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297 JULY 2019

Guitar Techniques

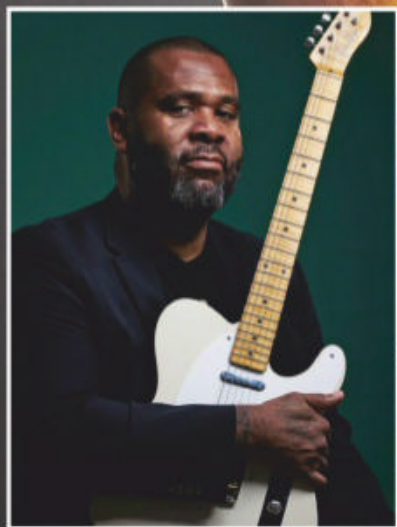
Build **BETTER SOLOS**

Add style and sophistication to your solos with our cliché busting guide to arpeggios!

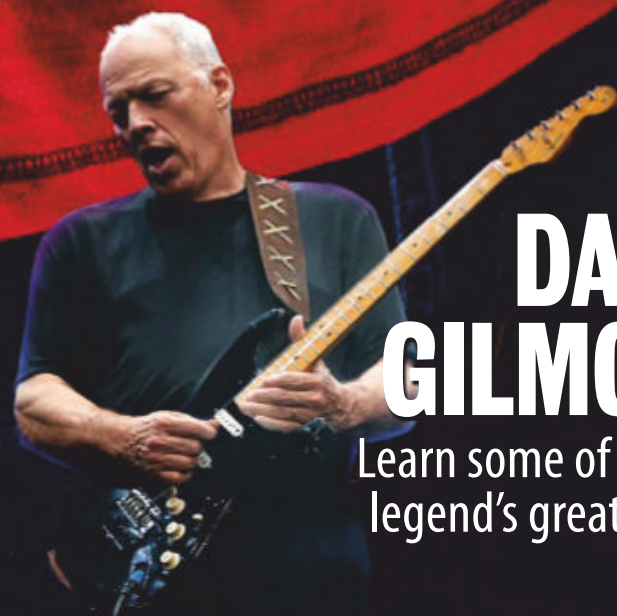
OVER
90
Solos, chords,
licks & jam
tracks!

*Gabriel
Fauré*
Play 'Pie Jesu'
from Requiem

*Rolling
STONES*
Keef & Brian in 60s
psychedelic mode!



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FUTURE

A man with a long, grey beard and glasses, wearing a dark green beanie and a black t-shirt, is playing a light-colored wooden bass guitar. He has extensive tattoos on both arms. A black leather strap with gold stitching is attached to the guitar. In the background, there are stacks of black equipment cases.

PINEGROVE

L E A T H E R

Al Cisneros of Sleep & OM
wears a Pinegrove BS63
Bass Guitar Strap
matched to his
Rickenbacker
4003AC

Photo Jens Wassmuth

www.pinegroveleather.com
07973 154888

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



SIMON BARNARD

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



SHAUN BAXTER

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



RICHARD BARRETT

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



JON BISHOP

Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock'n'roll legend Shakin' Stevens' touring and recording guitarist.



MARTIN GOULDING

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



CHARLIE GRIFFITHS

Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also guitarists with top UK metal-fusion band Haken.



PHIL HILBORNE

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



PAT HEATH

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



PHIL SHORT

You might recognise Phil from winning the Guitar Idol comp. He also teaches at BIMM in London and is currently touring with chart-topping boy-band Westlife.



BRIDGET MERMIKIDES

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



STUART RYAN

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



JUSTIN SANDERCOE

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



JOHN WHEATCROFT

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

WELCOME

AFTER LAST MONTH'S take-over by Paul Gilbert we're back to normal. But what an amazing lesson that was and Paul, who's rather bluesier these days, played some amazing lines that went outside blues's usual Pentatonics. A lot of it was arpeggio based, which always makes a solo sound articulate and musical. So this month we thought we'd take that concept and run with it.

At some point in our development we've all listened to other players and thought they must have some secret scale to which the rest of us aren't privy. But that's not the case. As with anything in music, it can be learnt (feel, touch and tone are still down to you).

With this in mind Andy Saphir, who's always a trusted pair of hands with this type of feature, has devised a down-to-earth lesson that sets out a ton of ideas that you can either lift wholesale or, better still, use as a starting point to create cool licks and solos of your own.

The reason the latter approach is best is that it will help cement in your mind (and onto your fingers) exactly why the sounds you are making work. I don't want to describe it as painting by numbers but there is an element of that involved. Music is arithmetic after all and arpeggios - the nub of this feature - are all

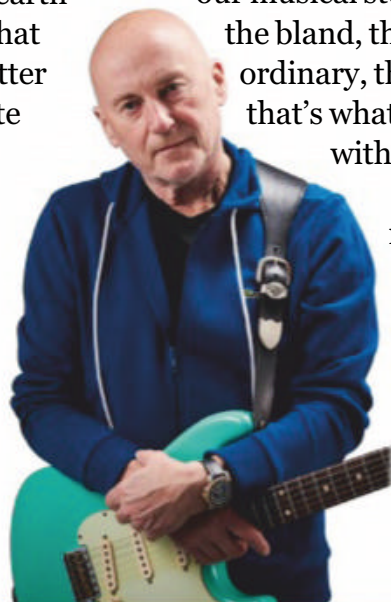
numbered intervals within the chords and scales you are playing.

Going back to the early 20th century and the dawn of the guitar solo, most players (Django, Lonnie Johnson, Charlie Christian, Eddie Lang et al) went directly to arpeggios (sequential chord tones) for inspiration. Essentially they 'joined up the chord tone dots' with chromatic scale notes which gave flow and harmonic 'shape' to their solos. Obviously the be-boppers, and later the fusion players, took this to extremes with complex scale runs added to the mix.

It was bluesers such as T-Bone Walker, that moved guitar from arpeggios to the Pentatonics now endemic in guitar playing.

But the ideal with any recipe (including our musical stew), is to mix the spicy with the bland, the extraordinary with the ordinary, the sweet with the sour. And that's what Andy has succeeded in doing with this excellent lesson.

Do enjoy it, and I'll see you next month (unless another rock star nicks my spot!).



Neville

Neville Marten, Editor
neville.marten@futurenet.com

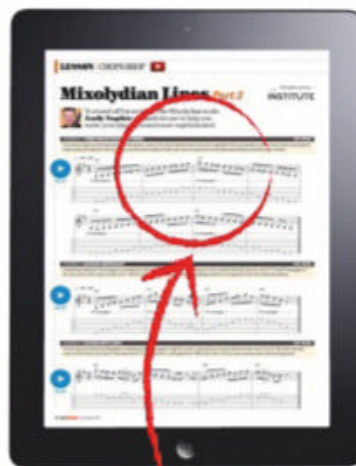
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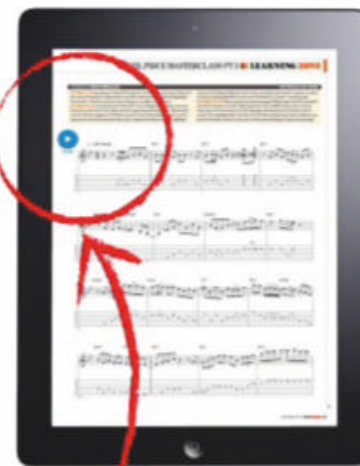
Tap the links

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



Animated tab & audio

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



Play the videos

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

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

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



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



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Are you the best Guitarist or Bassist of 2019?

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Our global guitar talent search is back for 2019 and we want to see you play! This year we're looking to crown the best Young Guitarist, Acoustic Guitarist, Bassist and Guitarist of the Year.

Submit a video of your playing for your chance to be judged by the biggest guitar stars on the planet, including John Petrucci, Tosin Abasi, Mark King, Andy McKee, Plini, Steve Lukather and Robert Trujillo.

All Guitarist of the Year finalists will perform live on stage at the UK Guitar Show in London on 21/22 September. As well as the prestigious title, winners will walk away with huge guitar prizes!

GuitarTechniques

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COVER
STORY



Jason Sidwell
playing blues
arpeggios on his
own gorgeous
Gibson ES-336.

FEATURES

COVER STORY

MELODIC BLUES
Soloing with arpeggios... 16
Using sequential chord tones (arpeggios) in your blues solos can lend great musicality and sophistication. Up your game with GT, today!

SPECIAL FEATURE

MATTIAS IA EKLUNDH
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This stunning Swedish guitarist is legendary for his unique approach to rock guitar. Join Mattias for his first in a series of four video masterclasses.

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EXCLUSIVE VIDEO!

KIRK FLETCHER
Electric Blues 30
This astounding American blues sensation offers a brilliant and intimate look at how he plays his unique brand of modern blues.



Kirk Fletcher gives
us a stupendous
blues masterclass

FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: The Journey To Blues Changes

I'm working on a series of lessons on my site that explains how to 'make the changes' in a blues. One of my students challenged me to explain that journey for GT because it's something that baffles many people. But it's a really wonderful adventure that can kick in new life to your blues playing.

What I'll present here is a pathway you might like to try out – it's by no means the only one, but it works and is fun. Some of the things I mention might not make much sense unless you're ready to upgrade – but my site has lessons that will take you right the way through, so you'll understand in detail what you'll encounter and practise for each stage.

Stage 1 – Minor Pentatonic & Blues scale

A good first step to learn to improvise a lead solo in a blues is to learn the Minor Pentatonic and explore it. Just have a go and don't expect too much – just enjoy seeing what happens. You'll probably find pretty quickly that it's not really 'saying' much, which is when you'll move onto Stage 2.

Stage 2 – Licks & Vocabulary

The missing link for most people when they start, is that they don't learn licks. The scale is an alphabet and licks are the words you can use to speak the blues language – there's no avoiding it. You might be more original if you don't learn words, but nobody will understand what you're saying.

Stage 3 – Moving to all 5 patterns

Once you get the scale/lick relationship it's time to knuckle down and learn all five patterns of the Minor Pentatonic, plus licks in each one. It's okay to prefer some patterns over others, but I suggest you are able to play a confident solo in each position before moving on.

Stage 4 – Exploring the 6 and 9

These two 'colour tones' are pretty easy to mix into shape 1 of the Minor Pentatonic and I suggest you start there and then look at where these two scale notes fit into the other four shapes – again – look for

Follow Justin's tips
and take your blues
to that next level



licks that use them. Always mix new licks in with your old vocabulary until you can do so without thinking about it. Remember: the more you think, the more you stink.

Stage 5 – Major Pentatonic

The Major Pentatonic is 'chord specific' and is a great way to start exploring 'making the changes'. You need to use a different Major Pentatonic for each chord of the blues and so you need to stay aware of where you are in the progression

people when they try – but spend time getting your fingers around them and transitioning between the different arpeggios to follow the chords. It'll pay dividends later (check out our cover feature, p16).

Stage 7 – Framed 3rd Arpeggios

Adding in the 4th above and the ♭3 below before playing the major 3rd in a Dominant 7 arpeggio can really help it sound more bluesy.

Especially if you allow yourself to mix in all your Minor Pentatonic

“THE SCALE IS AN ALPHABET AND LICKS ARE THE WORDS YOU CAN USE TO SPEAK THE BLUES LANGUAGE”

or it'll likely go a bit cranky. Again, learn some licks and phrases to use and explore – the most important thing to develop is the awareness of the chords being played and where you are in the song.

Stage 6 – Arpeggios

The next stage is learning about arpeggios and how you can use them to outline the chords you are playing over. This tends to sound and feel pretty awkward to most

licks and just break in and out of the arpeggio – it can start to 'feel' more naturally like a blues and less disjointed. This stage is more challenging but worth the effort.

Stage 8 – Mixolydian on the 'I'

If you take your Minor Pentatonic, add the 6 and 9 and then raise the ♭3rd up a semitone (to make it the major 3rd of the I chord) you've got yourself a Mixolydian mode for the I chord. The word might seem

terrifying, but it sounds awesome and is loads of fun to explore. I'd recommend just starting out with using it on the I chord and sticking to familiar territory for the other chords until you have it in your ear and comfortable under your fingers. Don't forget to learn licks using these notes.

It can sound a bit jazzy but when mixed in with Minor Pentatonic vocabulary it sounds super and is commonly used by the modern masters like Larry Carlton, Robben Ford and Josh Smith, but it's also used by original masters too like BB and SRV, although the way they use it is not quite so obvious.

Stage 9 – Mixolydian All Over

Once happy on the I chord, try Mixolydian on each chord – if you've not learned licks (words) it's likely to sound stiff and unmusical – so take your time to make music at each stage and try to absorb ideas until you don't have to think about them. Then explore the relationships between each of the three Mixolydian modes you'd use on a regular blues (it's only a couple of notes that separate them). Use these differences to your advantage – and don't forget the target tones (3rd and 7th in each chord).

Stage 10 – Forget About It!

The real point here is to have learned this stuff so well that it just happens and you don't need to think about anything at all – you need to train your mind to hear the ideas and your fingers to know how to make the sounds it hears when it does - and develop the technique to do it at the right time, in time and make it sound good.

This last stage never ends but of course there is more to explore if you want to; there are minor blues, different 12-bar changes, jazz blues, and so much more.

Hope this outline helps you on the journey and helps inspire you to try exploring the next stage up for wherever you are. Safe travels.

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

SESSION *shenanigans*

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

How Things Began - if I may plagiarise the radio fossil fest that was popular when first I plonked plectrum to plucked Picato. Contrary to assertions that the world was once an endlessly wondrous playground, learning to play the guitar with the instruments available to a 10-year-old foot-tapper was both tortuous and terrifying. And on one occasion, tantamount to terminal.

Having heard the life changing strains of Duane Eddy's Peter Gunn Theme, The Ventures' Walk, Don't Run and The Shadows' FBI seemingly beamed to Planet Earth via a hotel juke box, it came as a crushing blow to discover that my first £12 dance band, f-hole axe was puzzlingly incapable of reproducing the stylings to which I had been attracted. And most others, to be honest. Not that I am ungrateful, for it proved to be an eminently serviceable instrument upon which to acquire a passable technique and an ability to read music. Sadly, it met with an untimely demise one bleak day at Granny's house.

'Twas was in deepest Willesden where we had been dispatched for the weekend, to provide temporary respite for my parents from the domestic racket that I was becoming increasingly proficient at creating. I propped it up against the kitchen table, turned my back for an instant and Blammo! With a sickening crack, it subsided to the linoleum covered floor, neck mortally amputated from body. To this day I remain unable to balance a guitar in such a manner. At this point I must remind you that in days of yore the concept of a guitar stand was as foreign as well... a foreign holiday, to be fair. To say nothing of the only recently rescinded embargo on American musical instruments. Fender, Gretsch and Gibson had become post war mythical names from a distant land and despite a new theoretical availability, still carried punitive luxury goods tariffs within their stratospheric prices.

And so my replacement instrument bore the moniker 'Emile Grimshaw Hartford EG10'. Another 'cello style acoustic guitar', but this time with a single 'invisible' pickup built into the neck, and volume and tone controls on the scratchplate. I had stumbled unknowingly upon a hand-crafted instrument built by a renowned English maker circa mid-50s. All I knew then was that it

to be worth a few bob. That question nearly proved to be academic on the day that I plugged it in to my first amp, a malevolent beast by name of Besson. The utilisation of but two of the three round pins adorning the five-amp plug should have served as a deterrent, but the excitement of my first foray into amplified sound had overridden rational thought. The moment I launched the 'on'

“BY TODAY'S STANDARDS I CUT MY TEETH ON A SUCCESSION OF UNSUITABLE AND OFTEN NEAR UNPLAYABLE TAT”

was a playable guitar. What I didn't know was that it had been designed to bring out the inner Tal Farlow, Johnny Smith or Mundell Lowe in the aspiring jazz musician. And I had yet to learn how to even spell Wes Montgomery. This blonde beauty was the answer to a musical question I wasn't asking back then. I still have it, lovingly restored by Bill Puplett. I cling tenaciously to the thought that it may yet turn out

switch, 240 of East London's finest volts joined forces with a number of Cockney amperes to assist me in performing one of the great impressions of Johnny Kidd's classic, Shaking All Over.

I moved on swiftly. I was 13 and it was the moment for a Hofner Verithin. Although unaware of the fact that it was a German copy of a Gibson 335, it was however cherry red, with a Bigsby and that was

enough. When plugged into a newly acquired Selmer Twin Selector Tone amp with reverb and tremolo, I was Hank B Marvin. In my head. No matter that it needed a team of Nubian slaves to load it into my Dad's Mini and was equipped with wheels at each corner to afford a sporting chance of avoiding groin based medical procedures.

However. By the standards of today's impossibly cheap Squier Teles or Yamaha Pacificas, I cut my teeth on a succession of unsuitable, unlikely and often near unplayable tat. Expensive, too.

The Fenton-Weil amp? Garbage. The Gibson 340, illicitly imported by my American cousin? Not for nothing did this cross between a 335 and 345 fall rapidly by the wayside, complete with out-of-phase switch for that 'snarly sound demanded by today's modern players'. The Midas solid-state amp? All the reliability of a dodgy valve combo combined with the cardboard tone of a cheap transistor circuit. The only excitement was derived from the chance that it might occasionally work. But I must give an honourable mention to the Grimshaw GS30, made by Emile's son - Emile. He had a nice thing going, knocking out hundreds of very well constructed Les Paul copies to a grateful congregation of followers of The Eric-God from his headquarters in Soho. Gibson had stopped production of the Les Paul, it being a commercial flop and viewed as a weird solidbody jazz guitar. In stepped EC, playing a secondhand instrument, bending the backside off the neck with the light gauge strings that had never been intended for use by its maker.

And the rest is mystery. If at first you don't succeed, keep buying dodgy guitars. I finally nailed a '62 Strat out of Exchange And Mart in '69. I had to travel to Hastings, mind. But nothing's perfect. It cost me £150. Who knew?

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



Mitch on the trials, tribulations and traumas of those early instruments

INSTRUMENTAL *inquisition!*

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

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

Today we meet American blues-rock master, **Gary Hoey**.



Gary Hoey: "Record a vocal song but play the melody with your guitar"

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

GH: I love instrumentals going back to Jeff Beck, Dick Dale, Green Onions, Frankenstein. I like that the focus is on the melody and not the words, and they are so fun to play.

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

GH: I feel like having no words can take the listener to wherever their imagination can go. I've had college students tell me they got a good grade when they listened to my all instrumental albums while they studied; they say words can distract them but no words gives them a lift and motives without distracting.

GT: Any tendencies you aim to embrace or avoid?

GH: The great thing is you can go all over the place with different approaches. I like to write a variety of styles and make some songs have lots of changes and others just simple grooves with a strong melody. I let the song dictate the tones and whether I use harmony or not. It's easy to try stuff you can always mute it later. I say when in doubt cut it out!

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

GH: You have to treat it almost the same way you do a vocal song. First it has to be a good song and not just a chord progression you like to solo over; I try to make a good arrangement so that it builds and resolves. It has to have a mood and stick with it. The melody has to be simple. I hear lots of songs where the melody sounds like a solo. I use more eighth notes and up-beat melodies; like in my song Peace Pipe, the melody lands on the upbeat and that gives it that funky more vocal quality.

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

GH: It's a good thing to record a vocal song but play the melody with your guitar. It can remind you how simple it can be. Holding notes or using vibrato can go a long way. If

DAVID BROW

you can't sing your melody it might be too complex. But if you're writing progressive rock maybe you want complex melodies. It's your art at the end of the day, but if you want to sell copies people have to get hooked in to it.

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

GH: I write music first and then the melody. I like to have a groove that's inspiring to play over. I use drum beats or a bass line often. I have a recorder handy at all times and put ideas down and at a later date I will listen to them; it's better to get away from it so you don't remember what you played, but you will hopefully notice what you like.

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

GH: Aim for emotion, power and conviction. I record myself on video when I'm working on a tour to see if I sound okay, or see what I need to work on to improve it.

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

GH: It depends on the song. Sometimes you need to come in fast and furious, or slow with space. I

always let the song dictate the solo; I improvise and then learn what I did later, or maybe cut two takes together. Use the technology to make the best product.

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

GH: I like warm old-school sound. I like delay and reverb to give it dimension. All-tube amps are a must, all-tube microphone pre-amps is a must. Keep the warmth as much as possible and

“I RECORD MYSELF ON VIDEO WHEN I'M ON A TOUR, TO SEE IF I SOUND OKAY OR SEE WHAT I NEED TO WORK ON”

don't over EQ on the way in; always move the mic off centre of the speaker cone.

GT: Do you have any favourite keys or tempos?

GH: I love E minor, C# minor, A major, E major, B minor. 12-bar blues key of G, A, E, B.

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

GH: Minor keys are always easier because guitar players love to be dramatic. Major keys are hard to write in and keep it still cool. But when you master writing in major keys they can be the saddest.

GT: Any favourite modes?

GH: I like Ionian, Dorian, Mixolydian and Aeolian - the rest are not my favourites.

GT: What about modulations into new keys?

GH: Modulation can be a great effect to give your song a lift. I've used key changes in my solos on many songs. It's fun to go up a whole step on the solo, or even go up in minor 3rds for a few keys in one solo.

harmony. My Christmas albums are full of layered guitars. I learnt from Roy Thomas Baker who produced Queen, Journey, Foreigner and The Cars that if you record a three-part guitar harmony and you double each part you get a wave between each note, but if you triple each part it cancels out the chorus wave sound and you have Queen. No beat, smooth as glass!

GT: Can you name four guitar guitar instrumentals that you would consider iconic?

GH: Jeff Beck's Freeway Jam is a great groove and a simple melody in G Mixolydian, one of my favourite modes. Cause We've Ended As Lovers by Jeff Beck is the classic guitar ballad; every guitar player wants to write or play a ballad like this. My song Fade To Blue was me trying to copy the feel of this song. Misirlou by Dick Dale is a great picking-hand workout; it's so powerful and ground breaking. Joe Satriani's Satch Boogie - this was the song that showed me you can get instrumentals on the radio if you write a good hook. Joe showed us the potential for what could be done!

For more info on Gary's albums and gigs please go to garyhoey.com

PHIL HILBORNE'S ONE-MINUTE LICK

Major Dominant 7 Lick

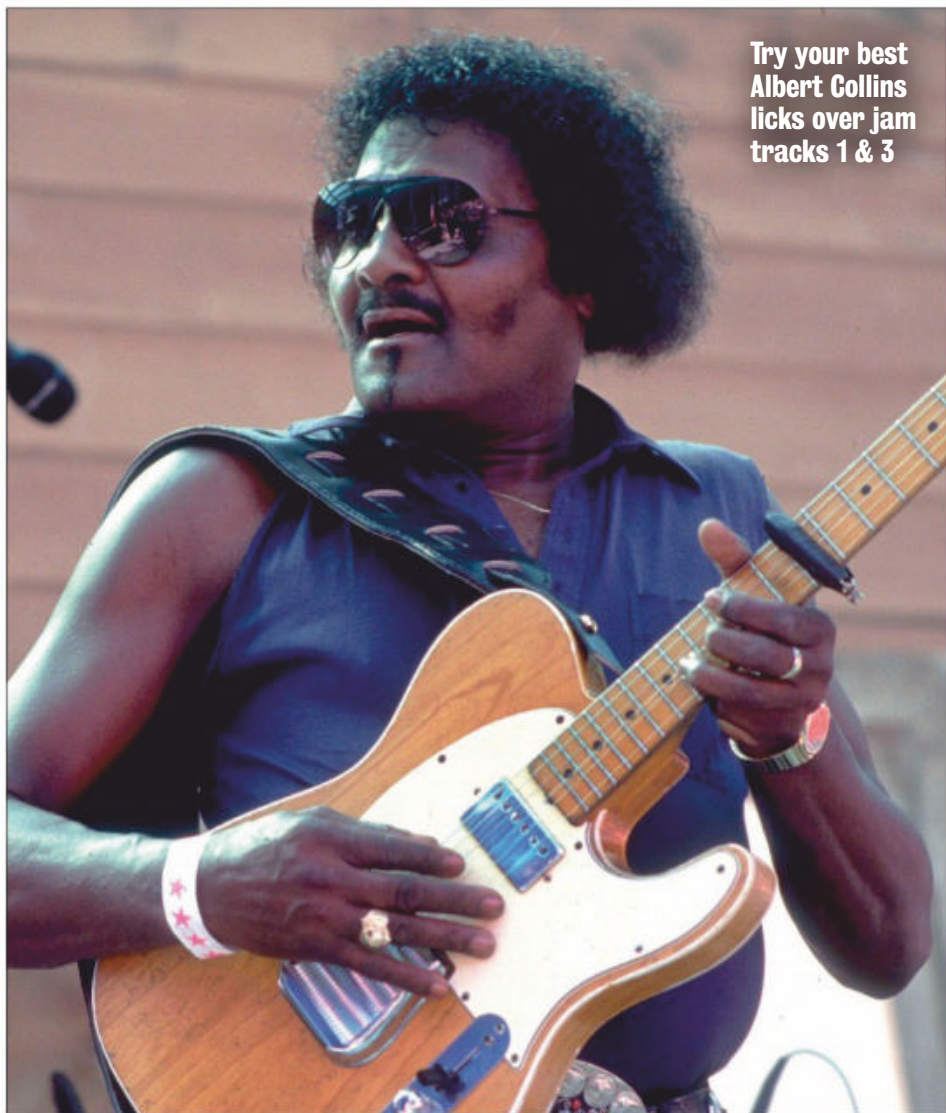
THIS IS A QUESTION-ANSWER idea with the 'question' found in bars 1-2 and the 'answer' following on from that. Bars 1-2 contain a C Blues scale phrase (C-E_b-F-G_b-G-B_b); two things to look out for here are the rhythmic phrasing - which contains a mixture of 1/8th and 1/16th-note triplets, and also the couple of points where you mute the fourth string to add percussiveness. The 'answer' idea makes use of a Cmaj7 (C-E-G-B) arpeggio against a C7

chord (C-E-G-B_b); you might assume that the B is 'wrong' and could potentially clash with the $\flat 7$ note (B_b). In fact, it doesn't clash at all because the notes are phrased so the maj7 note acts as a chromatic passing/tension note that is then nicely resolved at the end of the phrase to the $\flat 7$ (B_b). This sort of idea can be heard a lot in jazz and jazz-blues. As usual, aim to develop variations of your own using the same concept.

C7 Vamp Throughout

The notation is presented in two systems. The first system (bars 1-2) shows a C Blues scale phrase (C-E_b-F-G_b-G-B_b) with rhythmic phrasing of 1/8th and 1/16th-note triplets. The second system (bars 3-4) shows a Cmaj7 arpeggio (C-E-G-B) against a C7 chord (C-E-G-B_b). The notation includes fret numbers, string numbers, and dynamic markings like *mf* and PM (palm mute).





Try your best Albert Collins licks over jam tracks 1 & 3

PAUL NATKIN / GETTY IMAGES

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 G Blues Shuffle

We start with this fun and simple blues shuffle in G. Try mixing G Minor Pentatonic (G-B_b-C-D-F) and G Major Pentatonic (G-A-B-D-E) for that old-school blues sound. Arpeggios are always good to include so try these: G (G-B-D), C (C-E-G) and D (D-F[#]-A).

2 Medium Swing Jazz Blues (Cm)

Here we have a standard C minor jazz blues. Use C Minor Pentatonic (C-E_b-F-G-B_b) and C Minor scale (C-D-E_b-F-G-A_b-B_b) to start. Then consider A_b Lydian Dominant (A_b-B_b-C-D-E_b-F-G_b) for the A_b7 chords, and C Harmonic Minor (C-D-E_b-F-G-A_b-B) for the G7s.

3 G Dorian Groove Jam

This jam is based on G Dorian mode (G-A-B_b-C-D-E-F) and consists of a continuous two-bar vamp: Gm7-C7. You can use G Minor Pentatonic (G-B_b-C-D-F) as well, since all its notes are also in G Dorian. Try out some double-stop rhythm patterns along the way and really work on finding the 'pocket' in terms of your timing. Think Carlos Santana, Robben Ford, Albert Collins, etc.



4 7/8 Jazz Funk Jam

This one's a little more challenging as it's an odd time signature - 7/8. But it's really great fun once you get a hang of the groove and it's bound to give your licks a twist and maybe even have you come up with some totally fresh and new ones. Use B Dorian (B-C[#]-D-E-F[#]-G[#]-A) and B Minor Pentatonic (B-D-E-F[#]-A).

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

That Was
The Year...

1993

Artists, Anniversaries
& Nighthawks

GIBSON INTRODUCES THE NIGHTHAWK

with a radical new look. Although the basic body shape owes much to the company's own Les Paul it has a sharper cutaway, a nipped-in waist and through-body stringing. Available as the Custom, Standard or Special (depending on cosmetics), all three Nighthawks are fitted with two or three pickups. The covered mini-humbucker at the neck and the slanted open humbucker at the bridge are common to all, while the third unit is an NSX single-coil situated between the two.

CREAM REFORMS BRIEFLY TO PERFORM

at their Rock And Roll Hall Of Fame induction ceremony; Depeche Mode reach number one on the Billboard 200 with their Songs Of Faith And Devotion album; Suede's eponymous first LP enters the UK charts at number one, the fastest ever for a UK debut album; a concert at the Hollywood Bowl to celebrate Earth Day is headlined by Paul McCartney and the bill includes Steve Miller, Don Henley and Ringo Starr; Susanna Hoffs of The Bangles gets married; and the US Postal Service introduces an Elvis Presley stamp. New to the world are Zayn Malik, Liam Payne and Niall Horan - all destined to become members of One Direction.



THE BANK OF ENGLAND LOWERS THE

interest rate to 6%, the lowest in 15 years; the unemployment figure has fallen, inflation is down and with the economy growing by 0.6% the government declares the official end to the recession. Hospital waiting lists reach one million for the first time; although not fully operational until next year the first high-speed train successfully travels through the Channel Tunnel from France to England; British Airways admits liability after a 'dirty tricks' campaign against Virgin Atlantic is revealed; and the odds on the monarchy being abolished by the year 2000 are shortened from 100 to 1 to 50 to 1 by bookmakers.

PRS GUITARS REPLACES THE ARTIST SERIES I

with Series II; it has a figured carved maple top and a reduction of frets from 24 to 22. The neck has a maple-bound rosewood 'board with abalone bird inlays; the pickups are PRS Artist Series humbuckers and the guitar features a wrap-over bridge-tailpiece. Options include PRS vibrato system, semi-hollow body and a quilted maple top.

GRETSCH UNVEILS THE G6778 ANNIVERSARY,

in glorious two-tone green. Originally launched in 1958 to celebrate 75 years of the company, the guitar is now reintroduced to mark an amazing 110 years of Gretsch instruments. The green comes from Cadillac's 1958 colours and with a laminated maple body and neck, multiple body binding, a pair of Filter'Tron pickups and a 'G' Tailpiece, this is one very smart cookie indeed.



GUITARIST OF THE YEAR 2019

Star judges announced, how to enter, and wise words from John Petrucci!

Our Guitarist Of The Year competition is now open for 2019 and we're delighted to reveal not only a new category this year but also some of the star judges who will help to choose the finalists. In addition to last year's Guitarist, Young Guitarist and Acoustic Guitarist Of The Year, there will now be a Bass Guitarist category in our search for new talent. Mark King (Level 42), Stu Hamm (Joe Satriani, Steve Vai), Joe Dart (Vulfpeck) and Robert Trujillo (Metallica) have been confirmed as judges for the video submission stage. For Guitarist Of The Year, we're delighted to announce Toto and session icon Steve Lukather, Dream Theater's John Petrucci and Tosin Abasi of Animals As Leaders as judges, with virtuoso Andy McKee confirmed as the first judge for the Acoustic category. These judges will select three finalists from the online entries submitted in each category, scoring them for musicality, creativity, feel and originality. The finalists will then travel to London to perform live in front of a panel of judges at the UK Guitar Show on 21 and 22 September. Last year's finalists flew in from Russia, the USA, Canada, Germany and the Netherlands with Canada's Gabriel Cyr, the US's Hunter Hallberg and Russia's Alexandr Misko winning the Guitarist, Young Guitarist and Acoustic titles respectively.

Here's a quick Q&A we did with Dream Theater's John Petrucci on what he would like to see from this year's GOTY entries...

