

Guitar Techniques

298 AUGUST 2019

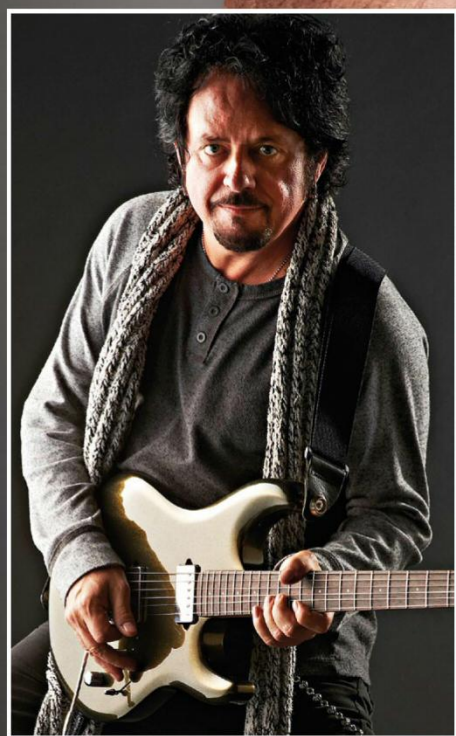
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Just a few of your regular GT technique experts...



SIMON BARNARD

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



SHAUN BAXTER

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



RICHARD BARRETT

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



JON BISHOP

Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock 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

MANY YEARS AGO I was asked to teach Blues Level 3 at the International Guitar Festival (IGF) Summer School. It was based at Bath Spa University campus on the edge of town, and so was local to where I lived.

I'd never really contemplated teaching before. However, the various appeals to my vanity worked and I found myself sitting with my guitar in front of a class of 20 or so people, of all types, ages, nationalities and abilities. I remember it vividly: I'd done some planning, obviously, but when it came down to facing the group I had literally no idea what to say. Then I opened my mouth to speak and in a flash the whole week was gone. It was one of the best of my life and I enjoyed everything about it.

I was editor of Guitarist at the time but other tutors included: Guthrie Govan, Dave Kilminster, the late Eric Roche, Shaun Baxter, David Mead, Phil Hilborne, Lee Hodgson (all of GT), Jimi Savage and Joe Bennett (Total Guitar) and various visiting artists and luminaries.

After a dozen or so years IGF moved out of Bath and I stopped doing it. But some students had returned year after year, created great friendships with each other and the tutors (I'm still in touch with guys that were there on year

one, and I think they still have weekend get-togethers where they swap musical ideas, flog each other guitars or show off their latest GAS acquisitions).

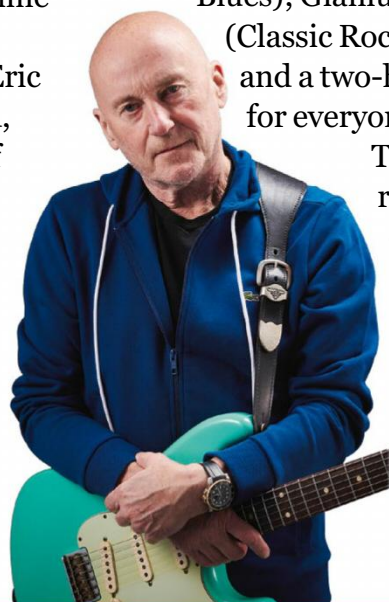
Many have said to me over the years that it was the best week of their life. They all got to play at the student concert (the week's finale), and many had never stood on a stage in their life. I used to love 'conducting,' my class to rousing audience cheers, and us doing the same when other classes got up.

Well. This year IGF returns to Bath and again GT is the primary source for teachers, some past and many present. My class is about learning and playing Blues Songs. But check this out: we have Jason Sidwell (Top 40, Funk & Beyond); Chris Corcoran (Jump Blues); Gianluca Corona (Jazz); Jon Bishop (Classic Rock); Stuart Ryan (Acoustic); and a two-hour Gypsy Jazz masterclass for everyone, with John Wheatcroft.

The 2019 IGF Summer School runs from 6-11 August. Find out more at www.igf.org.uk.

Who knows, we maybe even see you there?

Neville Marten, Editor
neville.marten@futurenet.com



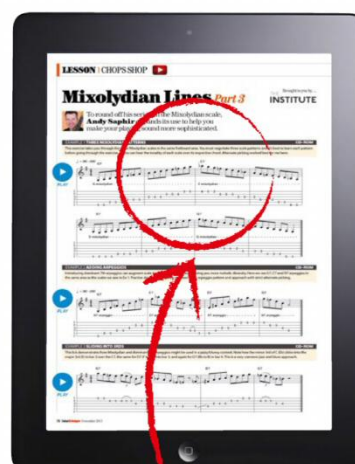
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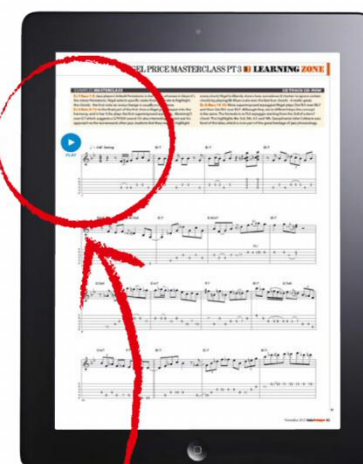
Tap the links

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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Jason Sidwell
playing his fab
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COVER STORY

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Steve and his
latest Music
Man guitar



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 Completist Error?

I've always wanted to collect all the cards, have the whole set. But as I get older and wiser I'm thinking that having only the things that make me happiest is most important.

I'm working on a series of Legato Pentatonics (which may appear in next month's column) and I've hit a conundrum which I'm still thrashing out, and thought it would make great food for thought for many of you who, like me, have very limited practice time.

Melodic Sequences are where you apply a number sequence to a scale and end up with a pleasing sequence of notes that makes for interesting melodic ideas or a challenging exercise. These kind of patterns are used by almost everyone in one way or another.

I'll go into a bit of detail here about this problem so you might see some of the thought processes and so apply similar thinking to your own problems, no matter what style you play.

While working on a descending pattern (123,234,345,456) in shape 1 of the Minor Pentatonic (Ex 1), I noticed that after reaching the fifth string my thumb migrated from its usual spot on top of the neck to around the back. This movement happens all the time and is nothing to worry about, but this is the kind of lick I often use in blues and rock where I'm likely to be using string bending too, and for that I want my thumb at the top, not the back.

Justin asks:
Should we aim to be completist in our guitar studies?



“LATELY I’VE BECOME MUCH MORE INTO WORKING ON EXERCISES THAT ARE LICKS RATHER THAN JUST PATTERNS”

So, I got to thinking maybe I didn't need to go all the way down, why not just stop at the fourth string and turn it into a different kind of lick? (Ex 2). I like the sound of it better too and a short phrase like that is much more likely to pop into my playing.

I realised that I very rarely play this kind of phrase on the thicker strings anyways, so is there benefit to practising it? Well yes, I said to myself, I should work on it 'because

I might need it one day'. But do I have time to work on things 'I might need one day'. Aren't I better off working on things I know I can use, will use and like the sound of?

The proof of the pudding is most commonly found in the eating and so I thought I'd spend a five-minute jam session exploring the sequence on just the thicker strings and see if anything changed – maybe I'd make some kind of discovery that would help me decide. After five

minutes I still didn't think I'd find much use for the thicker strings in an improvised context, nor any specific technical benefit... so I ditched it from my practice routine and from the lesson series.

That's not to say you should—you might find an awesome lick using those notes that way, that becomes a staple of your style, but I didn't. It's the thought process here that I think is useful, not the result.

I decided to keep the same thought process in mind as I took the pattern through other Minor Pentatonic shapes (most Melodic Sequences are generally easier in shape 1 and more challenging in the others because of their physical shape). Sure enough, the 'practical use' of this and other patterns in the other 'boxes' was more limited.

Lately I've become much more into working on exercises that are licks rather than just patterns. A small phrase with some technical element I want to work on is much more effective as a practice tool – I get into it more and I can put it to work more or less immediately.

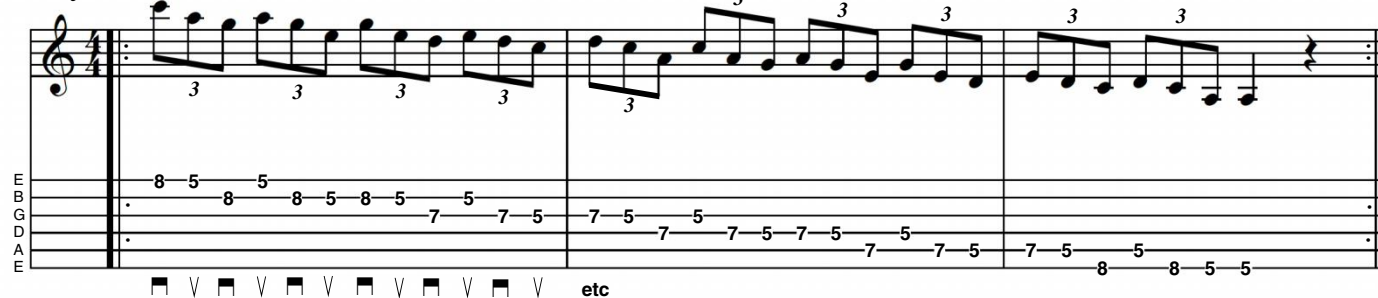
As I got to deciding just how I would practise these things and then teach them - I came to the conclusion that I would spend time on the 'whole thing', exploring each pattern using the full breadth of the neck and take note of the parts that sounded cool and that I might section off as a 'lick' to work on. I also kept in mind that there may be technical benefits from any pattern; another reason to work on it.

I really recommend thinking about everything you practise, making sure you are working on things that you will use and that you like the sound of. I wish someone had shared this with me so I wouldn't have wasted so much time on things I never used or liked the sound of, because I thought I should or someone said I should. Or just to be a completist.

