 (C7) sequence. Keep your eyes on the top notes, as it's these connections that make the voicings so musically effective and cohesive.

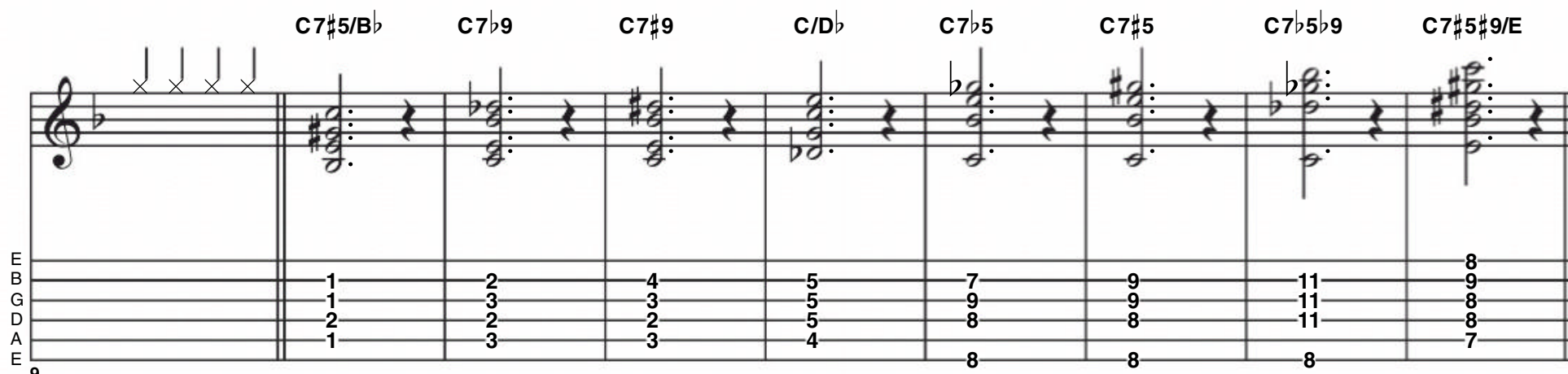
5a) Harmonised Imaj7

$\text{♩} = 140$ Straight



Chords: Fmaj7, F6, Fmaj7/A, Fmaj7/C, F6/9, Fmaj7, B $\flat$ maj/F, F6/9

5b) V7 with altered upper voice harmonisation



Chords: C7 $\sharp$ 5/B $\flat$, C7 $\flat$ 9, C7 $\sharp$ 9, C/D $\flat$, C7 $\flat$ 5, C7 $\sharp$ 5, C7 $\flat$ 5 $\flat$ 9, C7 $\sharp$ 5 $\sharp$ 9/E

EXAMPLE 4 BIG-BAND 'BASIE' VOICINGS

CD TRACK 33

5c) I V7 connections with upper voice leading

System 1:

- Fmaj7:** Treble: (empty), Bass: F4, C4, F3, C3
- C7b9:** Treble: Bb4, Eb4, Ab4, Gb3
- F6:** Treble: F4, C4, F3, C3
- C7#9:** Treble: Bb4, Eb4, Ab4, G#3
- Fmaj7/A:** Treble: F4, C4, F3, C3

System 2:

- C7b5:** Treble: Bb4, Eb4, Ab4, Gb3
- F6/9:** Treble: F4, C4, F3, C3
- C7#5:** Treble: Bb4, Eb4, Ab4, G#3
- Fmaj7:** Treble: F4, C4, F3, C3
- C7b5b9:** Treble: Bb4, Eb4, Ab4, Gb3
- F6/9:** Treble: F4, C4, F3, C3

EXAMPLE 6 QUARTAL MODAL COMPING

CD TRACK 34

Many attribute pianist Bill Evans for planting the seeds in jazz comping for chords based entirely upon stacked 4th intervals. Not just for keyboard players, these voicings are also extremely playable on guitar, given that this is the principle method of tuning most of the adjacent strings. They also sound beautifully open and suggestive of multiple harmonic applications, particularly suited to modal harmony or any instance where you might hold

any particular sound for an extended period of time. In Ex6a, we start by defining G Dorian (r-2-,3-4-5-6-,7, or equally C Mixolydian and/or F Lydian) in stacked 4ths. In 6b, we add some rhythm to the mix and in the final four bars we introduce a chromatic approach to each four-note voicing, by raising the lowest three notes in each chord by one fret, leaving the highest note in place before resolving downwards to create a sense of tension and release.

6a) Swing $\text{♩} = 140$ **Gm13**

6b) Static G Dorian vamp **Gm13**

EXAMPLE 7 SIDESTEPPING AND MUTED PERCUSSIVE CHORDS

CD TRACK 35

Players such as Biréli Lagrène and Tuck Andress often add percussive intensity and propulsion by adding muted strums combined with a light palm thump into the strings, sounding rather like an added backbeat snare drum. This example, again in F, combines this technique with the concept of sidestepping into harmonic events, literally approaching any potential new chord with an

anticipatory version of the same shape one fret higher. While this can take the form of a 'tritone-substitution' (where we consider a dominant 7th chord six semitones away from any functioning V7 chord to be a potential replacement, given that they share identical and symmetrical 3rd and 7th) in reality things need not be so precise or premeditated for this technique to work out.

♩ = 140 Swing

All mutes combination of palm strike and strum



System 1: F9/C, B13, B♭13, E♭9/B♭, E9/B, F9/C, F#9/C#, F9/C#

System 2: B13, B♭13, B♭m7, E♭9/B♭

System 3: F9/C, E♭9/B♭, D7 #9/A, A♭13, G13, D♭9/A♭

System 4: C9/G, G♭13, F13, E♭7 #9, D7 #9, A♭13, G13, D♭7 #9, C7 #7, G♭13, F13

EXAMPLE 8 MOTION WITHIN CHORDS

CD TRACK 36

Let's end with something easy but beautifully effective. We'll articulate a progression in F, ascending through Imaj7 to iim7 and so on, but introduce variation by selecting more or fewer notes of each chord. In 8a, we start with the highest and lowest voices, and flesh things out by adding the middle notes. In 8b, we use alternate pairs (fifth and third then fourth and second

strings). In Ex8c, we divide each chord into three voices: low, middle and top. We can then assign one of these as the principle point of interest; here we've chosen the middle note and we can add melodic motion and decoration to this part while keeping the low end notes stationary for each harmonic event. I used hybrid picking here, but fingerstyle would work equally well.

8a) Outside to inside

♩ = 140 Swing

Fmaj7 Gm7 Am7 A♭7

E B G D A E

1

8b) Alternate pairs

Gm7 G♭7 Fmaj7 Fmaj7 Gm7

E B G D A E

5

Am7 A♭7 Gm7 G♭7 Fmaj7

E B G D A E

11

8c) Inner line motion

Fmaj7 Gm7 F/A A♭7

Hold all notes as long as possible

Let ring

E B G D A E

16

Gm7 G♭7 Fmaj7

Let ring

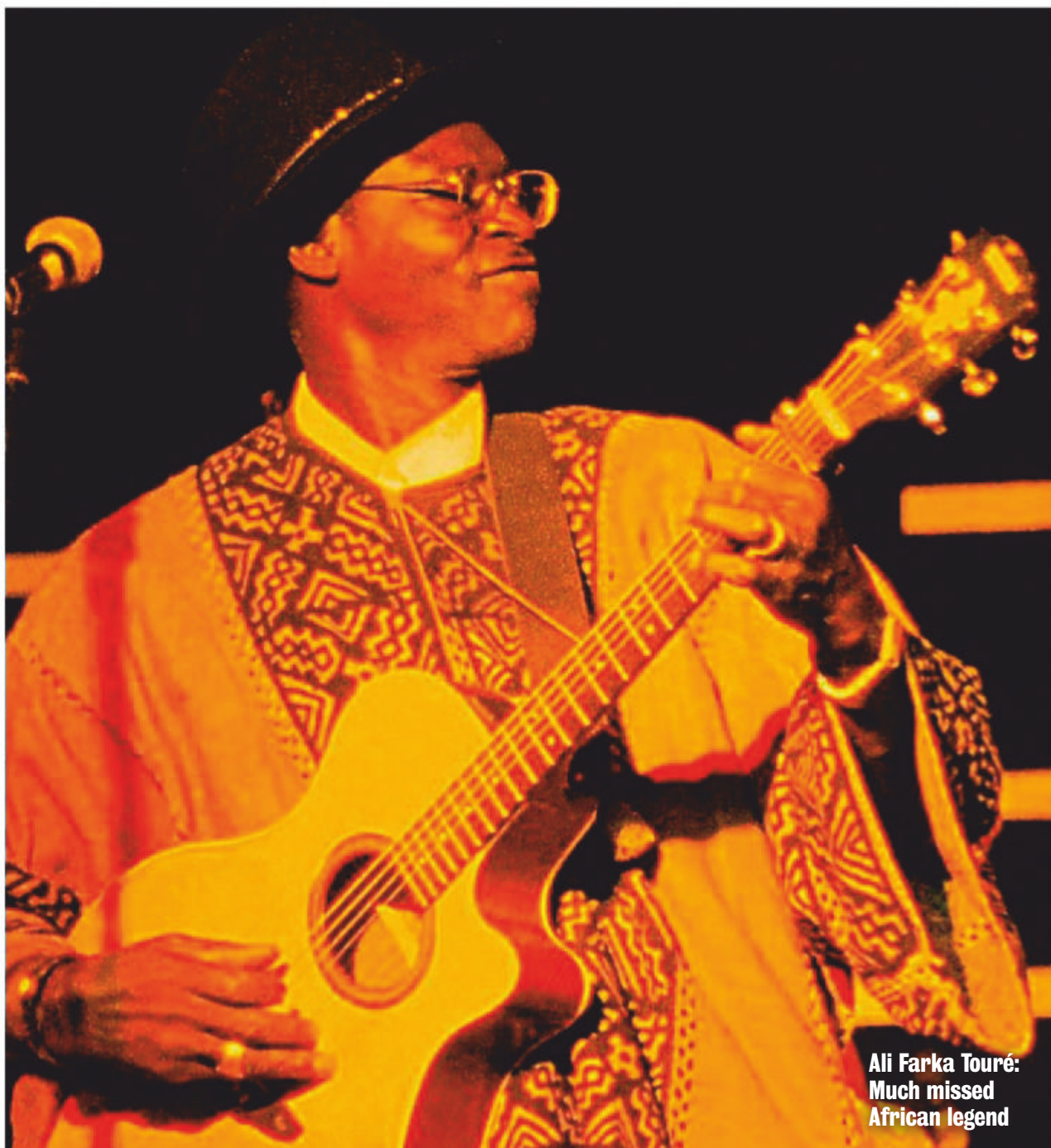
E B G D A E

21

Out Of Africa



Smooth, clean playing with a happy but lazy feel is required this month as **Stuart Ryan** tackles a joyous-sounding, African-inspired solo piece.