What qualities will you be looking for in players who enter Guitarist of the Year?

"Musicality and concept. Technique, tone, feel and emotion as well as originality."

What tips can you offer players looking to enter?

"Put your very best work forward from the beginning. Do not hold back. First impressions are extremely important."



This year's star-studded judging panel includes John Petrucci, Steve Lukather and Tosin Abasi

How important is sound and video quality compared to a good performance, creativity and originality?

"It all matters. It is hard sometimes to get past bad sound or video quality. It also shows that the contestant cares and is more serious and invested in the competition if it all looks and sounds great as well."

What advice do you have for guitarists who might be reluctant to put their playing out in the public domain?

"Take the leap! Although music comes from a very personal place, talent should be shared. Go for it!"

Did you ever enter any guitar competitions or battle of the bands when you were young?

"Yes. I entered my demo into Mike Varney's Spotlight column in Guitar Player magazine."

What does playing guitar mean to you?

"The guitar is the ultimate vehicle for expression and composition for me. It's a part of my DNA!"

How to enter...

Now you've been inspired by those wise words from one of the world's most amazing guitarists, here's what to do next...

Simply upload one video via YouTube of you performing, showcasing your playing for the category you want to enter. Fill in the entry form at <http://bit.ly/GOTY2019>, where you'll also find more info on submissions. The deadline is 3 July 2019.

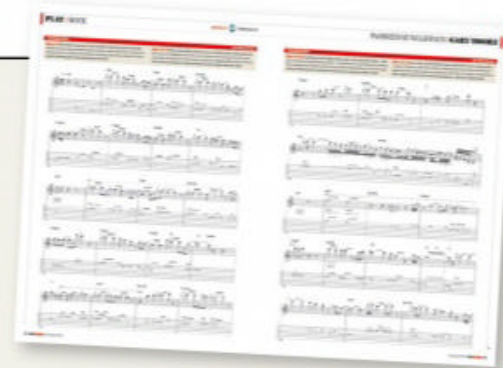
Finally, here's what the equally great Guthrie Govan said about his GOTY triumph back in 1992... "Winning Guitarist of the Year laid an important foundation without which my career might well have taken a rather different turn."

Good luck. Now get cracking!

“SIMPLY UPLOAD ONE VIDEO VIA YOUTUBE, SHOWCASING YOUR PLAYING FOR THE CATEGORY YOU WANT TO ENTER”

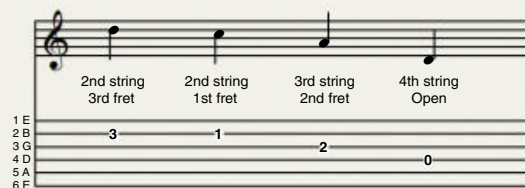
GT User Guide

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 stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

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

PICKING

Up and down picking



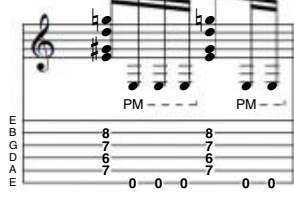
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



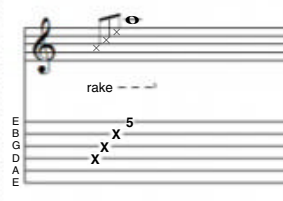
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



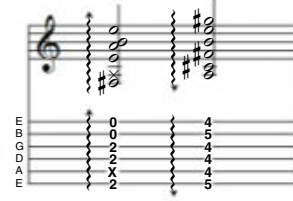
■ Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



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

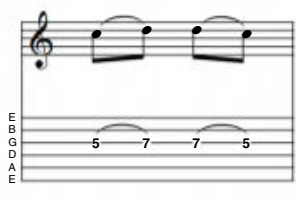
Applegate chord



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

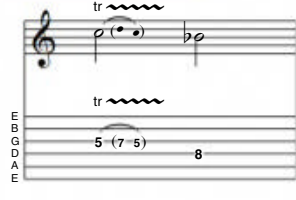
FRETTING HAND

Hammer-on & Pull-off



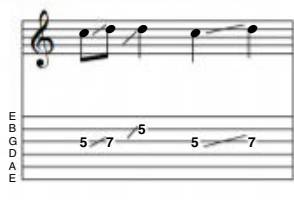
■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



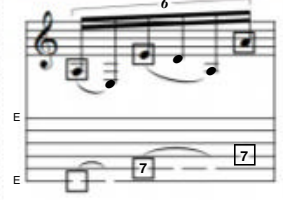
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



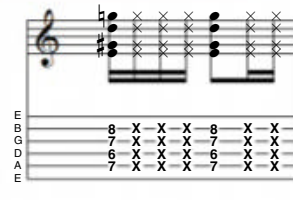
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

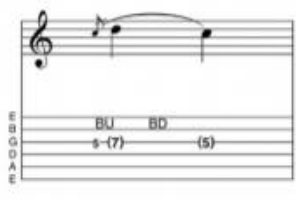
Fret-Hand Muting



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

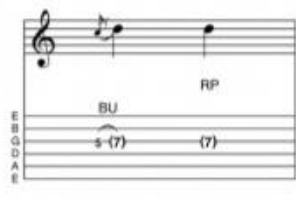
BENDING AND VIBRATO

Bend up/down



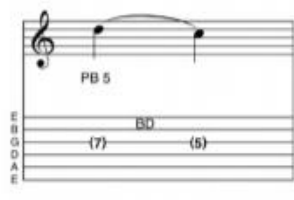
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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

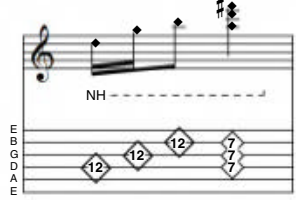
Capo Notation



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

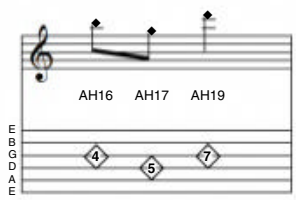
HARMONICS

Natural harmonics



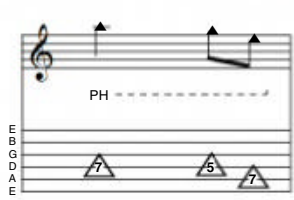
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



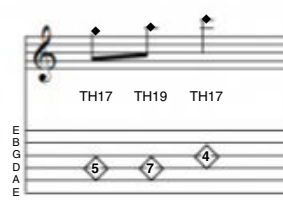
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

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.

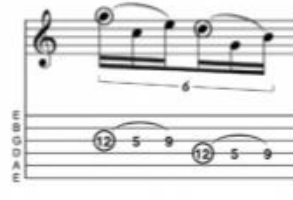
Tapped harmonics



■ 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 't' or 'm'.

HOW TO

...find all the notes on the fretboard

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

The diagram illustrates the notes on a guitar fretboard from fret 1 to 22. The notes are organized into a table with six rows corresponding to the strings (E, B, G, D, A, E) and columns for each fret. The notes are color-coded: red for natural notes, blue for sharp notes, and green for flat notes. The table is followed by a musical notation system showing the notes on a six-staff system, with the strings labeled E 1st, B 2nd, G 3rd, D 4th, A 5th, and E 6th. The notation includes natural, sharp, and flat symbols, and a dotted line indicates the 8va (octave) position.

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



INTRODUCING THE

ORIGINAL

COLLECTION



THE GOLDEN ERA RETURNS.

Gibson
WWW.GIBSON.COM



Blues Arpeggios

Get more melodic!



Inject some creative arpeggio ideas into your blues solos to really supercharge your playing. In this feature **Andy Saphir** shows you how.

ABILITY RATING

Moderate



Info

Key Various Tempo 130bpm CD TRACKS 4-11

Will improve your...

✓ Blues soloing structure
✓ Melodic sophistication ✓ Interval and chord tone knowledge

In this feature we're going to be looking at a great way of broadening the melodic scope of our blues playing by creatively using three-note (or triad) arpeggios to produce tonal colours that give a different sound and feel to the Major and Minor Pentatonic approaches characteristically heard as the basis for blues soloing.

Naturally, there is of course nothing wrong with using those Pentatonic sounds, and indeed, in order to sound 'bluesy', we need to keep those flavours in our solos, but with some carefully considered mixing of these two different approaches, we can develop a significantly more sophisticated and melodic dimension to our playing. Players like the legendary Larry Carlton use triad based arpeggios to wonderful effect and so this approach is ideal for the player who wants to extend their tonal vocabulary and achieve interesting and impressive melodic sounds.

What I have prepared for you are firstly a series of exercises which explore the triad arpeggio approach over two typical bluesy chord types; a dominant 7th chord (root, 3rd, 5th, 7th) and a minor 7th chord (root, 3rd, 5th, 7th); and secondly, two different blues-meets-fusion style solos for you to learn, one with a dominant 7th (major) feel, and the other with a minor feel, where you will hear some similar approaches as encountered in the following exercises.

Let's begin with an explanation of what an arpeggio is; simply, it's the notes of a chord played separately or melodically as opposed to harmonically, where the notes all sound out together, as in a strummed chord. Therefore, when we use arpeggios in our solos, we will naturally get a melodic effect as we are using

only those key chord tones - the notes that spell out the harmony.

The simplest form of a major chord consists of just three notes; the root, the 3rd and the 5th. A minor chord consists of root, 3rd and 5th and a diminished chord is root, 3rd and 5th.

Now let's look at the notes that make up our largest dominant chord, a 13th. They are

“DEVELOPING A GOOD LEVEL OF FRETBOARD KNOWLEDGE IS VITAL IN ORDER TO BE ABLE TO VISUALISE TRIADS IN A VARIETY OF POSITIONS”

the root, 3rd, 5th, 7th, 9th, 11th and 13th. Using a G13 as an example, we have the notes of G-B-D-F-A-C-E. We can now break that big chord down into seven triads, each one built on each successive note of the G13. These would be G-B-D (G major), B-D-F (B diminished), D-F-A (D minor), F-A-C (F major), A-C-E (A minor), C-E-G (C major) and E-G-B (E minor). So in effect, when played over a G7 chord, each of the triads gives one or more of the chord tones or the upper 'tonal colours' of the G13, namely the 7, 9th, 11th and 13th (see exercises).

Now let's do the same with a Gm13 chord. The principal is exactly the same, but the triads will be slightly different. The notes of our Gm13 chord are G-B $\flat$ -D-F-A-C-E, so our seven triads will consist of G-B $\flat$ -D (Gm), B $\flat$ -D-F (B $\flat$ major), D-F-A (Dm), F-A-C (F major), A-C-E (Am), C-E-G (C major),

and finally E-G-B $\flat$ (E diminished).

Experimentation is the key here, as not only do your ears need to get used to the different tonal colours on offer, but also to ultimately be able to use an ideal type of triad or arpeggio over a specific chord to best bring out the tonal qualities of the harmony over which you're soloing. In addition, developing a good level of fretboard knowledge is essential in order to be able to visualise triads in a variety of positions, such as over sets of three strings, or a pair strings (maybe even one string! Just think what you might be able to do with some tapping here!).

From a technical standpoint, there can be some tricky picking work and some pretty big fretting-hand stretches, especially on the single-string exercises, so go easy, make sure you're warmed up and don't over stretch. You can always 'jump' your fingers off the fretboard between the more far-apart notes or indeed try some tapping.

Above all, enjoy experimenting with this approach, as it's a real revelation if you're only used to soloing with Pentatonics. And don't forget to supplement the exercises with some serious fretboard triad practise if necessary!



Arpeggios offer a great way to make blues solos sound fresh and exciting



TRACK RECORD The guitarists that make the arpeggio approach come to life include Larry Carlton (try his eponymous debut or the amazing live playing on *One Night*); Robben Ford's *Talk To Your Daughter* was many people's intro to this incredible player, but the later *Sapphire Blue* offers a mellower tone. But Matt Schofield, Josh Smith, Mike Stern and Scott Henderson are all worth checking out.



PART 1 G13 ARPEGGIO STACKING EXERCISES

CD TRACK 4

Ex 1: This exercise utilises the seven arpeggios that together demonstrate the full range of G13 chord tones. As this is all in one fretboard position, note how some triads are formed over a three-string set and a two-string set. Don't just gloss over any unfamiliar shapes, but try to learn them instead.

Ex 2: Again, the full range of G13 chord tones are represented in this exercise which uses a three-string set approach across both the fourth, third and

second strings for the G, Bdim, Dm and F triads; and the third, second and first strings for the Am, C and Em triads.

Ex3: These triads are configured over one string, and are very tricky due to the large fretting-hand stretches. This kind of approach only really makes sense high up the neck where the frets are close together, yet even so, approach these with caution as they are particularly unwieldy (do try them though).

Ex 1

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$ **G7**

Ex 1 shows seven arpeggio stacking exercises for G7, Bdim, Dm, F, Am, C, and Em triads. The exercises are arranged in two rows of four measures each. The first row covers frets 1-3, and the second row covers frets 3-4. Each measure shows a specific arpeggio shape on a guitar staff with fret numbers indicated below the strings.

Row 1 (Frets 1-3):

- G7:** Fret 1 (1-3), Fret 2 (2-5), Fret 3 (3-5-2-3)
- B dim (gives ♭7 colour):** Fret 2 (2-5-3-2-5-3-5-2)
- Dm (gives ♭7 & 9 colours):** Fret 3 (5-3-2-5-3-2-3-5)

Row 2 (Frets 3-4):

- F (gives ♭7, 9 & 11 colours):** Fret 3 (3-2-5-3-2-5-2-3)
- Am (gives 9, 11 & 13 colours):** Fret 4 (2-5-5-2-5-5-2)
- C (gives 11 & 13 colours):** Fret 4 (5-5-3-5-3-5-5)
- Em (gives 13 colour):** Fret 4 (5-3-7-5-3-7-3-5)

Ex 2

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$ **G7**

Ex 2 shows seven arpeggio stacking exercises for G7, Bdim, Dm, F, Am, C, and Em triads. The exercises are arranged in two rows of four measures each. The first row covers frets 8-10, and the second row covers frets 10-13. Each measure shows a specific arpeggio shape on a guitar staff with fret numbers indicated below the strings.

Row 1 (Frets 8-10):

- G7:** Fret 8 (5-4-3-5-4-3-4-5), Fret 9 (9-7-6-9-7-6-7-9), Fret 10 (12-10-10-12-10-10-12)

Row 2 (Frets 10-13):

- F:** Fret 10 (15-14-13-15-14-13-14-15), Fret 11 (14-13-12-14-13-12-13-14), Fret 12 (17-17-15-17-17-15-17-17), Fret 13 (21-20-19-21-20-19-20-21)

Ex 3

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$ **G7**

Ex 3 shows four arpeggio stacking exercises for G7, Bdim, Dm, and F triads. The exercises are arranged in two rows of four measures each. The first row covers frets 12-15, and the second row covers frets 15-17. Each measure shows a specific arpeggio shape on a guitar staff with fret numbers indicated below the strings.

Row 1 (Frets 12-15):

- G7:** Fret 12 (12-16-19-12-16-19-16-12), Fret 13 (12-15-18-12-15-18-15-12)

Row 2 (Frets 15-17):

- Dm:** Fret 15 (10-13-17-10-13-17-13-10), Fret 16 (13-17-20-13-17-20-17-13)

PART 1 G MINOR 13 ARPEGGIO STACKING EXERCISES

CD TRACK 5

All the exercises here involve pretty much the same technical approaches as with the G13 (major) exercises, except for the fact that the triads are those that are built from the seven notes of the Gm13 chord, namely, Gm, B $\flat$, Dm, F, Am, C and Edim.

Ex 1

$\text{♩} = 130$

Gm7

Gm **B $\flat$ (gives $\flat 7$ colour)** **Dm (gives $\flat 7$ & 9 colours)**

F (gives $\flat 7$, 9 & 11 colours) **Am (gives 9, 11 & 13 colours)** **C (gives 11 & 13 colours)** **Edim (gives 13 colour)**

E B G D A E

1 3 6 5 3 6 5 6 3 6 5 6 5 3 5 3 2 5 3 2 3 5

4

Ex 2

$\text{♩} = 130$

Gm7

Gm **B $\flat$** **Dm**

F **Am** **C** **Edim**

E B G D A E

8 5 3 3 5 3 3 5 8 7 6 8 7 6 7 8 12 10 12 10 10 12 15 14 13 15 14 13 14 15 14 13 12 13 12 13 14 17 17 15 17 15 17 17 21 20 18 21 20 18 20 21

13

Ex 3

$\text{♩} = 130$

Gm7
8^{va}

Gm **B $\flat$** **Dm** **F**

E B G D A E

17 12-15-19-12-15-19-15-12 11-15-18-11-15-18-15-11 10-13-17-10-13-17-13-10 13-17-20-13-17-20-17-13



PART 2 TRIADS OVER G7 EXERCISES

CD TRACK 6

Ex 1: This exercise in one fretboard position uses the Dm, F and Am triads with each one followed by a G triad. This can be a nice way of hearing how the colour tones react to the root triad (G) in one phrase.

Ex 2: Using triads across two strings in a triplet feel. This approach is useful for faster licks as the first two notes of each triad could be played legato (except for the G triad on beats 3-4 of the second bar which goes across three strings). Note the different shapes and try to figure out some of your own 'roadmaps'.

Ex 3: This triplet based exercise involves an alternating G and F triad

descending the neck on the top three strings to create a nice melodic phrase. Each triad is approached with a fretting-hand slide which gives a legato feel.

Ex 4: This idea utilises legato two-string major and minor triads ascending up the neck. Good eye and fretting hand coordination is needed here.

Ex 5: This phrase uses a triad approach on fifth, fourth and third strings. Starting with a Bdim triad (substitute for G7), the line descends through Am, G and F triads which are connected by passing notes, before the phrase ascends from the 5th (D) through the remaining notes of the G13 arpeggio.

Ex 1

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$ G7

E B G D A E

Ex 2

$\text{♩} = 130$ G7

E B G D A E

Ex 3

$\text{♩} = 130$ G7

E B G D A E

Ex 4

$\text{♩} = 130$ G7

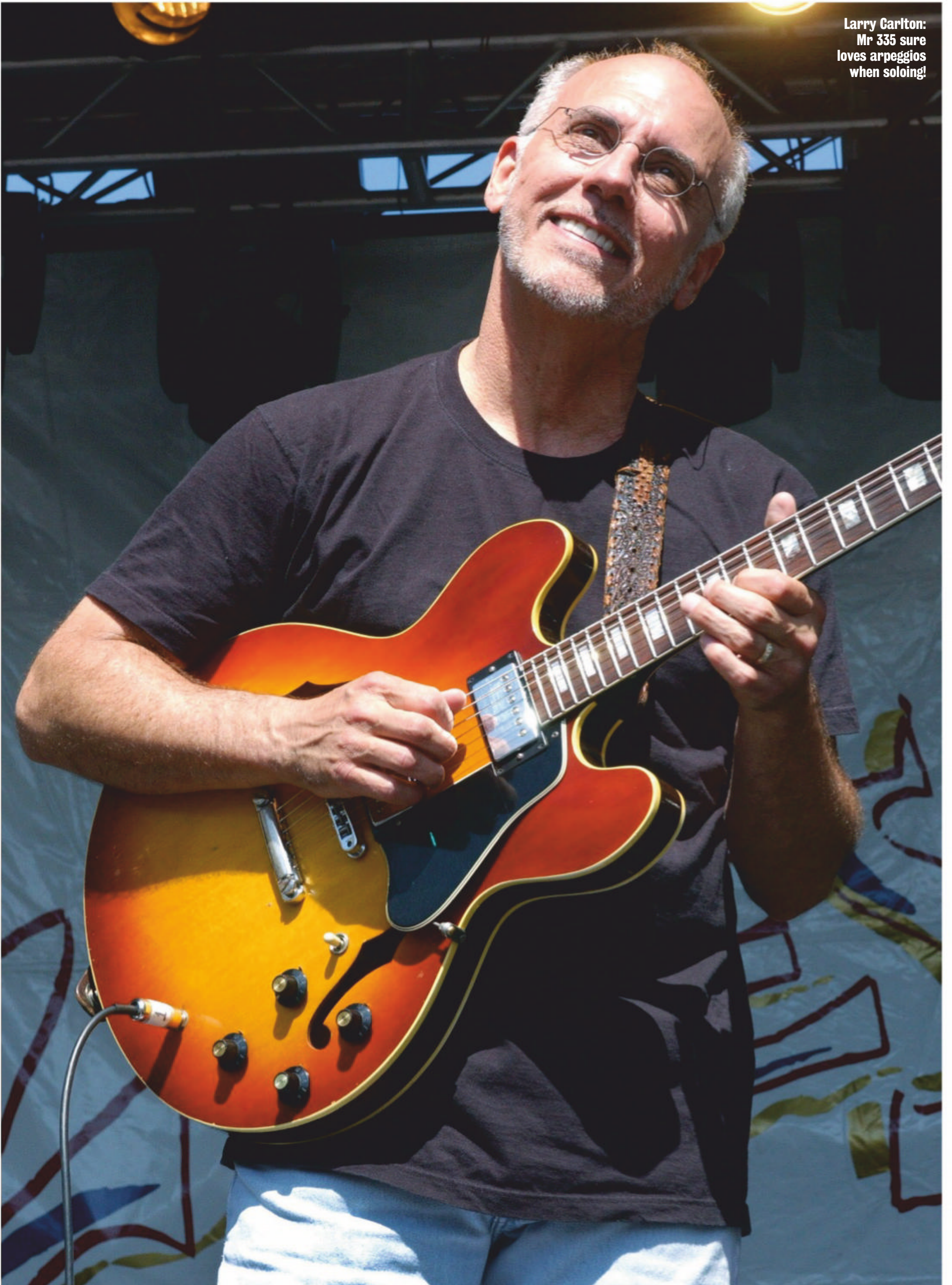
E B G D A E

Ex 5

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$ G7

E B G D A E

Larry Carlton:
Mr 335 sure
loves arpeggios
when soloing!



PART 2 TRIADS OVER Gm7 EXERCISES

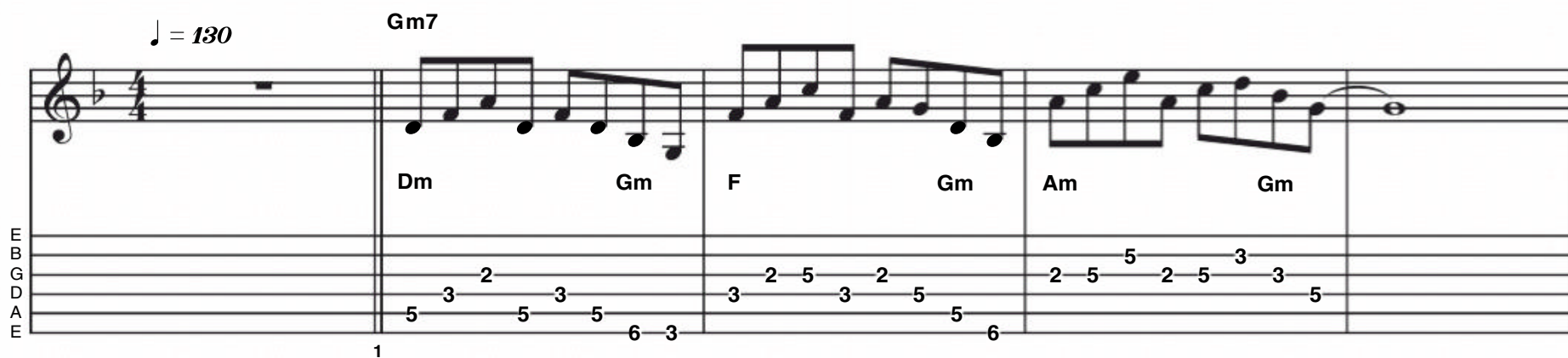
CD TRACK 7

Again we see the same approaches as with the G7 exercises and appropriate triads. Rhythmically, exercises 1 and 5 are played with a straight feel as

opposed to the bluesy swing feel. Watch out for variations in fretting-hand fingering, especially in exercises 3 and 5 where suggested fingering is shown.

Ex 1

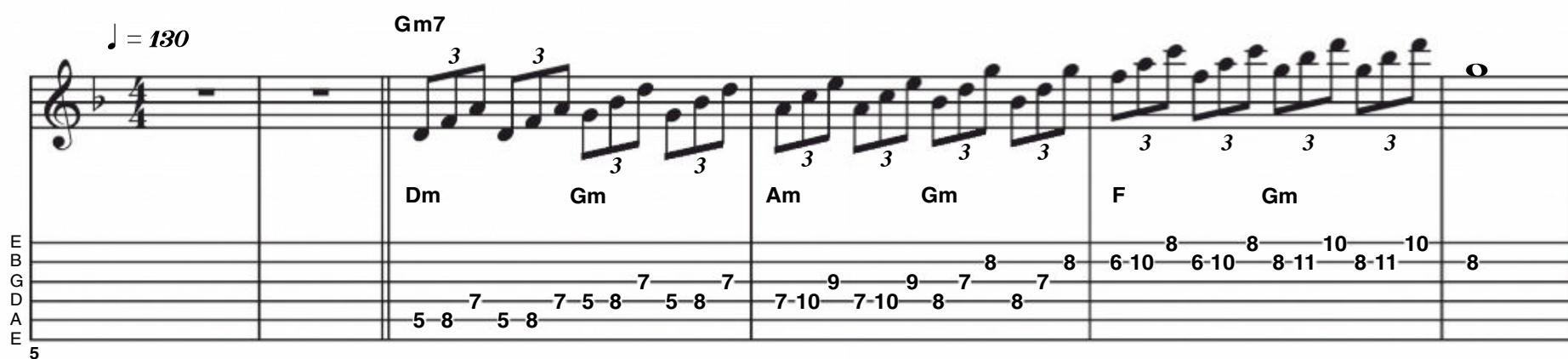
$\text{♩} = 130$ Gm7



E B G D A E

Ex 2

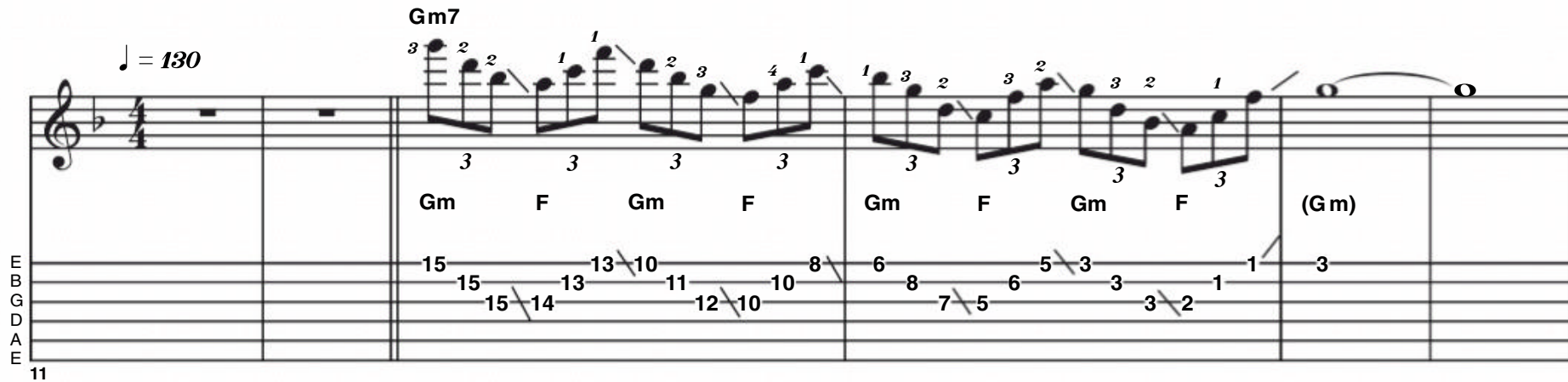
$\text{♩} = 130$ Gm7



E B G D A E

Ex 3

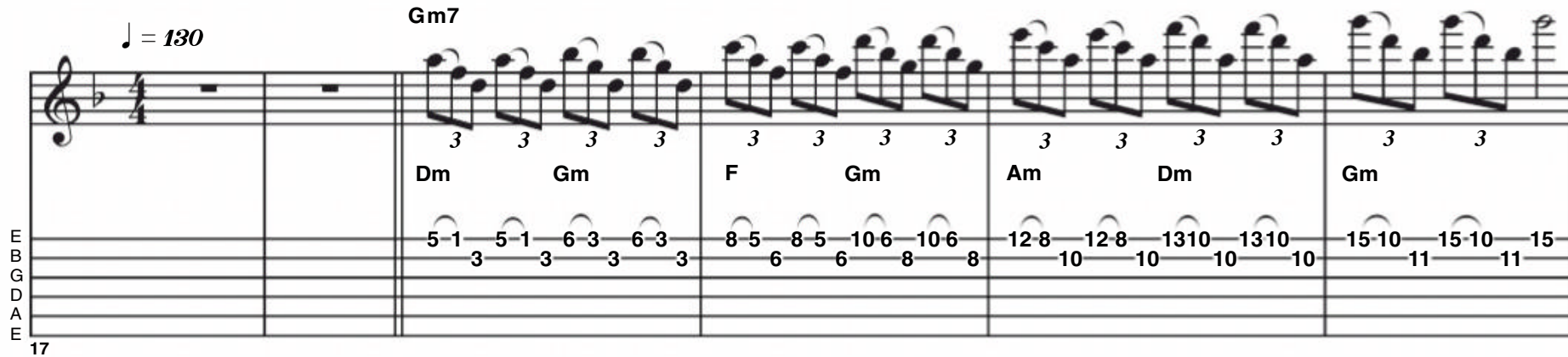
$\text{♩} = 130$ Gm7



E B G D A E

Ex 4

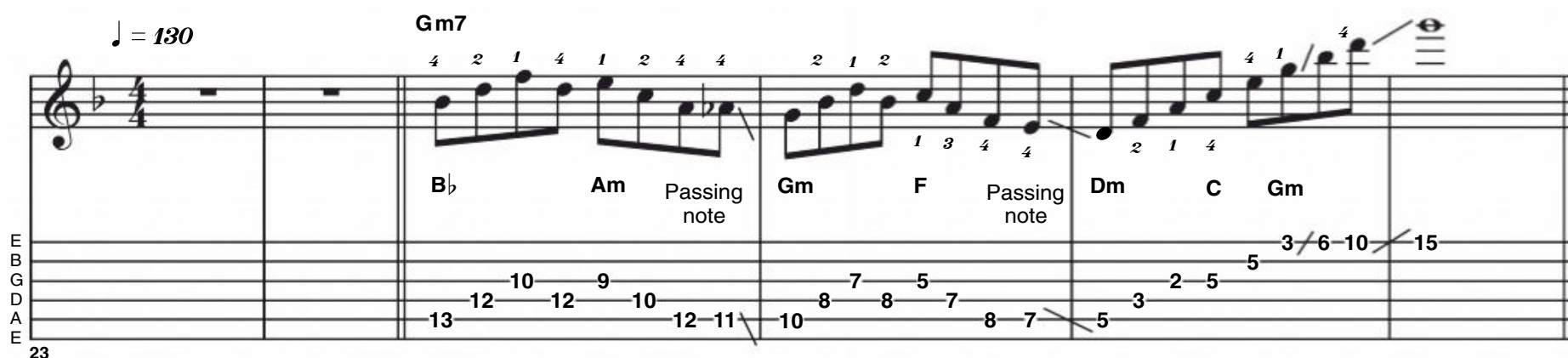
$\text{♩} = 130$ Gm7



E B G D A E

Ex 5

$\text{♩} = 130$ Gm7



E B G D A E

G7 ARPEGGIO SOLO

CD TRACK 8 & 9

This fun solo uses some of the triad arpeggio approaches looked at in the exercises, over a repeating blues-fusion style 16-bar progression in G. Some classic rock-blues vocabulary forms the foundation of the piece, but it is also

interspersed with the distinctive sounding triads. Be aware of which triad arpeggios are being used over the respective chords rather than just learning the licks.