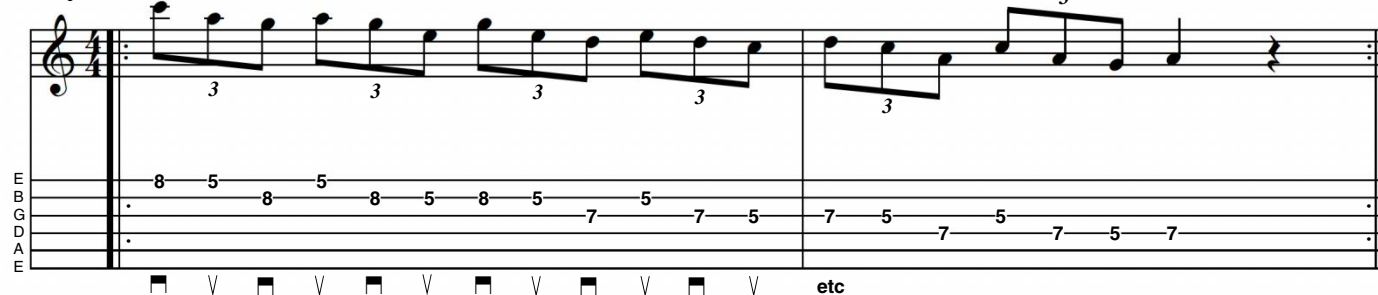
Safe travels my friends.

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

Ex 1 ♩ = 100



Ex 2 ♩ = 100



SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: Dance band dates and Dorchester days

In retrospect, I had the luck to be a member of the last generation of musicians that served their apprenticeship on the stand and cut their teeth on the date itself. While it's true that I also studied classical guitar with Carlos Bonell at The Royal College Of Music and have the piece of papyrus to prove it, that's not strictly relevant to the thrust of my argument. Because back then there were no jazz degrees to be obtained at music colleges, no established rock schools to provide a structure and not even much in the way of enlightenment from specialist publications. Unless you include Autocar and Men's Health UK.

Basically, we had gigs. Gigs that were relatively plentiful, gigs that paid (just enough) money to pay the rent without teaching and gigs that provided a musical awakening and, if you were smart, an education. They took on a variety of forms, too. At the time, London's West End was the alluvial soil of function bands, hotel residencies and night clubs. Even Soho strip joints. ("Hello, can you dep at The Carnival Revue Club tonight? It's twenty quid." "Sorry mate, I can't afford that much.")

There were rational reasons behind this rose-tinted recollection. The Musicians' Union, fearful that the advent of the record industry would decimate the profession, had negotiated a remarkable agreement which imposed restrictions ('needle time') on the playing of records on radio and the requirement to employ live musicians in establishments that wished to do the same. This ran from 1948 until it was swept away by Mrs M Thatcher and her band of free enterprise zealots. Gig-xit, perhaps?

Clearly, there were other factors at work. The synthesiser was barely a gleam in Robert Moog's analogue eye. There was no iMac Pro. There were no MIDI files. When the word digital was mentioned it was in reference to your fingers. But we had stereo, thanks to Charles Darwin and the provision of an ear on each side of our heads!

And so it was within the context of this black-and-white world that I

appeared as a last-minute deputy at The Terrace Restaurant at The Dorchester one fateful evening. A softly spoken gentleman by the name of George De Souza greeted me and introduced me to Tony Uter on congas (Georgie Fame), Hugh Ledigo on piano (Kenny Ball), Gary Jones (drums and part-time postman) and the interchangeably named 'Cedric' or 'Pedro Manuel'

that was our core audience. And it was to our hip repertoire that they dined and danced while partaking of the culinary creations of Maitre Chef des Cuisines, Anton Mosimann. You can't beat the guinea fowl at a two-star Michelin eaterie, my dear. Trust me.

I donned my dinner jacket, plugged my instrument into the thoughtfully provided Roland

“I STILL HAVE THE SCRAP OF PAPER WITH THE DITTIES THAT PRINCESS MARGARET REQUESTED”

on tenor. I never discovered his true identity, presumably for tax planning purposes. George was a former saxophonist himself but had a heart condition which had forced him to switch to bass guitar, vocals and some flute when appropriate. A charming man with a mellifluous voice remarkably similar to that of Nat King Cole, he had arranged and collated a pad containing the classic George Shearing Quintet charts, choice standards and sophisticated pop stylings for the distinguished, and occasionally, Royal clientele

JC120 and awaited further instructions. "Do you know You Stepped Out Of A Dream?" "Er, no." "Well, you will in about three minutes. It's in C..." For those interested, the first two bars are based on a very guessable Cmaj7th chord. Sadly, the next two are based on a distinctly unimaginable D flat. It then meanders through A flat and F, taking in some delightful scenic harmonic stops en route. We followed up with Don't Get Around Much Anymore, which I naturally took to be a prescient description of

my career path. I happened to be acquainted with that ditty and made a stab at it. George then pulled out a Shearing thing from the pad and I read it down to the extent that the piano and guitar unison parts seemed to be as one on several occasions. At which point, our esteemed band leader turned to me and whispered, "You know he's leaving, don't you? Do you want the job? It's six days per week, eight until one, Monday to Saturday. But you can dep it out whenever you wish. Let me know tomorrow..."

So I began my true pro musical education. The band was fabulous. And the deps they sent in were as good or better. Every night I would take a note pad and pencil onto the stand and write down the names of the tunes I didn't know. The next day I'd make sure I learned them. The band played the right changes to standards that I thought I knew, in my considerable ignorance. We had some memorable times. I still have the scrap of paper with the ditties that Princess Margaret requested. I recall playing Strangers In The Night continuously for Sheikh Yamani, the Saudi Oil Minister, on the night he closed the restaurant for his private party. A twenty pound note appeared each time we repeated said ditty. Above all I remember my collection of unopened bottles of Lowenbrau, bought for us most evenings and taken home at close of play.

We lasted two years. The hotel dispensed with our services during a major revamp when the Sultan Of Brunei purchased the place. The West End era was drawing to a close and we were never replaced.

Postscript. The band limped on for a while at a restaurant in Sidcup, although I had declined the offer to commute from North London. The next time I saw George was at his funeral, a couple of years later. His heart had finally given out.

Thank you, my friend. I owe you.

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



INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Hong Kong-based prog, rock and blues guitarist, **Jason Kui**.



Jason Kui with
his Dutch built
Aristides 060

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

JK: The first guitar instrumental I listened to was the '96 G3, with Joe Satriani, Eric Johnson and Steve Vai. I was blown away by Steve Vai; the way he speaks through the guitar, expresses his emotions with notes. I was like "Wow, I haven't heard anything like that before. This is a new world to me!"

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

JK: It provides room for the audience to imagine freely. The audience feels instrumental music differently and imagination flows from the music alone. For example, when you listen to a singer's sad break-up song, your mental picture is shaped by the words. If the listener doesn't identify with those particular lyrics, the emotional impact is limited. But when you listen to Jeff Beck's Cause We've Ended As Lovers, you mentally construct your own break-up story.

GT: Are there any tendencies that you embrace or avoid?

JK: I always pay a lot of attention to arrangements, melody and tones. When I listen to music I think tones are the first thing I notice. I am not a fan of jam instrumentals that have no structure, so I don't listen to jazz-fusion much. I lose interest since I have no melody to grab onto.

GT: Is a typical song structure always right for an instrumental?

JK: I don't think structure is all that necessary. A lot of instrumentals by Dream Theater or Rush don't apply typical song structure. But I do like songs that have a pretty solid and obvious verse, chorus, bridge, especially when I am writing; I can feel the build-up and the development much better. Like telling a story, you start with an introduction, then tell a little bit and a little bit more, and then it reaches a climax and an ending. Just how a storyline develops.

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

JK: Extremely important. The vocal articulation, vibrato and all the slur

Intro

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

The second situation is when a memorable melody pops into my mind while I'm driving or walking on the street, or even in the shower. Usually I will grab my phone and voice record it. Then I will develop the ideas when I'm back in my studio. Actually, this is how I wrote most of my songs. And I find this way is more musical, natural and organic.

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

because no one wants to see a guy
just shred on his own.

GT: Many guitar solos start low and slow and finish high and fast. Is this useful for instrumentals?

JK: I'm mindful of that structure for the emotion and dynamics, but density and layering are also important. John Petrucci seems to like this structure a lot. The solo in *The Spirit Carries On*, starts with lower notes and fewer notes, then as the song progresses, more and higher notes provide increasing emotional impact. Then after the climax, it goes back down to lower and fewer notes.

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

put content and emotion, intensity and variety into the passage.

GT: Any favourite modes?

JK: I like the Lydian mode. The second song of that '96 G3 show was Joe Satriani's Flying In A Blue Dream. When I first heard it, I thought, 'Wow, this is so heavenly sounding. What does he play to make me feel like dreaming?' I didn't know anything about modes back then (I was 13 years old), but I could tell it wasn't an ordinary Major or Minor scale. Petrucci is the master of Phrygian Dominant. It has a natural metal, exotic, even evil sound. I learned a lot of JP's solos in Phrygian Dominant, like Dark Eternal Night and Home. My

JK: From an audience's perspective the vocalist creates the 'art', while the band is a canvas for the vocal painting. But with an instrumental, the audience is aware of the total composition. It's not a backing band, we're all the band.

GT: And harmonising melodies?

JK: Harmonising enhances the melody, makes it bolder and more elegant. But you can't do it all the time – overuse can sound cheesy.