Ali Farka Touré:
Much missed
African legend

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D
Tempo: 168bpm
CD: TRACKS 37-38

Will improve your...

- ✓ Playing of different rhythms
- ✓ Mimicking other instruments
- ✓ Fingerstyle playing

The music of Africa is so rich and vast in its diversity that to do it justice in just one article is impossible. The continent of Africa is so huge that, obviously, each separate country has its own musical styles, melodies and traditions. However, African guitar playing has also permeated western

mainstream music. South African Ray Phiri is one of the most widely heard African guitar players thanks to his association with Paul Simon and his beautiful, bright guitar work on *Graceland*. Here I have tried to capture some of the verve and energy of master musicians such as guitarist Ali Farka Touré and kora player Toumani Diabaté.

On first listening to this piece you will realise that all is not as it seems. In fact, my acoustic guitar doesn't actually sound like a guitar at all. I have adopted a trick I learnt from Martin Taylor and Ralph Towner which serves to make the guitar sound more like an African instrument such as a kora or thumb piano (mbira).

In essence I am using a 'prepared guitar'. This means that the instrument has received a modification to change its sound. In practice what I have done is actually very simple. A thin strip of plastic (about 2mm wide – thick card or a matchbook will also suffice) is threaded over and under the strings by the bridge so they are slightly muted and don't ring out as normal. Simply place the strip under the sixth string, then over the fifth string, under the fourth and so on until all six strings are covered. The results are amazing!

The DADGAD tuning allows a lower resonance and sustain on the strings and does an effective job of mimicking African non-fretted stringed instruments where open-string runs are the norm. African music

“A STRIP OF PLASTIC IS THREADED OVER AND UNDER THE STRINGS BY THE BRIDGE SO THEY ARE MUTED AND DON'T RING OUT AS USUAL”

often has a wonderful, relaxed behind-the-beat feel so when playing through this piece feel free to stretch and sustain notes over the bar or accelerate as you feel necessary.

Smooth, clean playing with a lazy feel is the key here; try stretching some of the notes out to achieve a relaxed groove. It's fun with solo pieces like this to see how far you can stretch things out and leave the listener hanging on the note, waiting for the next beat. Of course, you don't want to go too far or the audience will feel like they are about to fall off a cliff!

Remember, as a solo player as long as your timing isn't all over the place the only limits are your imagination. There are no constraints in place so just get playing and feel the groove! **1**

NEXT MONTH Stuart looks at the languid but deceptively tricky style of **James Taylor**

3

6

6

6

3

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Of course any guitar is fine for this lesson. Generally, African guitar tones are bright and lively, so go for lighter strings and a low action if possible. As mentioned in the main text the addition of the plastic strip over the strings at the bridge is crucial to the sound. Of course, you can play the piece without it if you prefer.



TRACK RECORD The Rough Guide series has produced some excellent compilation CDs: try the Township Jive music of Soweto. I am a huge fan of Cameroon multi-instrumentalist Richard Bona who has worked with Pat Metheny among others. Regular readers will also know of my reverence for kora genius Toumani Diabaté! Also, anything by Ali Farka Touré - try his recordings with Ry Cooder for starters.

EXAMPLE AFRICAN STYLE

CD TRACK 38

[Bar 1] This mimics several African instruments with the pull-off sequence at the beginning sounding like a fast run you would hear played on a kora or thumb piano (mbira). If you find this tricky with open strings try using a capo on the 1st or 2nd frets to bring the action down.

[Bar 5] This introductory theme is a diatonic bassline framed with an open-string melody. Watch for the rhythms here and absorb the approach required

to pick the sixth string and the fourth string (twice). You could use the picking-hand thumb (p) for the sixth string and then the i and m fingers for the fourth, or p on the sixth string then p, i on the fourth, as I prefer.

[Bar 8] The main theme employs cascading scale runs; here you can really get the sense of how this technique can be employed to create an interesting and satisfyingly full melodic sound.

$\text{♩} = 168$ N.C.

Tuning DADGAD

$\text{♩} = 116$ G5 Em7 D5 G5 Em7 D5 G5 Em7 D5

5,27 p p i p p i p i m i p i p p i p p m i p i

G5 Em7 D5 Dmaj13

8,30 a m i a m i p p i p

Dmaj13 Gadd9 A D5

11,33 p i m p i m p i m i p i

Gadd9 A D5 Gadd9 A D5 Gadd9 A D

14,36



EXAMPLE AFRICAN STYLE

CD TRACK 38

[Bar 17] There's a different rhythmic feel on this sequence; just watch the transition from triplets to semi-quavers. This is a good fingerstyle exercise to get you aware of shifting rhythmic feels on the picking hand.

[Bar 21] A fairly simple picking pattern here but you can use it as an exercise in

accelerando (increasing pace) as I do on the recording.

[Bar 27] Given that we see tremolo picking in Bridget's lesson here's something similar. These semi-quaver triplet patterns are very common in traditional music; this one is mimicking fiddle ornamentation.

System 1 (Bars 17-39): Chords: Gmaj9add#11/B, Gmaj13(no third), Em11, A9sus4, Gmaj9add#11/B, Gmaj13(no third). Notes: 17,39 p a m i m i p p p i m a

System 2 (Bars 20-42): Chords: Em11, A9sus4, Aadd11. Notes: 20,42 p p m i a

System 3 (Bars 23-45): Chords: A11, A9sus4. Notes: 23,45

System 4 (Bars 49-52): Chords: G5, Em7, D5, G5, Asus4, D5, G5, Em7, D5. Notes: 49 p a m i

System 5 (Bars 52-55): Chords: G5, Asus4, D, D/F#, G, A6, D5. Notes: 52 p a m p a m i p a a p m

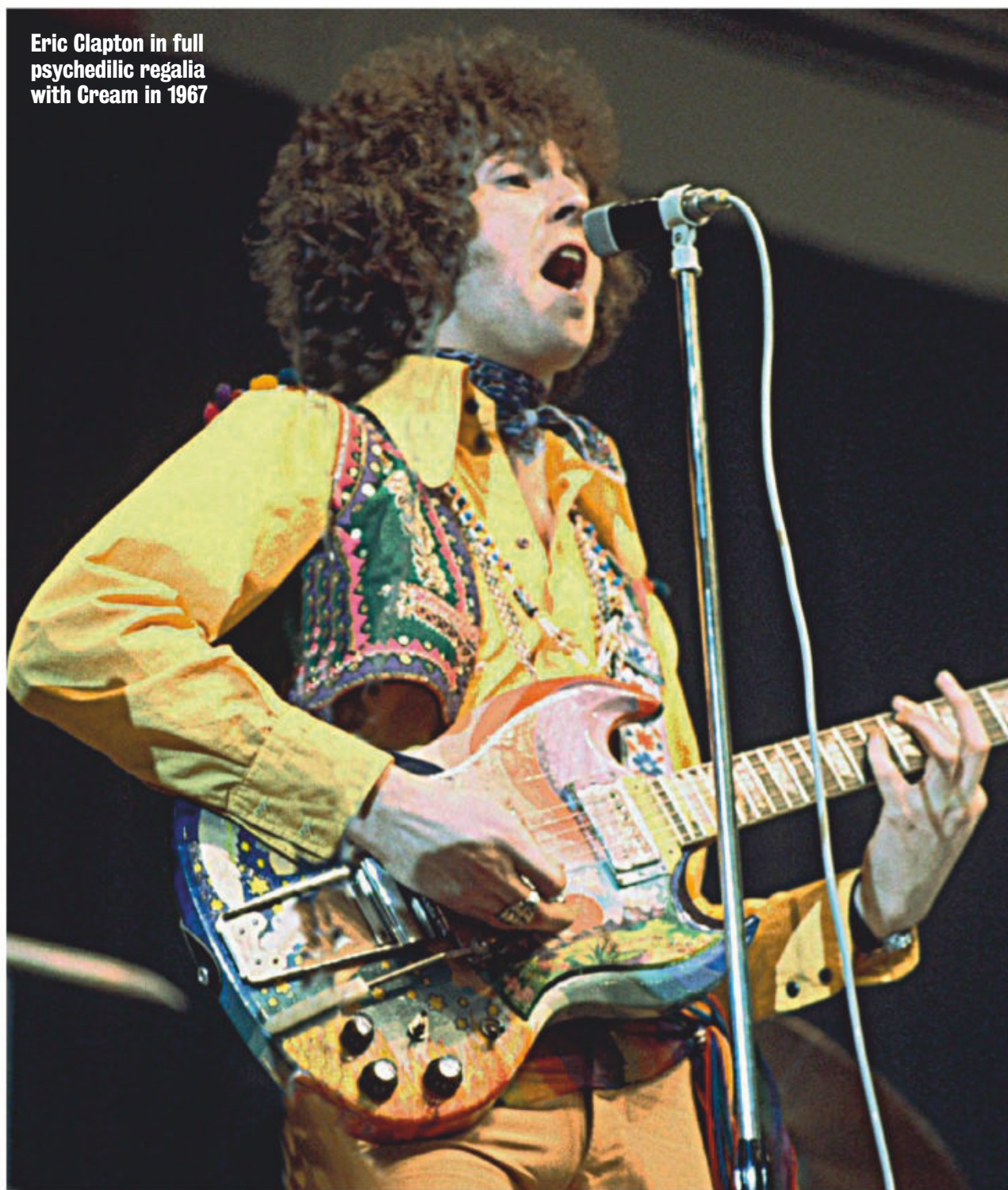
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Eric Clapton in full psychedelic regalia with Cream in 1967



Cream



This month **Simon Barnard** explores the sounds of one of the world's most successful supergroups, who fused jazz, rock and blues.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D
Tempo: 110bpm
CD: TRACK 39

Will improve your

- ✓ Pentatonic soloing
- ✓ Blues-rock vibrato
- ✓ Arpeggiated chords

Famed for their explosive sound and fraught relationships, Cream formed in 1966 and disbanded just two years later. They were the world's first supergroup and one of the first power trios before Jimi Hendrix, Rory Gallagher and Rush found success with similar line-ups.