$\text{♩} = 130$ $\text{♩} = \text{♩}^3$

System 1:

- Staff 1: Treble clef, key of G (one sharp). Chord: G7. Arpeggio: BU (B, D, G) with a wavy line. Fingering: 5 (7) 3 3.
- Staff 2: Bass clef. Chord: BU BD (B, D, G, B). Arpeggio: BU BD with a wavy line. Fingering: 5 (7) (5) 3 5 3.
- Staff 3: Bass clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 14 12 10 9 10 12 10.
- Staff 4: Bass clef. Chord: Am. Arpeggio: Am with a wavy line. Fingering: 7 5 7 8.

System 2:

- Staff 1: Treble clef. Chord: Dm. Arpeggio: Dm with a wavy line. Fingering: 5 8 7 5 9 7 7 10 9 7 7.
- Staff 2: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 13 (15) 13 (15).
- Staff 3: Treble clef. Chord: Am. Arpeggio: Am with a wavy line. Fingering: 13 (15) 13 11 13 11.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 13.

System 3:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 10 12 12 10 10 8 7 8 6 5 3.
- Staff 2: Treble clef. Chord: F7. Arpeggio: F7 with a wavy line. Fingering: 6 3 5 (7) 3 3 5 3 3 4.
- Staff 3: Treble clef. Chord: G7. Arpeggio: G7 with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 4: Treble clef. Chord: F7. Arpeggio: F7 with a wavy line. Fingering: 13 10 11 9 13 11 10 11.

System 4:

- Staff 1: Treble clef. Chord: Bb/C. Arpeggio: Bb/C with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bb. Arpeggio: Bb with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: C. Arpeggio: C with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: G7. Arpeggio: G7 with a wavy line. Fingering: 6.

System 5:

- Staff 1: Treble clef. Chord: C7. Arpeggio: C7 with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bb. Arpeggio: Bb with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: C. Arpeggio: C with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: G7. Arpeggio: G7 with a wavy line. Fingering: 6.

System 6:

- Staff 1: Treble clef. Chord: Bb13. Arpeggio: Bb13 with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 2: Treble clef. Chord: C/D. Arpeggio: C/D with a wavy line. Fingering: 11 (13) 11 8.
- Staff 3: Treble clef. Chord: G7. Arpeggio: G7 with a wavy line. Fingering: 6.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 7:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 8:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 9:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 10:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 11:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 12:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 13:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 14:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

System 15:

- Staff 1: Treble clef. Chord: G. Arpeggio: G with a wavy line. Fingering: 15 12 13 11 15 13 12 13.
- Staff 2: Treble clef. Chord: Bdim. Arpeggio: Bdim with a wavy line. Fingering: 13 10 11 9 13 11 10 11.
- Staff 3: Treble clef. Chord: F. Arpeggio: F with a wavy line. Fingering: 11 (13) 11 8.
- Staff 4: Treble clef. Chord: BU. Arpeggio: BU with a wavy line. Fingering: 6.

CD TRACK 8 & 9

18

21

24

27

Robben Ford:
whether on a Tele
or Les Paul, he
loves arpeggio
sophistication



GM7 ARPEGGIO SOLO

CD TRACK 10 & 11

In this solo we see how some of the triad arpeggio approaches can be used to good effect when combined with familiar Minor Pentatonic lines over a fusion style 12-bar minor blues progression in Gm. Note how a Dorian flavour is

sometimes achieved here by using an Am triad over the Gm7 chord and a Dm triad over the Cm7. Have fun!

GM7 ARPEGGIO SOLO

♩ = 130

Gm7

B♭ Am Gm F Dm C

BU

1

Cm7

Gm B♭ Dm E♭

4

Gm7

Am7

Let ring

BU BU BD

7

C/D

Gm7

C C B♭

BU

10

Gm Dm Gm Dm Gm Dm Gm

18-15 18-15 17-13 18-15 17-13 18-15 17-13 18-15 15

GM7 ARPEGGIO SOLO ...CONTINUED

CD TRACK 10 & 11

13

BU 18 (20) 18 15-18-15 15 18-15 17 (19) BD (17)-15 17 17-14 15 15-13-14 15 17 Dm

17

Cm7 Dm 5-1 3 5-1 3 5-1 3 6-3 4 6-3 4 6 F 8-5 6 8-5 6 8-5-10-6 8 10-6 6 10 Gm7 13 (15) 13-10 13 (14) 13-11 12-10 12 13 BU 13 (15) 13-10 13 (14) 13-11 12-10 12 13

20

Am7 10 13 12 13 12-15 17 C 13 12-15 17 C/D 15 20 20 (22) 18 20 Gm7 18 20

24

Gm 15 15 15-14 13 13-10 11 12-10 10 8 F 6 8 6 7 6 7-5-3 5 5 3 Gm 6 8 6 7 6 7-5-3 5 5 3 F 5 5 5 3 5



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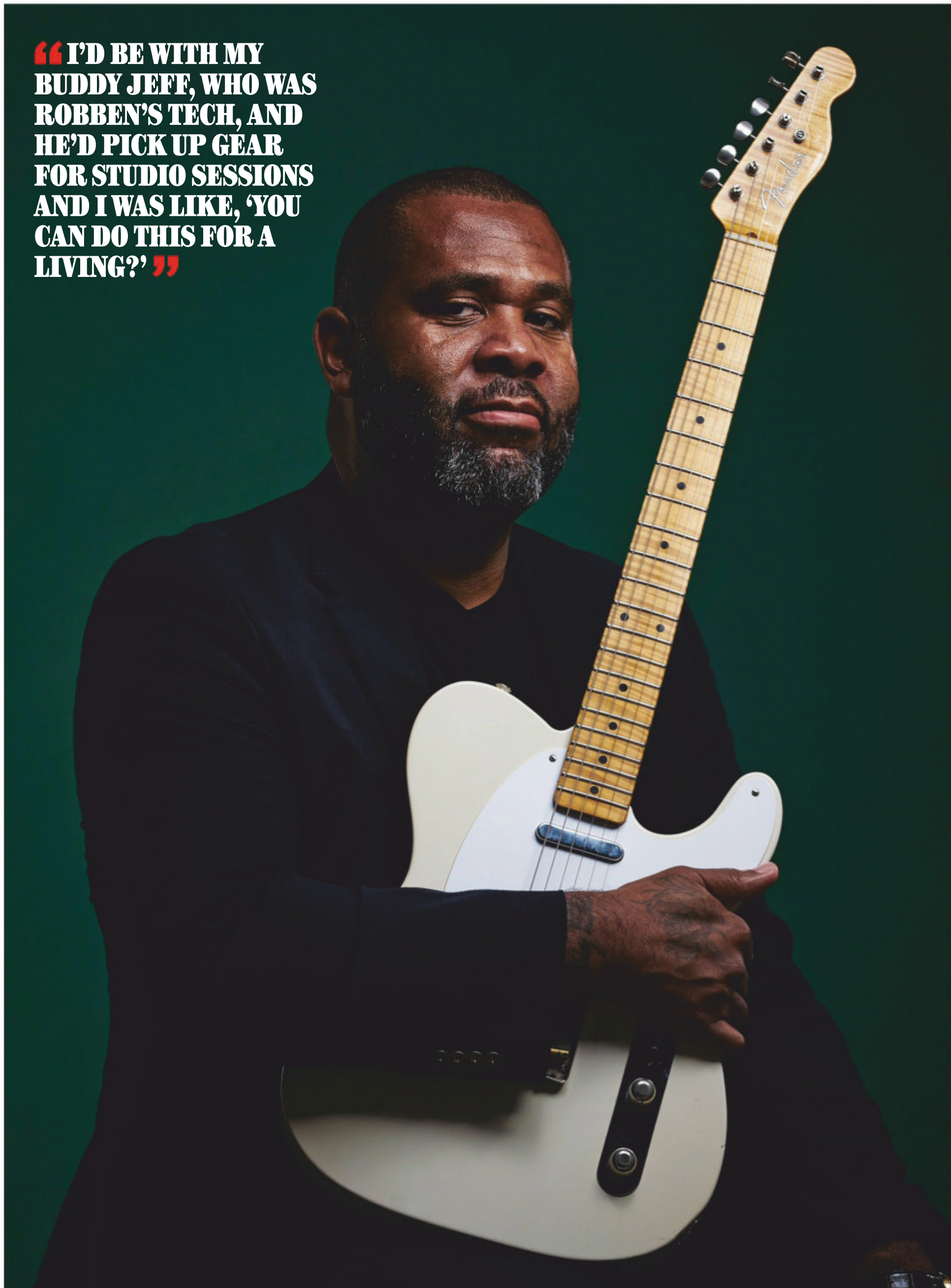


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“I’D BE WITH MY BUDDY JEFF, WHO WAS ROB BEN’S TECH, AND HE’D PICK UP GEAR FOR STUDIO SESSIONS AND I WAS LIKE, ‘YOU CAN DO THIS FOR A LIVING?’ ”





Kirk Fletcher

Masterclass

Bluesman Kirk Fletcher has a brilliant new album, *Hold On*. While he was over in the UK for some dates to promote it, he stopped by to talk and also delivered a soul-shaking blues lesson. With **David Mead**.

Before the cameras rolled for our video lesson we talked to Kirk about his new album, *Hold On*. “Hold On means something to everybody,” he says. “It can be holding on waiting on the train, waiting on your child to be born, or whatever.”

Recorded in Bristol in January the album features Matt Brown on drums and Jonny Henderson on keys. “You’ve probably heard Jonny with Matt Scofield,” Kirk continues. “He’s an organ player but he plays bass on the Hammond B3 and it’s fantastic!”

The album offers a mix of soul, gospel and 60s-style R&B, with Kirk’s smooth baritone a perfect foil for his singing guitar lines. We wondered where his style originated: “The first inspiration was my older brother in my father’s church,” he tells us. “Just gospel music – and now I feel that the older I get, that’s coming out again.”

Who were your other early influences?

“Some of the main players were Howard Carroll from The Dixie Hummingbirds, a fantastic guitar player. Another was ‘Spanky’, his name was Eddie Alford, he played with The Mighty Clouds Of Joy. Then you had BB King, obviously, Albert King, Stevie Ray Vaughan, but also Prince, Eddie Van Halen and all those guys, too, because I’m 42, a child of the 80s.”

How old were you when you started playing?

“I started when I was about eight years old, in my father’s church. My brother played guitar and it was the classic story. I didn’t even really think about it: one minute I couldn’t play and I just loved it, and the next minute I could kinda play a little something – bend a note or play a little Jimmy Reed thing or some simple church song. I was like, ‘Hey, wait a minute, I’m starting to learn how to play...’ I just kept going on from there – five or six hours would

go by after school and I’m still playing. I’d wake up in the morning, look at my guitar first thing, it would be propped up against the chair... and my whole life has been pretty much that.”

When did you start getting into bands?

“Well, the thing about church is that you’re playing in front of people immediately. The kind of church that my dad was a pastor of was Pentecostal, so it’s like whatever you’ve got – snare drum, tambourine, a guitar, a bass with a couple of strings – whatever you’ve got to make music, just do it, just play it. But the band thing happened when I was about 15 or 16. I started playing in R&B bands and little Top 40 bands with my brother and different musicians I went to school with and members of the church that had other family members that played and had R&B bands and stuff. I guess my first real legit band was probably Brent Jones & The TP Mobb, like a hip-hop gospel choir. We played real funky, contemporary gospel stuff.”

What instruments did you start out with?

“Squier Stratocasters. Just the old Japanese Squiers and a lot of solid-state amps, like the Randall RG80 – I had that for a long time – a Roland Jazz Chorus, Peavey amplifiers – a lot of that stuff. So from the beginning it was trying to get the biggest, cleanest tone.”

When did you decide to do it professionally?

Was there a watershed moment?

“I was about 17 or 18. My brother took me to this music store called Music Works and there I met Robben Ford’s tech and he started bringing me along to help with gear. Seeing those guys – Robben Ford & The Blue Line at that time, at about ’94 or ’95 – was what did it. That made me go, ‘Okay, I wanna play for real...’ I’d be riding with my buddy Jeff, who

was his tech at that time, and he’d take him to the airport or something, or pick up gear for studio sessions and stuff and I’m like, ‘Oh, man! You can actually do this for a living?’”

Was it a bit like having a guitar lesson from Robben every night?

“To this day I still really remember his sound. And it was a very special time for him because he had all this back history of Joni Mitchell, Miles Davis – he was about the same age as I am now. So he’s writing songs and playing with his band and they were just incredible. So the timing couldn’t have been better.”

Many people will have seen you on YouTube jamming with Josh Smith and Joe Bonamassa.

“My buddies! Those guys are crazy guitar players. I did play a lot as a kid and everything, but these guys... y’know, hard work really does pay off. Those guys are guitar players’ guitar players and I’m sort of like the record collector guy; the guy you’d see in the record store and I don’t maybe take it as serious as those guys. Those guys are like my family, but I come from a different place. So it’s fascinating to see those guys. And Eric Gales; he’s a nice guy, too.”

How did you meet Joe?

“I met Joe years ago in Belgium for a couple of minutes. He was just backstage at this festival and I just walked over, because I’d seen him in magazines. So I was like, ‘Hey, how you doing?’ Then I think we exchanged numbers and just stayed in touch. Then I was playing at Harvelle’s, this little club in Santa Monica, California, and he came out and sat in. It was amazing, off the cuff. I gave him my guitar to play and he gave me my guitar back and we exchanged guitars back and forth and it was so amazing and so moving. I think that’s what really solidified the deal for us being buddies.”



Kirk's new album, *Hold On*, is a meeting place between the blues, gospel and soul

“ I STARTED WHEN I WAS ABOUT EIGHT YEARS OLD, IN MY FATHER’S CHURCH. ONE MINUTE I COULDN’T PLAY BUT I LOVED IT, AND THE NEXT MINUTE I COULD PLAY A LITTLE SOMETHING ”

And you recently toured with Joe...

“Yeah, but does Joe really need a rhythm guitar player? He says it was fun to have me, but I know he really did that to help me; bring me on a bigger stage so I could be a part of that. Joe’s like that; he’s just a good dude. It was not only a guitar lesson, but it was also a life lesson. A lot of people see Joe and they go, ‘Oh, he’s successful and everything...’ but that guy works his ass off. His work ethic and what he puts into it – only a few people would be willing to do all that. He deserves everything.”

What gear will you be using to tour the album?

“I’m playing a 633 amplifier made by Cliff Brown and it’s fantastic. It’s a Tweed Bassman style thing with two Vox Gold speakers, but Cliff made it really efficient. It’s got a solid-state rectifier and it’s loud, fat and warm and it sounds amazing. My guitar choice is always evolving. I play a Gibson Les Paul, Collector’s Choice, I have a ’64 Strat that I love, and I also have this Telecaster named Sofia. I just got my ’66 335 back that I sold to a friend and I’m really excited about bringing that out at my UK shows next year. I’ve got two Tylers that I also love – just for grabbing a guitar that’s fat and plays in tune, my Tylers are fantastic. Plus I’ve got a Taylor and a Moollon Tele that I used on the record, too.”

NOW TRY THE LESSON

An absolute master of blues, soul, gospel and funk guitar, Kirk Fletcher has gone from fronting his own band to playing rhythm guitar for Joe Bonamassa (and then just about everything else in between). In this masterclass, he shows us some of the techniques – and a few of the licks – that make up his guitar style. Drawing from a range of influences, Kirk’s playing relies on a big, semi-clean guitar sound. As you can determine from the interview and video, he goes to great lengths to keep his sound full, fat and creamy. Check out his use of pedals at the start of the video and then move on to the examples...

EXAMPLE 1 PICK VERSUS FINGERS**CD TRACK 12**

In this first example Kirk demonstrates how he learned to produce an even dynamic response while moving between a pick or his fingers to strike the strings. Being confident that you can produce a similar range of dynamics from

either method (or indeed use each one's inherent obvious tonal benefits), so that any transfer mid-solo is tonally seamless, is a difficult trick to pull off and requires a lot of dedicated practice.

1

3

5

7



EXAMPLE 2 FUNKY RHYTHM & LICKS

CD TRACK 13

A laid-back funk style is another facet of Kirk's playing. The important thing is to master a controlled muting technique – watch the video and you'll see that while Kirk is keeping his picking-hand position focused but quite loose,

his fretting hand is lifting very slightly between chords to produce a staccato effect, plus some rhythmic, fully muted stabs. Kirk will often use this approach to mix rhythm and funky lead licks.

2
♩ = 104 Em7

1

3

EXAMPLE 3 FUNKY RHYTHM

CD TRACK 14

Ramping the funk up a notch or two, Kirk demonstrates the type of rhythm style associated with players such as Nile Rodgers, which calls for more activity in the fretting hand. It's worth approaching this type of exercise in a low gear

to begin with, and once you have both hands working together perfectly, you can start increasing the speed. A metronome will help keep your timing on track, too. As usual, only speed up when you've completely nailed it.

♩ = 124 C

1

EXAMPLE 4 PICKING-HAND DYNAMICS

CD TRACK 15

Another good example of how the picking hand can affect your tone, here Kirk demonstrates how changing the dynamics and positioning of the hand can make a huge difference. The first half of this example is played near the bridge,

producing a harder, more trebly sound; the second is near the neck for a much warmer response. Guitarists like Gary Moore have used this approach to go from a whisper to a full-throated roar.

♩ = 124

1

Pick by bridge

BU

BU

BU

EXAMPLE 4 PICKING-HAND DYNAMICS ...CONTINUED

CD TRACK 15

3
Pick over
neck pickup

EXAMPLE 5 FRETBOARD MAPPING - SAME LICK, DIFFERENT POSITION

CD TRACK 16

On the subject of mapping the fretboard, Kirk demonstrates how playing the same lick in different positions can be a good way to find your way across the 'board, thus turning that sometimes intimidating expanse into an organised musical workspace.

Ex 5

12 10 12 11 10 8 5 7 9 8 7 5 7 5 7 6 5 3 0

EXAMPLE 6 FLUENCY ACROSS THE NECK

CD TRACK 17

Taking Example 5 as a starting point, this idea demonstrates the outcome of being fluent across the full range of the fretboard, instead of being locked into individual Pentatonic shapes. In addition to that, there are some great bluesy licks to add to your repertoire here...

10 12 12 10 11 10 8 10 9 8 9 7 9 9 7 9 7 5 7 5 5 7 5 7 9 7 8 7 5 7 5 7 5 6 5 3 5 3 4 2 4 2 2 0 4 5 6 4 6



EXAMPLE 6 FLUENCY ACROSS THE NECK ...CONTINUED

CD TRACK 17

EXAMPLE 7 MILKING A SIMPLE IDEA

CD TRACK 18

Inspired by the playing of BB King and Chris Cain, this is a great example of the old 'less is more' principle. Kirk takes a simple lick and produces a series of variations on it to the point where it sounds like a complete solo. Economic and

effortlessly tasteful at the same time, it's sometimes worth making a simple idea go just that little bit further. All great players know how to milk a single good idea to turn it into a musical goldmine.

EXAMPLE 8 PENTATONIC SHAPE #1

CD TRACK 19

Another lick that Kirk uses a lot in his playing, this idea goes back to the basics and occupies one of the most popular locations on the fretboard – the A Minor

Pentatonic at the 5th fret. It's not difficult or complex, but the type of smooth fluency needed to pull it off takes work.

1

EXAMPLE 9 JUMP BLUES RHYTHM

CD TRACK 20

And now for something completely different... We've travelled away from soloing techniques in order to explore accompaniment – something that the average guitarist finds him- or herself doing for most of the time on stage.

Here, it's old-style 'jump blues' with its very characteristic staccato chordal stabs and athletic single- and dual-note runs. It's tricky to master, but just listen to the result!

1

4

7



Mattias IA Eklundh

Dorian Diffusion *pt1*



In the first of this four-part video series Mattias IA Eklundh demonstrates some wacky lead work over a slick modal track. With **Jon Bishop**.

ABILITY RATING

★★★★★ Advanced

Info

Key: D minor

Tempo: 195bpm

CD: ROM & 21-25

Will improve your

✓ Picking-hand tapping

✓ Playing of rock style harmonics

✓ Use of volume pedal effect

This month we start with the first in a new series of four video masterclasses with Swedish avant-garde guitar virtuoso Mattias IA Eklundh.

As with all the lessons in our video masterclasses series, each one of the four performances will be transcribed and then

analysed from a technique and theory point view. You can then learn the techniques and concepts with a view to broadening your vocabulary and musicianship. The backing track and chord chart is, as ever, included.

Today we're looking at a new track penned by Jason Sidwell, this one written especially for Mattias and entitled Dorian Diffusion.

As Mattias explains, his main focus at the beginning of the track was improvising like a maniac, and getting everything captured 'in the moment' and all in one take.

The tonality of the track is built around the D Dorian mode. D Dorian (D-E-F-G-A-B-C) is the natural scale of choice as it contains no

'avoid' notes (tones that are dissonant against the chords).

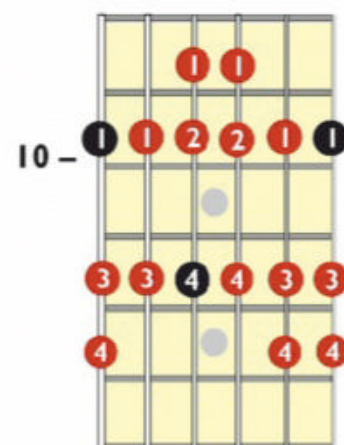
The main 'flavour' tone in this mode is the major 6th interval and this is what makes the Dorian mode different to the Natural Minor scale (the Natural Minor shares six of the intervals but includes a minor 6th instead of the Dorian's major 6th). We have included a popular fingering for D Dorian for you as this scale will work for all the sections of the track.

You may also simplify the tonal palette and use D Minor Pentatonic (D-F-G-A-C), which will also work a treat while missing out that maj6th and also the 9th (E).

Jason's fusion track uses a 3/4 time signature for the A section and switches to 4/4 in the B section. The tempo for both is a brisk 195bpm, and Mattias tackles it with aplomb.

He also uses lots of different harmonics, which provides the foundation of the Eklundh style. These harmonics are combined with fretted notes and the whammy bar, which together create lots of cool

D Dorian Mode Fingering



“THE ‘FLAVOUR’ TONE OF MAJOR 6TH MAKES DORIAN DIFFERENT TO NATURAL MINOR, WHICH HAS A MINOR 6TH”

dissonances. The hammered harmonics are extremely effective and you may be new to how these work, so take a good look at how Mattias articulates these.

Notice how he aims to avoid the root note of D and also combines tapping and micro-tone string bends to create an almost other-worldly sound. And as if that's not enough, Mattias brings in the volume pedal to 'swell' the notes in and this sounds particularly cool when combined with delay.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future where the Dorian sound would be appropriate.

Although this is pretty 'out there' stuff, do try some of the concepts in Mattias's solo then have a go at creating one of your own over Jason's rhythmically busy track. **1**

NEXT MONTH Mattias takes another spectacular solo on Jason's rocker **The Barking Crow**

9

GAIN

6

BASS

7

MIDDLE

7

TREBLE

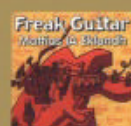
5

REVERB

Get the Tone

Mattias used the bridge pickup of his Caparison Apple Horn into a Laney amp, with Line 6 Helix FX and a Jim Dunlop pedal for the volume swells. Any electric guitar will work well for this month's performance; just dial up a modern sounding overdriven tone with plenty of sustain. Some long delay will provide a cool ambience. You can also experiment with a volume pedal (or try 'violining' with your guitar volume control).

Mattias IA Eklundh and his Caparison Apple Horn guitar



TRACK RECORD Mattias has released four studio albums entitled Sensually Primitive, Freak Guitar, The Road Less Traveled and The Smorgasbord. His most recent album is Freak Kitchen's 9th album, Confusion To The Enemy, full of crazy rock guitar! Go to www.freakguitar.com for more info.

CHORD CHART DORIAN DIFFUSION

VERSE 1

$\text{♩} = 195$

Dm11

3, 19, 35, 51

F G Dm11

7, 23, 39, 55

13, 29, 45, 61

Play 4 times

CHORUS 1

Dsus4 Csus4 Bsus4 $\flat$ 5 Fmaj7 $\sharp$ 11 C6/9 Bsus4 $\flat$ 5

67

Cmaj9/E Fmaj7 $\sharp$ 11 C6/9 F/G N.C. G/A Dm13 Cmaj13

71

Gsus2/B D6sus2 C6/9 Fsus2/B D7sus4 Csus4 Bsus4 $\flat$ 5

76

F/G G/A Gdim/A

81

VERSE 2

Dm11

86, 100

F G Dm11

91, 107

F G

97, 113

CHORUS 2

Dsus4 Csus4 Bsus4 $\flat$ 5 Fmaj7 $\sharp$ 11/A D6sus2 C6/9 Fsus2/B F $\sharp$ 4/E D6sus4

118

C6/9 Fsus2/B F/G G/A Dm13 Cmaj13 Gsus2/B Fsus2/A D6sus2 C6/9

123

Fsus2/B D7sus4 Csus4 G7/B F/A F/G G/A

129

Gdim Gdim/A Dm11

135

CD TRACK 21 & CD-ROM

Vibrato is also added with the whammy bar and the volume pedal is used to swell into notes. The swelling in from the volume pedal cuts off the picking attack and provides a delivery that is not so obviously 'guitar' sounding.

[illegible]

DORIAN DIFFUSION FULL PIECE

CD TRACK 21 & CD-ROM

Sheet music for guitar, showing measures 35, 41, 46, 51, and 55. The music is in Dorian mode (Dm11) and includes various techniques such as Hammer Harmonic, Scoop, Doop, and BU (Bend Up).

Measure 35: Dm11, 8va w/bar, Hammer Harmonic, w/bar, 13, 17, 19, 17.

Measure 41: 13, Hammer Harmonic w/bar, 17, 19, 17, Let ring, 25, w/bar, 22-20-22.

Measure 46: (8va) w/bar, Doop, Scoop, 13, 12, 14, 12, 10, 9, Doop, Scoop, Doop, Hammer Harmonic, Scoop, Doop, 16.

Measure 51: Dm11, 13, 8, 10, 13, 12, 13, 12, 10, 13, 10, 8, 10, 13, 8, 10, 13, 10, 8, 10, 8, 10, 10, 12, BU, (14).

Measure 55: F, G, Dm11, Semi Picking Harmonic, BU, BD, 4, (5), (4), 4, 2, 4, 4, (5), (4), (5), (5), (4), (4), 2, 0.

CD TRACK 21 & CD-ROM

the D Dorian mode. It is well worth taking these slowly if learning them verbatim. Perhaps learn the overall concept and then come up with your own version .

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E

E
E
G
D
A
E

PLAYING TIPS



● NATURAL HARMONICS, FINGER SLAPPED BAR 9-12

Mattias is masterful at very cleanly played natural harmonics. With his bridge humbucker and healthy amp gain, he slaps/hammers a fretting-hand finger (here, second finger) above a fretwire (here, 16th fret, third string) to sound the harmonic then applies whammy bar pitching (here, a bend up then slow drop). Mattias's clarity is about hitting only the string he wants to sound with just enough velocity to not sound the other strings. Further clarity can come from the picking-hand fingers resting on the strings either side of the string being slapped but Mattias rarely chooses this.

● PITCH BOUNCING WITH PICKING HAND PALM BARS 63 & 65

With a floating whammy bar (string pitch can go up as well as down), some players (Jeff Beck, Steve Lukather) like to manipulate notes by bouncing their picking hand's palm on the bridge rather than use the actual bar. Here Mattias uses the technique to create a quaver rhythm with light palm bouncing.



● TWO-HAND TAPPING BARS 67 – 80

Matias is a very interesting tapper, often exploring specific rhythmic patterns rather than as a means simply to play very fast. Notice here that, like many tappers post Eddie Van Halen, Mattias uses his picking hand's second finger to tap the fretboard rather than his first finger. When you explore tapping, try out all your picking hand fingers to see what works best for you. Have fun!





DORIAN DIFFUSION FULL PIECE

CD TRACK 21 & CD-ROM

VERSE 2 Bars 86-117 In Bar 95 use the picking-hand finger to hammer the string above the 16th fret on the third string. The hammering of the finger releases the harmonic. This may take some getting used to as the harmonic needs to be released by hammering precisely above the 16th fret. From bar

103 Mattias demonstrates how he combines picking-hand tapping and micro string bends. Once the picking hand taps the note, pull off onto the fretted note and quickly pull the string sharp and then release back to pitch. Learn this in small chunks and slowly before increasing duration and speed.

75

Dm13 **Cmaj13** **Gsus2/B**

Pluck with tapping finger

8 10 11 12 (17) 12 11 10

8 7

8 10 11 12 (17) 12 11 10 8 7

8 10 11 12 (17) 12 11 10

77

D6sus2 **C6/9** **Fsus2/B** **D7sus4** **Csus4** **Bsus4b5**

BU BU

8 (17) 8 7 (17) 8 10 (17) 8 (17) 6 5 (17) 5 4 5 9 (17) 9 (17) 9 (17) 9 (10) (17) 9 (10) (17)

81

VERSE 2

F/G **G/A** **Gdim/A** **Dm11**

Doop

Let ring

Doop

Scoop

12

8 7

10 11 12

88

Scoop

Scoop

Doop

Scoop

F

G

Doop

Scoop

Doop

10 11 12

10 11 12

12 0

13

12 0

94

Dm11

8va

Scoop

w/bar

Hammer Harmonic

Scoop

w/bar

16

Let ring

17 15 13 17

19

17 15 13 12

F

G

w/bar

w/bar



DORIAN DIFFUSION FULL PIECE

CD TRACK 21 & CD-ROM

Fsus2/B **Fsus#4/E** **D6sus2** **C6/9** **Fsus2/B**

BU BD BU BD 1/4

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

121

F/G **G/A** **Dm13** **Cmaj13**

(8va) 1/4 1/4 1/4

17 13 12 10 8 18 17 15 13 12 17 12 14 17 10 17 10 17 10 13 8 13 12 8 10 13 12 8 10 13 10

124

Gsus2/B **Fsus2/A** **D6sus2** **C6/9**

1/4 1/4

13 10 13 8 10 13 10 12 10 12 9 10 12 12 13 8 13 13 8 10 13 12 8 10 13 10

127

Fsus2/B **D7sus4** **Csus4** **G7/B** **F/A**

Doop Doop

1/4

13 10 8 8 10 13 8 10 13 12 8 10 13 10 8 10 13 8 10 13 12 10 9 10 9 10 12 9 12 0

129

F/G **G/A** **N.C.** **Gdim/A**

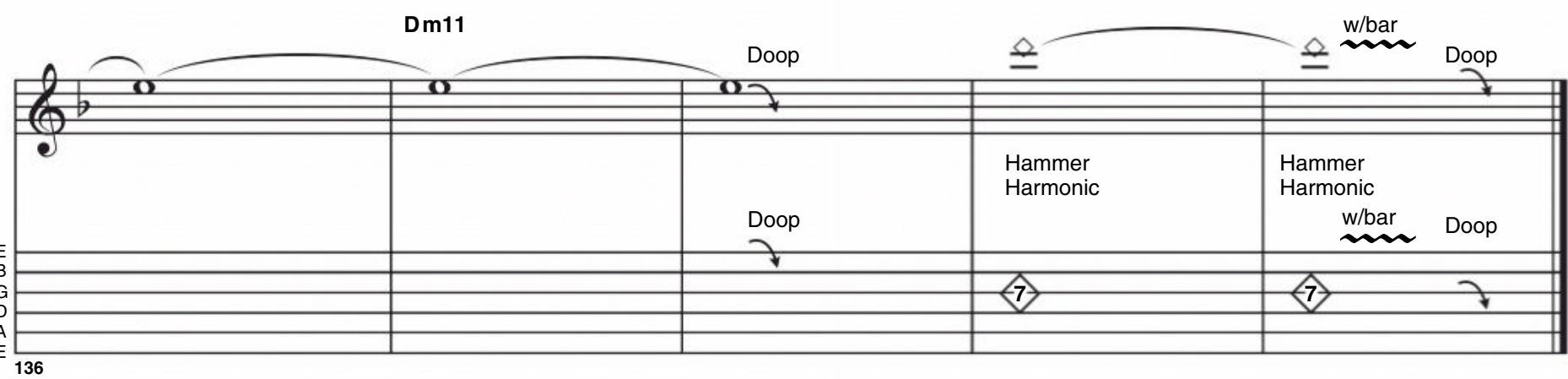
Scoop Scoop Scoop Scoop w/bar w/bar w/bar w/bar w/bar Hit whammy with palm

15 17 18 17 19 20 17 20 17 0 [0] [0] [0]

132

DORIAN DIFFUSION FULL PIECE

CD TRACK 21 & CD-ROM

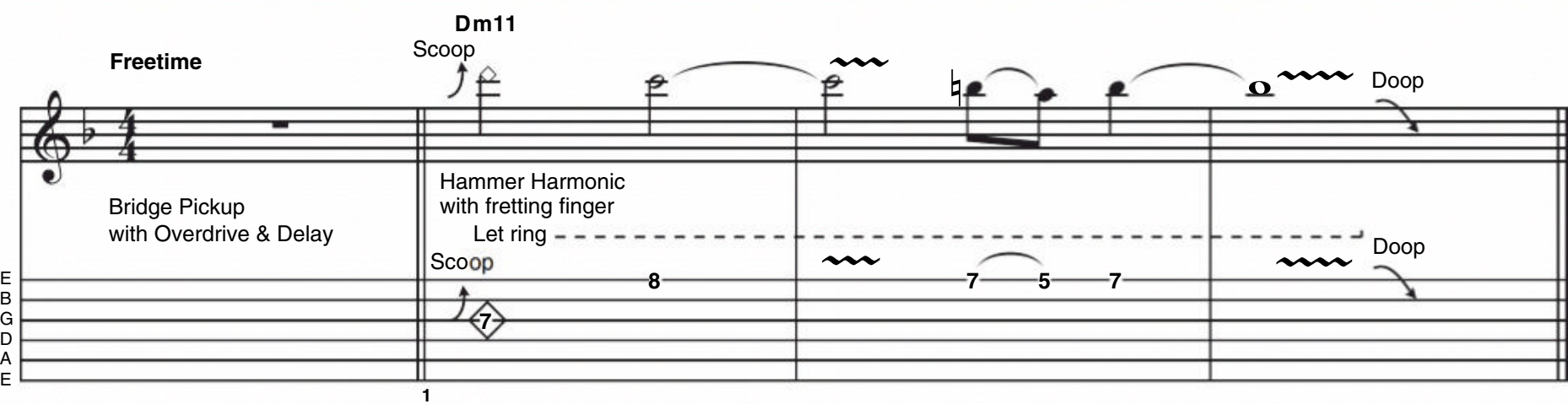


EXAMPLE 1 HARMONICS AND FRETTED NOTES

CD TRACK 23 & CD-ROM

Mattias gets great, ear-grabbing results from combining ringing harmonics with fretted notes. The fretted note is chosen to contrast with the harmonic and

this provides a cool sounding dissonance, something Mattias seems to really enjoy.