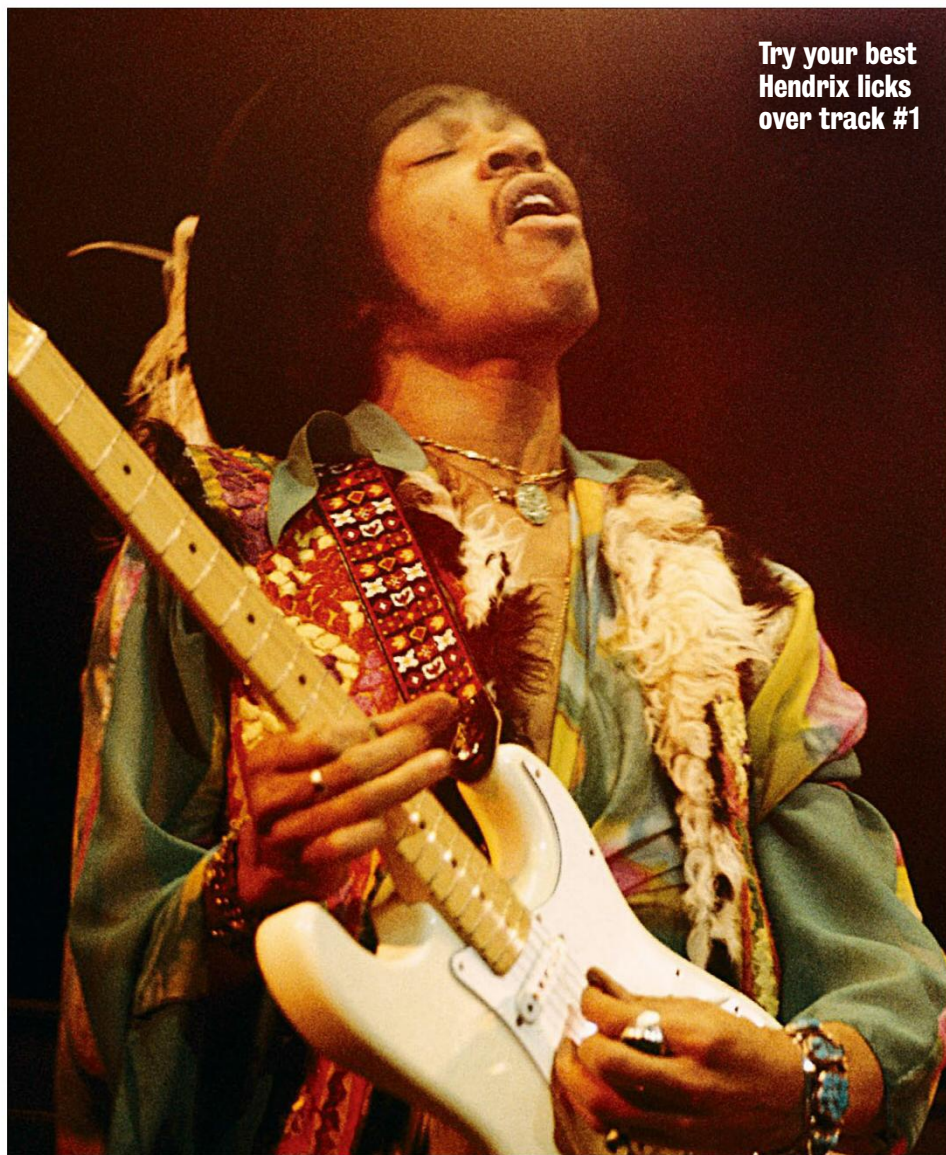
GT: Name three instrumentals that have inspired you..

JK: Number one, Jeff Beck's Cause We've Ended As Lovers. It's a very melodic song that melts your heart. It's the best example of the guitar becoming vocal-like. I learned a lot of techniques from this song. Then The Audience Is Listening from Steve Vai's Passion And Warfare. Steve takes instrumentals to another level. He can totally speak through his guitar. Dream Theater's Dance Of Eternity is number three. It's an insane prog-rock epic. I was 14 the first time I heard it. I didn't quite get it at the time – I just thought there were so many notes, but as I see it now, it's genius. It demonstrates how to compose music with no limits. It has key changes, time signature changes and tempo changes; features metal riffs, a ripping solo and even ragtime jazz. It taught me to think out of the box because the song doesn't have verse, chorus or bridge. It's simply a masterpiece.

*For more on Jason, playing videos
and his latest release on Prosthetic
Records, Absence Of Words please
go to www.jasonkui.com*

Jazz-Blues Dominant Lick

[illegible]



JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Jimi's Blues Shuffle Jam (A)

We start with a fun 12-bar shuffle in A. A Minor and A Major Pentatonic (A-C-D-E-G) and (A-B-C#-E-F#) are your starting points. Then see if you can work some of the arpeggios in: A7 (A-C#-E-G), D7 (D-F#-A-C) and E7 (E-G#-B-D).

2 Uptempo Jazz Blues (Cm)

Here we have a standard C minor jazz-blues at 200bpm. 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 G7 chords.

3 B Minor Soul Groove

Here we are in B minor and the main scales you could reach for in this great feeling soul groove are: B Minor Pentatonic (B-D-E-F#-A), B Minor Blues (B-D-E-F#-A), B Minor (B-C#-D-E-F#-G-A) and B Harmonic Minor (B-C#-D-E-F#-G-A#).

4 Shuffle Groovin' on F Mixolydian

Here's a twp-chord vamp, made for you to explore F Mixolydian mode (F-G-A-B_b-C-D-E_b). Try mixing in the occasional bluesy colour, in the shape of F Minor Pentatonic (F-A_b-B_b-C-E_b) and F Minor Blues scale (F-A_b-B_b-B-C-E_b). Happy jamming!



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

That Was
The Year...

1963

Cleopatra, Birds
and Wild Dogs

SWEDISH MANUFACTURER HAGSTRÖM

produces 200 Futurama Coronado Automatic guitars for the Selmer Company in London, to their specification. It's a curious guitar with a Jazzmaster-like appearance, through-neck construction and a striking orangey-red sunburst finish. It sports a vibrato, three single-coil pickups with individual edge-mounted volume controls, plus a gang of 12 numbered switches on a chrome plate. The 'Acrylite' fingerboard features large white dot inlays, and the sealed-gear tuners have distinctive 'crown'-style plastic buttons.



LYNDON B JOHNSON IS SWORN IN AS PRESIDENT



following the assassination of John F Kennedy in Dallas; Sir Winston Churchill becomes an honorary citizen of the United States; Kuwait joins the United Nations; and 70,000 Ban The Bomb marchers leave Aldermaston and head to London for a massive demonstration.

TEISCO-MADE MJ2 SOLID-BODY GUITARS

offer a cheap alternative to the major manufacturers and, like many Japanese guitars, they're issued under different brand names such as Lafayette, ET200 and St George. The pickups are surface mounted with the channelled wiring hidden by the floating scratchplate. It's a good guitar, with a contoured body, thumbnail inlays and a substantial 'V' profile to the neck.

THE MUCH-TROUBLED FILM CLEOPATRA

is finally released after heavy cutting; Alfred Hitchcock's film The Birds is released; and the United States finally gets to exhibit Leonardo da Vinci's Mona Lisa at the National Gallery of Art in Washington DC.

JUST ONE DAY IN ABBEY ROAD STUDIOS



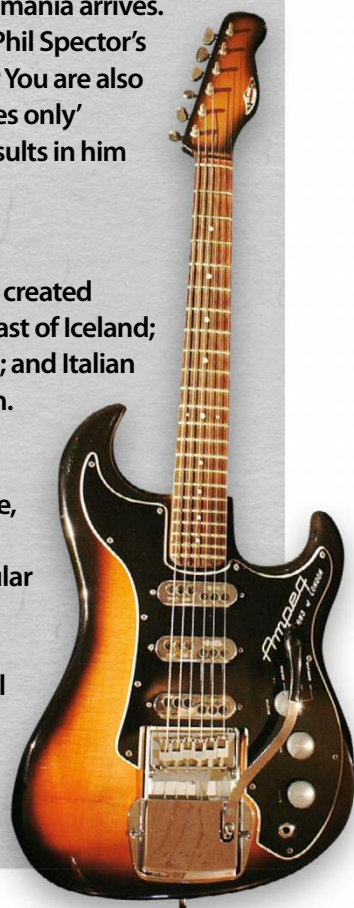
for The Beatles to record their Please Please Me debut album. Their second long-player, With The Beatles, is also released this year, and Beatlemania arrives. The Freewheelin' Bob Dylan and Phil Spector's ever-popular A Christmas Gift For You are also in the shops, and after trying to register at a 'whites only' motel, Sam Cooke and his band are arrested. It results in him recording A Change Is Gonna Come.

THE UNIVERSITY OF EAST ANGLIA

is established in Norwich; a new island, Surtsey, is created following a volcanic eruption in the sea off the coast of Iceland; the AC Cobra appears for the first time at Le Mans; and Italian car manufacturer Lamborghini begins production.

AMPEG IMPORTS BURNS GUITARS

from England. The six models are exactly the same, except they have 'Ampeg By Burns Of London' etched on the scratchplate. One of the most popular models is the Jazz Split Sound guitar, known in America as the Wild Dog (taken from the setting named on the rotary tone selector). It's a powerful guitar with its unusual Split-Sound pickups, offering a closer nod to Fender with a shorter scale and contoured body; it proves very popular on both sides of the Atlantic.



UK GUITAR SHOW 2019

Gear, artists, workshops and much more for this coming September

After last year's success, we're delighted to confirm that the UK Guitar Show 2019 will take place on 21 and 22 September. Its new home is the fantastic Grade II listed Business Design Centre in the heart of Islington, London. We're building on last year's winning formula of amazing artist performances, top tutorial lessons and great gear, and will be unveiling more in coming issues.

As well as hosting the live finals of the legendary Guitarist Of The Year competition (past winners including Guthrie Govan, Dave Kilminster, Paul Rose, Stuart Ryan and James Bell), the weekend will also include the Bass Guitar Show, making it double the value for your ticket price. Leading brands already confirmed for this year's gear hall include Fender, ESP LTD, Martin, PRS, Blackstar, Warwick, Marshall, Music Man, Dunlop, Charvel, EVH, Jackson, Ibanez and Gretsch. We'll also be expanding the stunning showcases of classic gear seen at last year's Vintage Zone (look out for something particularly exciting by way of a 'celebrity' guitar collection). With electric, acoustic and bass guitars and gear on show, you can expect a diverse range of workshops, performances and Q&As by respected players too. Last year many of GT's top tutors including Richard Barrett, Justin Sandercoe, Milton Mermikides, Bridget Mermikides, Jon Bishop, John Wheatcroft and Steve Allsworth, came along to offer exclusive and free tutorial seminars in a host of styles. More on who's teaching this year in the next issue.

Tickets are on sale now at www.ukguitarshow.com. See next issue for more info and check the Guitar Techniques Facebook page for regular show updates.