Cream came to be after Eric Clapton and Ginger Baker met, and discovered they were both feeling stifled in their current bands: John Mayall's Blues Breakers and the Graham Bond Organisation. Baker asked Clapton to join his new group and Clapton agreed, but insisted that Jack Bruce be recruited as the third member. Unfortunately Bruce and Baker had a history of animosity from previous ventures; to the point where there would be fighting on stage and they would tamper with each other's instruments. But Clapton knew they would provide a perfect foundation for the new trio and so *Fresh Cream* was released in 1966. Featuring a

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mixture of originals and blues covers it reached #6 in the UK charts and only 39 in the US. The follow-up, *Disraeli Gears* came in 1967 and included the singles *Strange Brew* and *Sunshine Of Your Love*. Fairing better it was also Cream's first dip into psychedelia.

The year 1968 saw *Wheels Of Fire*, the world's first platinum selling double album. Split between new studio tracks, like *White Room*, and a live side recorded at the famous Fillmore in San Francisco it was a smash.

Sadly, even after such success tensions continued between Bruce and Baker and Cream decided to split. They were persuaded to record a final album and embark on a final

“ BRUCE AND BAKER HAD A HISTORY OF ANIMOSITY INCLUDING FIGHTING ON STAGE AND TAMPERING WITH EACH OTHER'S INSTRUMENTS ”

tour. It started in the States and ended with two legendary shows at The Royal Albert Hall. *Goodbye* was recorded in late 1968 and released in '69. Famously featuring *Badge*, co-written by Clapton and George Harrison it reached #2 in the US and was their first UK #1. The trio re-formed briefly in 2005 for a set of reunion shows at The Royal Albert Hall (the venue where they originally signed off 37 years earlier) and Madison Square Garden.

This month's piece explores some of Clapton's trademark compositional and solo ideas, and his famous 'woman tone'. **1**

NEXT MONTH Simon examines the late 60s psychedelic side of *The Rolling Stones*


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

In Cream Clapton used Gibson guitars: an SG, Les Paul, ES-335 and Firebird; and of course Marshall JTM100 amps. Although a neck humbucker with an overdriven amp is preferred, any guitar will do. To achieve Eric's 'woman tone', select the neck pickup and roll the tone completely off. You will need an overdriven sound with the gain set to around 6/7. This will give you a velvety midrange honk with plenty of sustain. Cream often employed quite heavy reverb and delay, so experiment to find the tone that suits.



TRACK RECORD Cream's debut release *Fresh Cream* offered a range of different styles, from NSU to Sleepy Time Time and Ginger's drum solo, *Toad*. *Disraeli Gears* brought us *Strange Brew* and *Sunshine Of Your Love*, while *Wheels Of Fire* included *Strange Brew*, plus the legendary live *Crossroads* and *Spoonful*. Their farewell *Goodbye* featured *Badge*, *I'm So Glad* and *Politician*. There are several 'best ofs' too.

EXAMPLE CREAM STYLE

TRACK 39

[Bars 1-8] Cream returned to this type of arpeggiated chord pattern with moving bass line in several songs. Let these chords ring together as much as possible. I have included the fingerings that I used to get you started.

[Bars 9-16] This bluesy riff is great fun to play and variations on it have been used by many bands. Ensure that you take note of the mix of staccato and legato phrases to give the riffs a mix definition and fluidity.

Example 1: Bars 1-8

Tempo: ♩ = 110

Chords: D5, Dm/F, Bm7^b5, D5, Dm/F, Bm7^b5

Let ring

Example 2: Bars 9-16

Chords: D5, Dm/F, D5, Dm/F, Bm7^b5

Example 3: Bars 17-24

Chords: N.C., Dm

Example 4: Bars 25-32

Chords: N.C.

Example 5: Bars 33-40

Chords: N.C.

Example 6: Bars 41-48

Chords: N.C.

Example 7: Bars 49-56

Chords: N.C.

Example 8: Bars 57-64

Chords: N.C.

Example 9: Bars 65-72

Chords: N.C.

Example 10: Bars 73-80

Chords: N.C.

Example 11: Bars 81-88

Chords: N.C.

Example 12: Bars 89-96

Chords: N.C.

Example 13: Bars 97-104

Chords: N.C.

Example 14: Bars 105-112

Chords: N.C.

Example 15: Bars 113-120

Chords: N.C.

Example 16: Bars 121-128

Chords: N.C.

Example 17: Bars 129-136

Chords: N.C.

Example 18: Bars 137-144

Chords: N.C.

Example 19: Bars 145-152

Chords: N.C.

Example 20: Bars 153-160

Chords: N.C.

Example 21: Bars 161-168

Chords: N.C.

Example 22: Bars 169-176

Chords: N.C.

Example 23: Bars 177-184

Chords: N.C.

Example 24: Bars 185-192

Chords: N.C.

Example 25: Bars 193-200

Chords: N.C.

Example 26: Bars 201-208

Chords: N.C.

Example 27: Bars 209-216

Chords: N.C.

Example 28: Bars 217-224

Chords: N.C.

Example 29: Bars 225-232

Chords: N.C.

Example 30: Bars 233-240

Chords: N.C.

Example 31: Bars 241-248

Chords: N.C.

Example 32: Bars 249-256

Chords: N.C.

Example 33: Bars 257-264

Chords: N.C.

Example 34: Bars 265-272

Chords: N.C.

Example 35: Bars 273-280

Chords: N.C.

Example 36: Bars 281-288

Chords: N.C.

Example 37: Bars 289-296

Chords: N.C.

Example 38: Bars 297-304

Chords: N.C.

Example 39: Bars 305-312

Chords: N.C.

Example 40: Bars 313-320

Chords: N.C.

Example 41: Bars 321-328

Chords: N.C.

Example 42: Bars 329-336

Chords: N.C.

Example 43: Bars 337-344

Chords: N.C.

Example 44: Bars 345-352

Chords: N.C.

Example 45: Bars 353-360

Chords: N.C.

Example 46: Bars 361-368

Chords: N.C.

Example 47: Bars 369-376

Chords: N.C.

Example 48: Bars 377-384

Chords: N.C.

Example 49: Bars 385-392

Chords: N.C.

Example 50: Bars 393-400

Chords: N.C.

Example 51: Bars 401-408

Chords: N.C.

Example 52: Bars 409-416

Chords: N.C.

Example 53: Bars 417-424

Chords: N.C.

Example 54: Bars 425-432

Chords: N.C.

Example 55: Bars 433-440

Chords: N.C.

Example 56: Bars 441-448

Chords: N.C.

Example 57: Bars 449-456

Chords: N.C.

Example 58: Bars 457-464

Chords: N.C.

Example 59: Bars 465-472

Chords: N.C.

Example 60: Bars 473-480

Chords: N.C.

Example 61: Bars 481-488

Chords: N.C.

Example 62: Bars 489-496

Chords: N.C.

Example 63: Bars 497-504

Chords: N.C.

Example 64: Bars 505-512

Chords: N.C.

Example 65: Bars 513-520

Chords: N.C.

Example 66: Bars 521-528

Chords: N.C.

Example 67: Bars 529-536

Chords: N.C.

Example 68: Bars 537-544

Chords: N.C.

Example 69: Bars 545-552

Chords: N.C.

Example 70: Bars 553-560

Chords: N.C.

Example 71: Bars 561-568

Chords: N.C.

Example 72: Bars 569-576

Chords: N.C.

Example 73: Bars 577-584

Chords: N.C.

Example 74: Bars 585-592

Chords: N.C.

Example 75: Bars 593-600

Chords: N.C.

Example 76: Bars 601-608

Chords: N.C.

Example 77: Bars 609-616

Chords: N.C.

Example 78: Bars 617-624

Chords: N.C.

Example 79: Bars 625-632

Chords: N.C.

Example 80: Bars 633-640

Chords: N.C.

Example 81: Bars 641-648

Chords: N.C.

Example 82: Bars 649-656

Chords: N.C.

Example 83: Bars 657-664

Chords: N.C.

Example 84: Bars 665-672

Chords: N.C.

Example 85: Bars 673-680

Chords: N.C.

Example 86: Bars 681-688

Chords: N.C.

Example 87: Bars 689-696

Chords: N.C.

Example 88: Bars 697-704

Chords: N.C.

Example 89: Bars 705-712

Chords: N.C.

Example 90: Bars 713-720

Chords: N.C.

Example 91: Bars 721-728

Chords: N.C.

Example 92: Bars 729-736

Chords: N.C.

Example 93: Bars 737-744

Chords: N.C.

Example 94: Bars 745-752

Chords: N.C.

Example 95: Bars 753-760

Chords: N.C.

Example 96: Bars 761-768

Chords: N.C.

Example 97: Bars 769-776

Chords: N.C.

Example 98: Bars 777-784

Chords: N.C.

Example 99: Bars 785-792

Chords: N.C.

Example 100: Bars 793-800

Chords: N.C.

Example 101: Bars 801-808

Chords: N.C.

Example 102: Bars 809-816

Chords: N.C.

Example 103: Bars 817-824

Chords: N.C.

Example 104: Bars 825-832

Chords: N.C.

Example 105: Bars 833-840

Chords: N.C.

Example 106: Bars 841-848

Chords: N.C.

Example 107: Bars 849-856

Chords: N.C.

Example 108: Bars 857-864

Chords: N.C.

Example 109: Bars 865-872

Chords: N.C.

Example 110: Bars 873-880

Chords: N.C.

Example 111: Bars 881-888

Chords: N.C.

Example 112: Bars 889-896

Chords: N.C.