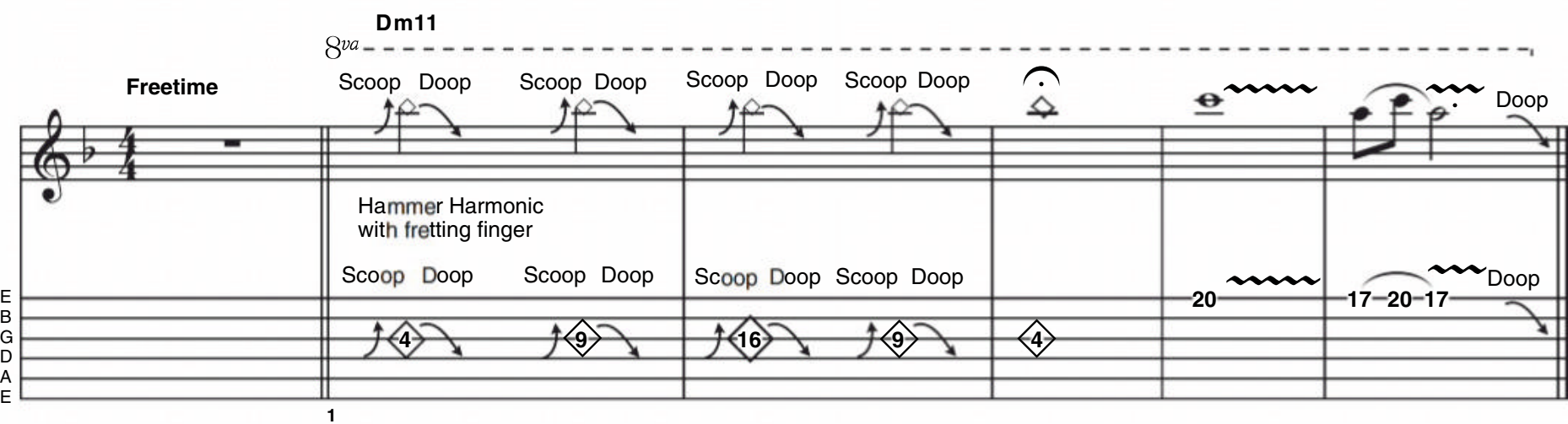


EXAMPLE 2 HAMMERED HARMONICS AND DISSONANCE

CD TRACK 24 & CD-ROM

Here Mattias uses a fretting-hand finger to hammer the string above the chosen fret on the third string. The hammering of the finger sounds the harmonic. This may take some getting used to as the harmonic needs to be

released by hammering precisely above the required fret. The kind of gain levels used here doubtless helps the harmonic to sing out and then sustain, but be very careful with unwanted string noise and avoid hammering too hard.

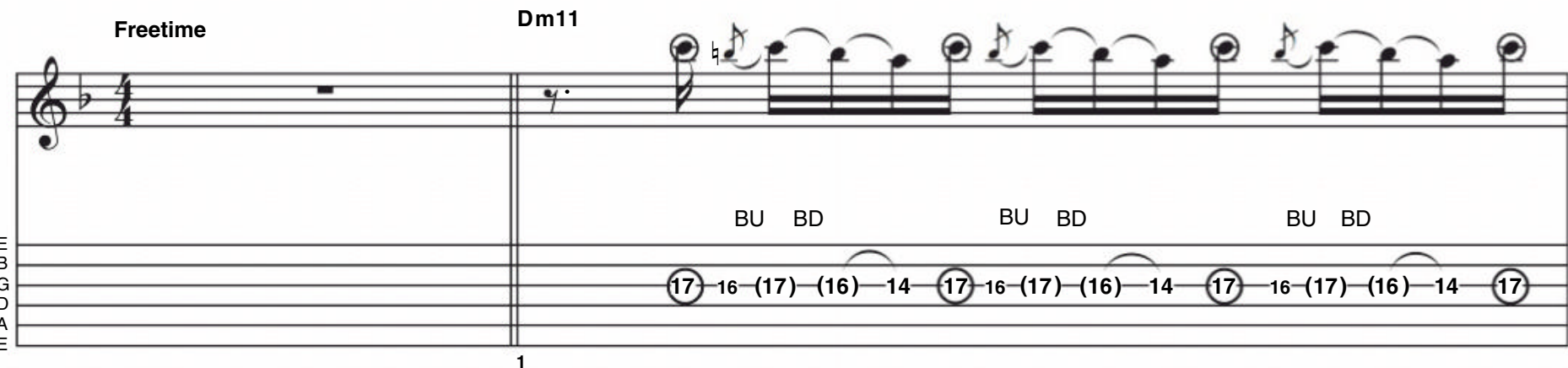


EXAMPLE 3 TWO-HANDED TAPPING AND STRING BENDS

CD TRACK 25 & CD-ROM

Never one to settle for the obvious way out, here Mattias demonstrates how he combines picking-hand tapping and micro string bends. Once the picking

hand taps the note, pull off to the fretted note and then quickly pull the string sharp by a small amount.



EXAMPLE 3 TWO-HANDED TAPPING AND STRING BENDS ...CONTINUED

CD TRACK CD-ROM

1



BU BD BU 1/4 BD BU BD BU BD

2

3

4

5

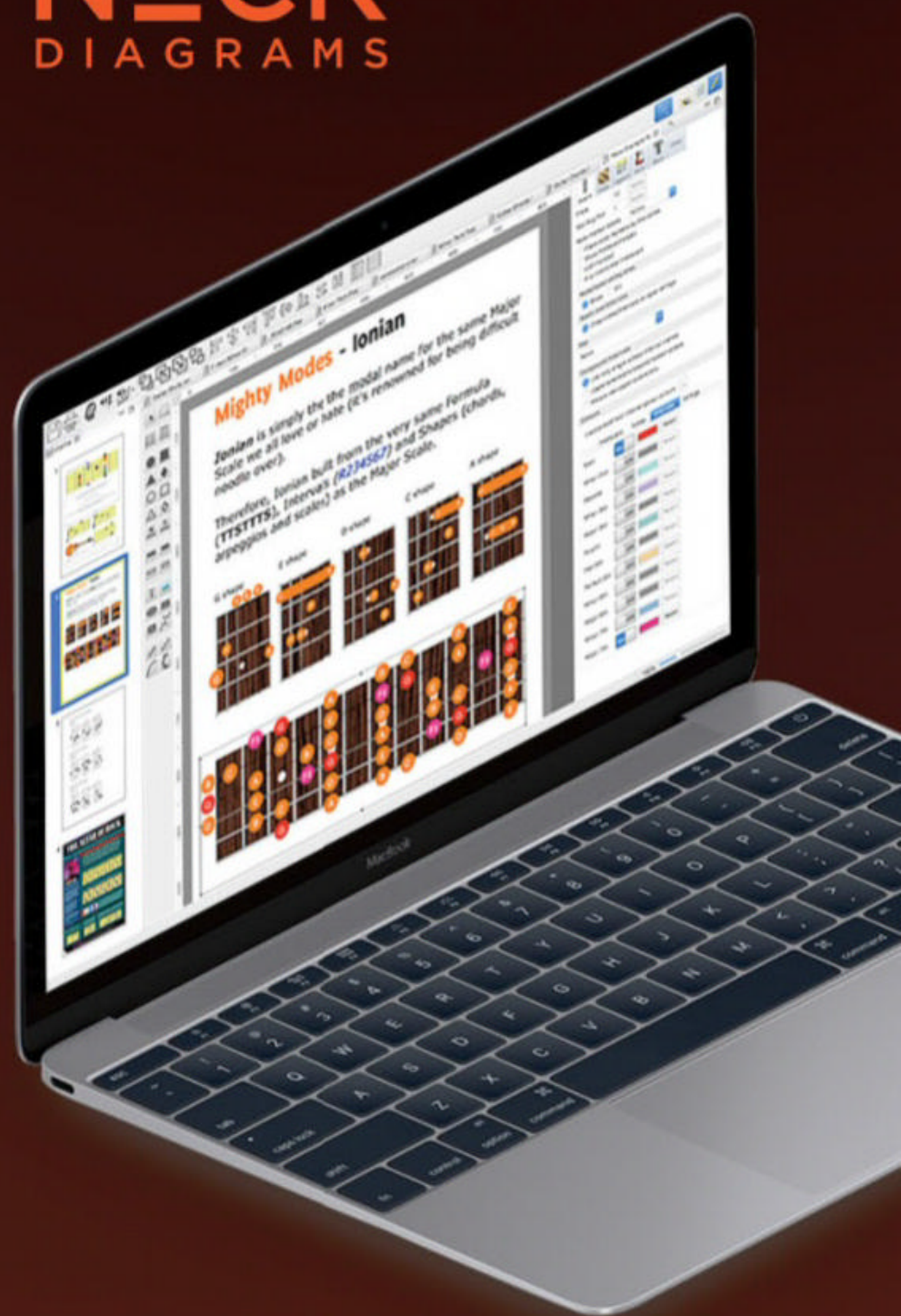
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Gabriel Fauré

Pie Jesu



This month **Bridget Mermikides** arranges and transcribes that ‘other’ well-known version of Pie Jesu from Requiem, this one by French composer Fauré.

ABILITY RATING

Moderate



Info

Key D **Tempo** 44bpm **CD** Tracks 26-27

Will improve your... ✓ Fretting-hand control

✓ Combining a melody with chords ✓ Melodic interpretation

In this issue, we return to a work by one of France’s greatest composers, Gabriel Fauré (1845-1924). Fauré, as well as being a respected pianist, organist and teacher introduced into the prevailing late 19th century Romantic era an ingenuous blend of

advanced compositional concepts with a popular accessibility. As such, he may be seen as an important link between the Romantic and Modernist era, with an indelible imprint on both ‘classical’ and popular music today.

Fauré wrote hundreds of beautiful works for solo instruments, voice, small ensemble, orchestra, and orchestra with chorus. In this latter category, the Requiem (composed over several years with its final form completed in 1900) remains a seminal and enduring work of the late 19th century. The seven-part choral-orchestral work is a setting of a Latin Catholic mass with universal themes of consolation and eulogy, and is infused with a profound emotion, serenity and pathos. Here I’ve arranged the sublime 4th movement, Pie Jesu. A melody for solo soprano accompanied by organ and orchestra.

The juxtaposition of the powerful but warm orchestral force with the fragile and intimate solo voice calling for “eternal rest” is very effective.

I’ve transposed the original key of B_♭ major to D major and adopted drop D tuning which allows the harmonies of the orchestra to be emulated idiomatically, as well as the melodic range of the voice to sit nicely on the top two strings. This is less challenging than many of the arrangements in the series, but will still require work by way of the smooth transition

“ I’VE TRANSPOSED THE ORIGINAL KEY OF B FLAT TO D, AND ADOPTED DROP D TUNING, TO ALLOW THE ORCHESTRAL HARMONIES TO BE EMULATED ”

between chords, and allowing the melody to sing nicely against them.

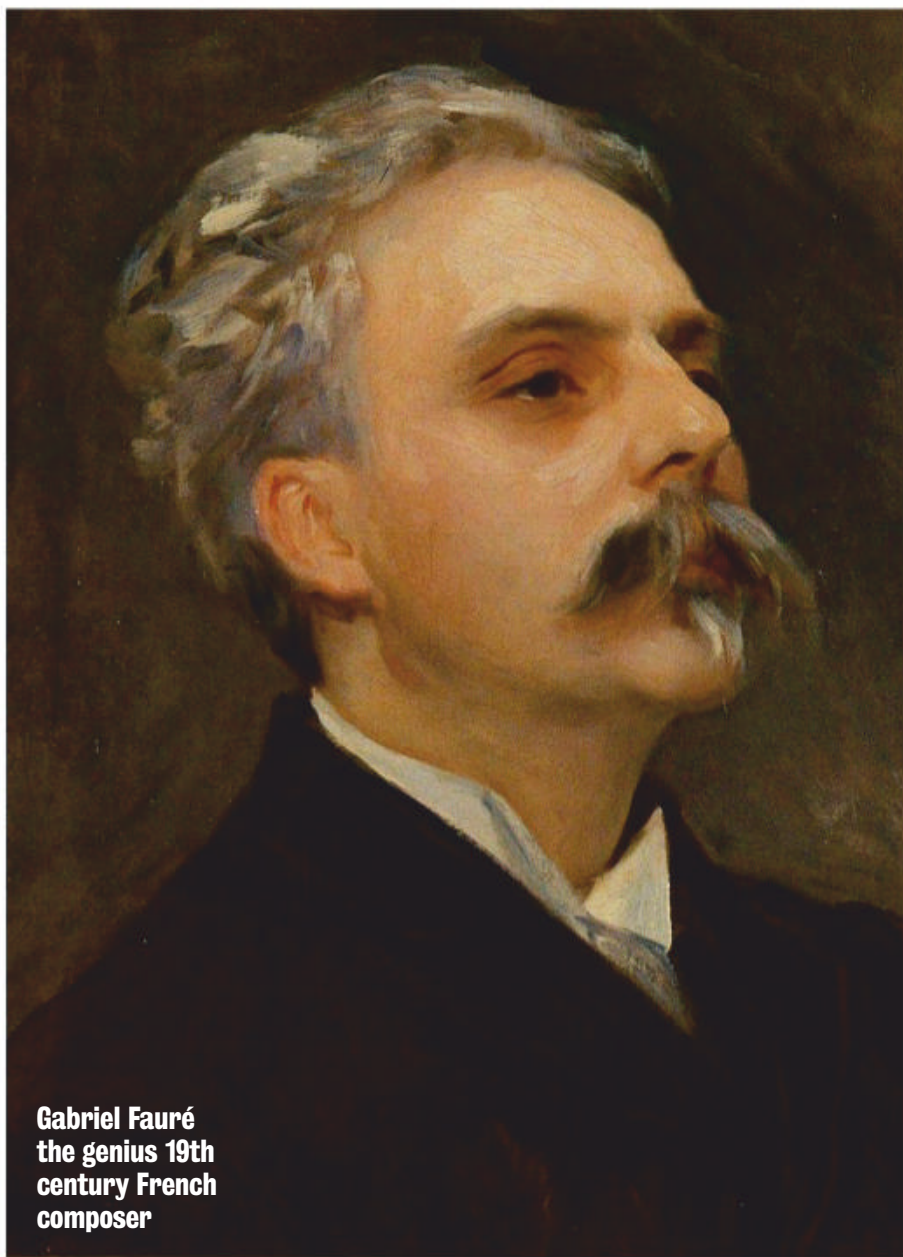
The tab captions contain lots of detailed performance information regarding both plucking and fretting. Hopefully these will help iron out any technical issues so you can enjoy and make the most of the musical expression within this wonderful work. **■**

NEXT MONTH Bridget arranges one of the most well-known hymns, *Morning Has Broken*

TECHNIQUE FOCUS

Fingernail care

For professional players, the picking hand nails are our tools for producing a good tone and they need to be shaped and polished to perfection. The pluck itself is usually a combination of fingertip flesh and nail combined and there is therefore an argument, particularly for beginners, to play without nails. In the early stages of learning, it is common (and indeed preferable) to master a consistent tone and control of the pluck, both rest stroke and free stroke, without the use of nails. I find with my own pupils that the nails can be gradually introduced at around Grade 5 level.



Gabriel Fauré
the genius 19th
century French
composer



TRACK RECORD The Requiem was adapted for various settings by Fauré. For the 1893 version I recommend the National Orchestra d’Île de France conducted by Laurence Equilbey with soprano Sandrine Piau (Naïve 2009). For the 1900 ‘symphonique’ version, the BBC Philharmonic conducted by Yan Pascal Tortelier and sopranos Libby Crabtree and Mary Plazas (Chandos 2003) is wonderful.

PIE JESU { GABRIEL FAURÉ

PLAYING TIPS

CD TRACK 27

[Bars 2-11] In bar 2, the fretting-hand fingering for the G/B chord may appear to be the wrong way round so might feel 'backwards' - third finger on D and second on the G. This is deliberate and is so that the second finger can remain

on the G melody note and allow it to sustain over the A7/C# chord on the next beat. The same thing happens in bar 5 and a similar scenario in bar 11 when moving up to the A/C# chord so follow the fingering carefully.

♩ = 4/4 approx

Tune sixth string from E down to D

Chord progression: D, G/B, A7/C#, Bm/D, Bm6, F#, D, A6, F#5, Bm, A, D, G/B, Bm, A/C#, F#/C#, Bm/D, G/B, A, D, A6, Bm, A6, A7, F#m, A7, D, A/C#, B7/D#, A/E, F#/C#, G#, C#m, D, Bm, E7, F#m, Esus4, E, F#m, C#m, F#m, D/F#, E, A

5

9

13



PLAYING TIPS

CD TRACK 27

[Bars 17-22] Aim to play as legato as possible when changing from one chord shape to the next; this means working quite hard with the fretting hand - holding onto and sustaining every note to connect it smoothly to the next to create a fluent sounding performance. This goes for the whole piece, too.

[Bar 23] Watch out here; you will need to sustain the D#m7 $\flat$ 5 chord for two

beats. This means fretting the A melody note on beat 2 with a barre that slants back to the 5th fret while the tip of the first finger remains in place on the D# at the 6th (see video lesson to watch this in action).

[Bars 24-26] From these bars and generally, the fretting hand fingering is slightly unusual but it works, so follow it carefully.

Chord progression: E6, F#m, E6, A/C#, E, A, A7sus2, A6, F#m/A

17

Chord progression: A7sus2, A6, F#m/A, D#m7 $\flat$ 5, C#m/E, F#m7, C#

21

Chord progression: D#m7 $\flat$ 5, D6, C#, C#/G#, D#m7 $\flat$ 5, D6, C#, C#/G#, A7

25

Chord progression: G/B, A7/C#, Bm/D, Bm6, F#, D, A6, F#5, Bm, A, D, G/B, A7/C#

29

PLAYING TIPS

CD TRACK 27

[Bars 27-33] It is a magical moment when we reach the A7 chord at bar 27 but there is a slight stretch for the fretting hand with the reach up to the C# melody note. Do your best to relax and straighten the fourth finger and take your time with this phrase; again ensuring that notes sustain sufficiently. From 29 to 33 we have the same material that occurred earlier.

[Bar 34] Apply a four-string barre across the 2nd fret on the second quaver note of the bar (the note F#). This accommodates the D/F# chord on beat 2. Then lift the barre but keep the tip of the first finger intact on the E note on the fourth string, in readiness for the Em7 chord.

[Bar 36] I use a four-string barre and shift to 7th position for the final two bars.

The tablature is presented in two systems. The first system covers bars 27-33, and the second system covers bar 36. Chord names are written above the staff. Fret numbers are indicated on the strings. The strings are labeled E, B, G, D, A, D from top to bottom.

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If you're one of the diminishing number who are still able to visit a music store that sells lots of CDs, you will be aware of genre dominated album aisles to help navigate your purchasing options. While there are many reasons that this is beneficial, imagine if it were done alphabetically: Abba next to Anthrax, The Bangles next to Andrea Bocelli, The Cars next to Cacophony! So the 'genre' method does miss a trick or three, certainly as regards checking out new music. Take for example three of our articles this issue; Blues (p58) Rock (p62) and Psychedelic (p78). The artists featured (Steve Lukather, David Gilmour and The Rolling Stones, respectively) would never be 'first choices' to represent those genres but we've opted to highlight them this way to illuminate what they actually can play. Certainly, if BB King can work with U2 in rock and Eric Clapton can work with Wynton Marsalis in a jazzy environment, then traditional 'hardcore guitar bluesers' are able to enjoy genre hopping as much as anyone. And rightly so!



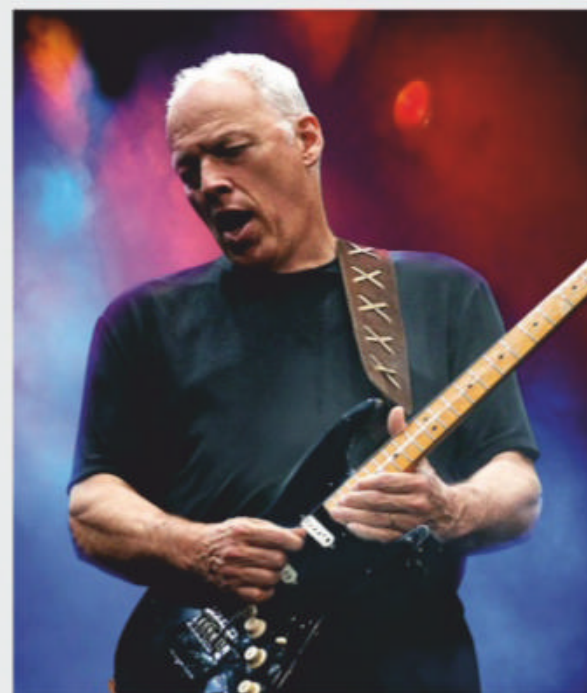
When you look at these three articles and their educational focus, we want you to get fresh insights into these players, noticing aspects that you've missed out on so far. Be it scales or the rhythmic phrasing used, the techniques played or even the guitar tones, you should gain new ideas for both how you appreciate and make music. If reading GT has shown you anything (and everything!) it is that most of the best musicians have flexibility in every area of creativity (vocabulary, music scenario and gear choices).

They enjoy this creatively (few want to be cemented into a niche that they never can leave) and their fanbase does too. If you can learn anything from this it's keep learning and stay flexible.

Enjoy the issue!

Jason

IN LESSONS GT#297



ROCK 62
In this month's article Martin Cooper examines the flawless rhythm and lead style of Pink Floyd's mighty axeman, David Gilmour.



ACOUSTIC 74
This classic singer-songwriter embellishes his songs with tasteful chords and ornamentations. Stuart Ryan shows us how he does it.



Brought to you by...

bimm *brighton***CD TRACK 28**

The musical score for "The Rose Tree" is presented in 4/4 time at a tempo of 120. The guitar part is written in standard notation with a treble clef and includes a key signature of one flat (B-flat). The piece begins with a 4-measure rest, followed by a series of chords: Dm (measures 5-6), Am (measures 7-8), Dm (measures 9-10), Am (measures 11-12), and C (measures 13-14). The guitar part concludes with a 4-measure rest. The voice part, written in a soprano clef, enters in measure 5 with the lyrics "The rose tree, the rose tree" and continues through measure 14. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. Chord diagrams and guitar tablature are provided for each measure, showing fingerings and picking patterns.

CD TRACK 29

120

A D A C F C D G D G D G D

mf

E B G D A E

2 3 2 5 6 5 7 8 7 8 7 8 7

2 2 2 5 5 5 7 7 7 7 7 7 7

2 4 2 5 7 5 7 9 7 9 7 9 7

1

CD TRACK 30[illegible]**CD TRACK 31**

INTERMEDIATE LICKS EXAMPLE 4 **DICK DALE** ...CONTINUED

CD TRACK 31

ADVANCED LICKS EXAMPLE 5 **JAKE E LEE**

CD TRACK 32

Approach this E Minor Pentatonic lick with strict alternate picking, muting the lower guitar strings to accentuate an aggressive metal style. End the example with a rock-blues riff with plenty of Ozzy-style attitude!

ADVANCED LICKS EXAMPLE 6 **FRANCIS DUNNERY**

CD TRACK 33

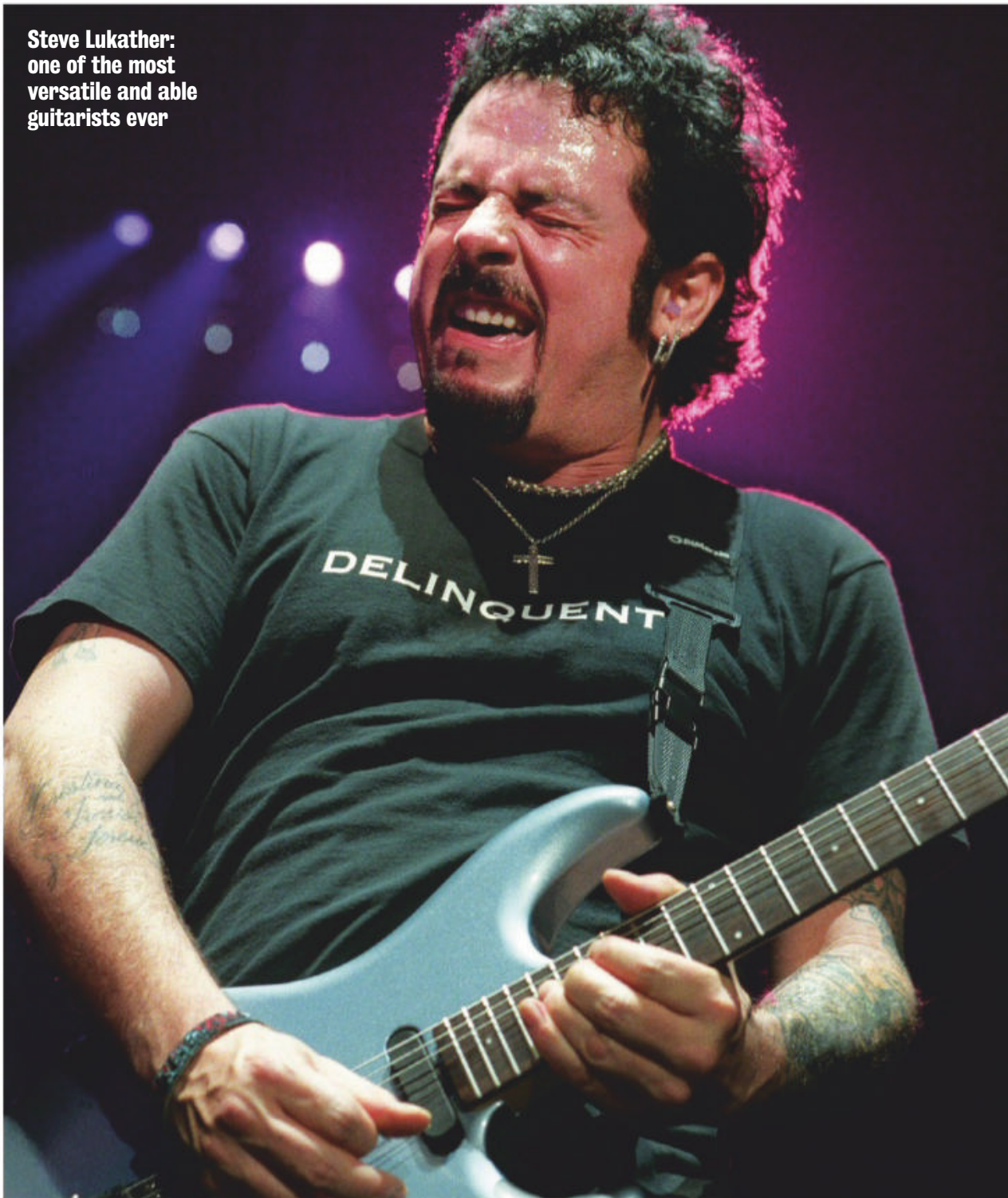
The ex-It Bites frontman created many mind-bending licks such as this modulating minor triad descending each string. Master the pattern and then move carefully through the Minor Pentatonic on the way back up to the first string. Pay close attention to 16th-note timing.

Steve Lukather



This month **Phil Short** explores the bluesy side of one of guitar's true legends: session ace and Toto six-stringer, Steve 'Luke' Lukather.

Steve Lukather: one of the most versatile and able guitarists ever



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 34-37

Will improve your

- ✓ String bending
- ✓ Finger vibrato
- ✓ Melodic phrasing

The late 70s and the early 80s was a particularly exciting time for guitar music. Players were getting heavier and more technical, pushing the boundaries of musical styles and guitar

technique. In 1976 at just 19 years of age Steve Lukather was invited to join the band Toto, and would go on to forge a legacy for himself, as one of the world's greatest rock guitarists. His unique sound and approach set him part from the rest of the rock guitar community and to this day 'Luke' as everyone calls him, has one of the most recognisable voices on the instrument. Lukather's most well known works with Toto are from the iconic fourth album (Toto IV), with hits like Rosanna showcasing not only his virtuosic soloing abilities, but also his

versatility and broad stylistic capabilities that made him one of the go-to session guitarists of the 1980s.

Although predominantly a rock guitarist, Lukather also loves the bluesier aspects of players such as David Gilmour, Jeff Beck and Jimi Hendrix, so has an abundance of chops both in the technical sense and in the melodic sense. A master of crafting melodically exciting lead lines, but with burning chops to accompany his more lyrical ideas, Lukather quickly took the guitar world by storm (check out legendary session solos too, such on Lionel Richie's Running With The Night, Randy Crawford's You Might Need

“ALTHOUGH PRIMARILY A ROCK GUITARIST, LUKE LOVES THE BLUESY SIDE OF PLAYERS LIKE DAVID GILMOUR, JEFF BECK AND JIMI HENDRIX”

Somebody, and Physical by Olivia Newton John). While a clearly modern player, many of his ideas are rooted in the blues vocabulary of earlier generations, adding to the truly expressive nature of his sound.