“THE WEEKEND ALSO INCLUDES THE BASS GUITAR SHOW, MAKING IT DOUBLE THE VALUE FOR YOUR TICKET PRICE!”



Check out Jackson and loads more at this year's show



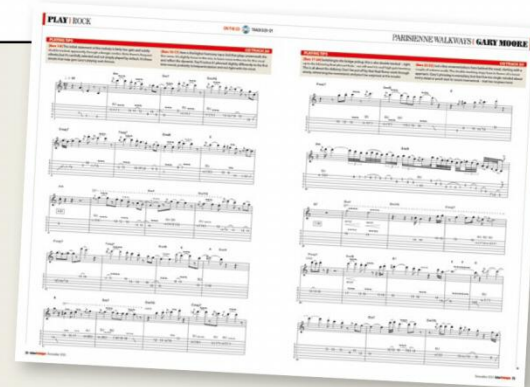
Mick and Dan presenting That Pedal Show Live!



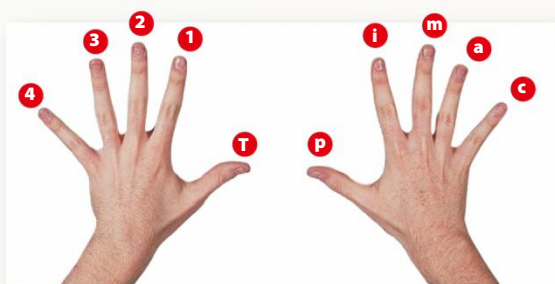
A clutch of vintage Teles on the Seven Decades stand

GT User Guide

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

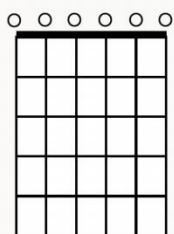


RELATING TAB TO YOUR FRETBOARD



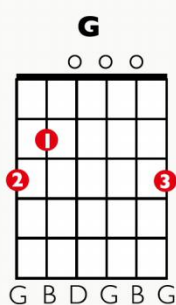
HAND LABELLING

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



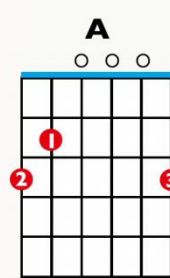
NUT & FRETBOARD

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



CHORD EXAMPLE

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

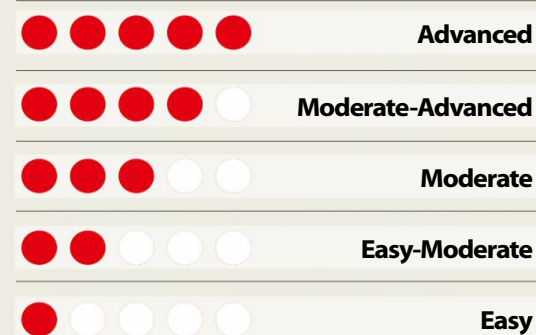


CHORD EXAMPLE (WITH CAPO)

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

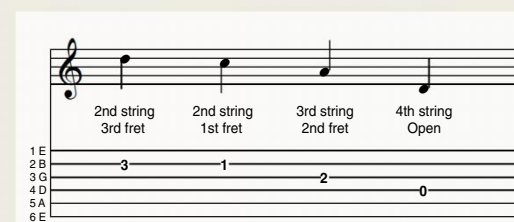
OUR RATING SYSTEM

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

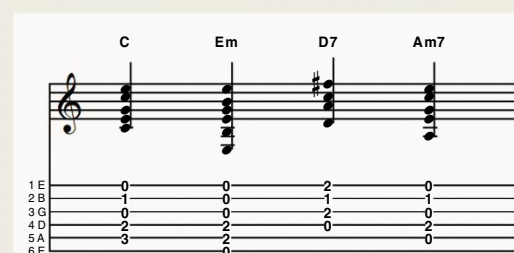


READ MUSIC

Each transcription is broken down into two parts...

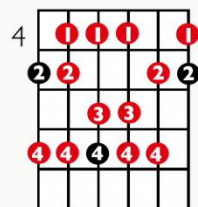


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



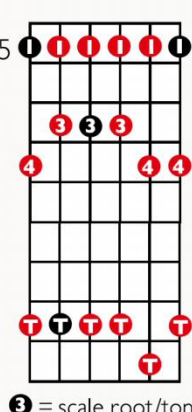
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

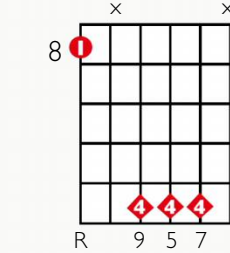


SCALE EXAMPLE

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



③ = scale root/tonic



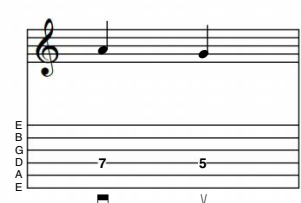
TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



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

Tremolo picking



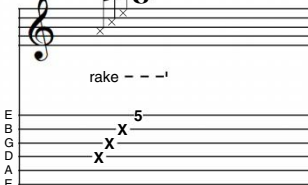
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

Arpeggiate chord



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

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.

Open Strings

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

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Sort out your Top 10 Technique problems!



Having identified 10 common areas of frustration **Jon Bishop** is out to supercharge your technique. So, if you feel your playing is stuck in a rut, or it's simply time to explore some new ideas, look no further.

ABILITY RATING

Easy



Info

Key C (jam) Tempo 100bpm CD TRACKS 4-9

Will improve your... ✓ Lead feel and phrasing

✓ Articulations and finger vibrato ✓ Stylistic awareness

Welcome to this month's feature on improving 10 common technique problems. Few of us can own up to having no areas in their playing that couldn't be improved. What's more, rather than addressing these to eliminate flaws we brush problems under the carpet, where they stay hidden until we're suddenly faced with the need to use them. This can cause stress and even embarrassment in front of fellow musicians. No one wants that, so in this article we aim to address key techniques and concepts that could do with a boost.

To give you a chance to work on and practise these technique there are 10, eight-bar examples to study, split into two sections, each with five examples. These individual mini workouts are a brilliant way of confronting any playing demons you may have. This is because they are easy to manage

either in dedicated practice time, at sound check or in band rehearsals; in fact anywhere you have a few minutes with a guitar.

The first five examples concentrate on the picking hand and feature common areas of difficulty such as finger independence and strength, vibrato, string bending and legato.

“THE FOCUS IS TO WORK ON THE AREAS WE’VE HIGHLIGHTED AND THEN APPLY THE IMPROVEMENTS OVER THE BACKING TRACK”

The second five concentrate on the fretting hand and feature other acknowledged areas of difficulty such as crossing strings, hand synchronisation, timing and dynamics.

Each eight-bar example is separated by a two-bar drum break, allowing you to prepare for the next technique. As a bonus there is a full solo to learn, with corresponding backing. The solo uses ideas pinpointed in the examples, and will help you to contextualise what we have looked at and give you a chance to build on it using your own ideas.

All the examples are played against a moderate metronome tempo. This helps you to comfortably master each technique, making for a musical delivery and satisfying result. It also helps you track progress on areas such as timing and feel, and of course you can increase the tempo as you improve.

The main jam uses a funky C7#9 sound. The scale of choice for soloing is C Minor Pentatonic (C-E_b-F-G-B_b) which sounds great when played over the C7#9 backing. The ideas have been notated with a C Major key signature so you can clearly see the various note choices and chord/scale relationships.

The main focus of this feature is to work on the technical areas we've highlighted, and then apply the improvements made over the backing track. For any technique, whether new or simply trying to improve weak areas, it's worth taking your time. Rushing forward is usually a false economy in the long run, so learn each example until you can play it perfectly at a slow tempo. Only then speed up!

The tracks are fully tabbed with the lead performance muted on the backing, so you can play along. While it would be a challenge to learn all 10 examples and the solo note for note, using some of the techniques showcased in this lesson alongside your own licks and ideas, is a fun way to get problems sorted and new ideas honed. Good luck! **11**

TECHNIQUE FOCUS

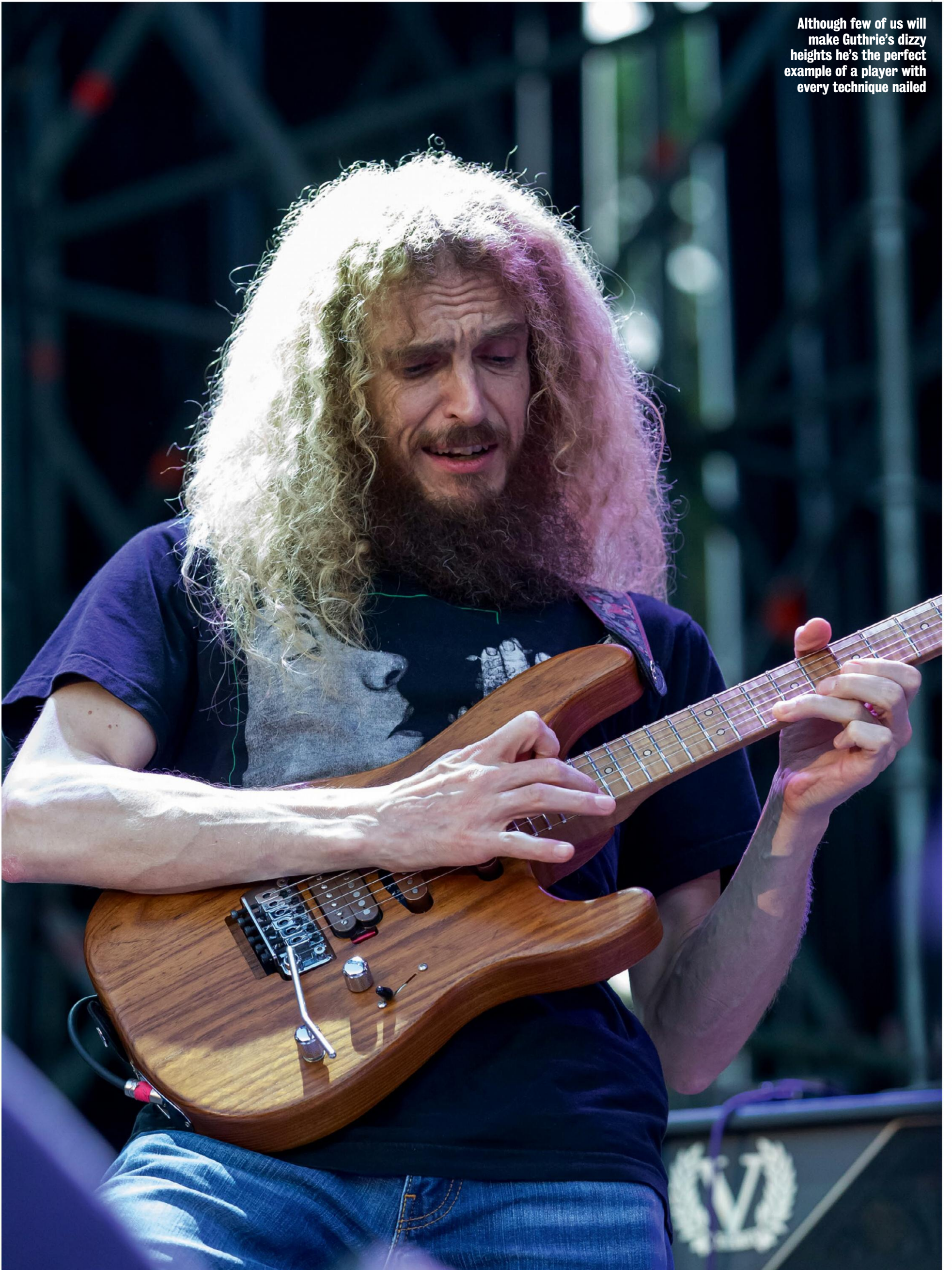
Try all the examples...