Example 113: Bars 897-904

Chords: N.C.

Example 114: Bars 905-912

Chords: N.C.

Example 115: Bars 913-920

Chords: N.C.

Example 116: Bars 921-928

Chords: N.C.

Example 117: Bars 929-936

Chords: N.C.

Example 118: Bars 937-944

Chords: N.C.

Example 119: Bars 945-952

Chords: N.C.

Example 120: Bars 953-960

Chords: N.C.

Example 121: Bars 961-968

Chords: N.C.

Example 122: Bars 969-976

Chords: N.C.

Example 123: Bars 977-984

Chords: N.C.

Example 124: Bars 985-992

Chords: N.C.

Example 125: Bars 993-1000

Chords: N.C.

EXAMPLE CREAM STYLE

TRACK 39

[Bars 17-24] We continue with the riffy, bluesy theme. The challenge here is to leap cleanly from the low riffs to the higher licks up the neck. One key point here to sound as close to Clapton as possible, is the use of vibrato and quarter-tone (and sometimes slightly more than quarter-tone) bends.

[Bars 25-40] This section is written in 5/4 with a final bar of 6/4 before the

guitar solo. 5/4 is known as a simple quintuple time signature, and features five crotchets (quarter notes) per bar. Make sure that you listen to the hi-hats to help you count each bar. The second half of this section features a series of unison bends. For these to be effective, you need to ensure that the pitch of the bent note is the same as the unbent 'target' note.



The notation is divided into five systems, each with a treble and bass staff. The first system (bars 17-24) shows a riff with bends and vibrato. The second system (bars 25-30) shows chords D5, C5, F5, G5, D5, C5. The third system (bars 31-35) shows chords F5, G5, D5, C5, F5 with unison bends (BU). The fourth system (bars 36-40) shows chords G5, D5, C5, F5, G5 with unison bends (BU). The fifth system (bars 41-44) shows a solo with unison bends (BU) and a final bar of 6/4.

EXAMPLE CREAM STYLE

TRACK 39

[Bars 41-56] Here's a solo made up of some Clapton inspired licks. The main thing to note here is the scales used. Clapton is very adept at mixing up Minor Pentatonic (1- $\flat$ 3-4-5- $\flat$ 7) and Major Pentatonic (1-2-3-5-6) scales. Both of these are common in blues and rock, but have very different qualities. The Minor Pentatonic features the $\flat$ 3rd and $\flat$ 7th and can sound quite raunchy, whereas the Major Pentatonic (containing a major 3rd and major 6th), has by nature a

brighter sound to it. Combining the two can yield some interesting results and add a variety of colours to a solo.

[Bars 57-62] The final section demonstrates an alternative way to play 5ths on the guitar. For these bars, I would recommend using a simple form of hybrid picking (Clapton has always hybrid picked a lot) where both the plectrum and second finger of the picking hand are used in conjunction.

BU

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

BU

12-(13)-12-10-10 10-11 10-12 10

BD

(13)(12)-10 10-12-10-10 12 12

44

BU BU

12 10-11 10 10 13-10 12 10-11

12-10 12 12-10 8 10 8

BU BU

9 (11)-9(11)-9-7 9-7 9

47

BU BU

12-(14)-12-(14)-12-10 10 12

BU BU

12-(14)-12-(14)-12-10 12 10 12

BU

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

50

(8va)

BU

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

10-13 10 13-10 12 10 12-10 10-12 12

10 12-10 12 10-12 10 12

54

D5 C5 Bb5 C5 D5

10 10 8 8 6 6 8 8 10 10

12 12 12 10 10 10 8 8 8 10 10 12 12

57

Mixolydian solo with diatonic arpeggios



This month **Shaun Baxter** creates another mid-paced solo that employs various arpeggios from within the notes of A Mixolydian mode.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 40-41

Will improve your

✓ Use of diatonic arpeggios

✓ Mixolydian mode knowledge

✓ Melodic connections between keys

In this current series, we are looking at a range of Mixolydian solo studies that are medium-paced throughout so that you can aim to play each from start to finish. In this lesson, we're going to focus on how diatonic arpeggios can be played using complex rhythms. This will be achieved via a combination of various irregular note-

groupings, phrase lengths and polyrhythmic devices that will help to provide rhythmic interest and therefore lack of predictability for the listener.

First off, let's start by revising the concept of diatonic arpeggios and how they feature within the A7-C7-D7-F7-G7 chord progression we've been using in this series. Arpeggios help to give our lines harmonic strength as melodies will be derived from chord tones rather than just scale tones. To establish the diatonic arpeggios within each scale, simply take each note of a scale and play consecutive 3rds (every other note). Diagram 1 shows all the diatonic 7th arpeggios from A, C, D, F and G Mixolydian.

Arpeggios produce forms that feature leaps (intervals of a minor 3rd or greater). Because of the wider gaps, they are often referred to as 'vertical' forms that facilitate a harmonic approach (chord-related), rather than just playing consecutive scale-steps (a tone or smaller, constituting a linear approach).

As mentioned in the previous lesson, 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 (different rhythms and rests), permutation (different note-orders) and various forms of articulation (such as bends, slide, vibrato etc); furthermore, note how the arpeggio-based ideas are randomly flanked by straight Mixolydian and Minor Blues scale melodies.

A Minor A C D E_b E G
Blues scale 1 ♭3 4 ♭5 5 ♭7

Rather than Mixolydian and the Minor Blues scale being played separately, there is often a free interchange between both scales: mainly in the form of the minor 3rd and flattened 7th of the Minor Blues scale being used with the other notes of Mixolydian.

The backing track to this lesson requires you to take Mixolydian through a series of key changes and, when practising, 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/scale (see Diagram 2).

Remember, 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. For your reference, Diagram 3 shows which CAGED shape (for A, C, D, F

“ THIS LESSON ALLOWS YOU TO PLAY THROUGH THE SEQUENCE WHILE STAYING IN THE SAME AREA OF THE NECK USING CAGED SHAPES FOR EACH CHORD ”

and G Mixolydian) resides within each position on the guitar neck (roughly defined by the dot markers on the fretboard).

In the following lesson, we're going to be looking at a mid-paced Mixolydian solo study that employs various Pentatonic scales. For this lesson, I tried a different approach than usual for this series when constructing the solo. Basically, I improvised it and then transcribed what I played. Interestingly, not only did this lead to a more natural use of space, but it also resulted in a larger dynamic range which contributes to giving expression and naturalness to a performance. 

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





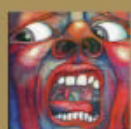


GAIN BASS MIDDLE TREBLE REVERB

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).

Robert Fripp likes to play specific note groupings in his guitar solos



TRACK RECORD This lesson's solo study doesn't sound remotely like Robert Fripp; however, if you are new to the concept of incorporating specific note-groupings into your solos, Fripp is a good player to listen to as this concept is a big feature of the music that he makes with his band King Crimson. Others you might want to listen to include Frank Zappa, Guthrie Govan and John McLaughlin.

DIAGRAM 1 DIATONIC ARPEGGIOS

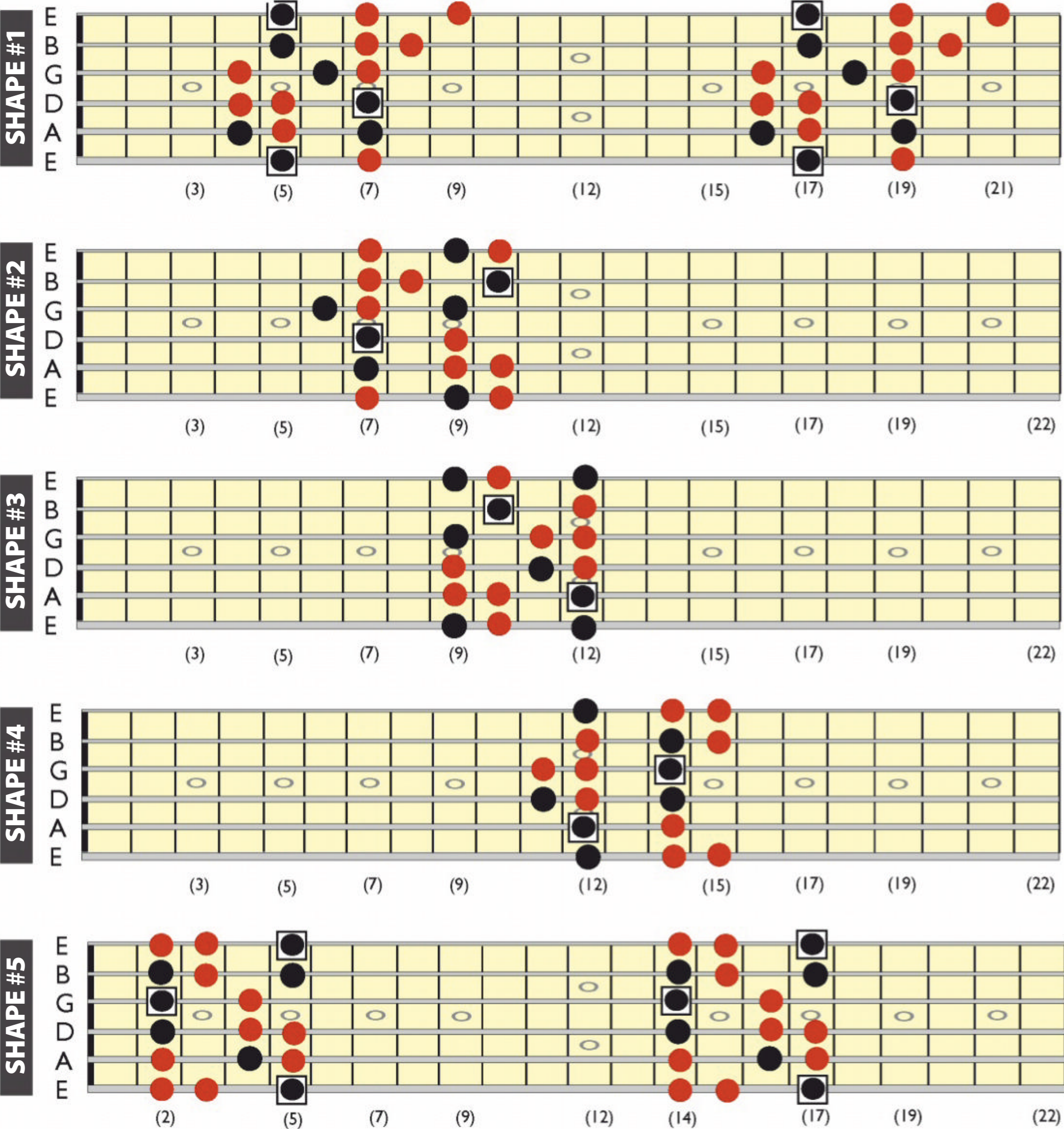
A7 (A mixolydian)	C7 (C mixolydian)	D7 (D mixolydian)	F7 (F mixolydian)	G7 (G mixolydian)
A B C# D E F# G	C D E F G A Bb	D E F# G A B C	F G A Bb C D Eb	G A B C D E F
A7 [A C# E G]	C7 [C E G Bb]	D7 [D F# A C]	F7 [F A C Eb]	G7 [G B D F]
Bm7 [B D F# A]	Dm7 [D F A C]	Em7 [E G B D]	Gm7 [G Bb D F]	Am7 [A C E G]
C#m7b5 [C# E G B]	Em7b5 [E G Bb D]	F#m7b5 [F# A C E]	Am7b5 [A C Eb G]	Bm7b5 [B D F A]
Dmaj7 [D F# A C#]	Fmaj7 [F A C E]	Gmaj7 [G B D F#]	Bbmaj7 [Bb D F A]	Cmaj7 [C E G B]
Em7 [E G B D]	Gm7 [G Bb D F]	Am7 [A C E G]	Cm7 [C Eb G B]	Dm7 [D F A C]
F#m7 [F# A C# E]	Am7 [A C E G]	Bm7 [B D F# A]	Dm7 [D F A C]	Em7 [E G B D]
Gmaj7 [G B D F#]	Bbmaj7 [Bb D F A]	Cmaj7 [C E G B]	Ebmaj7 [Eb G Bb D]	Fmaj7 [F A C E]