The focus here is on the sonic presentation of his solos; the hard-to-capture expression and lyrical quality. In our two solo studies, as well as some burning passages, the key to nailing his sound is focusing on the way he makes the notes sing, so pay special attention to his vibrato, bending and string attack. **1**

NEXT MONTH Phil examines the powerful blues style of Gov't Mule's **Warren Haynes**

4

GAIN

4

BASS

7

MIDDLE

5

TREBLE

3

REVERB

Get the Tone

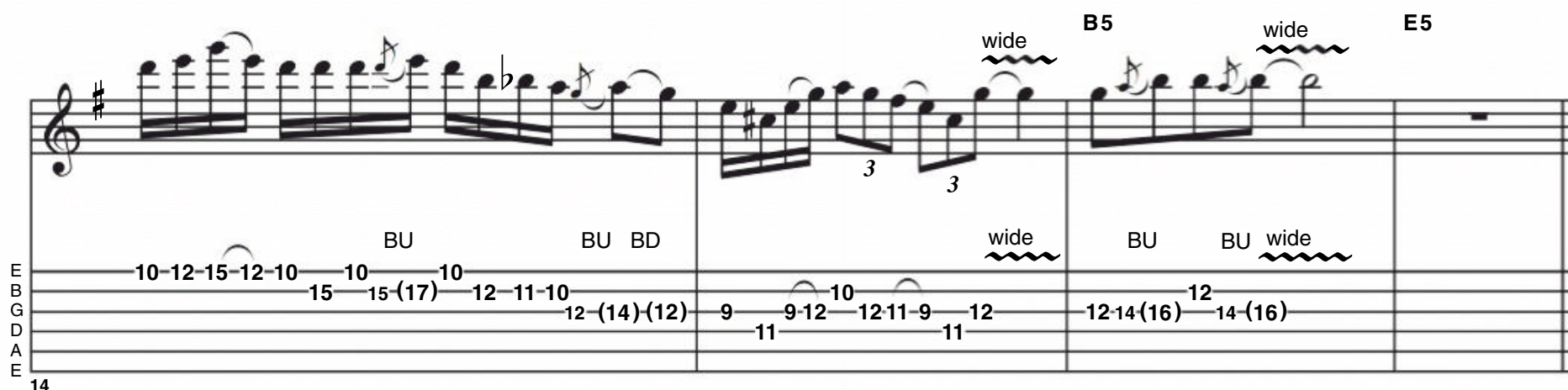
Steve Lukather is best known for playing his range of Music Man signature guitars through Bogner amps with sophisticated effects racks. He switches pickup at whim, depending on the tone required. However, for these examples a modern, medium-to-high gain tone will work, with whichever guitar and pickup selection you prefer. Don't drench the sound with effects but start with some nice reverb and delay and tweak things from there.



TRACK RECORD Lukather has reordered a staggering 35 albums, and that's just his work with Toto and solo albums. Steve also has 1000s of credits as a session musician on a huge number of commercial releases. Toto IV was the band's landmark album and included such hits as Rosanna, Africa and I Won't Hold You Back. Solo album Candy Man has Song For Jeff and Hendrix's Freedom.

EXAMPLE 1 BIG BENDS AND CHROMATICS ...CONTINUED

CD TRACK 34



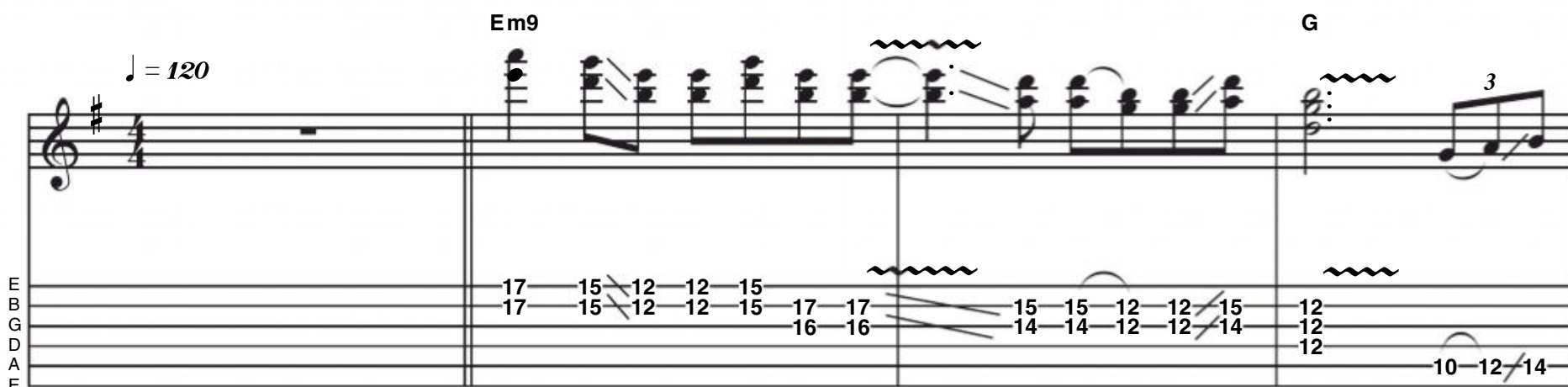
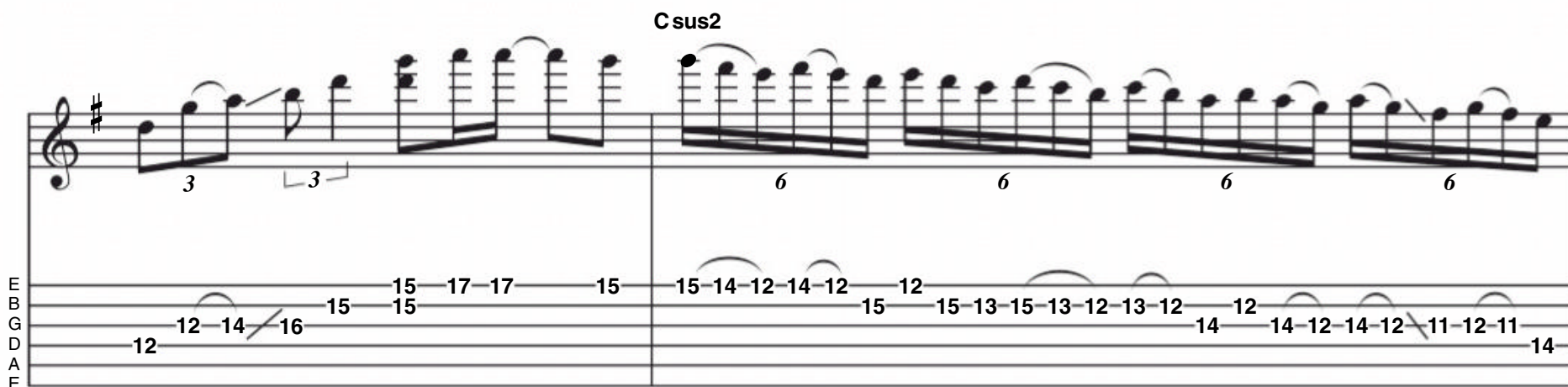
14

EXAMPLE 2 SPEEDY SEXTUPLETS

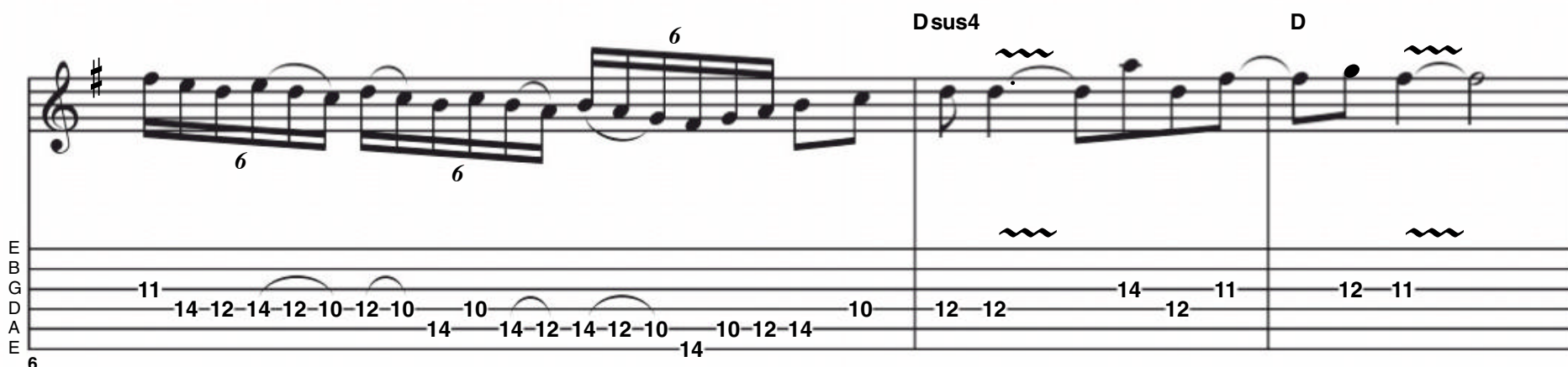
CD TRACK 36

There are lots of burning sextuplet lines in this study. To get these licks under your fingers, isolate each individual group of six notes and practise every part to a metronome. Then try playing group 1 and group 2 together in sequence.

Gradually building the lines like this will help hone your technique and your stamina to get through the whole run in one go. Although this is a very rock-like lesson, bringing licks like these into your blues adds huge excitement.

4



6

EXAMPLE 2 SPEEDY SEXTUPLETS ...CONTINUED

CD TRACK 36

Sva **Em9** **G**

Am11

Csus2 **D**

Em7

BU

9

12

14

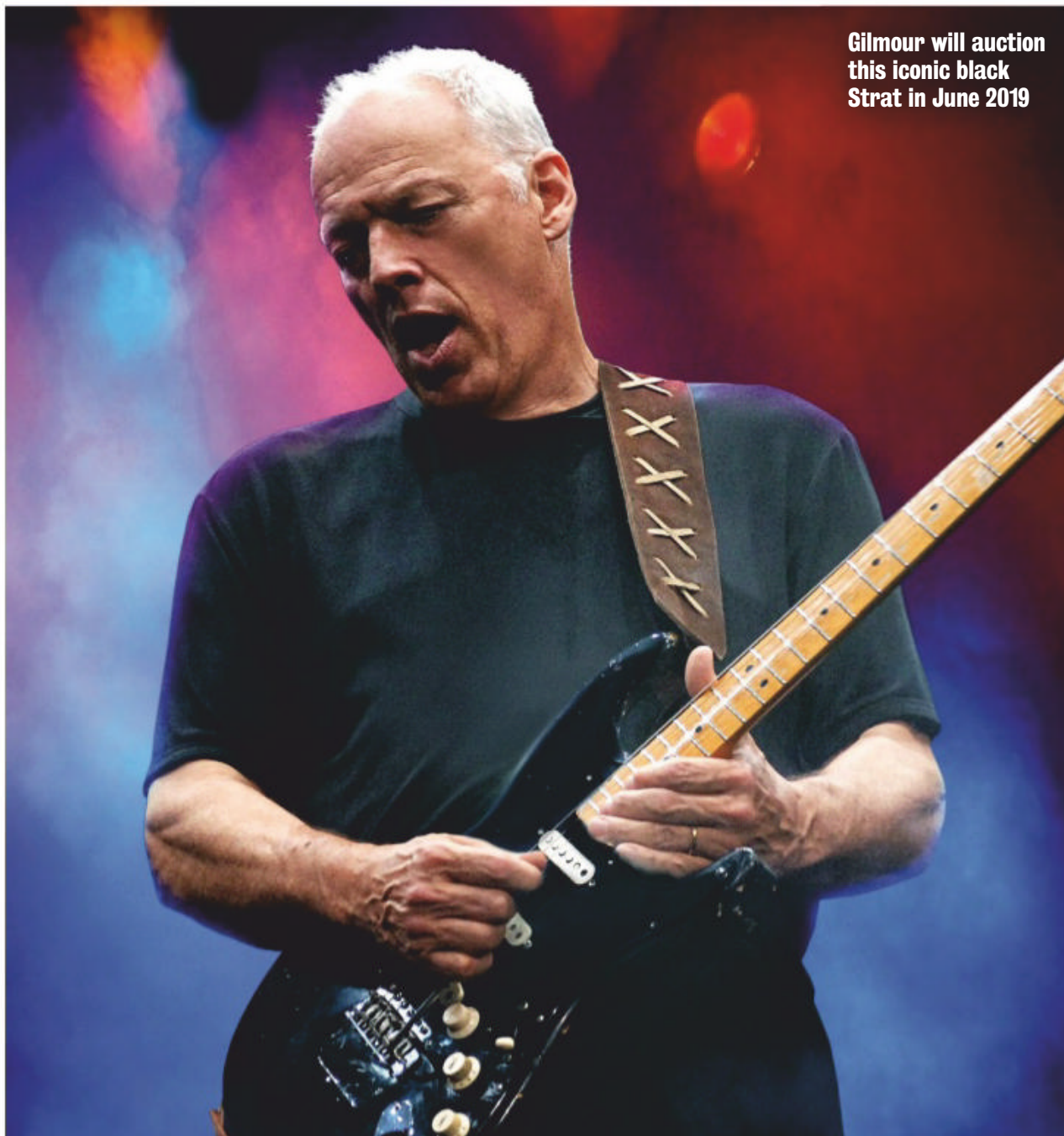
16



Pink Floyd



In this month's article **Martin Cooper** examines the flawless rhythm and lead style of Pink Floyd's mighty axeman, David Gilmour.



Gilmour will auction this iconic black Strat in June 2019

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am

Tempo: 82bpm

CD: TRACKS 38-40

Will improve your...

- ✓ Melodic blues-rock licks
- ✓ Creation of song parts
- ✓ Note manipulation

Roger Waters and Nick Mason first met while at college in London, and after starting a few different incarnations of different bands they joined forces with Richard Wright and Syd Barrett to form what would in 1966 become Pink Floyd. Originally they played mainly rhythm and blues songs, before heading down a more progressive route. After signing to EMI Records they

released their debut single Arnold Layne; this was followed by See Emily Play, which reached number 6 in the UK charts.

Everyone will know David Gilmour as the main guitar player from many of Floyd's most popular and big selling albums. He also became principal songwriter and lead vocalist after the departure of Roger Waters in the mid 1980s. Gilmour took the lead in the band for the 1987 album A Momentary Lapse Of reason, and on through The Division Bell and the classic Pulse live album.

Tensions were generally always high within the band, which is not unusual when such creative forces meet, and there were various arguments and strains within the group before Waters left the band.

David Gilmour's style has been described by Rolling Stone magazine as 'the missing link between Hendrix and Van Halen' and is heavily influenced by the blues. His phrasing, string bends and vibrato are almost second to none with this style of blues-rock playing.

As with Jeff Beck, Gilmour can say more with one note than most guitarists fail to convey with a hundred. His solos in Pink Floyd songs Comfortably Numb, Money and Another Brick In The Wall Pt.2 should be studied by any guitarist wanting to understand how to build effortless melody and compositional development into their playing.

Gilmour plays loudly when recording, and

“AS WITH JEFF BECK, GILMOUR CAN SAY MORE WITH ONE NOTE THAN MANY FAIL TO CONVEY WITH A HUNDRED”

the singing sustain to his string bends and phrases is helped by this. Pedals such as BK Butler's Tube Driver can really help a clean amp achieve a thick, singing lead tone.

This month's piece is in the key of A minor (A-B-C-D-E-F-G) and the solo exploits a Gilmour favourite, the A Minor Pentatonic scale (A-C-D-E-G), but in the rhythm part we encounter both A minor/major 7 (A-C-E-G#) and F#m7₅ chords (F#-A-C-E). The parts aren't difficult to play technically, but feel, timing and tuning (in those big bends) are vital if you want to nail the Gilmour sound. **1**

NEXT MONTH Martin checks out the prog meets melodic rock style of Muse's **Matt Bellamy**

GAIN

BASS

MIDDLE

TREBLE

REVERB

Get the Tone

Gilmour is a famous Strat users but also plays Teles, Les Pauls, and a host of overdrive and modulation pedals. Our rhythm part was played using an S-style guitar with a low-gain drive pedal into a clean amp. The solo was a singlecut guitar with a touch more gain from the pedal. Try middle pickup for rhythm and neck for lead, and don't spare the effects!



TRACK RECORD 1973 album The Dark Side Of The Moon album is classic Pink Floyd and features songs such as Money, Time, and Us And Them. The Wall includes Comfortably Numb and Another Brick In The Wall, and the Echoes best-of album features songs from most eras of the band. Pulse from 1995 is also a stunning live album. Gilmour's current solo album Rattle That Lock is also well worth checking out.

EXAMPLE RHYTHM

CD TRACK 39

Play the rhythm guitar chords with control and restraint throughout and watch out for unwanted strings being hit. Also, the pacing of your rhythm is of vital importance. Gilmour has great timing, and never rushes ahead of the beat, so let that be your watchword.

$\text{♩} = 82$

Am maj 7 F#m7b5 Am maj 7 F#m7b5

1, 2 3

Am G

7, 11 V V V V

N.C.

15

Am G F G

21, 29, 37

CD TRACK 39

EBGDAE

CD TRACK 39

There are many string bends here, many of which finish with Gilmour style vibrato. Go for a wide, vocal vibrato and take extra care over the intonation of those bends, as it's crucial to the authenticity of the Gilmour way of phrasing and the expression for which he is renowned.

♩ = 82

E
B
G
D
A
E

E
B
G
D
A
E

E
B
G
D
A
E

EXAMPLE LEAD ...CONTINUED

CD TRACK 39

31

31

35

35

39

39

43

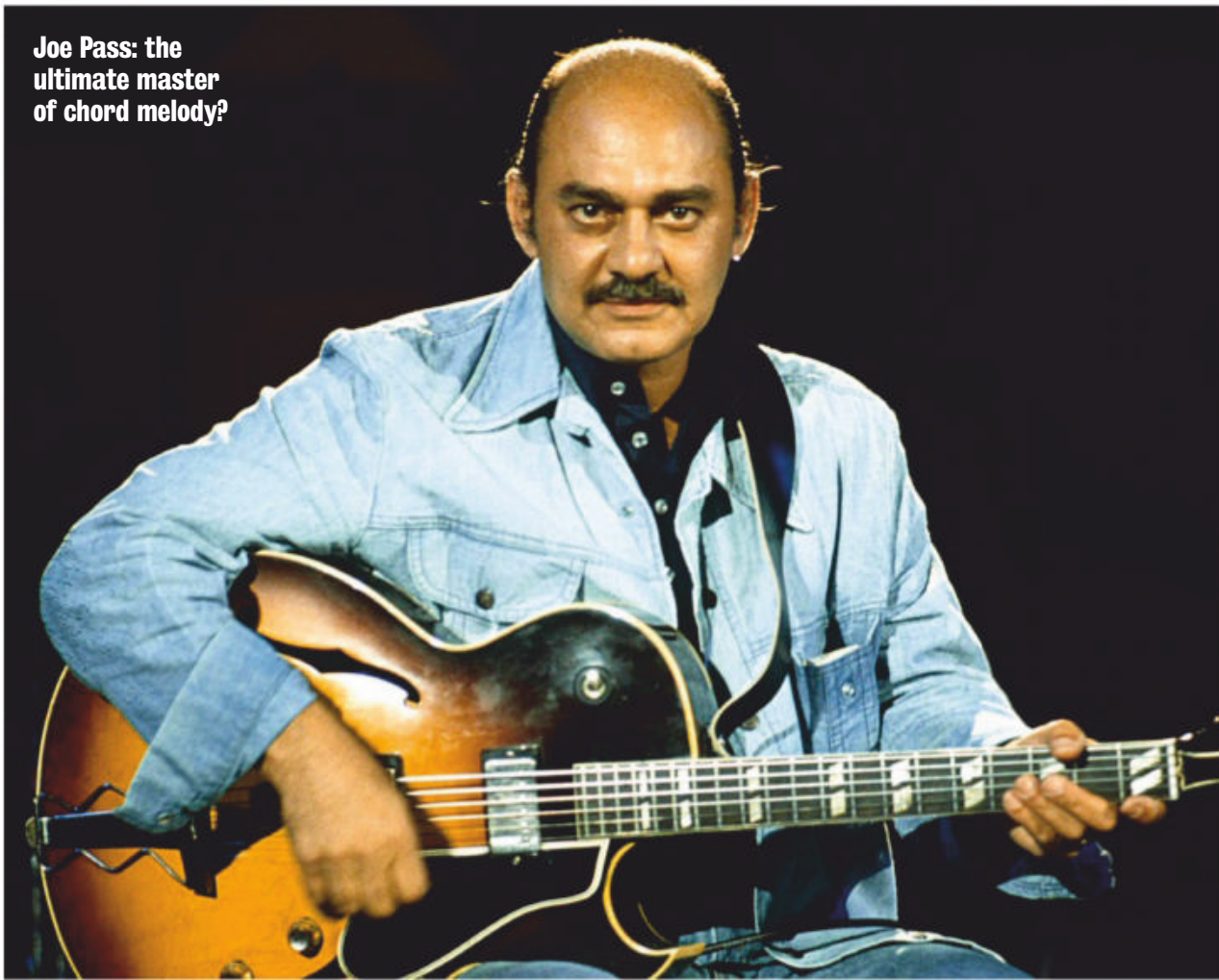
43

Chord melody



This month **John Wheatcroft** begins an exploration into the fine art of polyphonic jazz guitar with an introduction to chord melody.

Joe Pass: the ultimate master of chord melody?



ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: B $\flat$

Tempo: 120bpm

CD: TRACKS 41-51

Will improve your...

✓ Chord knowledge

✓ Voicing vocabulary

✓ Integration of chords & melody

When playing in an ensemble it's common for guitarists to consider their role to be quite specific. They are either choosing appropriate chord voicings, comping rhythms to accompany a melody or soloist, or they are providing the melody or solo and never the twain shall meet. Pianists generally don't have this distinction, adopting a more inclusive approach where melody and harmony can coexist on one instrument, helped no doubt by the ability to devote one hand to chordal duties and the other to melody, if you'll permit an oversimplification here. This gives the pianist something of an advantage when performing completely solo.

Fortunately for we humble guitarists,

historically speaking there has been a number of incredible trailblazing players that have approached the instrument from a more polyphonic perspective in all styles. Consider for a moment how complete a solo classical guitarist can sound, where bassline, harmony and melody are all present in perfect balance. Take your pick of either Lonnie or Robert Johnson to hear this complete and independent take on the blues too. Blind Blake and Meryl Travis and a whole world of folk players have this quality also.

In the world of jazz, the one name that epitomises solo guitar is the mighty Joe Pass. While Joe is undoubtedly a colossal source of inspiration and definitely a player you really must hear, there are a number of other very fine guitarists that you can look to for ideas and motivation in equal measure. This is by no means a comprehensive list, but in broadly chronological order you should definitely take the time to hear George Van Eps, Johnny Smith, Lenny Breau, Ted Green and Martin Taylor. To bring us up to date I'd also suggest an Italian guitarist called Pasquale Grasso, a

phenomenal young musicians that, among others, has caught the ear of Pat Metheny. The objective of our lesson here is to provide you with some tools to get you started when making the connection between melody and harmony. To this aim, we start by defining a simple 12-bar melody in B $\flat$ against a universal jazz-blues sequence. At this point we're not really going to get too deep into re-harmonisation or chord substitutions. We'll deal with these topics in depth later on. Of course in time we'll aim to combine each potential approach to form one cohesive holistic whole when we play.

Example 1 presents our chosen melody against the basic chords divided into the conventional two-part melodic and harmonic roles. Over the course of the remaining nine

“THE OBJECT OF PLAYING JAZZ GUITAR IS TO BE FREE TO PLAY THE MUSIC THAT YOU FEEL AND HEAR”

Joe Pass

examples, we begin to blur these distinctions by combining both parts into one, starting with octaves and filled-in three-note voicings, all the way to selecting appropriate chord voicings for each melody note.

Of course, for the purposes of this lesson, I'm using this pre-set melody as a teaching device. Once you're comfortable with each idea, or tool, apply the same concept to any melody you like - maybe a standard from the Great American Songbook, a popular tune with a strong sense of melody, or better yet, something you've written yourself.

In time, you can even apply these ideas to improvised solos, harmonising single-note line-based melody ideas in real-time. **1**

NEXT MONTH John looks at how a legendary sax player still influences us in 'the Parker effect'



Get the Tone

Chord melody is one of those approaches that can sound amazing on almost any instrument, from a nylon-strung classical to the 'in-between' tone of a Strat with delay and chorus. Of course, as this is our Jazz column we'd be seeking a warm, neck pickup tone with a bit of edge rolled off either at the guitar or amp (which is set dead clean or with the slightest hint of hair in the tone). A light dash of reverb will add the lush and expressive tone we're looking for.



TRACK RECORD Joe Pass's *Virtuoso* (1973) and *Virtuoso #2* (1976) set the standard for solo jazz guitar (try his super Hot Licks video too). In *Solitaire: Complete Recording For Solo Guitar* (2005) by Django Reinhardt is also essential. For an up-to-date perspective try Pat Metheny's *One Quiet Night* (2004) or Biréli Lagrène's *To Bi or Not To Bi* (2006). Pasquale Grasso's *Reflections Of Me* (PG 2015) is also stunning.

EXAMPLE 1 BASIC MELODY OVER RHYTHM GUITAR CHORDS

CD TRACK 41

We begin by defining our melody, a syncopated motivic idea against a B $\flat$ jazz-blues. This is the only example that divides the melody and harmony into two separate parts, although I'd encourage you to consider how these parts collide

by identifying the intervallic role of each melody note against the underlying harmony and consider what impact this might have upon the combined chord symbol. Play it a few times to get the 'tune' in your head.

$\text{♩} = 120$ Swing

Chord progression: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, Fm7, B $\flat$ 7, E $\flat$ 7, E dim7, B $\flat$ 7, G7, Cm7, F7, B $\flat$ 7, F7, B $\flat$ 7.

EXAMPLE 2 FILLED-IN OCTAVES AND SLIDES

CD TRACK 43

The first four bars of this example start with octaves. You could articulate these like Wes, with the thumb, but I chose to go the George Benson route and stick with the pick, as the remaining eight bars use his technique of filling in each

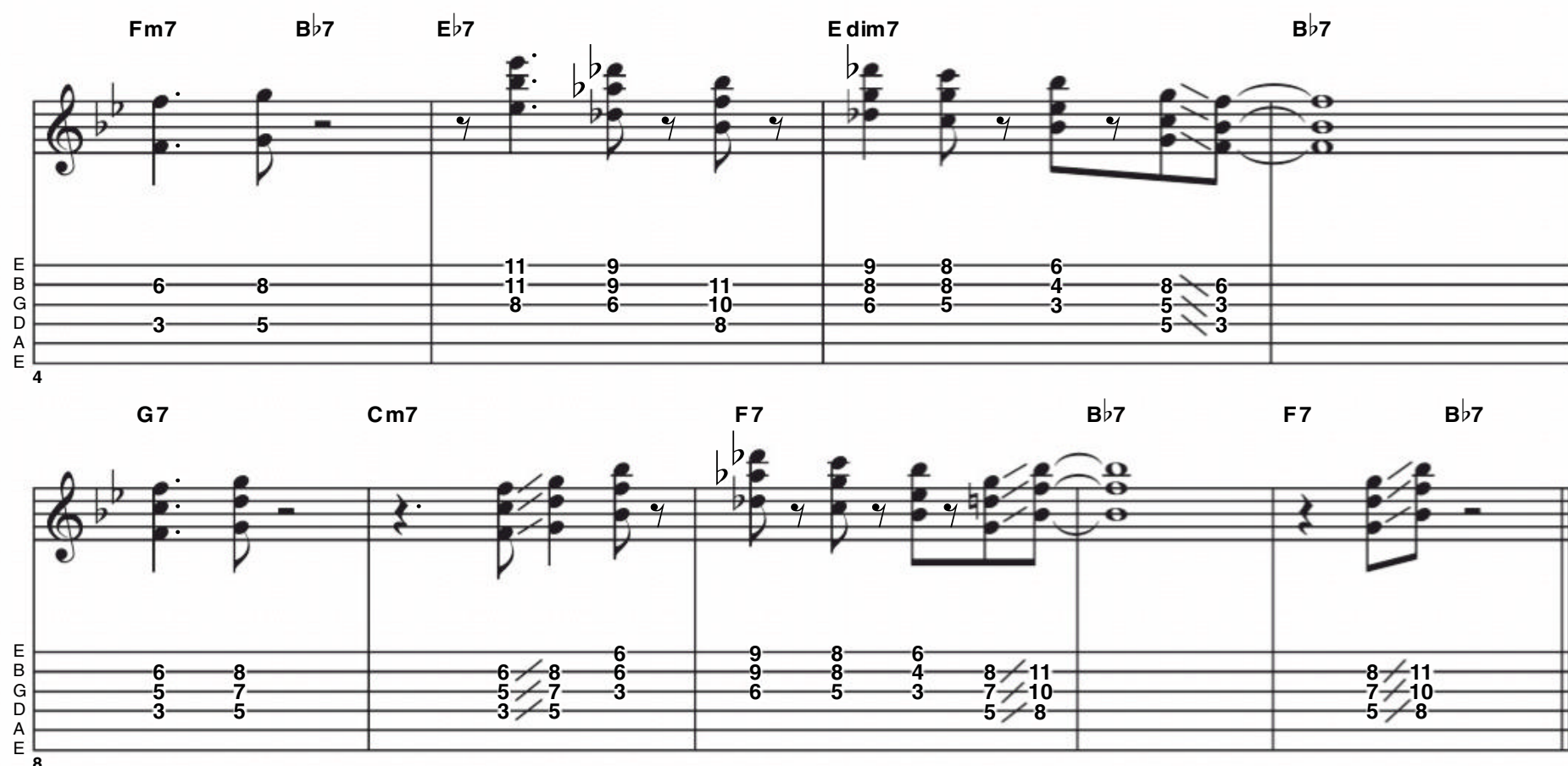
octave with an appropriate interval, usually either a 5th or 4th, depending upon what the harmony requires at any given point, so you see augmented 4th (5th) in bar 6 to coincide with the underlying E diminished 7th harmony.

$\text{♩} = 120$ Swing

Chord progression: B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7, B $\flat$ 7, E $\flat$ 7, B $\flat$ 7.

EXAMPLE 2 FILLED-IN OCTAVES & SLIDES ...CONTINUED

CD TRACK 43



System 1 (Measures 4-7):

- Measure 4: Fm7 (F, A, C, E♭)
- Measure 5: Bb7 (B♭, D, F, A)
- Measure 6: Eb7 (E♭, G, B♭, D)
- Measure 7: E dim7 (E, G, B♭, D♭)

System 2 (Measures 8-11):

- Measure 8: G7 (G, B, D, F)
- Measure 9: Cm7 (C, E♭, G, B♭)
- Measure 10: F7 (F, A, C, E♭)
- Measure 11: Bb7 (B♭, D, F, A)

EXAMPLE 3 MELODY AND MINIM (HALF-NOTE) BASS LINE COMBINED

CD TRACK 44

If you really want to be secure with the connection between harmony and melody, you really need to identify the intervallic connection between each melody note and its underlying chord. A great way to achieve this to begin with, is by playing the melody with a simple bass line accompaniment, so

here we see our basic tune with a repeating minim (half-note) bassline. From this example onwards, we'll be discarding the pick and using a purely fingerstyle approach, although naturally hybrid picking is a totally valid option also (it will lend a harder leading note edge though).



System 1 (Measures 1-4):

- Measure 1: Bb7 (B♭, D, F, A)
- Measure 2: Eb7 (E♭, G, B♭, D)
- Measure 3: Bb7 (B♭, D, F, A)
- Measure 4: Bb7 (B♭, D, F, A)

System 2 (Measures 5-8):

- Measure 5: Fm7 (F, A, C, E♭)
- Measure 6: Bb7 (B♭, D, F, A)
- Measure 7: Eb7 (E♭, G, B♭, D)
- Measure 8: E dim7 (E, G, B♭, D♭)

System 3 (Measures 9-12):

- Measure 9: G7 (G, B, D, F)
- Measure 10: Cm7 (C, E♭, G, B♭)
- Measure 11: F7 (F, A, C, E♭)
- Measure 12: Bb7 (B♭, D, F, A)

EXAMPLE 4 MELODY WITH 3RDS & 7THS

CD TRACK 45

Now that we've got the bassline and melody working together, let's add another layer of the harmony, albeit not completely combined just yet. The idea here is to support the melody this time with a selection of small chord

fragments based around 7th and 3rd or 3rd and 7th voicings. Surprisingly perhaps, these implied chords continue to suggest the bassline movement, even though in this example each chord is entirely root-less.