While it's most unlikely that your playing requires attention in every area highlighted here, we'd still recommend you try every example. Each idea is a great eight-bar workout in its own right, but is also carefully chosen so it's not 'just an exercise'. There are lots of very musical licks here that you can lift wholesale or amend to suit your style; or there may be ways of playing familiar things that you have not yet tried. As mentioned in the main text, approach each example slowly and methodically; going at it like a bull at a gate will only instill bad habits and sloppy playing. Learning to play slowly and flawlessly is always the best way to go.

Get the Tone

As we always say with non-style specific lessons, any guitar or guitar tone will work perfectly well with these examples. But while ladling tons of distortion and other effects over your fundamental guitar tone might make it sound amazing, it will mask flaws that a cleaner, less effects-laden sound would reveal. So a clean neck pickup with a splash of delay will suffice.

Although few of us will make Guthrie's dizzy heights he's the perfect example of a player with every technique nailed



FRETTING HAND EXAMPLES

EXAMPLE 1 FINGER INDEPENDENCE

CD TRACK 4

Finger independence is an area that is easy to address head on, and here we isolate some of the more challenging fingering combinations. This example is

constructed with a view to attaining better finger independence and accuracy. Players like Paul Gilbert and Guthrie Govan are legendarily good at this.

$\text{♩} = 100$

Clean Neck Pick/Up



6

EXAMPLE 2 FINGER STRENGTH

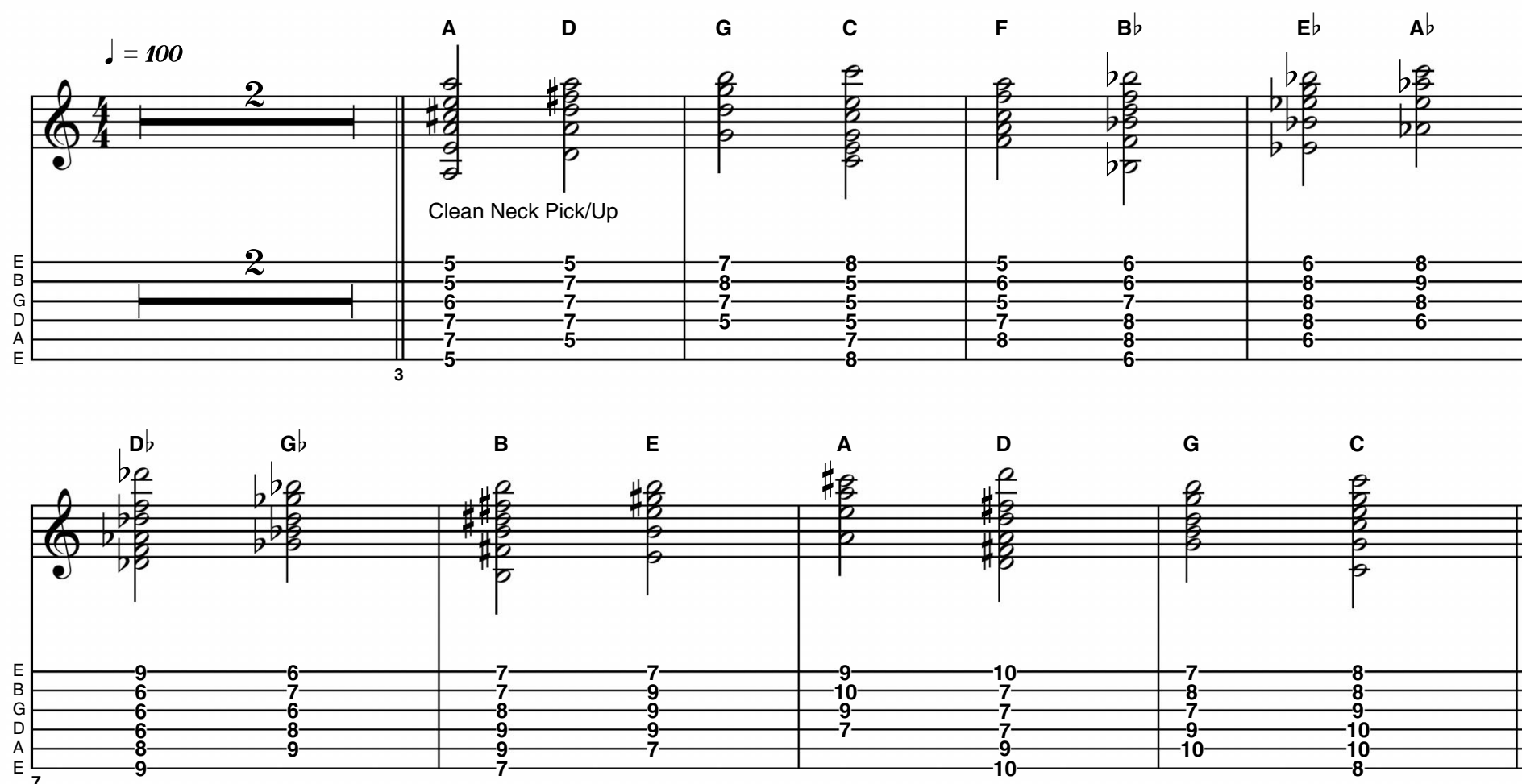
CD TRACK 4

Playing barre chords requires strength and stamina. This exercise is designed to get those fretting fingers changing smoothly. The chords are played in a cycle of

4ths which provides a continuous, ascending pattern. Continue this pattern for the whole of the fretboard, then start again from a different fret/key.

$\text{♩} = 100$

Clean Neck Pick/Up



7

FRETTING HAND EXAMPLES

EXAMPLE 3 FINGER VIBRATO

CD TRACK 4

Finger vibrato is a great way to add expression. The speed and width of the vibrato is personal preference and all part of establishing a signature sound.

The key to a good vibrato is keeping the width and rate consistent. Don't try to push the string straight up and down but adopt a rotary motion instead.

$\text{♩} = 100$ Am

Clean Neck Pick/Up

BU BD BU BD BU BD BU BD BU BD BU

5 (6) (5) (6) (5) (6) (5) (6) (5) (6) (5) (6) 7

3

5

7

EXAMPLE 4 STRING BENDING

CD TRACK 4

The key to attaining good string bending is the intonation of the target pitch. Practise by fretting the target pitch then bending up to it. Each string and fret will require a slightly different feel to get right. As with finger vibrato, don't

attempt to push the string up with a lone finger or you're doomed to failure (and pain). Instead, pivot the hand on the neck with the lower part of the first finger then rotate, supporting the bending finger with one or more others.

$\text{♩} = 100$ Am

BU

8 7 (8)

10 8 (10)

3



FRETTING HAND EXAMPLES

EXAMPLE 4 IMPROVE YOUR STRING BENDING ...CONTINUED

CD TRACK 4

Example 4 shows two measures of string bending exercises. The first measure is on the E string, starting at the 9th fret and bending to the 7th fret (labeled 9 7 (9)). The second measure is on the B string, starting at the 7th fret and bending to the 6th fret (labeled 7 6 (7)). Both measures are marked with a 'BU' (bend up) instruction. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The fretboard is shown with the E and B strings highlighted.

EXAMPLE 5 TIMEKEEPING WITH LEGATO

CD TRACK 4

Hammer-ons and pull-offs are a great way to increase facility and create smooth, legato style phrases. This idea combines the A Minor Pentatonic scale with a pattern that uses pull-offs when descending and hammer-ons when

ascending. Once this idea is mastered, you can try it out all over the fretboard. It is challenging to get legato with an even time feel (we tend to rush) so concentrate on moving your fingers in time and routine the idea slowly first.

Example 5 shows two measures of legato exercises. The first measure is on the E string, starting at the 5th fret and ascending to the 8th fret (labeled 5 8 5 7 8 5 7 5). The second measure is on the B string, starting at the 5th fret and ascending to the 8th fret (labeled 5 8 5 7 8 5 7 5). Both measures are marked with a tempo of 150 (♩ = 150) and a key signature of one sharp (F#). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The fretboard is shown with the E and B strings highlighted.

GuitarTechniques

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PICKING HAND EXAMPLES

EXAMPLE 6 IMPROVE YOUR STRUMMING

CD TRACK 6

Keeping the strumming hand going up and down is a great way to ensure good timing from a mechanical point of view. Our exercise helps to develop the strumming hand's ability to strum rhythms while keeping a steady up and

down motion. The next step is to leave various strums out while maintaining the strumming motion. Once you've tried our example have a go at everything from slinky three-note funk chords to big six-string acoustic strums.