DIAGRAM 3 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 2 FIVE CAGED SHAPES OF A MIXOLYDIAN



● = Root note (A) ● = A major triad notes (A, C#, E)

EXAMPLE MIXOLYDIAN SOLO STUDY

CD TRACK 41

[Bar 1] The 'pp' shown in this bar means play the music 'very softly'.

[Bar 2] The G# note here is used as a passing note between A and G natural.

[Bar 3] Here, we have consecutive five-note groupings which, when played against a 16th-note count (four notes per beat), creates an effect known as

rhythmic displacement whereby the point of emphasis keeps changing. [Bar 6] The arpeggio at the end of bar 6 has a length of seven 16th-notes.

[Bars 9-10] Note how arpeggio snippets of different lengths are combined with and separated by other notes from Mixolydian.



The notation is presented in six systems, each with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 160 bpm.

- System 1:** Treble staff starts with a whole rest, followed by a half note A7. Bass staff shows fret numbers 11, 14, 14, 14, 12, 14. Chord labels: A7, A7, Gmaj7. Dynamic: pp.
- System 2:** Treble staff shows five-note groupings with fret numbers 12, 9, 10, 11, 10. Bass staff shows fret numbers 10, 7, 8, 9, 5, 7, 8, 7, 3, 6, 6, 5, 3, 5, 3, 2, 5, 3, 2, 5. Chord labels: C7, Bbmaj7, Am7, Gm7.
- System 3:** Treble staff shows five-note groupings with fret numbers 10, 8, 10, 11, 10. Bass staff shows fret numbers 7, 7, 7, 10, 10, 8, 10, 11, 10, 8, 10, 11, 10. Chord labels: D7, D7, F7. Technique: Hold.
- System 4:** Treble staff shows five-note groupings with fret numbers 8, 10, 8, 10, 7, 10, 8. Bass staff shows fret numbers 10, 10, 8, 10, 10, 8, 9, 10, 9, 10. Chord label: G7.
- System 5:** Treble staff shows five-note groupings with fret numbers 9, 10, 9, 7, 9, 10. Bass staff shows fret numbers 8, 10, 7, 10, 8, 7, 8, 5, 8, 10, 10, 10. Chord labels: G7, A7.

EXAMPLE MIXOLYDIAN SOLO STUDY

CD TRACK 41

[Bar 12] Two consecutive arpeggios comprising a different amount of 16ths.

[Bars 13-14] Learn this in small sections before trying to string it all together. Also, as an odd-note figure rotates in the beat, make sure you don't get cut adrift from the underlying pulse.

[Bar 16] We don't always have to follow the 1-3-5-7 formula. Arpeggios can also be: 1-2-3-5 (add9); 1-3-4-5 (add11); 1-3-5-6 (6); Here, a Dadd9 arpeggio (D-E-F#-A) is used in the middle of the scalar line.

[Bars 17-18] Note that the last two arpeggios do not contain all four notes each time. When improvising, you may just play three, two or even just one note of the arpeggio being visualised: whatever feels right at the time.

[Bars 19-20] Some of these arpeggios don't fit metrically into the underlying pulse, so as to produce less rigid-sounding results. The C in beat 4 of bar 20 is a passing note between B and C#. The last two notes in bar 20 are played in anticipation of the following A7 chord (C# and A are the 3rd and root of A7).

The musical score is divided into five systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#). The score includes various guitar-specific notations such as arpeggios, scalar lines, and fret numbers. Chords are indicated by dashed boxes and labels: Bm7, A7, Bbmaj7, C7, Dm7, Em7b5, Fmaj7, Gm7, Am7, Dadd9, Am7b5, Bbmaj7, Cm7, Dm7, Ebmaj7 (partial), Dm7b5 (partial), G7, C#m7b5, Bm7, and Aadd11. Measure numbers 12, 14, 16, 18, and 20 are marked at the start of their respective systems. The score concludes with a double bar line and a repeat sign.

EXAMPLE MIXOLYDIAN SOLO STUDY

CD TRACK 41

[Bars 21-24] There's quite a healthy mixture of arpeggios of varying length in these four bars. Note the use of Aadd11 (A-C#-D-E) in bars 21-22.

[Bars 25-26] More consecutive irregular-length note-groupings. Again, practise these in smaller chunks before putting it all together.

[Bars 27-28] In these bars, rhythmic interest is created by playing each

arpeggio to a quarter-note triplet rhythm which produces a '4 against 3' feel.

[Bars 29-30] Beat 4 of bar 29, comprises a B $\flat$ note that is applied in a very fleeting chromatic embellishment that crops up a lot in my improvisation. You'll see this same sort of movement also applied in bars 7-8.

[Bar 31] Here, we have more consecutive five-note groupings, as in bars 3-4.



The notation is in E major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble clef staff and an EADGBE bass staff. The first system (bars 21-24) features a C7 chord and a Bbmaj7 chord. The second system (bars 25-26) features D7, Cmaj7, Bm7, and Am7 chords. The third system (bars 27-28) features F7, Ebmaj7, and Cm7 chords. The fourth system (bars 29-30) features G7 and Gadd9 with B $\flat$ passing note chords. The fifth system (bar 31) features A7, Bm7, and C $\sharp$ m7 $\flat$ 5 chords. The notation includes various guitar techniques such as arpeggios, triplets, and chromatic embellishments.

EXAMPLE MIXOLYDIAN SOLO STUDY

CD TRACK 41

[Bars 33-34] This passage comprises groupings of different length.

[Bar 38] The E in this bar is used as a chromatic passing note between F and E_b.

[Bars 39-40] This passage shows how arpeggios can overlap sometimes due

to shared notes. Naturally it helps make for a very smooth transition.

[Bar 41] Notice how this final note is related to A7 (C# is the 3rd). In other words, we are just playing one note from the arpeggio.