♩ = 120 Swing

B♭7 **E♭7** **B♭7**

Fm7 **B♭7** **E♭7** **E dim7** **B♭7**

G7 **Cm7** **F7#5#9** **B♭7** **F7** **B♭7**

EXAMPLE 5 MELODY IN 6THS & 10THS

CD TRACK 46

Moving briefly away from chordal approaches, this variation continues down the 'implication' route, by harmonising our melody, first in 6th intervals (bars 1-5), before breaking out into 10ths (bar 6-7) and then back

to 6ths again. We create a sense of question and answer by using small 3rd/7th voicings for punctuation in the melody gaps, but given we only ever play two notes at the time, the sound remains full and defined here.

♩ = 120 Swing

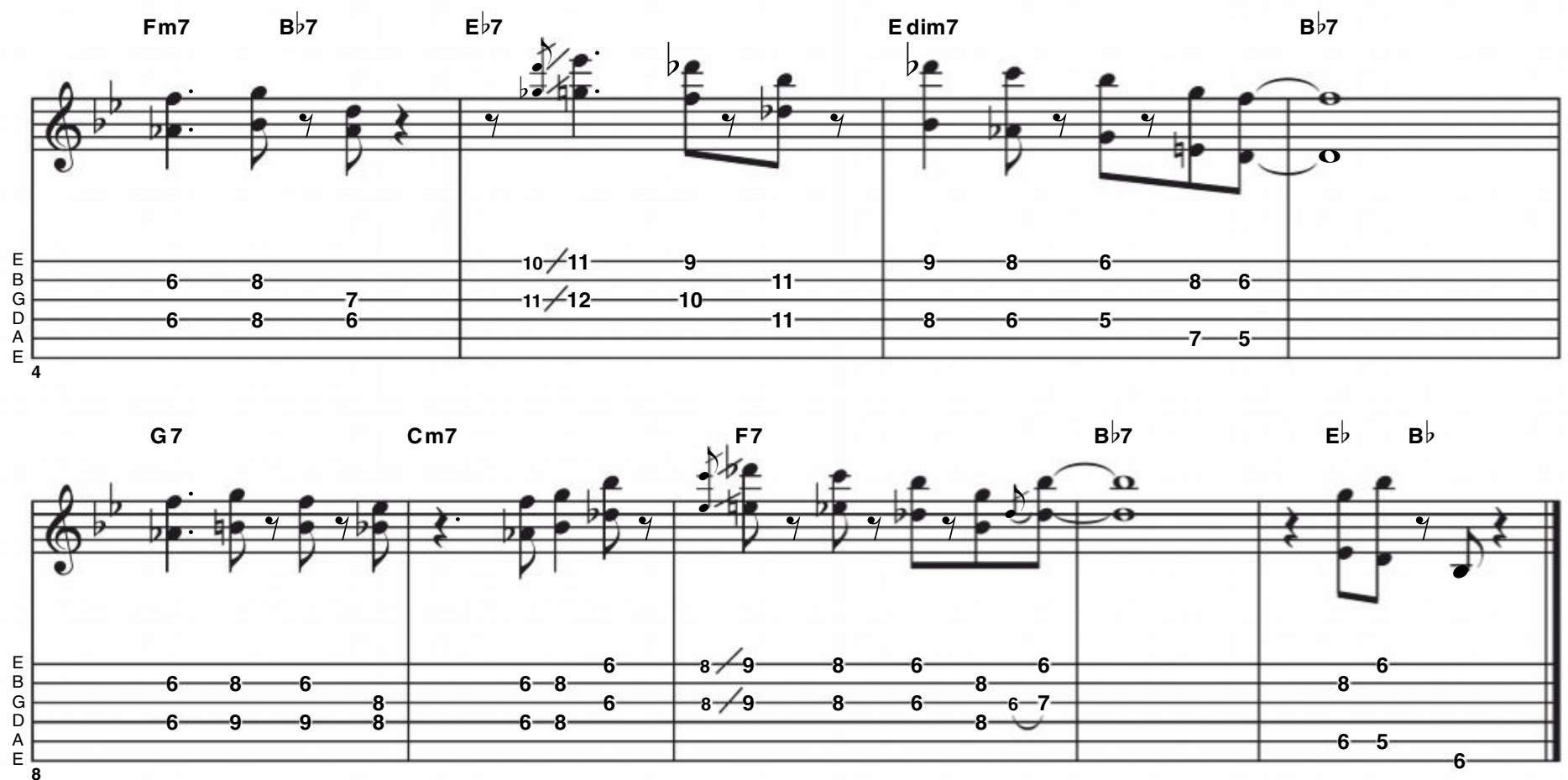
B♭7 **E♭7** **B♭7**

EXAMPLE 5 MELODY IN 6THS & 10THS ...CONTINUED

CD TRACK 46

Chord progression: Fm7 Bb7 Eb7 E dim7 Bb7

Chord progression: G7 Cm7 F7 Bb7 Eb Bb



EXAMPLE 6 WALKING BASS IN MINIMS (HALF-NOTES)

CD TRACK 47

We return to our half-note bassline here although we've upped the ante by making it 'walk' (bars 1-4) or alternate between the root and 5th of each chord (bars 5-6). The trick to playing two independent parts is to not treat them like

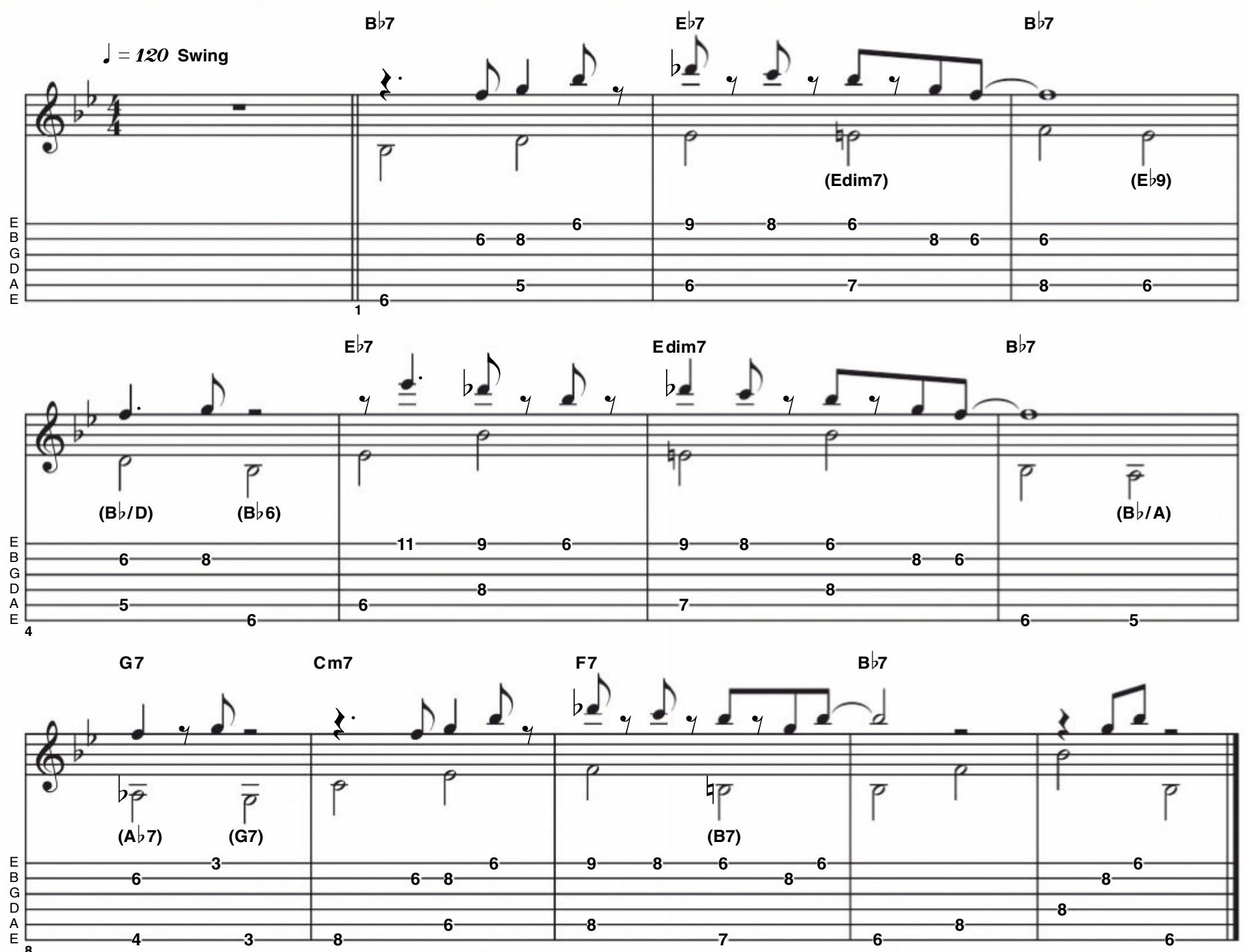
separate things at all. Make note of when two notes collide, and treat this as one event, and alternatively watch when notes are syncopated, sounding independently, in sequence but crucially still in time with one another.

♩ = 120 Swing

Chord progression: Bb7 Eb7 Bb7

Chord progression: Eb7 E dim7 Bb7

Chord progression: G7 Cm7 F7 Bb7



EXAMPLE 7 BLOCK CHORDS IN STRATEGIC PLACES

CD TRACK 48

We flesh out the harmony here by selecting chord and melody connections. We choose strategic places - on a strong beat or if a note is particularly important to the melody, rather than a passing note or ornamental decoration.

This gives us time to get our fingers around the what can be rapid changes. Once again it continues to sound full and supportive, even though at times there is only one note sounding, along with the frequent silences in the rests.

♩ = 120 Swing

B $\flat$ 13 **E $\flat$ 9** **B $\flat$ 9**

Fm7 **B $\flat$ 13** **E $\flat$ 7** **E dim7** **B $\flat$ 7**

Dm7 $\flat$ 5 **G7 $\sharp$ 5** **Cm7** **F7 $\sharp$ 5 $\sharp$ 9** **B $\flat$ 13** **F9** **B $\flat$**

EXAMPLE 8 MELODY WITH SUPPORTING QUARTAL CHORDS

CD TRACK 49

The final three examples use a chord-per-note approach, although with radically different effects. This idea uses quartal chords, meaning voicings generated by choosing scale tones four notes apart, rather than the usual 3rds.

So, for our first melody note we see a voicing G-C- F. We break away from this in bar 6, to allow us to really hear the E diminished 7th chord, although we return to more 4th based vocabulary from bars 7 through to the end.

♩ = 120 Swing

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

EXAMPLE 8 MELODY WITH SUPPORTING QUARTAL CHORDS ...CONTINUED

CD TRACK 49

Chord progression: Fm7 Bb7 Eb7 Edim7 Bb6/9

Chord progression: G7b9 Cm7 F7 Bb6/9 F7#5 Bb6/9

Tablature for guitar (E B G D A E):

Measure 1 (Fm7 Bb7): 6 8, 5 7, 5 6

Measure 2 (Eb7): 11 9, 11 9, 10 8, 10 8

Measure 3 (Edim7): 9 8, 8 7, 9 8, 8 7

Measure 4 (Bb6/9): 6 8, 6 6, 5 8, 7 5

Measure 5 (G7b9): 6 8, 5 7, 5 6

Measure 6 (Cm7): 6 8, 5 8, 5 8, 5 8

Measure 7 (F7): 9 8, 9 8, 8 6, 8 6

Measure 8 (Bb6/9): 6 8, 6 6, 5 8, 6 5

Measure 9 (F7#5 Bb6/9): 6 11, 6 10, 7 10, 6 10

EXAMPLE 9 EACH NOTE HARMONISED

CD TRACK 50

This idea could be seen as the logical development of Ex7. Good knowledge of chord shapes is required, so work through your drop-2 and drop-3 voicings from last month's lesson on comping approaches (GT296). I'm sure you will

have noticed that here, and elsewhere, we've chosen to move the melody note to a different location, although retaining the same pitch, to allow for a smoother transition from chord to chord.

Tempo: ♩ = 120 Swing

Chord progression: Bb7 Eb7 Bb7

Chord progression: Fm6 Bb7 Eb7 Edim7 Bb7

Tablature for guitar (E B G D A E):

Measure 1 (Bb7): 6 8, 5 7, 6 8

Measure 2 (Eb7): 9 8, 8 8, 10 8, 6 8

Measure 3 (Bb7): 6 8, 6 8, 6 8, 6 8

Measure 4 (Fm6 Bb7): 6 8, 5 7, 6 6, 5 6

Measure 5 (Eb7): 11 9, 10 10, 11 10, 11 10

Measure 6 (Edim7): 9 8, 8 7, 9 8, 8 7

Measure 7 (Bb7): 6 8, 6 6, 5 8, 7 5

EXAMPLE 9 EACH NOTE HARMONISED ...CONTINUED

CD TRACK 50

Ab13 G7#5 Cm7 F7 Bb6/9 F11 Bb7

E B G D A E

6 8 6 8 11 9 8 6 8 11 8 6 6 8 6

5 8 8 8 8 9 8 8 8 8 10 8 7 8 7

4 9 8 8 8 8 8 8 8 8 10 8 6 8 6

4 8 8 8 10 7 7 8 8 10 8 6 8 6

8 4 8 8 8 8 8 8 8 8 10 8 6 8 6

EXAMPLE 10 PARALLEL HARMONISATION

CD TRACK 51

Let's finish with a slightly more modern and dissonant approach. The basic idea here is to harmonise the melody with a consistent intervallic voicing that retains the same intervallic structure, irrespective of what the underlying scale might require. The opening four bars are based around a set of four consecutive 4ths and follow the melody rigidly. Bar 5 follows a big band

endorsed 4th and 3rd combination, while in bar 6, we move to a 5th, m3rd, 5th combination consistent with diminished harmony. We continue with some simple 4th and 3rd combinations derived from straight lines across the fingerboard, before ending with a slick VI move: F11 to Bb6/9 that's easy to play and sounds snappy and bright.

♩ = 120 Swing

Bb7 Eb7 Bb7 Fm7 Bb7 Eb7 Edim7 Bb7 G7 Cm7 F7 Abm11 F11 Bb6/9

E B G D A E

6 8 6 8 6 9 8 6 8 6 6 8 6 8 11 8 11

5 7 5 7 5 9 8 6 8 6 6 8 6 8 11 8 11

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

5 7 5 7 5 8 7 5 7 5 7 6 5 8 10 8 10

1 1 1 4 4 4 4 4 4 4 4 4 4 4 4 4

James Taylor

Picking style



This classic singer-songwriter embellishes his songs with tasteful chords and ornamentations. **Stuart Ryan** shows us how he does it.



James Taylor with his James Olson guitar

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D
Tempo: 75bpm
CD: TRACK 52

Will improve your...

- ✓ Ornamentation
- ✓ Arpeggiation
- ✓ Fingerpicking skills

Grammy Award winner James Taylor released his first album on The Beatles' Apple label in 1968 and immediately set a precedent for his generation of singer-songwriters. Taylor's sweet melodies and meditative lyrics blend in perfectly with his well-crafted guitar parts, which, although

serving as an accompaniment, are always memorable and self-contained.

A typical Taylor guitar part will feature a memorable intro that serves as the song's primary hook, and his chord sequences often feature surprises such as diminished passing chords. In addition, ornamentation is a major feature of his guitar lines - instead of simply playing through a chord sequence, he will add in techniques like hammer-ons and pull-offs to bring even more interest to the music.

In order to play through James Taylor's music, there are specific things to be aware of. He will often arpeggiate his chords but with some syncopation so that notes may not necessarily fall

on the beat. If you are new to this fingerstyle technique, try arpeggiating chords with a simple even rhythm before progressing onto the ideas that have a bit more rhythmic detail.

The ornamentation is also a tricky aspect as it has to be natural and in time. Taylor has a set of embellishments that he likes to use; these underline his style while never sounding contrived or stale. He probably employs his hammer-ons, pull-offs and slides without even thinking about it, but to succeed with these elements they must sound relaxed and flowing.

It is also essential to be aware of Taylor's sweet guitar tone - too many players sacrifice tone and phrasing in the endless pursuit of flashy technique, but listen to Taylor's lilting guitar

“TAYLOR HAS A SET OF EMBELLISHMENTS THAT HE LIKES TO USE; THESE UNDERLINE HIS STYLE WHILE NEVER SOUNDING STALE OR CONTRIVED”

parts and you'll hear how they can be simple but tonally beautiful.

I am a big fan of James Taylor's music and his intro riffs alone serve as a lesson in writing great memorable parts. He's one of the most highly regarded singer-songwriters of all time - up there with Joni Mitchell, Paul Simon and Stephen Stills, his warm baritone voice and memorable guitar parts making him the full package.

Playing through a plain old chord sequence can sometimes be boring and uninspiring. But listen to Taylor and you will hear how he breaks the chords up with arpeggiations and ornamentations to keep things different on every verse. It also serves to make the playing sound more complex and even impressive. **1**

NEXT MONTH New Fundamental Changes series begins. walking basslines with **Martin Taylor**

3

GAIN

6

BASS

6

MIDDLE

6

TREBLE

3

REVERB

Get the Tone

Taylor plays James Olson acoustic guitars (although on the early hits it was a Gibson J-50). An Olson JT signature guitar is available, but with prices in the stratosphere you'd better get saving! Of course any good acoustic will do - an OM size is great for the fingerpicking singer-songwriter as it offers punch and clarity without the overwhelming size of the dreadnought.



TRACK RECORD If you are new to JT the best place to start is his Greatest Hits. You'll be amazed at how many songs you know. Other classics include James Taylor (Carolina In My Mind, Something In The Way She Moves); Sweet Baby James (Fire And Rain, Country Road); Mud Slide Slim And The Blue Horizon (You've Got A Friend, You Can Close Your Eyes); and JT (Whenever I See Your Smiling Face, Handy Man).

EXAMPLE JAMES TAYLOR

CD TRACK 52

[Bar 1] Many of Taylor's songs, including Fire And Rain, Sweet Baby James and You've Got A Friend, feature instantly recognisable guitar intro 'hooks'. This is a superb device for making a song instantly memorable.

[Bar 3] Nothing tricky here but keep an eye on the timing on the picking hand.

[Bars 5-6] The hammer-on on the D chord is a typical Taylor ornamentation and the partial chords that follow are also common. The A# diminished passing chord (between the A and the B minor) is also a device he employs to give a verse a sense of transition. Taylor is the master of minimal movement.

Bar 1: D, C6, G, D, Cadd9, G/B, D5. Tempo: ♩ = 75.

Bar 2: Dsus2, D, Csus2, G/B, A, A#dim, Bm, G, A.

Bar 3: G, D/F#, Bm, A, G5, Asus4, D5.

Bar 4: Dsus2, Csus2, G6/B, A, A#dim, Bm, G.

Bar 5: A, G, D/F#, Bm, Asus4, G.

Bar 6: A, G, D/F#, Bm, Asus4, G.

Bar 7: A, G, D/F#, Bm, Asus4, G.

Bar 8: A, G, D/F#, Bm, Asus4, G.

Bar 9: A, G, D/F#, Bm, Asus4, G.

Bar 10: A, G, D/F#, Bm, Asus4, G.

Bar 11: A, G, D/F#, Bm, Asus4, G.

Bar 12: A, G, D/F#, Bm, Asus4, G.

Bar 13: A, G, D/F#, Bm, Asus4, G.

Bar 14: A, G, D/F#, Bm, Asus4, G.

Bar 15: A, G, D/F#, Bm, Asus4, G.

Bar 16: A, G, D/F#, Bm, Asus4, G.

Bar 17: A, G, D/F#, Bm, Asus4, G.

Bar 18: A, G, D/F#, Bm, Asus4, G.

Bar 19: A, G, D/F#, Bm, Asus4, G.

Bar 20: A, G, D/F#, Bm, Asus4, G.

Bar 21: A, G, D/F#, Bm, Asus4, G.

Bar 22: A, G, D/F#, Bm, Asus4, G.

Bar 23: A, G, D/F#, Bm, Asus4, G.

Bar 24: A, G, D/F#, Bm, Asus4, G.

Bar 25: A, G, D/F#, Bm, Asus4, G.

Bar 26: A, G, D/F#, Bm, Asus4, G.

Bar 27: A, G, D/F#, Bm, Asus4, G.

Bar 28: A, G, D/F#, Bm, Asus4, G.

Bar 29: A, G, D/F#, Bm, Asus4, G.

Bar 30: A, G, D/F#, Bm, Asus4, G.

Bar 31: A, G, D/F#, Bm, Asus4, G.

Bar 32: A, G, D/F#, Bm, Asus4, G.

Bar 33: A, G, D/F#, Bm, Asus4, G.

Bar 34: A, G, D/F#, Bm, Asus4, G.

Bar 35: A, G, D/F#, Bm, Asus4, G.

Bar 36: A, G, D/F#, Bm, Asus4, G.

Bar 37: A, G, D/F#, Bm, Asus4, G.

Bar 38: A, G, D/F#, Bm, Asus4, G.

Bar 39: A, G, D/F#, Bm, Asus4, G.

Bar 40: A, G, D/F#, Bm, Asus4, G.

Bar 41: A, G, D/F#, Bm, Asus4, G.

Bar 42: A, G, D/F#, Bm, Asus4, G.

Bar 43: A, G, D/F#, Bm, Asus4, G.

Bar 44: A, G, D/F#, Bm, Asus4, G.

Bar 45: A, G, D/F#, Bm, Asus4, G.

Bar 46: A, G, D/F#, Bm, Asus4, G.

Bar 47: A, G, D/F#, Bm, Asus4, G.

Bar 48: A, G, D/F#, Bm, Asus4, G.

Bar 49: A, G, D/F#, Bm, Asus4, G.

Bar 50: A, G, D/F#, Bm, Asus4, G.

Bar 51: A, G, D/F#, Bm, Asus4, G.

Bar 52: A, G, D/F#, Bm, Asus4, G.

Bar 53: A, G, D/F#, Bm, Asus4, G.

Bar 54: A, G, D/F#, Bm, Asus4, G.

Bar 55: A, G, D/F#, Bm, Asus4, G.

Bar 56: A, G, D/F#, Bm, Asus4, G.

Bar 57: A, G, D/F#, Bm, Asus4, G.

Bar 58: A, G, D/F#, Bm, Asus4, G.

Bar 59: A, G, D/F#, Bm, Asus4, G.

Bar 60: A, G, D/F#, Bm, Asus4, G.

Bar 61: A, G, D/F#, Bm, Asus4, G.

Bar 62: A, G, D/F#, Bm, Asus4, G.

Bar 63: A, G, D/F#, Bm, Asus4, G.

Bar 64: A, G, D/F#, Bm, Asus4, G.

Bar 65: A, G, D/F#, Bm, Asus4, G.

Bar 66: A, G, D/F#, Bm, Asus4, G.

Bar 67: A, G, D/F#, Bm, Asus4, G.

Bar 68: A, G, D/F#, Bm, Asus4, G.

Bar 69: A, G, D/F#, Bm, Asus4, G.

Bar 70: A, G, D/F#, Bm, Asus4, G.

Bar 71: A, G, D/F#, Bm, Asus4, G.

Bar 72: A, G, D/F#, Bm, Asus4, G.

Bar 73: A, G, D/F#, Bm, Asus4, G.

Bar 74: A, G, D/F#, Bm, Asus4, G.

Bar 75: A, G, D/F#, Bm, Asus4, G.

Bar 76: A, G, D/F#, Bm, Asus4, G.

Bar 77: A, G, D/F#, Bm, Asus4, G.

Bar 78: A, G, D/F#, Bm, Asus4, G.

Bar 79: A, G, D/F#, Bm, Asus4, G.

Bar 80: A, G, D/F#, Bm, Asus4, G.

Bar 81: A, G, D/F#, Bm, Asus4, G.

Bar 82: A, G, D/F#, Bm, Asus4, G.

Bar 83: A, G, D/F#, Bm, Asus4, G.

Bar 84: A, G, D/F#, Bm, Asus4, G.

Bar 85: A, G, D/F#, Bm, Asus4, G.

Bar 86: A, G, D/F#, Bm, Asus4, G.

Bar 87: A, G, D/F#, Bm, Asus4, G.

Bar 88: A, G, D/F#, Bm, Asus4, G.

Bar 89: A, G, D/F#, Bm, Asus4, G.

Bar 90: A, G, D/F#, Bm, Asus4, G.

Bar 91: A, G, D/F#, Bm, Asus4, G.

Bar 92: A, G, D/F#, Bm, Asus4, G.

Bar 93: A, G, D/F#, Bm, Asus4, G.

Bar 94: A, G, D/F#, Bm, Asus4, G.

Bar 95: A, G, D/F#, Bm, Asus4, G.

Bar 96: A, G, D/F#, Bm, Asus4, G.

Bar 97: A, G, D/F#, Bm, Asus4, G.

Bar 98: A, G, D/F#, Bm, Asus4, G.

Bar 99: A, G, D/F#, Bm, Asus4, G.

Bar 100: A, G, D/F#, Bm, Asus4, G.

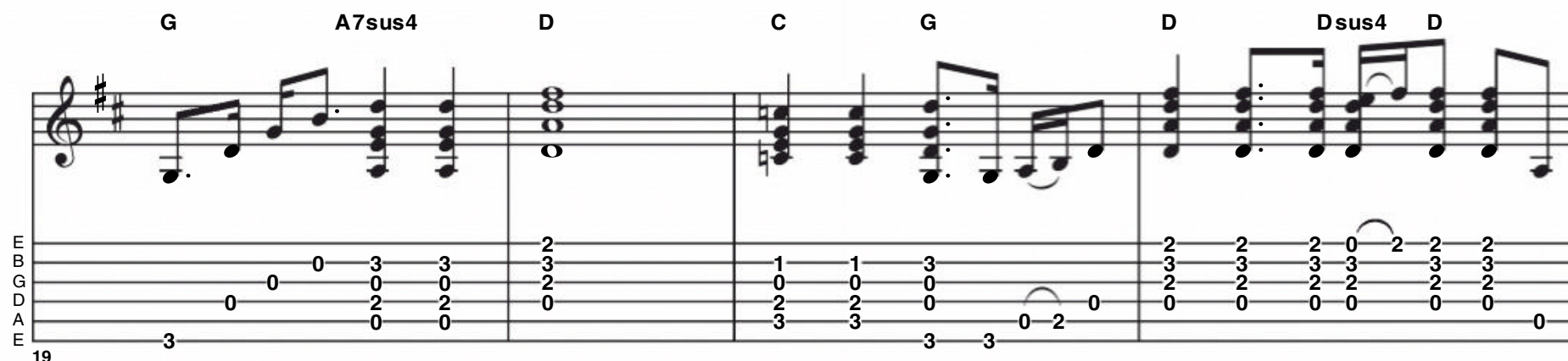
EXAMPLE JAMES TAYLOR

CD TRACK 52

[Bar 16] It's essential to be able to move smoothly from fingerpicking to finger strumming when playing Taylor's parts. Songs like Fire And Rain, Sweet Baby

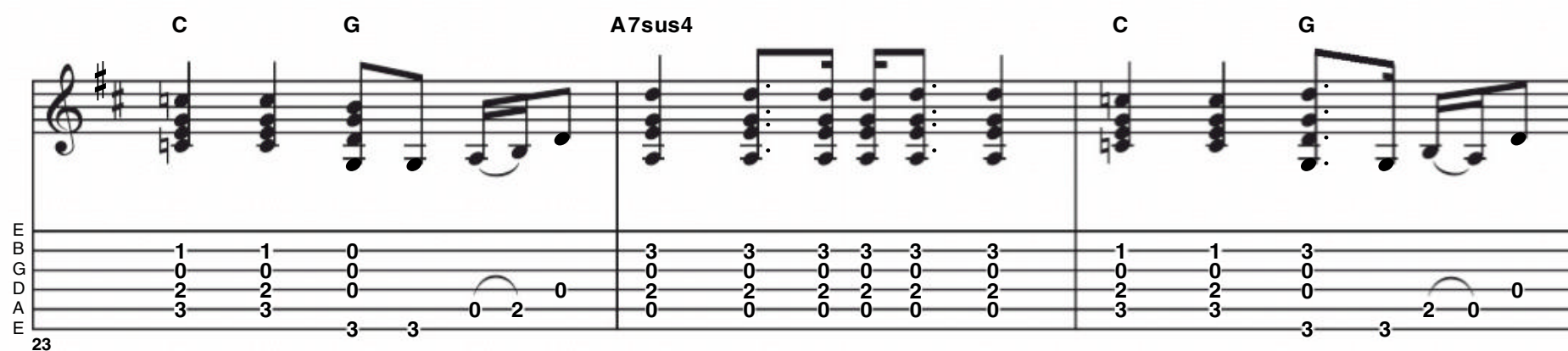
James and You Can Close Your Eyes integrate picking and strumming. **[Bar 21]** Fingerpicking, hammered-on bass notes and strumming here.

Chords: G, A7sus4, D, C, G, D, Dsus4, D



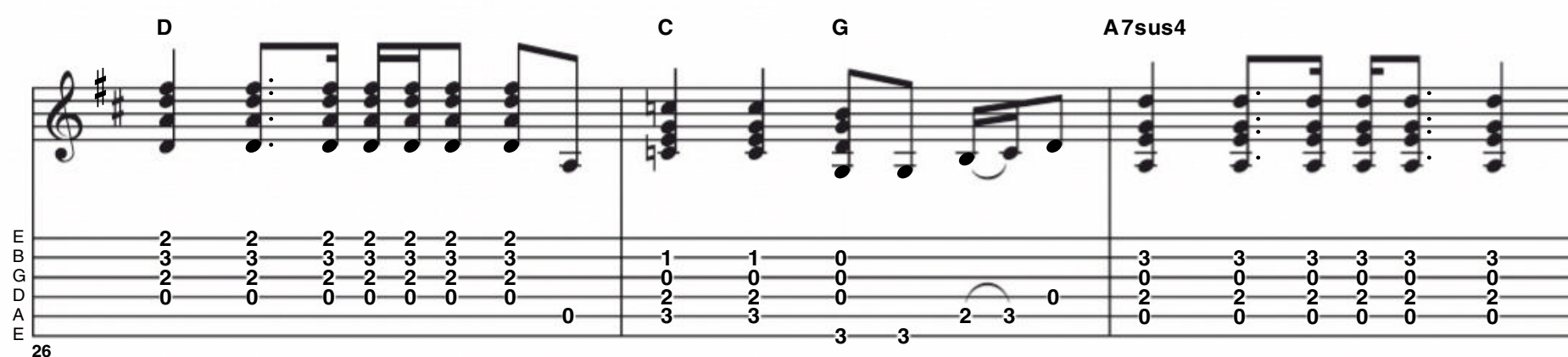
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Chords: C, G, A7sus4, C, G



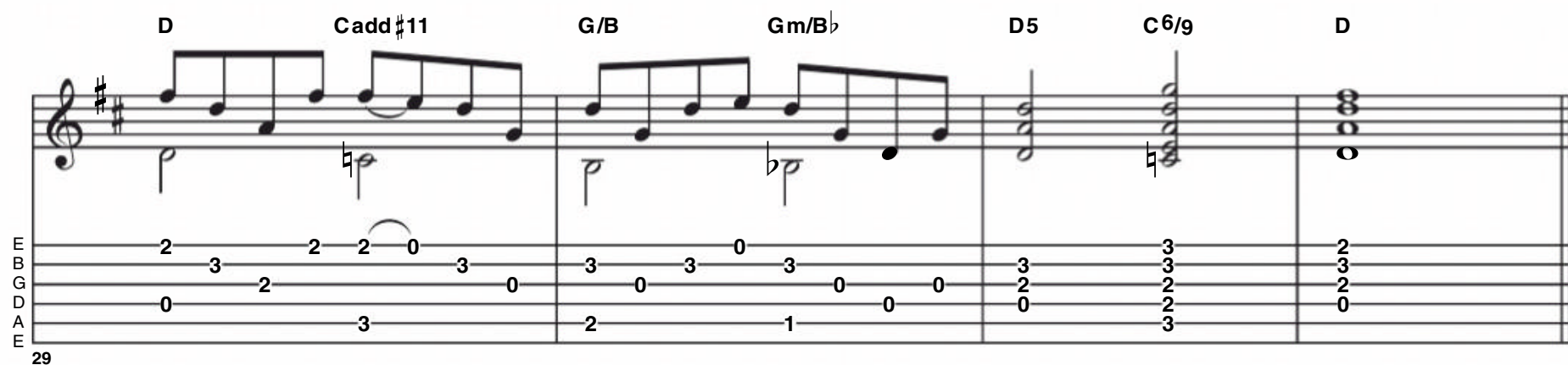
23

Chords: D, C, G, A7sus4



26

Chords: D, Cadd#11, G/B, Gm/Bb, D5, C6/9, D



29



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Brian Jones and Keith Richards on set at 1969's Rock And Roll Circus



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cemented their brief dip into a world that never looked like their natural home. With Jones gone (he left and sadly died in 1969) and replaced by ex-John Mayall guitarist Mick Taylor, subsequent albums returned to a more roots based blues-rock sound that's continued to the present day.