E9

$\text{♩} = 80$

2

Clean Neck Pick/Up

3

3

3

3

Swung feel

8

EXAMPLE 7 HAND SYNCHRONISATION

CD TRACK 6

Synchronising the timing of the fretting hand with the attack of the pick results in clear and well-articulated notes. Our exercise ensures the fretting hand only moves when it's required to and also develops efficiency by keeping the

fingers low to the frets. Hold your finger down on the fret until it is required to move to the next note. If you do this correctly a dissonance between the two strings should ring out.

$\text{♩} = 80$

2

Clean Neck Pick/Up

3

1 2 3 4

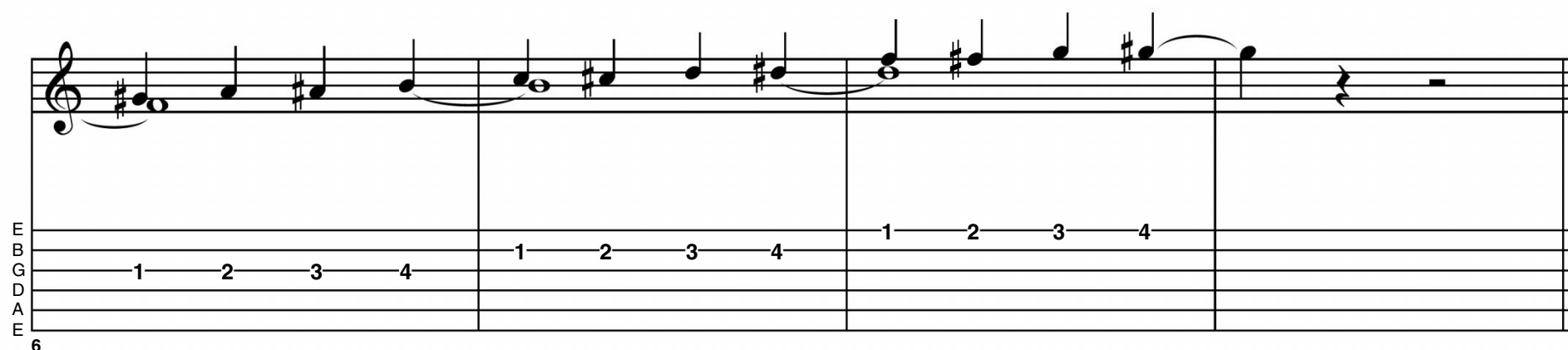
1 2 3 4

etc

PICKING HAND EXAMPLES

EXAMPLE 7 HAND SYNCHRONISATION ...CONTINUED

CD TRACK 6



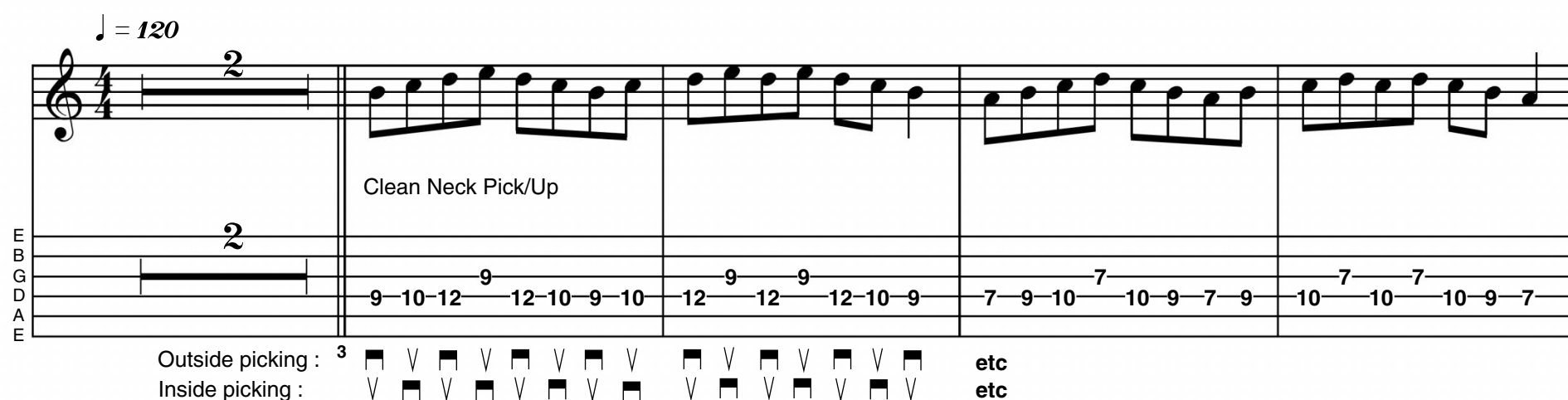
EXAMPLE 8 STRING CROSSING

CD TRACK 6

Moving between strings with the pick can be tricky. Using pick and fingers or fingers only allows instantaneous picking of non-adjacent strings, but string

crossing with a pick is many players' big barrier to fluency. Our exercise helps to develop your ability to cross strings with outside/inside picking

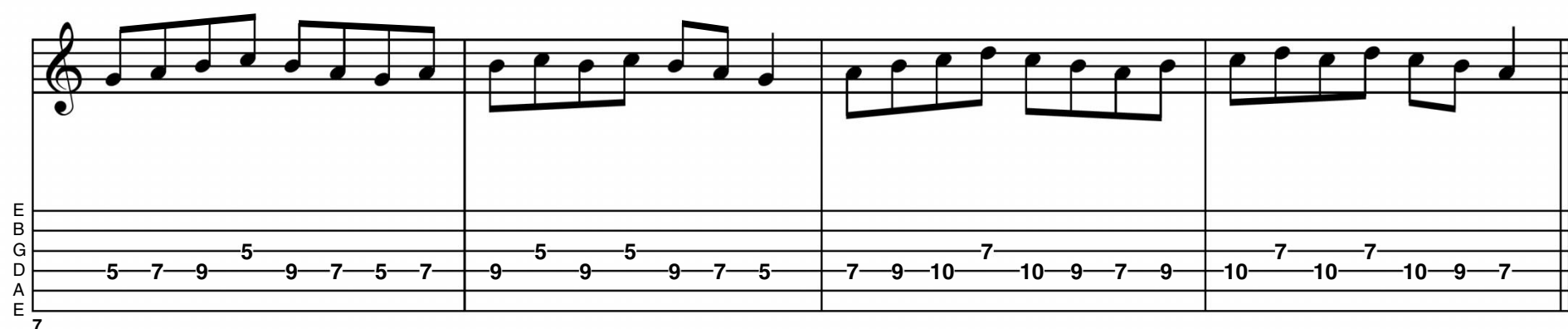
$\text{♩} = 120$



Clean Neck Pick/Up

Outside picking : 3  etc

Inside picking :  etc



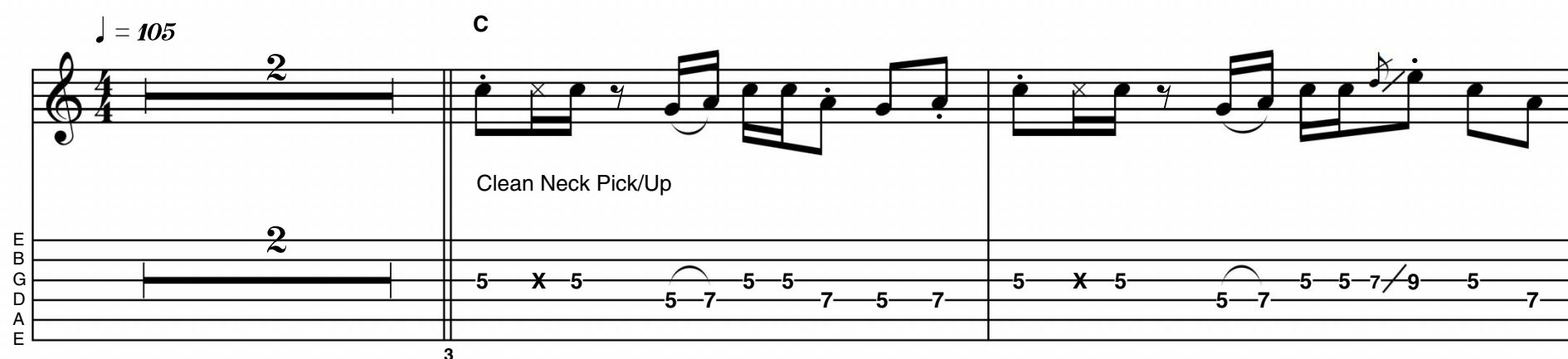
EXAMPLE 9 TIMING

CD TRACK 6

Switching between various rhythmic figures is well worth practicing. Many guitarists ignore timing to the detriment of their playing, so here a funky

single-note line is used to help you establish a funky groove. The syncopations (off beats) will be a challenge.

$\text{♩} = 105$



Clean Neck Pick/Up

PICKING HAND EXAMPLES

EXAMPLE 9 **TIMING** ...CONTINUED

CD TRACK 6

5

8

EXAMPLE 10 **DYNAMICS**

CD TRACK 6

Internal dynamics are an essential ingredient for establishing feel and groove. Without good dynamics the part can feel rigid and unmusical (think of MIDI

generated music where all the notes are the same velocity). Our example demonstrates dynamic shifts to help develop lyricism in your phrasing.

Am

Clean Neck Pick/Up

p

ff

p

3

6

etc

TECHNIQUE JAM

CD TRACK 8

We've come up with a full piece that takes elements from the 10 examples and puts them in a musical context. We've tried to make it hold together as a piece,

so take your pick as to how to approach it: learn it wholesale, or take elements that you need to improve and work on them over the full backing track.