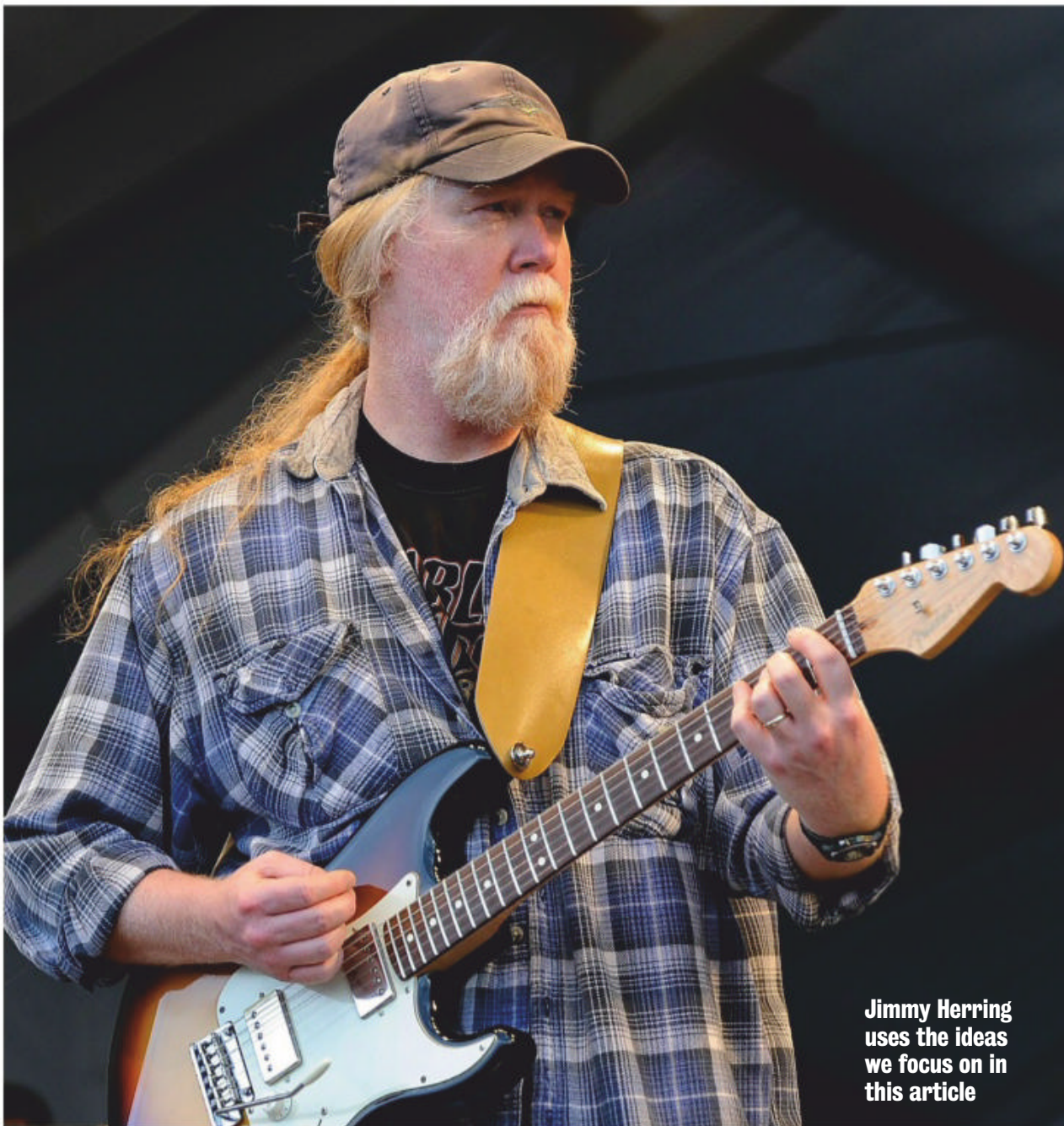
Fretboard fluency

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Martin Goulding bases this lesson around the Lydian $\flat 7$ mode used in conjunction with Mixolydian over dominant 7 chords, which forms the foundation for many lines heard in jazz and fusion styles.



Jimmy Herring uses the ideas we focus on in this article

become the #4th of D Lydian $\flat 7$, and again provides tension – this time, over our D7 chord.

We can also see that the 6th degree of A Dorian F# note, which is the defining modal colour, and a note we often gravitate towards when playing lines, equates to the 3rd of our D Mixolydian. In fact, many of the Dorian lines that we studied last issue imply a move from the II Am7 chord to the domV - D7. In other words, we are superimposing a II-V progression over the top of our static tonality. This helps create harmonic movement, and again provides a way of generating tension and release when we're improvising.

Many of the lines that we looked at last issue can be applied over this dominant 7 backing track. This effectively gives us another position of potential vocabulary as shape 1 of A Dorian/Melodic Minor equates to position 4 of D Mixolydian/Lydian $\flat 7$. We can also view these shape 1 D Mixolydian/Lydian $\flat 7$ lines as A Dorian / Melodic Minor lines in shape 3.

This approach is popular in jazz or fusion, and will help us to understand how we can create tension and release within otherwise static chord vamps. After a warm-up in which we can compare both the Mixolydian and Lydian $\flat 7$ scales in parallel from D, we'll work through a selection of classic lines presented

NEXT MONTH Martin looks at more fretboard navigations using modes of **Melodic Minor**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D

Tempo: 120bpm

CD: TRACKS 42-50

Will improve your:

- ✓ Modal knowledge
- ✓ Timing and accuracy
- ✓ Strength and stamina

So far, we've studied the chords, scale shapes, modes and arpeggios of this popular scale as well as its use in conjunction with modes such as Dorian when improvising over m7 vamps. This month, we'll look at the fourth mode of Melodic Minor – Lydian $\flat 7$ (otherwise known as Lydian Dominant). Although we can view this scale as Lydian with a $\flat 7$ th, it's more

commonly used when improvising over non-functional dominant 7 chords in conjunction with the Mixolydian mode, and therefore may be visualised as Mixolydian with a raised 4th.

Lydian $\flat 7$: R-2-3-#4-5-6- $\flat 7$.

Mixolydian: R-2-3-4-5-6- $\flat 7$.

This approach of using Mixolydian in conjunction with Lydian $\flat 7$ over dominant 7 chords works in a similar way to last month's lesson on using Dorian with Melodic Minor over m7 chords. We've already seen that over m7 chords, the 7th degree of Melodic Minor creates tension, before resolving either up a semitone to the root, or back a semitone to the $\flat 7$ th of Dorian. In this lesson, the 7th of our parent A Melodic Minor scale G# note has

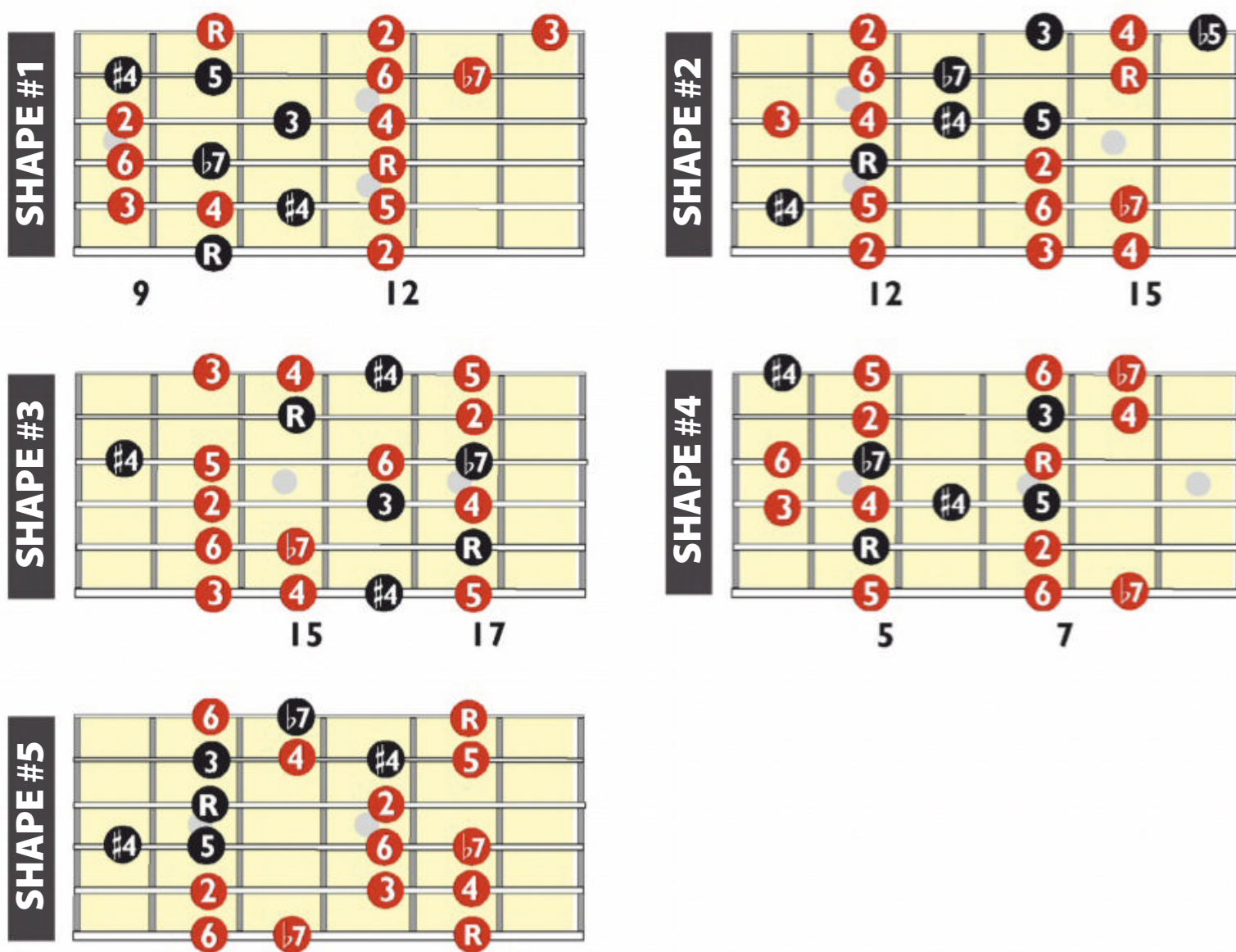
Get the Tone

Set up a warm overdriven tone to play through this month's examples as it's one of the best ways to monitor the effectiveness of your muting techniques (any unplayed string noise will often result in dissonant overtones, especially as you ascend to the higher notes on the treble 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 Lydian $\flat 7$ can be heard in the style of jazz guitarists such as Joe Pass, Herb Ellis and Les Wise as well as modern fusion players including Robben Ford, John Scofield and the slightly lesser known but equally brilliant Jimmy Herring. To hear this sound in action, check out Jimmy Herring's playing on the track No Egos, taken from the Aquarium Rescue Unit's 2003 release, The Calling.

DIAGRAM CAGED SHAPES FOR D MIXOLYDIAN/D MIXOLYDIAN b7



EXAMPLE 1 WARM-UP EXERCISE

Here's a warm-up exercise that ascends and descends shape 1 D Mixolydian mode in bars 1-4, before doing the same for D Lydian, 7 in bars 5 - 8. This example will help us to identify the single intervallic change which occurs as we compare these two scales, with the 4th degree (G) of D Mixolydian moving up a semitone to become the #4th (G#) for Lydian, 7. Follow the recommended

CD TRACK 42

fingerings and use strict alternate picking throughout. As usual, use the tip of the first finger to mute off the lower adjacent string as well as resting flat over the treble strings underneath the fretting fingers. The picking hand then mutes any unattended bass strings as you ascend. Between the two hands, the example should sound clean and free of any extraneous string noise.

D Mixolydian shape 1

[illegible]

D Lydian $\flat 7$ shape 1

N.C.

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

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

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

5 10-12 9-11-12 9-10-12 etc



EXAMPLE 2-9 8 JAZZ INSPIRED LINES

CD TRACKS 43-50

Examples 2-9 present a selection of eight jazz-inspired lines which demonstrate how D Mixolydian can be used in conjunction with D Lydian $\flat 7$ over a static D7 vamp. In essence, we can view the lines as predominantly Mixolydian, with the $\sharp 4$ th 'borrowed' from Lydian $\flat 7$, and which momentarily heightens tension before resolving – usually up a semitone to the 5th on the next downbeat. The use of the more 'outside' sounding $\sharp 4$ th could be

compared to the use of the blue note or $\flat 5$ th when playing otherwise Minor Pentatonic licks, and is an interval which will sound dissonant or unstable if sustained or used to resolve phrases. For this reason, the $\sharp 4$ th will usually occur on the upbeat with stronger chord tones placed on the downbeats. In addition to the $\sharp 4$ th, we'll also see the use of chromatic passing notes which are often used to connect scale degrees and set up stronger chord tone resolutions.