The atmosphere on the Satanic Majesties sessions wasn't always positive or productive. It was a guess as to which band members would show up, and how many 'friends' they would bring along. There was also the issue of drug usage, which caused producer Andrew Loog Oldham to quit, leaving The Stones to produce the album themselves. But even with

“ TRACKS LIKE BROWN SUGAR AND HONKY TONK WOMEN RESTORED THE STONES TO THEIR POSITION AS GREATEST ROCK AND ROLL BAND ”

string arrangements from John Paul Jones, it received mixed reviews. Fortunately, the new line-up fought back with brilliant tracks like Brown Sugar and Honky Tonk Women, restoring The Stones to their rightful position as the world's greatest rock and roll band.

The musical piece that follows looks at the approaches used by Richards and Jones to create sounds on Aftermath, Between The Buttons, Their Satanic Majesties Request and Beggar's Banquet. These include Jones style sitar emulation, and typical Keef rhythms and syncopated guitar lines. Have fun! 

NEXT MONTH Simon nips over to the Bay Area for a look at Frisco's finest, *Jefferson Airplane*

The Rolling Stones



Simon Barnard explores the short-lived psychedelic sounds of The Stones; a band that gathered little moss during their vast career.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: D
Tempo: 125bpm
CD: TRACKS 53-54

Will improve your

- ✓ Faux sitar lines
- ✓ Minor Pentatonic licks
- ✓ Down-strummed rhythm

Formed in 1962 by multi-instrumentalist Brian Jones, guitarist Keith Richards and singer Mick Jagger, with bassist Bill Wyman and drummer Charlie Watts, The Rolling Stones have recorded 30 studio albums, a host of live and compilation releases and a whopping 120 singles.

Early recordings showcased a typically R&B sound, combining a mix of originals and

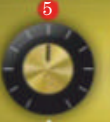
covers. They were responsible, along with The Yardbirds, Animals and Pretty Things, for creating this jumpy mix of blues, soul and rock and roll that became known as 'British Rhythm & Blues'.

But in 1967, this time following rather than leading the trend, their two albums Between The Buttons and Their Satanic Majesties Request adopted the almost mandatory psychedelic sound with which they'd flirted on 1966's Aftermath album and the Jagger-Richards composition Paint It Black, which featured Jones on sitar.

Between The Buttons continued the psychedelic theme but it was Their Satanic Majesties Request and songs such as 2000 Lights Years From Home and Citadel, that

6

GAIN

5

BASS

5

MIDDLE

6

TREBLE

4

REVERB

Get the Tone

During The Stones' psychedelic era Keith Richards and Brian Jones played a plethora of guitars including Gibson Les Pauls, Fender Strats and Teles, Guilds, Epiphones and others. Amp-wise they ran the gamut of Vox, Fender, Ampeg, etc. For this month's track a basic clean tone is what's required for most parts, with a bit of drive added here and there (and a phaser for the pseudo sitar tone). Either use your guitar volume to dirty or clean things up, or step on a medium drive pedal. A mild splash of reverb will help, too.



TRACK RECORD Albums from The Stones' psychedelic era loosely include Aftermath (1966), containing Paint It Black (US only); Between The Buttons (1967), which again on US-only versions featured Let's Spend The Night Together and Ruby Tuesday; Their Satanic Majesties Request (1967, best-known track She's A Rainbow); and Beggars Banquet (1968, Street Fighting Man and Sympathy For The Devil).

EXAMPLE ROLLING STONES STYLE

TRACK 53

[Bars 1-9] Here's a D Harmonic Minor idea (D-E-F-G-A-B_b-C#) played over the open fourth string which acts as a drone, to emulate Brian Jones's sitar playing. I have given two different approaches to picking this line; one uses 'inside' picking while the other opts for 'outside' picking. My preference is for outside picking, but the choice is up to you. To emulate the sitar's unique sound, I have also added a phaser effect to bolster the psychedelic vibe.

[Bars 10-17] We switch to a Richards inspired rhythm passage which you can strum however you like. I prefer to use down strokes for an edgier sound.
[Bars 18-25] This is typical of the sounds used on Satanic Majesties; it features a 3:2 rhythmic phrase in the chorus (the 3:2 ratio means that three crotchets, or quarter notes, are to be played over the space of two. The result is a drawn-out triplet effect, which appears twice per bar.

Sheet music for guitar, featuring a D Harmonic Minor scale and a 3:2 rhythmic phrase. The music is written in 4/4 time, with a tempo of 125 BPM. The key signature is one flat (Bb).

Legend:

- Outside picking:
- Inside picking:

Staff 1 (Bars 1-9): Dm. Scale: D-E-F-G-A-B_b-C#. Fingering: 7-0-6-0-3-0-2-0. Includes a phaser effect.

Staff 2 (Bars 10-17): Dm, A5, Dm, G5, Dm, A5, Dm, A5. Includes a phaser effect.

Staff 3 (Bars 18-25): Dm, G5, Dm, A5, Dm. Includes a phaser effect.

Staff 4 (Bars 26-33): Dm, G5, Dm, A5, Dm. Includes a phaser effect.

Staff 5 (Bars 34-41): Dm, G5, Dm, A5, Dm. Includes a phaser effect.

TRACK 53

[Bar 36] In this bar the piece modulates from the key of D minor to D major, and starts off with another Richards inspired rhythm idea using open D and Dsus4 chords (which would also sound great on acoustic).

Dsus4 D A D F

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

BU
 12 (14) 12 10 12
 BU
 12 (14) 12 10 12

42

EXAMPLE ROLLING STONES STYLE

TRACK 53

[Bars 44-59] This section is built around a Richards-esque solo inspired by both Satanic Majesties and Beggars Banquet and built around D Minor

Pentatonic (D-F-G-A-C). The track ends with another 3:2 line on a descending D Blues scale (D-F-G-A_b-A-C), hinting at the band's early blues influences.

46

47

50

53

57

60

Mixolydian solo with Dominant Pentatonic



This month **Shaun Baxter** looks at using this incredibly useful and versatile, yet relatively unknown scale found within Mixolydian.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A (A7)

Tempo: 160bpm

CD: TRACKS 55-57

Will improve your

✓ Dominant Pentatonic knowledge

✓ Use of Dominant Pentatonic scale

✓ 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.

It's a great opportunity to take some of the things that we have studied previously and look at applying them in a relevant and well-balanced context: in this case, a full solo and not just short examples.

So far, we have looked at various diatonic triads and arpeggios and, over the next few lessons, we're going to study solos that have been composed mainly by using various Pentatonic (five-note) scales that exist with the seven-note Mixolydian mode.

The Dominant Pentatonic is just such a

scale and can be thought of in several ways. Choose the method that fits your preferred way of memorising and relating things.

First, we can think of it as a dominant 7th arpeggio with added 2nd, so it has the same notes as a 9th arpeggio, only the notes are crammed within the span of a single octave.

A C# E G B
A9 - 1 3 5 ♭7 9

A B C# E G
A Dom Pentatonic - 1 2 3 5 ♭7

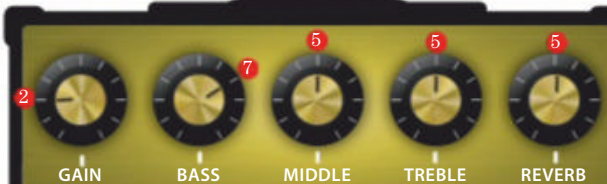
Alternatively, we can see it as a Major Pentatonic but with a ♭7 instead of a 6.

A B C# E F#
A Major Pentatonic - 1 2 3 5 6

And, by taking the traditional two-notes-per-string shapes of A Major Pentatonic scale and raising each 6th (F#) a semitone higher (keeping it on the same string), to a ♭7th (G), we get the five shapes shown in Diagram 1. Note that each one is based around a basic A7 chord shape and fits perfectly within the CAGED shapes that we've been using for Mixolydian throughout this current series of lessons.

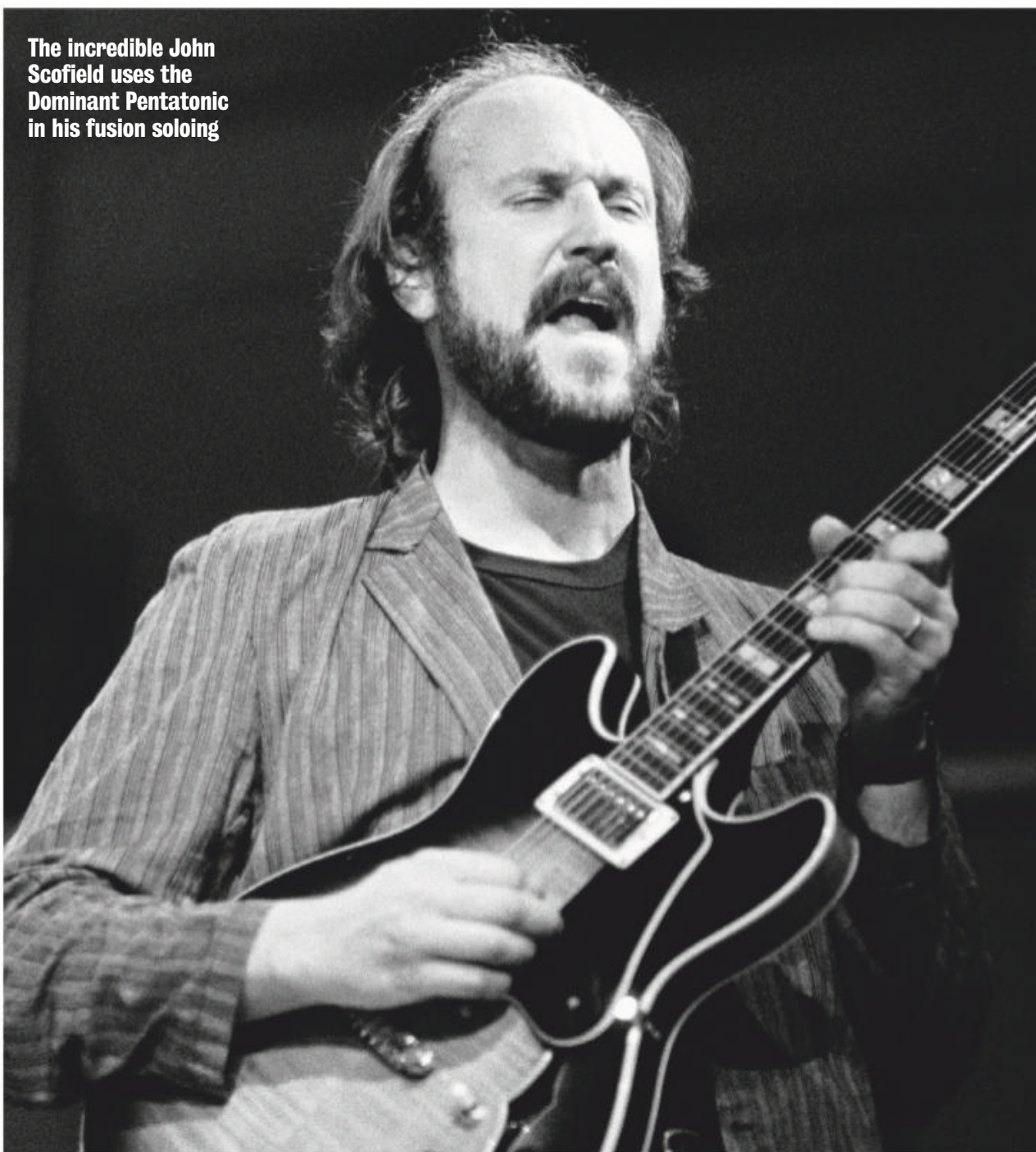
Note that, because of its ♭7 interval, the Dominant Pentatonic scale is closer in sound to a dominant chord than its more popular alternative, the Major Pentatonic, which is used in country music and other pop styles such as soul and R&B:

Finally, the Dominant Pentatonic can be »



Get the Tone

We want to hear great articulation in this solo. So go for a smooth, modern overdrive sound with a pleasing delay or reverb to help make it sing. Think of the great fusion and blues players like Mike Stern, Larry Carlton, John Scofield, Robben Ford, Michael Landau and Matt Schofield, who never obliterate the fundamental sound with too much gain.



The incredible John Scofield uses the Dominant Pentatonic in his fusion soloing



TRACK RECORD Jazz and fusion guitarists like John Scofield love the Dominant Pentatonic. Try John's instruction video for DCI called On Improvisation, and hear him in action on his live album Pick Hits Live. If you are interested in investigating other Pentatonic scales you should also read sax player Jerry Bergonzi's book entitled, Inside Improvisation Series: Vol.2 Pentatonics (Advance Music, 1994).

thought of as Mixolydian with no 4th or 6th. So, now you have a variety of ways in which to assimilate this very useful scale.

The backing track to this lesson requires you to play through a series of key changes and, when practising, will allow you to play through the entire sequence (A7-C7-D7-F7-G7) while staying in the same area of the

“THE DOM PENTATONIC CAN BE THOUGHT OF IN SEVERAL WAYS. CHOOSE THE METHOD THAT FITS YOUR PREFERRED WAY OF MEMORISING THINGS”

neck by accessing an appropriate CAGED shape for each chord/scale (see Diagram 1). Here are the notes of the other dominant Pentatonic scales required to play through the chord sequence.

- C

D

E

G

B_b
- C Dom Pentatonic - 1 2 3 5 $\flat$ 7
- D

E

F $\sharp$

A

C
- D Dom Pentatonic - 1 2 3 5 $\flat$ 7
- F

G

A

C

E $\flat$
- F Dom Pentatonic - 1 2 3 5 $\flat$ 7
- G

A

B

D

F
- G Dom Pentatonic - 1 2 3 5 $\flat$ 7

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 2 shows which CAGED shape (for A-C7-D7-F7- G7) resides within each position on the guitar neck (use the position markers on the fretboard to help you locate them). Finally, if you are interested in jazz and fusion, note that the Dominant Pentatonic can also be used over other chord types:

- From the $\flat$ 6 of a m7 $\flat$ 5 chord
- From the 4th of m7 chord
- From the $\flat$ 5 and $\flat$ 6 of a 7alt chord
- From the 2nd of a 9 $\sharp$ 11 and a maj7 $\sharp$ 11 chord.

There's a ton of information in this lesson and this entire series. It's worth retaining your copies of GT and referring to Creative Rock when your playing needs a boost! **GT**

NEXT MONTH Shaun continues his exploration of the Mixolydian mode in **Creative Rock**

DIAGRAM 1A A DOMINANT PENTATONIC SCALE

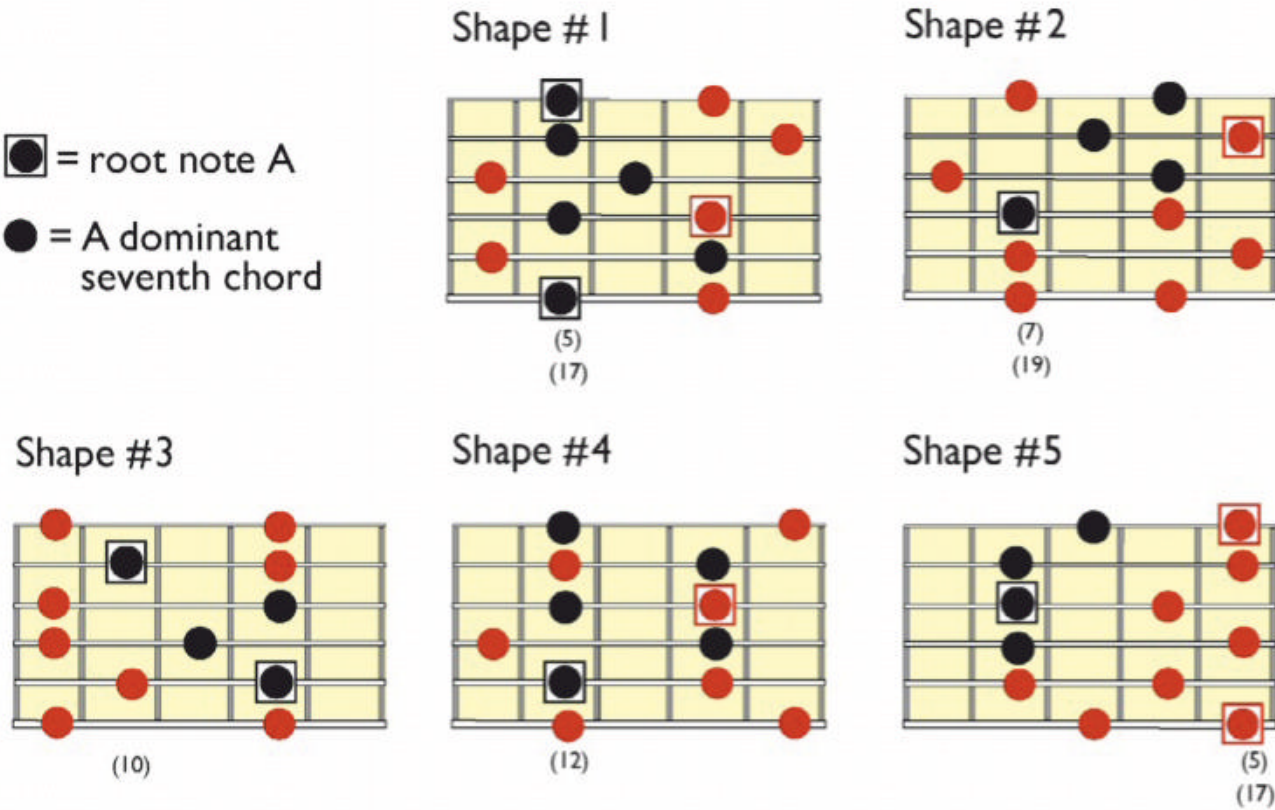


DIAGRAM 1B A DOMINANT PENTATONIC SCALE NOTES

The notes of A dominant pentatonic scale as they appear on the guitar neck:

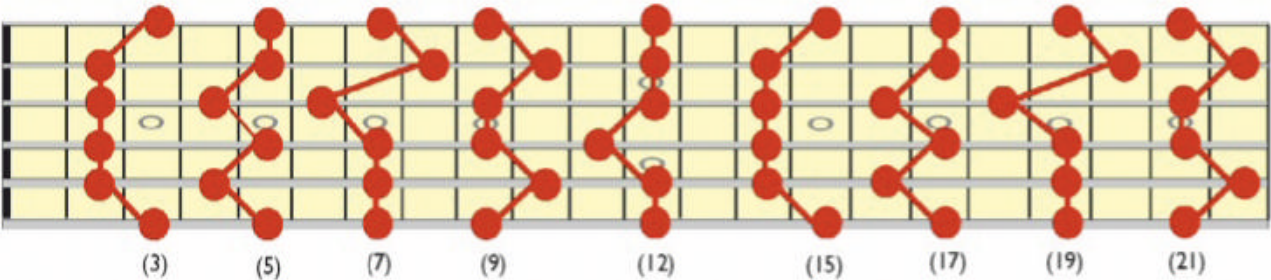


DIAGRAM 2 REFERENCE GRID FOR 'CAGED' SYSTEM

	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

EXAMPLE IMPROVISED MIXOLYDIAN SOLO WITH DOMINANT PENTATONIC

CD TRACK 56

[Bars 1-2] I chose a more improvisational approach and transcribed what I played; however, this does throw up a few talking points. Of course my chromatic embellishments, which are subtle, do throw a few incongruous notes into the mix. So the solo starts off with a fleeting transition to a B $\flat$ (second note of Bar 1) which is just a way of introducing the following A note.

Please note that this same movement crops up again in bars 18, 28 and 30.

[Bars 5-6] The other main talking point is how some bars do not feature any Dominant Pentatonic scales (namely, bars 5, 6, 25, 26). Most solos require a balance of different elements and, basically, I chose to use the full Mixolydian mode for these bars simply because it felt right at the time.

$\text{♩} = 94$ **A7**

A dom pent with B $\flat$ passing note

A dom pent

C7

C dom pent

D7

F7

F dom pent

G7

G dom pent

CD TRACK 56

[Bar 15] An even more extreme example of the same device is used here, where three notes of D Dominant Pentatonic are played at the end of bar 14 in anticipation of the D7 introduced in bar 15. Note the string skipping, too.

EXAMPLE IMPROVISED MIXOLYDIAN WITH DOMINANT PENTATONIC

CD TRACK 56

[Bars 29-30] When improvising, it's good to strive for balance and to create a variety of ear-catching approaches. For example, rather than just trotting up or down through the scale two-notes per string, this passage comprises a pedal point motion in bar 29 (involving a moving line under a static G note)

and a very vertical representation of the scale in bar 30 (mainly comprising stacked 5th and 4th intervals). As always, further melodic variation is provided throughout the solo via similar devices as well as bends, slides, vibrato, mixture of rhythms etc.

The tablature is organized into six systems, each corresponding to a different chord and scale pattern:

- System 1 (Bar 21):** A7 chord. Treble clef notation shows a melodic line. Bass clef notation shows a pedal point motion under a static G note (fret 17). Fret numbers: 14, 14, 16, 14, 17, 17, 16, 18, 16, 18, 16, 19, 17, 16, 19, 17, 19, 16, 19, 16, 19, 17.
- System 2 (Bar 23):** C7 chord. Treble clef notation shows a melodic line. Bass clef notation shows a vertical representation of the scale. Fret numbers: 18, 10, 6, 12, 11, 13, 11, 10, 11, 12, 10, 13, 11, 12, 9, 0.
- System 3 (Bar 25):** D7 chord. Treble clef notation shows a melodic line. Bass clef notation shows a vertical representation of the scale. Fret numbers: 17, (19), 17, 15, 17, 15, 16, 15, 17, 17, 16, 14, 17, 16, 14, 17, 15, 14, 17, 13.
- System 4 (Bar 27):** F7 chord. Treble clef notation shows a melodic line. Bass clef notation shows a vertical representation of the scale. Fret numbers: 15, 12, 13, 13, 12, 15, 13, 15, 12, 14, 15, 12, 14, 13, 14, 16, 14, 13, 16, 13, 15, 16, 15, 13, 16, 13, 16, 13, 14, 15.
- System 5 (Bar 29):** G7 chord. Treble clef notation shows a melodic line. Bass clef notation shows a vertical representation of the scale. Fret numbers: 15, 15, 15, 15, 15, 12, 14, 12, 12, 12, 15, 14, 15, 14, 12, 14, 12, 14, 12, 14, 15, 13, 15, 17.

EXAMPLE IMPROVISED MIXOLYDIAN WITH DOMINANT PENTATONIC

CD TRACK 56

[Bars 31-40] This final chorus, which is harmonised by a flute-like keyboard patch, demonstrates how it is possible to take an initial idea (bars 31-32) and adapt the notes for each new chord while staying in the same area of the neck. Basically, we're using a different CAGED shape for each chord: A7

(shape #5), C7 (shape #4), D7 (shape #3), F7 (shape #2) and G7 (shape #1). Remember to put everything that you play in this solo in a similar visual context or the notes will be meaningless, rendering you incapable of transferring the same ideas to a different context.

A7

A dom pent

31

C7

C dom pent

33

D7

D dom pent

35

F7

F dom pent

37

G7

G dom pent

39

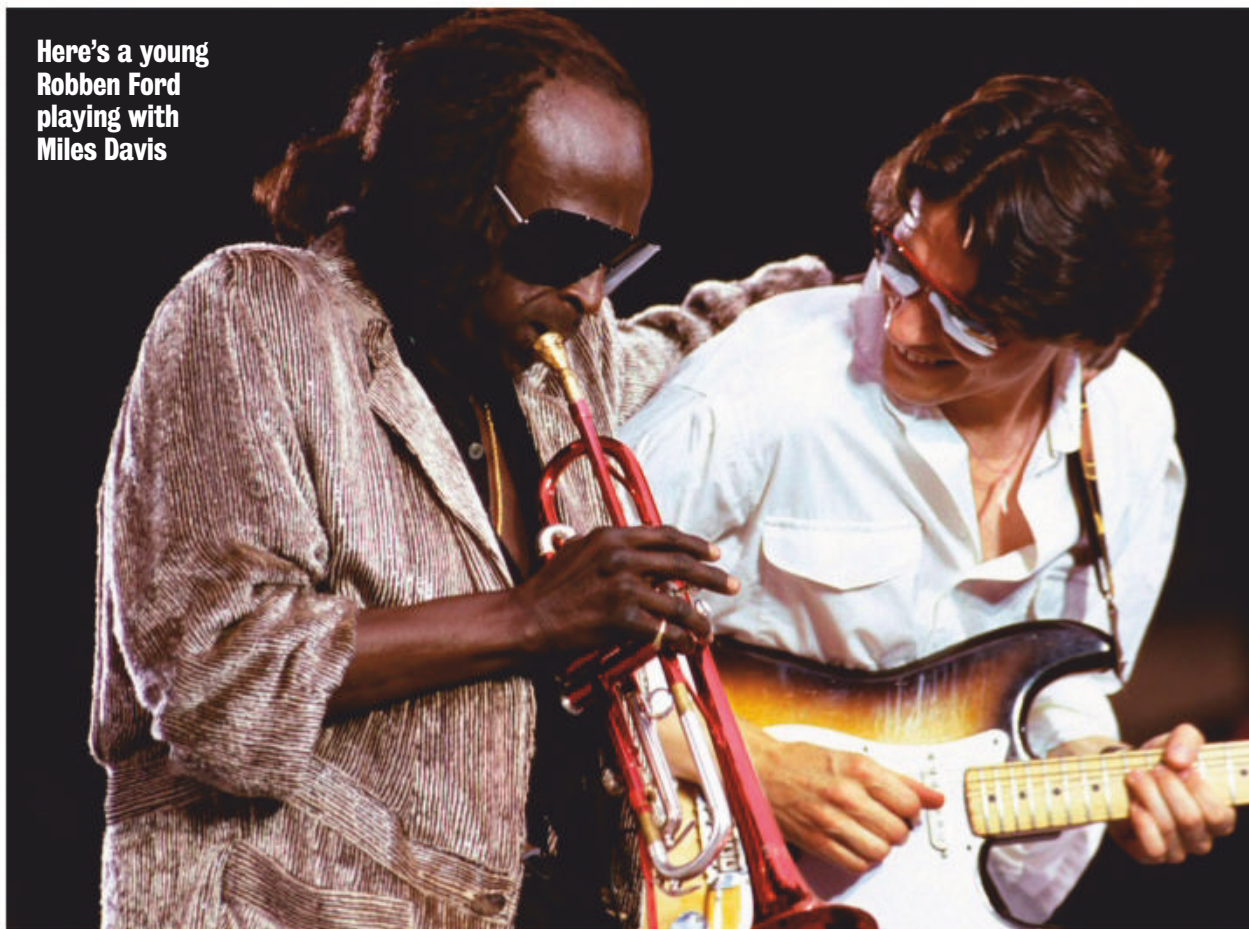
A7

Diagram showing guitar fretboard positions for A7, C7, D7, F7, and G7 chords, illustrating the Mixolydian scale and dominant pentatonic shapes across five systems. Each system includes a treble clef staff with notes and a bass staff with fret numbers (14-18) and a wavy line indicating the Mixolydian scale. The diagrams show how the same melodic idea can be adapted to different chords by shifting the fret positions while maintaining the same visual context (e.g., staying in the same area of the neck).

Fretboard fluency



In this month's lesson **Martin Goulding** examines a mode of Melodic Minor that's much used in fusion, the Superlocrian or Altered scale.



Here's a young Robben Ford playing with Miles Davis

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: E

Tempo: 120bpm

CD: TRACKS 58-62

Will improve your:

✓ Scale knowledge

✓ Timing and accuracy

✓ Strength and stamina

This month we start a mini-series which looks at the seventh mode of Melodic Minor – the Superlocrian, otherwise known as the Altered scale: R- $\flat$ 2- $\sharp$ 2-3- $\flat$ 5- $\sharp$ 5- $\flat$ 7. One of the most commonly used Melodic Minor modes, Superlocrian is applied over altered dominant chords. That is, dominant chords that contain alterations to the 5th and/or 2nd degrees. To recap: a dominant chord is said to be functional if it is acting as a V chord which resolves to a tonic chord a 5th lower (or 4th higher). For example, E7 would be treated as a functional dominant if it's followed by an A major or minor tonic chord. The V dominant chord may be 'altered' to include intervals such as the flattened or sharpened 5th and/or 2nd degrees (2nds are the same as 9ths) alongside the root, 3rd and $\flat$ 7th degrees. In this case, the combination of dominant and altered intervals heightens

tension before resolving to the tonic.

As we can see from the formula above, the Superlocrian contains all the possible combinations of altered 5th and 2nd (9th) degrees and as such is one of the most widely used scale choices when playing over functional V7alt chords. By comparison, and as we saw in last month's lesson on the Mixolydian and Lydian $\flat$ 7 tonalities, non-functional dominant chords are dominant chords which don't resolve to a tonic chord, and are often used in static vamps.

Diagram 1 presents an overview of E Superlocrian in five shapes, based around the corresponding altered dominant chord. We can see from the formula below that this scale supports a wide range of possible chords. As a result, each chord position may contain different alterations to the 5th and 9th degrees. There may be a range of other possibilities (such as using the $\flat$ 9th instead of the $\sharp$ 9th in shape 3), so feel free to experiment. The main objective is to arrive at a practical voicing which can serve as a landmark by which the scale shape can then be memorised against: R- $\flat$ 2- $\sharp$ 2-3- $\flat$ 5- $\sharp$ 5- $\flat$ 7 (E-F-F $\sharp$ -G $\sharp$ -B $\flat$ -B $\sharp$ -D).

Altered dominant chords fall mainly into the functional category and are usually found

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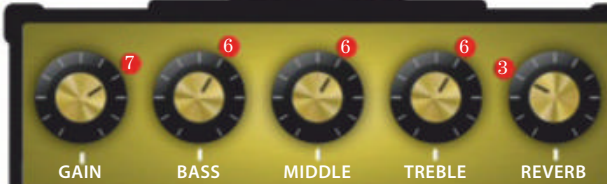
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in jazz progressions such as the II-V-I. There are, however, instances where they are used in a non-functional context, either as static vamps or where other chords revolve around them. Perhaps two of the most notable examples can be found on Jimi Hendrix's 1967 debut album *Are You Experienced*, with the iconic riffs to classic hits such as *Purple Haze* and *Foxy Lady* both based around the 7 $\sharp$ 9 sound.

It may be noted that in the more rock orientated style of players such as Jimi Hendrix, the vocabulary is based more around the Minor Pentatonic scale, with the $\sharp$ 9th viewed as a $\flat$ 3rd. This provides a more familiar level of tension against the 3rd in the dominant chord and is a sound we naturally associate with the blues style (although many blues licks will apply microtonal bends to the $\flat$ 3rd, and which implies the presence of the 3rd). In the more sophisticated blues-fusion styles, players such as Larry Carlton and Robben Ford are well known for incorporating the sound of the Superlocrian mode alongside their more traditional blues-based vocabulary, and which offers a greater degree of tension and release when resolving to other chords in the progressions they are using.