♩ = 120 Funky

C7#9

Bridge Pick/Up W/Wah

ff

5

8

11

15

BU

TECHNIQUE JAM

CD TRACK 8

19

BU 11-(13) 8 11-8 12-(13) (11)-(10)-8-10 8-8-10 10

BU PB 10 BD

22

10 11 8-7

BU 17-(18)

13 16 13-15 13-15 13-15

25

13-15 13 11 13 11 13-15 (16) 15

BU 15 (16) 15 13

BU 16-(18) 18-(20)

28

18 18 (20) 18 (20) 18 (20)

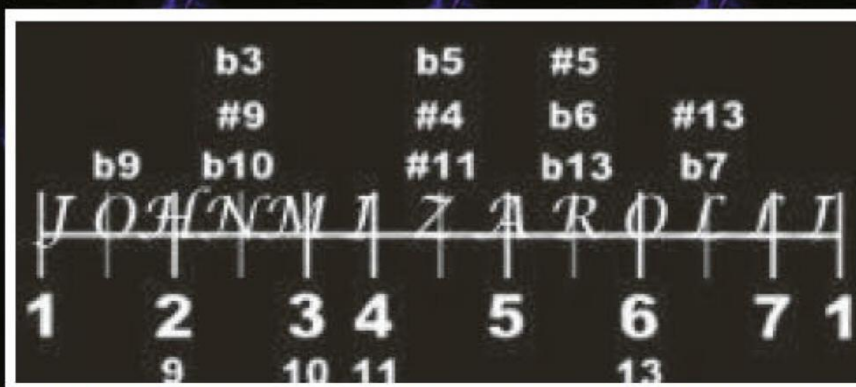
BU 18 (20) 18 (20) 18 (20) 18 (20) 18 (20) 18 (20)

BU 18 (20) 18 16

31

15 16 18 15 13 10/11 10 8 10 8 8/9 8 6 8 6 8

11-12-13



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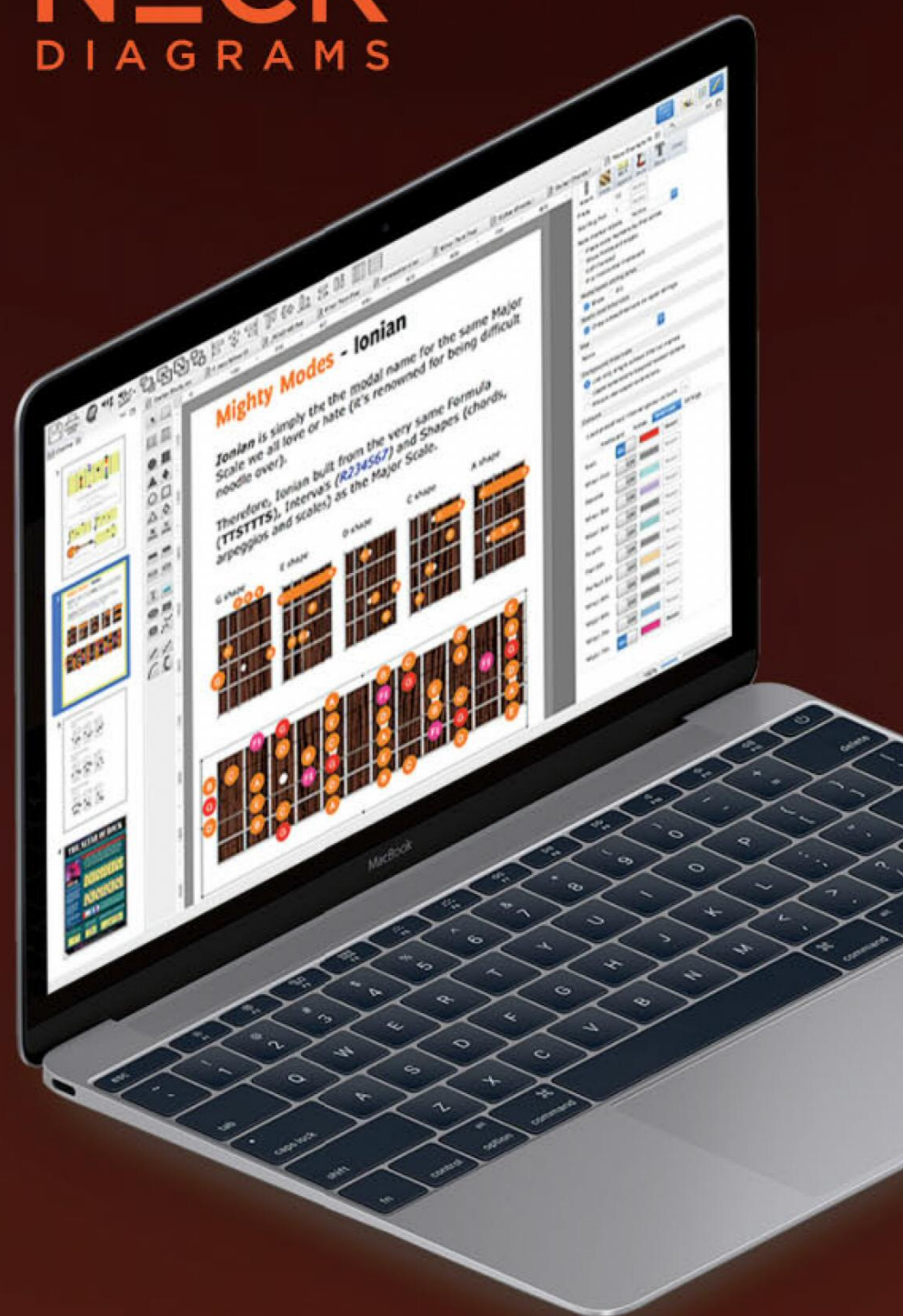
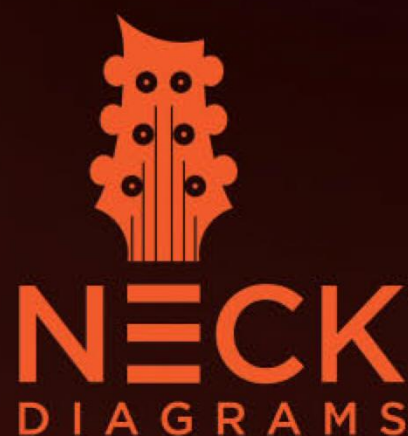
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**Steve Luthather
and his cherished
Music Man L3**



Steve Lukather

Interview

From Toto to Michael Jackson's *Thriller*, Steve Lukather has consistently shown why he's one of the finest guitarists on the planet. Here, he explains frankly why drink and overdrive don't mix, talks us through the full-fat tones of his solo album, *Transition* – and gives us an exclusive masterclass on soloing like a pro. With **Jamie Dickson**.

He'd be the last to suggest it, but if anyone deserves the moniker 'guitar god', it's Steve Lukather. As well as fuelling Toto's 35 million record sales, his playing has featured on countless milestone sessions, including Michael Jackson's *Thriller* album. Heck, he even turned down jobs in Miles Davis's and Elton John's band.

With the release of his nuanced, confessional album, *Transition*, Steve speaks frankly about how quitting booze helped him find new focus and fire on guitar, inspiring him to strip down his rig to the bare essentials: six strings, killer amp tone – and peerless playing, straight from the heart.

Modest to the point of flippancy about his chops, Steve's nonetheless one of the world's premier players, with a gift for finding effortless phrases that connect rock guitar to jazz and pop without the joins ever showing. In a masterclass tutorial, he demonstrates 12 top-drawer licks to help you solo with more freedom and creativity.

You're a formidable hard-rock player, but *Transition* has subtler, more personal elements, too...

"Well, here's the thing: some people hear it and they go, 'Love the record, but it seems like a soft record,' and I think that the misconception of it being a 'soft' record is because I avoided the powerchord at all costs. A lot of people's perception of a rock record is quadruple-tracked 5ths on both sides with a slamming snare drum. I think that formula has been used – overused, perhaps. At least for a guy like me, who's trying to put some harmony back in the chords but still keep a rocking backbeat.

"I don't want to go totally jazz muso – I'm not really a jazz musician, but I have jazz sensibilities. It was the old joke: I'm too jazz for rock and too rock for jazz, you know what I mean? And I never understood why I can't just have a little bit of this and a little bit of that. I'm not a straight-ahead bebop player like Larry Carlton can be, or John Pizzarelli or some of these guys who are just brilliant. I look around the room and go, 'Yeah, I'm a rock guy who has big ears.'"

What was your agenda for the album, guitar-wise?

"I have all this extra energy because I cleaned the mind, body and soul out: it's been years now since I quit drinking and smoking. And you know, I can't keep up with Guthrie and the guys. My jaw drops when I hear them, and it makes me smile and laugh – and I think, 'That is astonishing!' And I sort of lost my way, man – I was so miserable in the mid-2000s that I was just playing some bulls**t. I'm really ashamed of some of that. I was so empty inside, and angry at personal issues. I either over-played or I was a little bit s**tfaced, because I was so miserable standing in the place where I was.

"I pulled myself into this 'fastest gun in the West' bulls**t, and I'm really not cut out for it; I'm a little old to be trying to run as fast as a 20-year-old guy. Let me play to my strengths, man: more tone, more meaningful playing,

more doing what I do best. That's why I refrained a little on this album from super-fast s**t – I mean, there's a flurry or two, but then [makes an inclusive gesture] we can't help it, we're guitar players!

"So, this album is about getting back to the original concept: one of my strongest points is playing melodically, with interesting phrasing and bending. Playing over an A minor, I won't just play a Dorian or Pentatonic thing; I'll try to squeeze a G# out of it or something, or do a II-V-I turnaround or something that a rock guy would normally not do. And that's playing to my strengths.

"So, I took the gain down a little bit, got a little more tone, went to passive pickups, plugged into a Bogner with the volume pedal. As my body became more organic, I wanted my sound to follow, and not just be flash with no substance."

There's a lot to be said for creating some space and savouring each note...

"Sure, you can give it a little breath in between phrases – sometimes, there's a tendency that once it [technical playing] is 'on', you don't turn 'off' until the end of the song. But after the first two tracks, you've heard it all – and you go, 'Well, what else is there?'

"Like I said, I was kind of guilty of that for a bit. I was so lost in it, and I was distracted emotionally and chemically – not with drugs but with alcohol. I'd be pissed off because I

“I PULLED MYSELF INTO THIS ‘FASTEST GUN IN THE WEST’ BULLST, AND I’M REALLY NOT CUT OUT FOR IT; I’M A LITTLE OLD TO BE TRYING TO RUN AS FAST AS A 20-YEAR-OLD GUY.”**

»



Man For All Sessions

Steve on working on *Beat It* with Jacko and Van Halen...