$\text{♩} = 120$

D7

3rd & 4th repeats played double time

Play 4 times

$\text{♩} = 120$

D7

3rd & 4th repeats played double time

Play 4 times

$\text{♩} = 120$

D7

3rd & 4th repeats played double time

Play 4 times

$\text{♩} = 120$

D7

3rd & 4th repeats played double time

Play 4 times

EXAMPLE 2-9 8 JAZZ INSPIRED LINES...CONTINUED

CD TRACKS 43-50

The examples are all played legato, with the pick following the conventions of economy picking and with additional picked accents on some of the upbeats. This technique is ideal for faster playing and provides a smooth sax-like tone when using an overdriven sound. In the audio, each example is demonstrated over the backing track twice through as eighth-notes before a faster 16th-note version. Break each line down and try to identify the #4th degree, as well as the

way in which it resolves back into the Mixolydian mode as this will help you to understand the way tension and resolution is used within each line. Listen carefully to the audio examples, in particular to the use of the upbeat accents and work slowly bar by bar through each line, taking care to memorise the fingerings and picking directions as these are the key to developing the speed of execution necessary for the higher tempos or faster subdivisions.

Example 1: $\text{♩} = 120$, D7, 4/4 time. The line consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The line is repeated four times. The bass line consists of a single note (D) in the first measure and a triplet of eighth notes (F#, A, C) in the second measure. The bass line is repeated four times.

Example 2: $\text{♩} = 120$, D7, 4/4 time. The line consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The line is repeated four times. The bass line consists of a single note (D) in the first measure and a triplet of eighth notes (F#, A, C) in the second measure. The bass line is repeated four times.

Example 3: $\text{♩} = 120$, D7, 4/4 time. The line consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The line is repeated four times. The bass line consists of a single note (D) in the first measure and a triplet of eighth notes (F#, A, C) in the second measure. The bass line is repeated four times.

Example 4: $\text{♩} = 120$, D7, 4/4 time. The line consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C) followed by a quarter note (D). The second measure contains a quarter note (E), an eighth note (F#), and a quarter note (G). The line is repeated four times. The bass line consists of a single note (D) in the first measure and a triplet of eighth notes (F#, A, C) in the second measure. The bass line is repeated four times.

In The Woodshed



Slide into position and try some intonation and vibrato exercises in standard tuning. **Charlie Griffiths** shows the way.



Many players use fingers to pick and like the slide on their fourth finger

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 51-55

Will improve your...

✓ Slide intonation

✓ Slide vibrato

✓ Slide in standard tuning

In this lesson we will gain some fundamental skills with the slide. Start by finding a slide that fits your finger comfortably; not too tight that it restricts movement, but not too loose either as this will be difficult to control. Place the slide on your second, third or fourth finger and use your remaining fingers to mute the strings on the nut side of the hand. This will prevent any unwanted string resonance, particularly on acoustic guitar. The purpose of the slide is to

be able to glissando from note to note, effectively making the guitar into a fretless instrument. We can of course use the frets as a guide and when playing a note, you should position the slide directly over the fret-wire to ensure good intonation. The main problem is that the slide is straight, so playing chords can be limited. A lot of slide guitar is played in open tuning to overcome this, but it is a useful skill to play in standard tuning (like Jeff Beck or Brett Garsed), so you won't need to retune.

Our first example is based in the Minor Pentatonic scale along one string. This is a chance for you to practise keeping the slide directly in line with each fret in order to play in tune. Since this is a very familiar scale, your ear should immediately tell you if you are in tune, or sharp or flat.

Example 2 is based in the same scale, but

this time we will add some character using the vibrato technique. As before, position your slide over the fret-wire so the note sounds in tune, then repeatedly slide above and below the centre of the note to create a smooth sounding and in-tune vibrato.

The next skill is using the slide to play melodies across multiple strings while only letting one note ring out at a time. Players like Sonny Landreth and Derek Trucks use this technique to great effect. To do this, play the notes in a fingerstyle fashion and use the fingers of your picking hand to mute the unused strings as well as pluck the one you want to hear.

“MINOR PENTATONIC SHAPE 5 IS USEFUL FOR STANDARD TUNED SLIDE AS IT CONTAINS SO MANY 4TH DOUBLE-STOPS”

Example 4 uses double-stop major 3rds on the second and third strings. You might notice that the major 3rd interval sounds slightly sharp. This is a natural result of the straight frets on the guitar being a compromise of perfect intonation. With the slide we can compensate for this as essentially we are playing a fretless instrument. Try positioning the slide at a slight angle so the notes on the second string are slightly behind the fret. Use your ear to guide how much angle is needed.

Finally in Example 5 we put everything together use 5th position Minor Pentatonic scale. This is a useful shape for standard tuned slide as there are so many 4th double-stops throughout the shape. And you can see why players like Jeff Beck like this approach.

Play through each example carefully, focusing on playing in tune, then have a go at playing the licks over the backing tracks. 

NEXT MONTH Charlie looks at how to get the most out of just one musical idea

EXAMPLE 1

CD TRACK 51

Try playing this ascending scale by fretting with your fingers first to make sure your ear is familiar with the notes. Next, place the slide on your second, third or fourth finger (each has its advantages and different players opt for different fingers), and play the notes keeping the slide directly over the fret-wire.

♩. = 60 Am

E
B
G
D
A
E

2 / 5 5 5 / 7 7 7 / 9 9 9 / 12 12 12 / 14 14 14 / 17 17 17

1

EXAMPLE 2

CD TRACK 52

Ascend the scale just like in Example 1 and add vibrato by moving the slide above and below the fret, making sure there's enough pressure to maintain the note but not enough to actually fret it. The amount you move either side of the note is down to taste, but about a semitone either side is typical.

$\text{♩} = 60$ Am

E
B
G
D
A
E

1

EXAMPLE 3

CD TRACK 53

Use the slide to play this E Major triad (E-G#-B) arpeggio sliding between the notes that are two-notes per-string. Use the fingers of your picking hand to pluck the strings as you go, while using your remaining fingers to keep the other five strings muted. The goal is to only hear one note at a time.

$\text{♩} = 60$ E7

E
B
G
D
A
E

1

Play 4 times

EXAMPLE 4

CD TRACK 54

Here we are using the same lick in two different positions to outline a D to G progression. If you find these major 3rd double-stops sound a little out of tune, play them with a very slight angle on the slide in order to flatten the second-string note ever so slightly.

$\text{♩} = 60$ D G

E
B
G
D
A
E

1

EXAMPLE 5

CD TRACK 55

Here we are playing the same lick in two different positions to outline a I-IV, or B7-E7 progression. You could use this same idea to add a V chord (F#) and play the lick over a 12 bar blues. Then of course you could move away from this lick to create ideas of your own based around it, or completely different.

$\text{♩} = 60$ B7 E7

E
B
G
D
A
E

1, 2 3, 4

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JANUARY GT290

THE GENIUS OF BRIAN MAY

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

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NEW ALBUMS

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

Album of the Month

JULIAN LAGE

LOVE HURTS

Mack Avenue ★★★★★

Lage is 31, looks much younger yet plays with the maturity of a jazzier in his 50s! This 10-track album is trio based (guitar, upright bass, drums); only two penned by Julian but all arranged by him. Julian has a rich, intimate tone, just on the edge of breakup, that fills out the trio as he comps, plays melodies and spits out crazy intervallic jumps with a perfectly honed technique. Standout tracks include Keith Jarrett's The Windup with a bouncy bass line, a country meets Metheny melody and some stunning soloing. On The Everly Brothers' Love Hurts Julian's chord melody carries the essence while drums and bass add colourful weight. Jazz standard, I'm Getting Sentimental Over You is exquisite; Julian milks strong melodies while adding dissonant 2nds and dizzying slides that few other guitarists could do as well. Roy Orbison's hit, Crying is the closer and is pure silk, devoid of melodrama but with a dynamic arch that ventures towards rock at the end. Works a treat too!

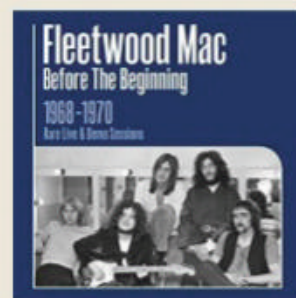


16ths that cascade from his lead guitar. As I Fall is a seven-string power riffer with modern production elements, Eric Johnson or Petrucci styled Pentatonic sequencing and strong rhythmic propulsion. Asylum is another big arrangement; tight syncopations, stereo effects and memorable lead phrases. While the vast majority of Arrival is aggressively metal, Stay is a Big Ballad with an arresting melodic performance (Satriani's influence shows here as well as on closer, After Midnight); ambient guitar chords and sympathetic breathing space in the arrangement. If you want a metal chops album, this is a good one to check out.

PETER GREEN'S FLEETWOOD MAC BEFORE THE BEGINNING – LIVE 1968-70

CMG ★★★★★

Undiscovered for several decades, this is a blues treasure trove. These live recordings of Peter Green-era Fleetwood Mac were found



completely by accident in the US. As there was no information available with the tapes, blues detectives got to work and traced the eras of the two live sets to 1968 and 1970 – and they offer a rare glimpse into the formative lifespan of one of the most celebrated bands in music history. Available as a three-CD box set, complete with rarely seen photographs and a brand new essay on the band, vinyl versions will follow later in two volumes. Considering their age, the sound quality is patchy, but on the whole very good, a highlight being an elongated version of Have You Ever Loved A Woman complete with an excellent solo from Peter. Standout track? The stunning, Oh Well.