This month, we'll start by learning the five scale Superlocrian shapes before moving on to a review of the arpeggios found within the scale, and with the examples presented over a static E7 $\sharp$ 9 vamp. This will help us to get used to the sound of the scale and give us some experience exploring the shapes before we move on to the more sophisticated functional concepts which involve changing scales as we move from one chord to the next. **1**

NEXT MONTH Martin continues his exploration of the various modes of **Melodic Minor**



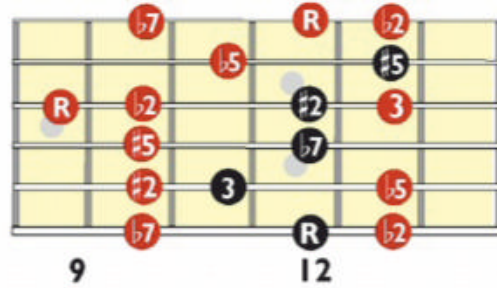
Get the Tone

Set up a warm overdriven tone 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 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 Superlocrian mode or Altered scale which is commonly used over altered dominant chords in jazz and fusion styles, is a favourite among players such as Mike Stern, Scott Henderson and Robben Ford. To hear this scale in action, check out Robben's soloing on his cover of Charles Singleton's classic track *Help The Poor*, taken from his 1988 release *Talk To Your Daughter*.

DIAGRAM 1 CAGED SHAPES FOR E SUPERLOCRIAN



EXAMPLE 1 **SUPERLOCRIAN IN FIVE SHAPES** CD TRACK 58

through each shape slowly until memorised before setting your base speed with the metronome (your fastest speed while maintaining the feeling of full control). Repeat each shape continuously for a period of five minutes. Within this time frame, shake out the hands and arms whenever you feel the onset of any tension or fatigue.

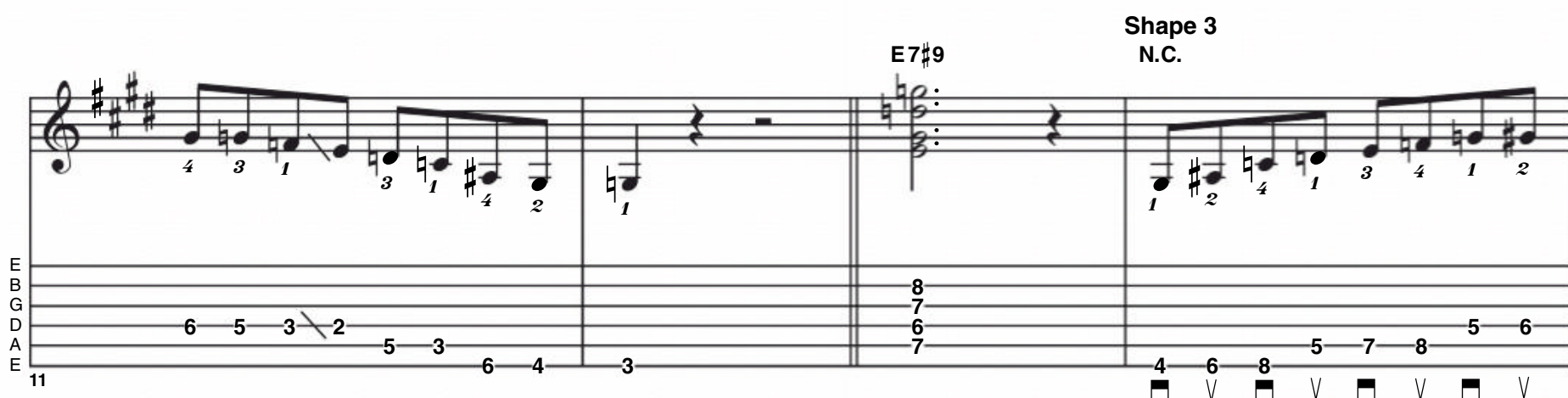
CD TRACK 58

EXAMPLE 1 SUPERLOCRIAN IN FIVE SHAPES ...CONTINUED

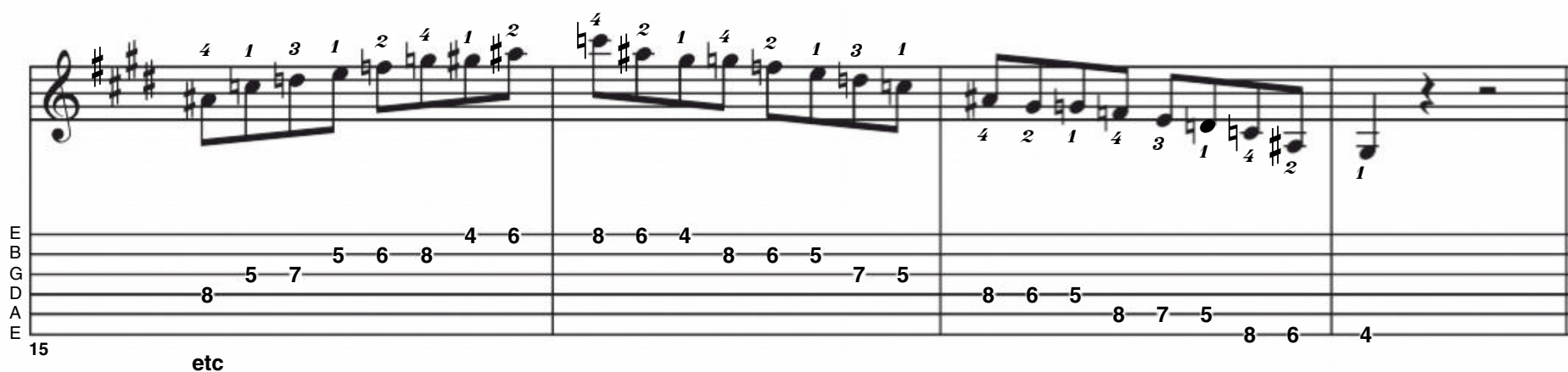
CD TRACK 58

Shape 3
N.C.

E7#9



11

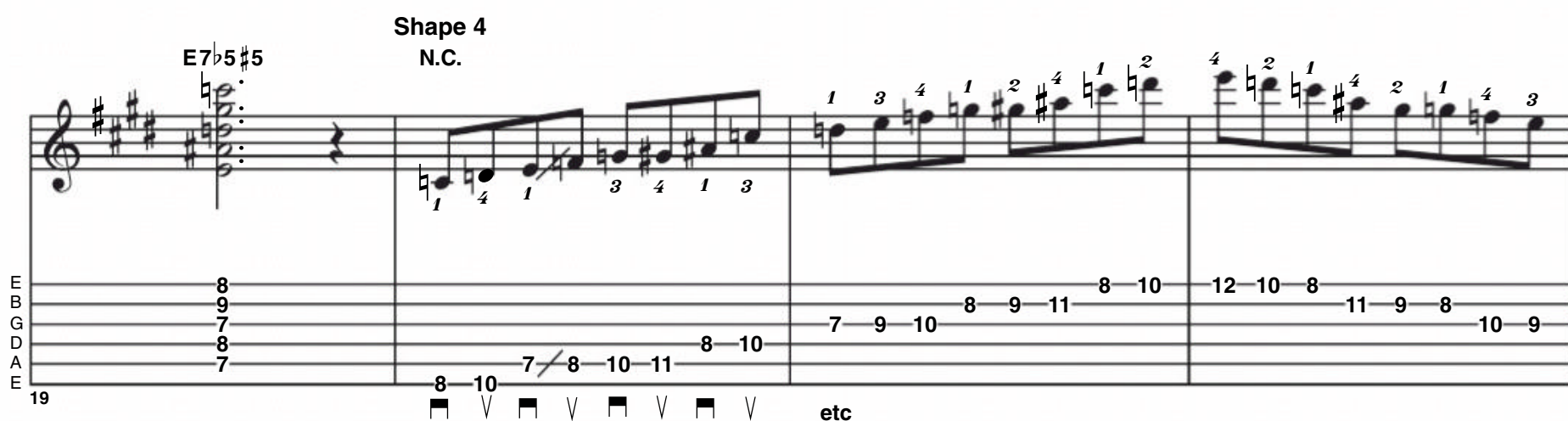


15

etc

Shape 4
N.C.

E7b5#5

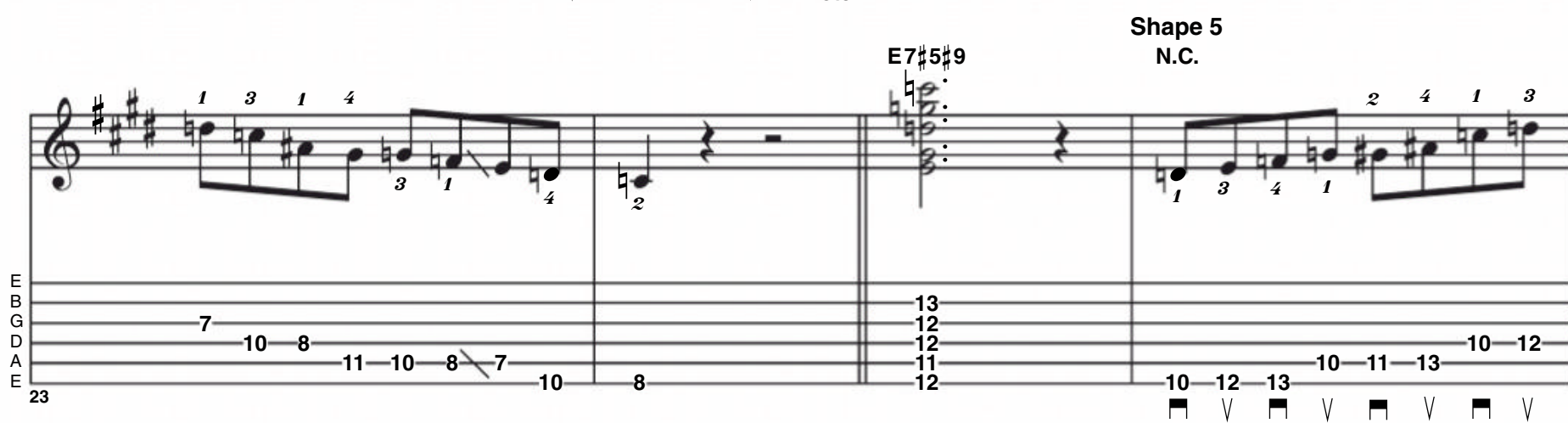


19

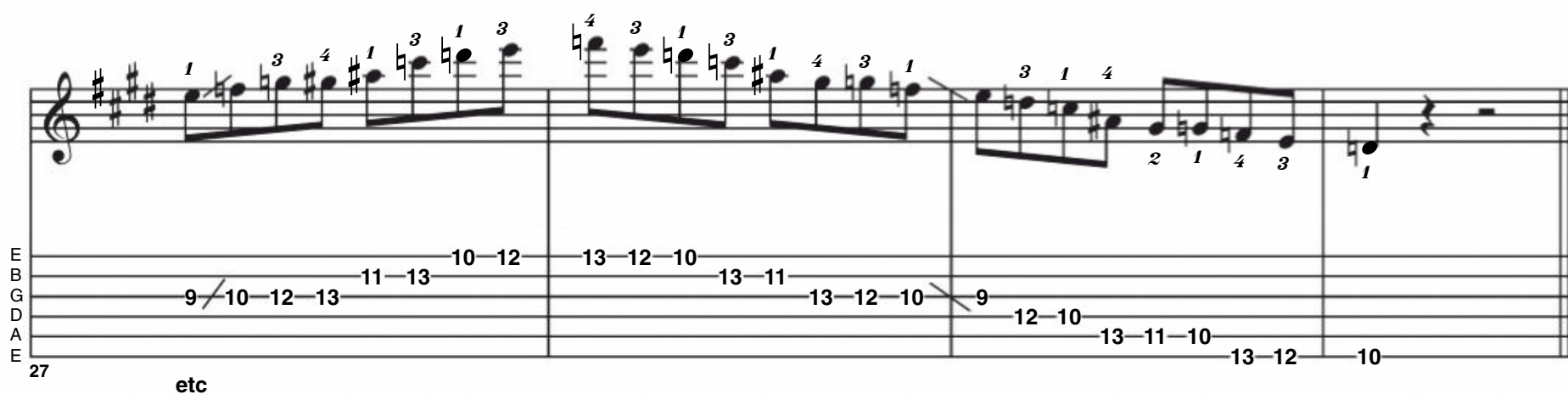
etc

Shape 5
N.C.

E7#5#9



23



27

etc

EXAMPLE 2 HARMONISED F MELODIC MINOR EXERCISE

CD TRACK 59

Example 2 presents an 'up 1/down 2' style arpeggio sequence based around the harmonised F Melodic Minor scale. As the example is demonstrated over an E7#9 vamp, all the intervals are referenced to the E Superlocrian tonal centre. On the first Em7b5 arpeggio, we are interpreting the #2 from the scale formula as a b3rd. When sweep picking, be sure to push the pick through the strings in

a single motion similar to the action of dragging a stick through park railings. Hammer-ons and pull-offs are used wherever there are two notes on a string, in order to provide a smooth, fluid sound. Work through the example slowly bar by bar until memorised before finding your base speed on the metronome and repeating the exercise for five minutes.

Example 2 Musical Notation:

Tempo: $\text{♩} = 120$

(All arpeggios superimposed over E Superlocrian backing track)

Chords: Em7b5, Fm/maj7, Gm7, G#maj7#5, A#7, C7, Dm7b5, Em7b5, Fm/maj7, Gm7.

The notation shows a sequence of arpeggios across six measures. The first measure is a whole rest. The subsequent measures contain arpeggios for the specified chords. The notation includes fingerings (1-4) and a 'V' symbol for sweep picking. The bottom staff shows fret numbers (12-15) and string numbers (E, B, G, D, A, E) for the backing track.

EXAMPLE 3 E SUPERLOCRIAN ARPEGGIO CROSSING SHAPES

CD TRACK 60

Here's another arpeggio sequence in E Superlocrian, this time starting from the Em7b5 in shape 4 and ascending across the fretboard in 3rds to resolve in shape 1 on the 3rd degree. Some of these arpeggios will require a stretch, so be

sure to position the thumb in the middle of the neck and keep the first finger on the fretting hand pinned down as you hammer-on. Learn each bar in isolation before gradually linking them together to form the whole sequence.

Example 3 Musical Notation:

Tempo: $\text{♩} = 120$

(All arpeggios superimposed over E Superlocrian backing track)

Chords: Em7b5, Gm7, A#7, Dm7b5, Fm/maj7, G#maj7#5, E.

The notation shows a sequence of arpeggios across six measures. The first measure is a whole rest. The subsequent measures contain arpeggios for the specified chords. The notation includes fingerings (1-4) and a 'V' symbol for sweep picking. The bottom staff shows fret numbers (7-10, 8-12, 9-13, 10-13, 12-15, 16) and string numbers (E, B, G, D, A, E) for the backing track.

EXAMPLE 4 AUGMENTED TRIADS IN ASCENDING 3RDS

CD TRACK 61

Our final arpeggio sequence in E Superlocrian. This example starts with an Fm/maj7 arpeggio (F-A_b-C-E), which can be viewed from our E Superlocrian perspective as an inversion of an E augmented triad, with the addition of the dark sounding b9th degree F-A_b-C-E. From here, the following G# augmented

triad ascends through the cycle of major 3rds, which gives us the root, first and second inversions. For a clean execution, ensure that the fretting hand's first finger mutes the lower adjacent string and rests flat over the higher strings. This mutes any lower strings unattended by the fretting hand as you ascend.

Example 4 Musical Notation:

Tempo: $\text{♩} = 120$

(All arpeggios superimposed over E Superlocrian backing track)

Chords: Fm/maj7, G#aug, C#aug, E#aug, G#aug, C#aug, E.

The notation shows a sequence of augmented triads across six measures. The first measure is a whole rest. The subsequent measures contain arpeggios for the specified chords. The notation includes fingerings (1-4) and a 'V' symbol for sweep picking. The bottom staff shows fret numbers (1-4, 3-6, 3-7, 5-9, 6-10, 9-13, 9) and string numbers (E, B, G, D, A, E) for the backing track.

In The Woodshed



Kickstart your creativity and get more mileage out of anything you play. **Charlie Griffiths** shows how to make any idea work even harder.



Nuno Bettencourt uses ideas like the one in Example 5

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: C
Tempo: 110bpm
CD: TRACKS 63-72

Will improve your...

- ✓ Harmonic awareness
- ✓ Interval knowledge
- ✓ Fretboard positions

Expanding and developing ideas and concepts is the key to unlocking your creativity. Repeating the same licks and exercises too much can cause your playing to stagnate, which can in turn result in being stuck in a frustrating rut. This month we will start with something simple and endeavour to explore new possibilities. We will start with a single idea, then develop it using four different concepts.

Creativity is a somewhat mysterious thing, which is part of the fun of playing, but rather than waiting for those moments of inspiration to come around, we can utilise some tried and tested methods to get things moving. In this lesson we will look at four approaches. We will adapt the notes to imply different harmony, we can move the idea around diatonically, we can change the rhythmic phrasing and finally introduce a different technique.

We begin with a C major triad arpeggio played in the Paul Gilbert certified string skipping style. The major triad has the notes C-E-G, or the intervals 1-3-5. This is already a good start as the wide interval jumps are interesting and leave a lot of room for interpretation. To begin with we will simply play down and up the arpeggio, aiming to play

it smoothly and cleanly. The key is not to dwell on this for too long and get into the habit of thinking where could this go? Use your imagination. The next four examples will give you some ideas of some possibilities, but remember the possibilities are limitless.

Example 2 demonstrates how we can change the notes to imply different chords. By either raising, or flattening the 3rd and 5th interval the arpeggio can easily be changed into an Augmented (#5), minor (b3) or diminished (b5) sound. You could of course take this further in your own practice time.

Our third approach is to take the initial triad and move it through the diatonic

“ RATHER THAN WAITING FOR INSPIRATION WE CAN UTILISE SOME TRIED AND TESTED METHODS TO GET THINGS MOVING ”

positions. Here we stay in the key of C major and move up the scale playing a major, minor, minor and major triad to fit the Ionian mode. You could of course apply this idea to the Lydian mode or the Mixolydian modes, or anything that contains a major triad.

The fourth idea is to play with the rhythmic phrasing, such as changing straight 16th notes to a swing feel, or perhaps a different triplet phrasing altogether such as triplets, or quintuplets as we have in this John Petrucci inspired lick.

For our fifth and final example we introduce tapping to the arpeggio, resulting in a cool Nuno Bettencourt sound. Tapping gives us the chance to add extensions to the triad, thus making for a richer melodic sound.

After you've learned our examples and successfully played along with the backing tracks, see if you can make up your own licks and get into the habit of developing them into musical ideas using this approach. **U**

NEXT MONTH Charlie looks at using a variety of different dynamics in a **blues** context

EXAMPLE 1

CD TRACK 63

Understanding what you are playing will give you a greater appreciation of the options you have, so be sure you can name the notes as you play them as well as identifying the intervals between them.

EXAMPLE 2

CD TRACK 65

Here take note of which intervals are changing with each new chord. Notice that only one note changes at a time. To play this lick cleanly focus on keeping the unused strings quiet by using palm muting and fretting-hand muting.

♩ = 110

Caug C Cm Cdim

Play 4 times

EXAMPLE 3

CD TRACK 67

Play the ascending root notes on the fourth string with your second finger and use first, third and fourth fingers to play the remaining notes. If the wide interval stretches are a little far, you can move up the fretboard to a different key until your fingers become used to the wider stretches.

♩ = 110

C Dm Em F

Play 4 times

EXAMPLE 4

CD TRACK 69

We are used to playing groups of four and three, but fives are less common and trickier to count. To help keep the groups of five even, it might help to say a five syllable word to yourself such as 'hip-po-pot-a-mus'.

♩ = 110

E B D A C#dim Edim

Play 4 times

EXAMPLE 5

CD TRACK 71

First learn the tapped notes in this Nuno Bettencourt style idea by playing through them with the second finger of your picking hand. Then play the fretting-hand shapes before combining the two hands. Start slowly until the coordination between them becomes muscle memory, then speed up gradually.

♩ = 110

C D

Play 4 times

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JUNE GT296

PAUL GILBERT EXCLUSIVE

Mr Big and Racer X's ace guitarist brings us a stunning video masterclass, writes the Welcome page and more! Plus: a fabulous Chris Corcoran jump blues masterclass; Bridget arranges and demos The Lord's My Shepherd. Also: Alvin Lee, Cream, African & Celtic guitar.



MAY GT295

CHORD MASTERCLASS

Ever heard a guitarist play gorgeous chords, and wondered what they are? This lesson highlights those jazzier shapes and shows where and how to use them. Plus brilliant Martin Simpson acoustic video masterclass, Bonamassa and Gilbert Q&A and more.



SPRING GT294

STRONGER FASTER BETTER!

We have devised 10 brilliant mini-workouts to beef up your finger and hand strength, leading to greater control over bending, vibrato, general accuracy, cleaner picking and overall execution. Plus: superb video lesson from Tommy Emmanuel & loads more!



APRIL GT293

PLAY BLUES-ROCK SLIDE

Slide is the most evocative of guitar sounds. From vicious rock to moody blues & melodic pop it's the go-to technique for uplifting a track. Beginner or slide demon, this lesson is for you! Plus: Dan Patlansky & Allen Hinds videos; ZZ Top, Arctic Monkeys & more!



MARCH GT292

PLAY ROCK & ROLL

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



FEBRUARY GT291

BRITISH & IRISH BLUES-ROCK

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

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NEW ALBUMS

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

Album of the Month

DAVY GRAHAM MIDNIGHT MAN/HAT

Decca ★★★★★

For some, Davy Graham is known either for DADGAD tuning, or for the instrumental, Anji. Truth is, there was a lot more to him, and these two reissue albums, *Midnight Man* and *Hat*, are fantastic. *Midnight Man* (1966) was Davy's second album and features 14 pieces that span blues, jazz, pop and originals. Lao Schiffrin's *The Fakir* has a wonderful makeover with percussion and bass augmenting Davy's modal performance. The Beatles' *I'm Looking Through You* features his vocals and some great licks while Herbie Hancock's *Watermelon Man* is a richly realised arrangement. For blues fans, *Stormy Monday* is a corker and Davy plays some very tasty licks on *Walkin' The Dog*. *Hat* (1969) also has 14 tracks; just as broad but with a few classical pieces added; the ornate Purcell's *Hornpipe* stands out. *Hoochie Coochie Man* has a great blues swagger while the two Simon & Garfunkel songs (*Homeward Bound*, *I Am A Rock*) are splendid. If you need proof of how great and influential Davy Graham was, these reissues are brimming with quality!



THE MUTE GODS ATHEISTS AND BELIEVERS

InsideOut ★★★★★

Formed by Nick Beggs (Kajagoogoo, Steve Hackett, Steven Wilson), this is the band's third album, largely the collaboration of Nick with Roger King (Hackett) and Marco Minnemann (Wilson, The Aristocrats). The theme is about truth not being fashionable, with *Knuckleheads* being one of the more obvious references. For prog fans there's much to commend here; more than half are over five minutes long and some feature solos within riffy and interesting chord progressions. As the central focus, Nick's moderately high voice has good diction and contrasts well with the powerhouse performances (how he sings and plays such basslines is amazing). *One Day* features Rush's Alex Lifeson on guitar (a catchy pop progger) while the longest track, *Twisted World*

Godless Universe is an orchestrally augmented rock stomper that brims with creativity and detail. If you like Steven Wilson, Muse, or even It Bites, you'll want to check this out.

LONELY ROBOT UNDER STARS

InsideOut ★★★★★

Another pop prog release; this time it's the John Mitchell fronted Lonely Robot. With sprinklings of Vangelis styled synths, lashings of bold rock guitars and big drums this is the last in the astronaut themed trilogy. As fans of *Frost* and *It Bites* knows, John sure can play the guitar and is a strong singer too, proved well over the album's 11 tracks. *Ancient Ascendent* (first single) is well arranged with intense 7/4 riffing and a dynamically shifting arrangement. *Icarus* is an electro 'four to the floor' groover with great minor key chord changes. The title track has a



wonderfully fluid rock solo, like a modern David Gilmour with soaring bends and Vai-like linear runs and vibrato. Talking of solos, *Authorship Of Our Lives* has a richly saturated tone and some slick legato flurries. For power stomping the outro to *The Only Time I Don't Belong Is Now* takes some beating; intense descending riffing, unison bends and shifting syncopations. Just goes to show that Muse aren't the only ones that can create mainstream pop prog!

GOV'T MULE BRING ON THE MUSIC

Provogue/Mascot ★★★★★

This live album celebrates Gov't Mule's 25 year anniversary. "It's no easy task keeping a band together for 25 years..." says Warren Haynes, looking back on the career of his band, which started as a solo project and became a staple of good-time, old-fashioned Southern rock. To celebrate, the band is releasing a live retrospective, released in CD audio, vinyl, DVD and Blu-Ray



formats. Recorded at The Capitol Theatre in Port Chester, New York in April last year, it covers two hours of music, the DVD and Blu-Ray formats featuring different tracks, plus bonus features. With so much here to enjoy, especially standout track, *Broke Down On The Brazos*, it all adds up to a joyous salute to an amazing band.

GENERATION AXE THE GUITARS THAT DESTROYED THE WORLD

earMUSIC ★★★★★

Any band comprising Steve Vai, Yngwie Malmsteen, Zakk Wylde, Nuno Bettencourt and Tosin Abasi is never going to be demure. And while a glance at the album title will have those of a nervous disposition running for cover, if you favour 'a million notes per minute' as a minimum speed limit, then this is definitely going to raise a smile. Recorded live from various dates on



the collective's rampage across Asia in 2018, each of the gentlemen of the Generation Axe orchestra has his time to shine, including Nuno with his compilation of Extreme's finest riffs on *A Side Of Mash*, Vai's *Bad Horsie*, and Yngwie on *Baroque N Roll*. But it's the ensemble pieces that are hot enough to melt steel, hence we refer you to the band's five-strong version of *Frankenstein*!

JJ CALE STAY AROUND

Because Music ★★★★★

JJ Cale was as understated in life as his laidback voice is on record. But he was a master songwriter whose music was food for the soul. He influenced everyone from Clapton, who famously covered *Cocaine*, to Neil Young, who said Cale's style was "a huge influence on me". This posthumous release, compiled by Cale's widow and former bandmate Christine Lakeland, and manager Mike Kappus, has been keenly awaited as every track is previously unreleased. And, boy, are they good. *Stay Around* kicks off in vintage form, with *Lights Down Low* a funky acoustic portrait of backwoods America that features Cale's hallmark steady-rolling boogie. His tender streak is in evidence, too, as on the yearning *Go Downtown* or the mellow acoustic blues of *Girl Of Mine*. Feel, great musicianship and taste infuse every bar. Cale's solos are sparse but eloquent, while his rhythm guitar sets a benchmark for unhurried cool. Songwriting is observed from the heart of life, and it all adds up to a fitting final statement from a master American songsmith, and an album to savour without distraction from first to last.



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with **Kim Simmonds**, founder member of legendary British blues band, Savoy Brown.

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

KS: I've experimented over the years. Thin, thick, light and heavy picks. When I started you could even get real tortoiseshell varieties. They all have a different feel in your hands but I've never found a pick that one could call a magic wand.

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

KS: For most of my career I have used no pedals. I like the purist aspect of that. You can get your feelings out through an instrument better, in my opinion, the less equipment that's in the way. Nowadays, for a variety of reasons, I use the Blues Driver pedal and a standard Dunlop wah-wah pedal. Sorry... that's only two!

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

KS: I play harmonica and bass guitar well enough to do so in any band. On stage I play harmonica in a song or two. It surprises people. I

play bass on my demos. And I have a 60s Ludwig drum kit in my studio. I expected to learn drums many years ago, but I never found the time. I play keyboards but don't practise that, so I'd be very rusty if someone offered me a gig.

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

KS: Yes, but very *very* slowly. I taught myself the basics of reading music from a book when I was a teenager. I haven't had any need to read music through my career. It's a useful asset to have if you're a working musician but as a blues musician touch is more important.

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

KS: I always carry and use my own cables even when equipment is provided. They are ones that a local luthier makes. Nothing special... He just solders them well. That's all you need....a good connection.

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

KS: Mark Knopfler has a musicality that is astonishing. I'm always playing catch up with him. And Jeff Beck always surprises me and catches my ear when I hear his music in the background. And then there's arguably the greatest blues guitar player ever... BB King.

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

KS: A Les Paul covers a lot of ground for me so if I had to do a gig that night or the next day I'd make sure to grab that. I am not sentimentality attached to any instrument. I've had too many stolen or lost in my past.

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

KS: I have mostly used Marshall and Fender through my career. I like 50-watt Marshall amps. I like Fender Twin amps. I currently use a Fender Blues De Ville. My settings depend on the idiosyncrasies of a particular amplifier. I don't like the presence setting on any amp so I don't emphasise that. I go more for a warm sound. On the De Ville, I'm halfway on the treble and bass with the middle knob on full.

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

KS: I don't like an action that is too low. I like to use finger vibrato by bending the strings and a high action allows me to get 'under' the string for that effect. I like rosewood fretboards best of all, though that's not in stone. When I first came to America in '69 a musician looked at my action and said, "Wow, are you expecting a flood?"

GT: What strings do you use?

KS: I've used Ernie Ball strings since the 1960s. I like Ernie Ball 2221 Regular Slinky nickel wound - .010-.046. Again, in the past I've

experimented. I used 11-52 gauge strings at one point in the 70s. In the 60s I used 9-42.

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

KS: I don't think there was a first. Though Otis Rush maybe that person. Buddy Guy too when he first came out. BB King and Freddie King I stole from. Billy Butler with the Bill Doggett band is one of my all-time favourites.

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

KS: I used to look in the windows of a local London record store at the Rosetti guitars and wish that I had one. I also wanted a Hofner that some of the northern beat groups were using. My first electric guitar was a Hofner... a Hofner Verithin.

GT: What was the best gig you've ever played?

KS: Playing at the Fillmore East. Under the spotlight. I felt I was



Kim Simmonds
with his trusty
Gibson Les Paul



Kim Simmonds
with Pat DeSalvo
(bass) and Garnet
Grimm (drums)

connecting with the audience and that they understood every note. They did!

GT: And what about your worst playing nightmare?

KS: These questions are difficult. After playing for 50 plus years there have been many “what am I doing here” experiences. One nightmare was when I played the Savoy hotel in London in 1968. That story is in my autobiography that I’m writing.

GT: Do you still practise?

KS: There was a period in the late 1970s and 1980s when I lost my connection to the guitar. I wasn’t playing very well. I’d lost it. Since then I practice every morning, almost without fail, to keep up my feeling for the instrument.

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

KS: I’m always nervous at shows and I use that anticipation as

“THERE WAS A PERIOD WHEN I LOST MY CONNECTION TO THE GUITAR. I WASN’T PLAYING VERY WELL. I’D LOST IT”

motivation. I don’t want to be complacent. Then I drink Diet Coke to clear my throat and to get some caffeine inside of me.

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

KS: Jimmy Smith on organ. Lee Morgan on Trumpet. Earl Palmer on drums. Willie Dixon on bass. Memphis Slim on piano. Billy Butler on guitar. I’d play rhythm with a smile on my face.

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

KS: As you know that’s impossible to answer. In the modern rock era Jeff Beck has to rank up there. I have my favourites in various genres but they wouldn’t be the

greatest. They would just be ones who ‘spoke’ to me. That’s all it is. Does a musician speak to your heart? Does the way a guitarist plays seem poetic to you? Do the notes from a guitarist’s fingers ‘tumble’ in such a way as to make you tremble?

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

KS: Yes, the solo on Bill Haley’s Rock Around The Clock. Maybe the first commercial rock solo ever?

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

KS: Tell Mama and the slide guitar I played. It is basically a Chuck Berry song. Chuck was one of my earliest influences. I wanted to sing like him. I tried, at the time and failed (once again, in the book I’m

writing). Tell Mama received a lot of radio play. It was the first time I played slide guitar. It came easy. Easy is good.

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

KS: I would like to be remembered as being an important part of the 1960s British blues movement. And as someone who never deserted his principles.

GT: And what are you up to at the moment - album, gigs, gear, etc?

KS: I have a new album release, City Night slated for June 7th on Quarto Valley Records. I have dates all over the USA to promote that album this year, as well as international gigs in Spain and Germany. I am currently using Dean Zelinsky guitars along with my older guitars.

For more information about this legendary blues band please go to www.savoybrown.com

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