RORY GALLAGHER BLUES (DELUXE 3-CD VERSION)

Chess/UMC ★★★★★

More unreleased blues gems, this time drawn from the vaults of Rory

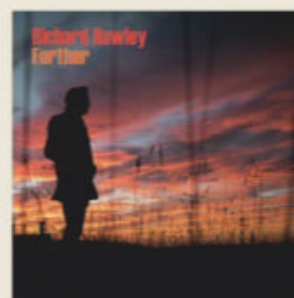


Gallagher's estate, the release of this sumptuous three-CD set celebrates what would have been the Irishman's 50th year in music. Far from being a 'best of' compilation of previously released material, this set comprises 90 per cent unheard album outtakes, radio broadcasts and guest appearances that span Rory's solo career between 1971-1994. Other formats include an abridged single CD and double vinyl packages, but avid collectors and fans of Gallagher will benefit the most from this more expansive collection, which is split into electric, acoustic and live performances from one of the finest blues performers ever to be found wielding a battered Fender Strat. There's so many standout tracks but I'm Ready is fabulous.

RICHARD HAWLEY FURTHER

BMG ★★★★★

Almost unbelievably this is ex-Pulp guitarist Richard Hawley's eighth solo album and the theme here is very much one of brevity. It's stripped down songwriting at its best. "I really wanted to challenge myself to try to keep things relatively up-tempo and keep the songs to about three minutes long," he tells us. And so it is that the album's 11 tracks sum up to only 36 minutes' running time, but there's no shortage of good songs on the record and so you don't come away feeling in any way short-changed. So when Richard says, "I was asking myself, 'Can you get your message across like a bullet? Can you still do that?'" the answer is a resounding 'yes'. Check out tracks like Alone or My Little Treasures for a masterclass in pop songwriting.



PAUL GILBERT BEHOLD ELECTRIC GUITAR

Mascot ★★★★★

As you will have seen from this issue's unique video masterclass, Paul can talk a lot about guitar and play even more! It's fitting that his new album's title can seem like an exclamatory re-introduction as to what an iconic 80s shredder can become in 2019. Sporting sunglasses and his signature Ibanez Fireman on the cover, the 12-track album may well be his best instrumental release since the very different Get Out Of My Yard (2010). Opener, Havin' It is a bluesy stomper that is as much about chord tone nailing (the I-IV phrasing is tasty) as about flashes of speed, rich vibrato and a great exploratory solo (cracking band too). Following its wacky intro riff, the melody on I Own A Building is so vocal-like in shape it could easily be a pop song (who doesn't love

IVm chords?). Love Is The Saddest Thing is a swinging uptempo rocker (Gary Moore once revealed that Phil Lynott had told him, "If you ever come up with lyrics that sound like a ballad, do it fast!"). It has great slide lines, blazing riffs and frenetic fretting with a rich Uni-Vibe tone. Want beautiful? Check out Let That Battery Die. A Blues foot-tapper? A Snake Bit My Toe is the one. For sure, you'll want to Behold the new prog blues era of Mr Gilbert here!

ANDY JAMES ARRIVAL

Urban Yeti ★★★★★

The precision of UK metal shredder Andy James is something to behold. Andy is a renowned alternate picker and his instrumental album, Arrival demonstrates this mastery across a dozen tracks. On the opener, Enter Through Fire features a pulverising syncopated riff with lead harmonies followed by stamina-challenging



SIXTY SECONDS *with...*

A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the Airport, we grabbed a quick chat with Serbian born blues singer and guitarist, the fabulous **Ana Popovic**.

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

AP: I have an AP signature heavy pick made by Dunlop that I've been using for years.

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

AP: Original Ibanez Tube Screamer. Dunlop MC404 wah pedal. Boss Vintage CE-2 chorus.

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

AP: I don't play any other instruments except guitar. I've always been very interested in drums and if I wasn't a guitar player I would have been a drummer.

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

AP: I could but I would need time. I studied music in two conservatories and reading music was necessary. Like anything you need to practise reading to be able to do it fluently.

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

AP: Don't go with the cheapest option. You want the right quality that keeps the sustain and the tone quality no matter what the length of the cable is. I usually go with Mogami Gold or Monster Cables.

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

AP: Jealous is not a word I'd like to use, more like: admiring. If I had to choose one it would be Stevie Ray Vaughan. He had the right amount of rock and blues, mixed with jazzy chords and jazzy phrases and made beautiful instrumentals.

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

AP: It would have to be two – in a double case! My all original 64 Strat. I consider myself lucky to be able to own and enjoy one such instrument. And my reissue 57 Strat

that I got from my parents when I was 18, before I started my career. That guitar cost more than a few of their monthly salaries at that time, but they believed in me and decided that I was in need of a good quality instrument. I have had it with me on all my concerts ever since.

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

AP: I go between a 1966 Super Reverb, Mesa Boogie Mark 4 and a Fender Bassman. Super Reverb requires a simple setup, bass-5, mid-6 and treble-7 with reverb on 3. It's a true jewel because of the year it's made and the condition and it would basically work more or less on any setting. The Mark 4 I'm primarily using the second (orange light) channel, and I bypass the equalisers. For my sound it requires

“I'M NOT ONE OF THOSE PLAYERS YOU'LL SEE PRACTISE FAST LICKS IN THE GREEN ROOM MINUTES BEFORE THE GIG”

only bass-3, mid-4 and treble 4-5. For the Bassman I connect the first and the second channel, with bass and mid on 5-6, treble on 7.

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

AP: I usually have a slightly higher action because I use my 64 Strat for regular playing and for slide.

GT: What strings do you use?

AP: DR handmade Strings 'Pure Blues' and have been using them for years. I'm using a custom set, 11-46.

GT: Who was your first influence?

AP: Elmore James, Stevie Ray Vaughan, Albert King, Eric Clapton, BB King, Albert Collins, George Benson, John Scofield, Joe Pass.

GT: First guitar you lusted after?

AP: Fender Strat, it was a love at first sight, and I still play Strats till today. The first Strat that I owned in high school was a 1981 USA Strat.

GT: The best gig you ever did?

AP: Probably in an intimate club somewhere. New Orleans Jazz Fest with a nine-piece band was very nice. Memphis in May we've played quite a few times and Memphis was my home base for three years. And playing my hometown Belgrade for 75,000 people was something that I'll always remember. Being part of an amazing line-up of the Experience Hendrix tour and being the only female guitar player for the past five years was quite an honour.

GT: And worst playing nightmare?

AP: We played a show at the prestigious winter ski Olympic place in France, and although they had heaters onstage, the moment I started the set my hands just froze. And the whole first song I was just busy thinking, "How am I going to

on organ. I don't think these choices need any explanation.

GT: Who's the greatest guitarist that's ever lived?

AP: I don't believe in comparing guitar players. But taking into the consideration the time when he was active, and the way that he was channelling the old blues players and making a whole new sound for the generations of guitar players to come, it would be Jimi Hendrix

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

AP: Sure. Stevie Ray's Lenny.

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

AP: As a project, Trilogy - a triple cd that spans blues, funk and jazz - is the project that I'm the most proud of. There's not a bad song on the 23-track release and I wrote most of the tunes. Specially the Volume 3 – jazz volume – is unique in a sense that I've been testing new territories and sounds. Working with Delfeayo Marsalis, Tom Hambridge, Joe Bonamassa, Robert Randolph, Bernard Purdie, Cody Dickinson (Mississippi Allstars), etc has made this a very special project.

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

AP: That I've inspired more girls to pick up guitars and that I've proved that you don't have to be born in the USA to have a career playing blues influenced music around the world.

GT: And what are you up to?

AP: Concerts in many countries, some of them very dear to me – like Great Britain! Looking forward to taking my fabulous band to all these incredible places and spreading our joy of playing together.

Ana is in the UK from May 3–11th, with special guest Ben Poole. Tickets via www.thegigcartel.com, <http://anapopovic.com/tour>

“I GO BETWEEN A 1966 SUPER REVERB, BOOGIE MARK 4 AND FENDER BASSMAN, WITH MY 1964 STRAT AND THE REISSUE 57 STRAT I GOT FROM MY PARENTS WHEN I WAS 18” *Ana Popovic*



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

KIRK FLETCHER

Electric Blues Masterclass

The incredible American bluesman offers us an insight into his fabulous playing with loads of licks to learn!

CLASSICAL TAB VIDEO

PIE JESU FROM REQUIEM

Gabriel Fauré

Bridget Mermikides arranges and transcribes this show-stopper from Fauré's best known choral work.

FEATURE #3 VIDEO

MATTIAS IA EKLUNDH

Dorian Diffusion

The wonderful Swedish 'Freak Kitchen' guitarist gives a stunning left-field take on another of Jason's great tracks!

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Chord melody; milking ideas

John Wheatcroft introduces jazz chord melody playing while Charlie Griffiths makes the most out of a single idea.

Incorporating arpeggios in your solos will help you play more...

MELODIC BLUES!

We're not talking sweep picking or speed playing, but using sequential chord tones to take your blues from "why does it always sound the same?" to instantly being more melodic, tasty and musical. It's not scary high-end but a nuts and bolts lesson with Andy Saphir!

MORE GREAT LESSONS

30-Minute Lickbag

Six more fabulous licks to play

Steve Lukather

Some of Luke's bluesier ideas

David Gilmour

His rock playing examined

The Rolling Stones

Psychedelic Keith and Brian

James Taylor

His sweet acoustic picking

Fretboard Navigations

Modes of the Melodic Minor

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

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

Email: guitar.techniques@futurenet.com

EDITORIAL

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

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

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

Music engraving: Chris Francis

CD mastering: Adam Crute

Production and animated tab and
audio syncing: Cliff Douse

CONTRIBUTORS

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

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

CIRCULATION

Head of Newstrade: Tim Mathers

PRODUCTION

Head of Production: Mark Constance

Production Project Manager: Clare Scott

Advertising Production Manager: Joanne Crosby

Digital Editions Controller: Jason Hudson

Production Controller: Nola Cokely

INTERNATIONAL

International Licensing Director: Matt Ellis,
matt.ellis@futurenet.com

MANAGEMENT

Chief Operating Officer: Aaron Asadi

Brand Director, Music: Stuart Williams

Content Director, Music: Scott Rowley

Group Art Director: Graham Dalzell

Commercial Finance Director: Dan Jotcham

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