"There's some rumour going round that Eddie did everything on that track – but Eddie did the solo, and I played the bass, and all the riff parts. The 'dah-dah-dan' was kind of me and Michael coming up with parts. He had the rhythm aspect, and I suggested changing the chords, so... [hums riff with alternating final chord] it added that little permutation to make it a bit more interesting. I was 25 years old when I did that and honestly, I thought the song was kind of silly when I heard it the first time. But it's an honour to have been part of the biggest album of all time."

“ON G3 [WITH SATRIANI AND VAI] I WAS REALLY NERVOUS, AND ALL OF A SUDDEN THE S**T I WAS USING BROKE, SO I JUST HAD TO PLUG INTO AN AMP WITH TWO STOMPBOXES!”

» just got off the 'phone with the ex or whatever, and thinking I don't really want to be here, and I'm doing this for the money, and wondering: 'How do I get out of this mess?'

"And I'd be thinking those things in my mind while I was playing, and so I'd be angry and play sloppy – and then, unfortunately, you have to relive these moments on YouTube."

"That's where the song *Creep Motel* came from, which is about all the internet creeps – it's really easy to sit on a computer and beat somebody up under a fake name. I mean, say it to my face and I'd admit that it was alcohol and myself that were wrong! The thing is with YouTube, it's bad enough we don't get paid anything, but then to get beat up on top of it!"

You've got a new Music Man signature model – how much does it feature on the album?

"Yeah, that's on the whole record. We started designing the L3 towards the end of last year, and I started the album in December. EMG makes great stuff, and that was my sound for a long time. But some people were like, 'I love the guitar, but I want passive pickups on it.' I thought, 'Well, there might be something to that.' Also, bigger

guys were saying, 'The guitar's great, but the body's too small; it makes me look like I'm twice the size that I really am.' So we made it a little bit bigger.

"The only trick thing we put on it was the 10dB boost that you could kick on or not – so, it's passive until then, but it goes clear, so it doesn't affect the tone of the instrument. Larry DiMarzio and Steve Blucher over at DiMarzio built me some stuff, so I have a single-coil version of the guitar with two singles and a humbucker, and then I also have a double-humbucker version.

"I also said, 'Let's call it the L3, because not everybody wants to have my frigging name on the guitar.' So, if a professional musician wants to use it, they don't mind having a guitar with some numbers and a letter on it. Consequently, they're flying off the shelves, because people dig the way it feels."

How about amps and effects?

"I used the Custom Audio Electronics stuff for a long time, but then I got off the whole digital thing and had a clearout. I've always liked Marshall, and I've had a few Fenders over the years. But Reinhold Bogner said, 'You come to my shop! Try every amp.' And so I tried the

Ecstasy and I just loved it. And I brought it out, and it's gotten a lot of press, and even on G3, Joe [Satriani] was playing Marshalls again, and Steve Vai's got his amps and I had this and it was like three different takes [on amplified tone]. I'm really pleased to be taking these chances – I don't need all the bells and whistles: just give me a little amplifier and maybe a splash of reverb, or maybe I'll use a little delay for a solo. Less is more."

What inspired you to go back to basics with your kit?

"When I went on G3, the level of playing was jaw-dropping. Joe Satriani has always been a big supporter and we've been friends for 25 years, and the same for Steve Vai – these are people I revere as musicians, who are also close friends. So, I was really nervous about it – and all of a sudden the s**t that I was using broke, so I just had to plug into an amp with two stompboxes!

"So, to be thrown in that arena butt-ass naked... I had to bring it in a different way. But I went over really well with the crowd, and sort of proved to myself that this is nonsense: all this gear and all this s**t is a headache! Is it working today? F**k that – I'm too old. Just like I cut out all the things that were physically not right for me, and some of the darker friendships and relationships I've had, to come back into this light. Hence the term *Transition*, from the old to the new, dark to the light – I feel better than ever about things. I'm happier, and I'm not trying so hard."

Steve Lukather's solo album Transition and Toto's 40 Tours Around The Sun are out now.

The new Music Man L3 signature model can be heard throughout Steve's new album



»



Steve Lukather

Masterclass



Steve Allsworth takes a look at Steve's whammy bar technique, inspired by the mighty Jeff Beck and his approach to improvising solos over static chords.

ABILITY RATING

Moderate/Advanced 

Info

Key Various Tempo Various CD Rom & 10-13

Will improve your...  Whammy bar control
 Slide guitar emulation  Use of chord tones

Steve Lukather is an incredibly talented and versatile musician who is the epitome of the hardworking rock star. In his incredible career he has been known as an international pop and rock star, gifted songwriter and arranger, prestigious record producer and A-list session player on over 1000 albums. Steve's outings with Toto, Paul McCartney, Michael Jackson, Eric Clapton, Chicago, Don Henley, Lionel Richie, The Tubes, Cheap Trick, Randy Newman, Stevie Nicks, Boz Scaggs, and many others, are testament to his tone, technique, time, taste, and touch.

The premise of Steve's whammy bar technique - as used in this lesson - is getting to grips with a floating type vibrato system. "It's something I learned from watching Jeff Beck. He's one of the greats, one of the best we've ever had. As far as single-line, linear playing and melodies go, there's no one better."

Jeff tends to have his guitars set up so they can bend upwards by up to a major 3rd on the third string, which requires some adjustment to string height. As long as your bridge isn't locked to the body and allows some upward movement, you should be able to find a nice balance between vibrato arm set-up and the lower action required for more comfortable legato technique. The 'scoop' is Steve's main technique of choice; grasping the arm with several picking-hand fingers allows you to scoop up the bar (the 'push down and release' technique) without affecting your picking. This tends to go hand in hand with whammy bar vibrato, where the same picking hand fingers curl around the bar to execute a gentle up and down movement.

One of the interesting techniques that Steve demonstrates is slide guitar emulation, mimicking classic Walsh and Allman slide clichés without leaving the comfort of

standard tuning or having to use a bottleneck. There's huge scope for experimentation with this technique, so don't stop at Steve's Pentatonic licks; these ideas could be used for pedal steel ideas and many different scales

Lukather's incredible versatility made him an A-list session guitarist on countless albums as well as gracing the soundtracks of many

“PLAYING OVER A STATIC CHORD CAN OFTEN LEAD TO MORE FREEDOM IN YOUR IMPROVISING, PARTICULARLY WHEN IT'S AN AMBIGUOUS CHORD”

blockbuster movies since the '80s. It's this versatility and creative enthusiasm that has allowed him to maintain such longevity in his career. His seemingly limitless pool of ideas is the source of much of this month's lesson, where we're focusing on static chord progressions (ie when you just need to improvise over one chord).

Playing over a static chord can often lead to much more freedom in your improvising, particularly when it's an ambiguous chord such as a powerchord containing no 3rd. Here though, Steve bases most of his ideas around an Am9 chord, so you're slightly more limited in your choices. Essentially, he stays diatonic to the key of A minor for the first five examples, but 'thinks' in D Dorian. These scales both contain the same pool of notes (A-B-C-D-E-F-G) and (D-E-F-G-A-B-C) since D Dorian is the second mode of C Major (the relative major of Am). Although you're playing the same set of notes, Steve's idea seems to be that you'll 'think' using all the shapes and arpeggios associated with D Dorian and therefore break away from the

usual patterns and clichés. It's important not to confuse this with using a straight D Minor scale, since this will create a clash with the B_b from D Minor (D-E-F-G-A-B_b-C) against A minor (unless you want an unusual A Phrygian vibe!) This last point is actually quite important, since Steve's assertion to just 'go for it' has a lot of merit. Scale knowledge is of course important, but closing your eyes, using your ears and letting your hand wander around the neck can be a really refreshing way to practise. There will of course be wrong notes (or what we conceptually think of as 'wrong notes'), but try not to limit yourself to finger-based patterns, instead use your ears to inform your choices as to what sounds good. Although I've put in some suggested fingering for certain passages, it's worth noting that Steve often uses unfamiliar picking patterns, so I haven't put them in the transcription. His upstrokes on the sixth string, for example, appear to be more for tone rather than specific technical reasons. Similarly, when he plays an upstroke across two strings it's usually a deliberate picking motion rather than specific 'economy' picking. Most of the faster passages lend themselves to straight alternate picking, tied together by slides between various positions. But, as Steve says, you should ultimately do what feels most natural. 



Get the Tone

In the 80s Steve was one of the first to popularise effects racks and was associated with Valley Arts guitars. These days his rig is simpler, with his signature Music Man guitars into Marshall and most recently Bogner amps. Although known for a pretty gainy lead tone, he's recently backed off somewhat so any tone between mildly saturated and full-on overdrive will work here. A nice medium delay (350ms or so) will help it sing.

EXAMPLE 1 BASIC WHAMMY BAR SCOOP

CD TRACK 10

This is the basic scoop and vibrato as based around Jeff Beck's style. The main task here is to strike the string with the pick while simultaneously scooping upwards from a previously lowered whammy bar position. This

will give you that desired 'bendy' sound and is the basis behind much of Luke's whammy technique. You can hear variations of the idea in the playing of Allan Holdsworth, Alan Murphy, and Dan Huff.

EXAMPLE 2 DOUBLE SCOOP TECHNIQUE

CD TRACK 10

Luke deviates from Jeff's scoop technique with this chromatic blues idea. This involves a 'double scoop' so to speak, whereby you'll scoop with the bar and also bend the string at the same time. It can be a little tricky to control your

intonation at first, since the act of whammy bar scooping will slacken the string tension slightly and you'll need to learn what kind of compensation your particular guitar requires to get it sounding in pitch. Great fun though!

EXAMPLE 3 EMULATING SLIDE GUITAR

CD TRACK 10

A combination of upward scoops and downward bends will hopefully give the impression of a smooth sliding bottleneck. This technique works particularly well between the $\flat 7$ and root note of the Minor Pentatonic and also the ambiguous major-minor 3rd that's so vital to blues. Your downward bends are

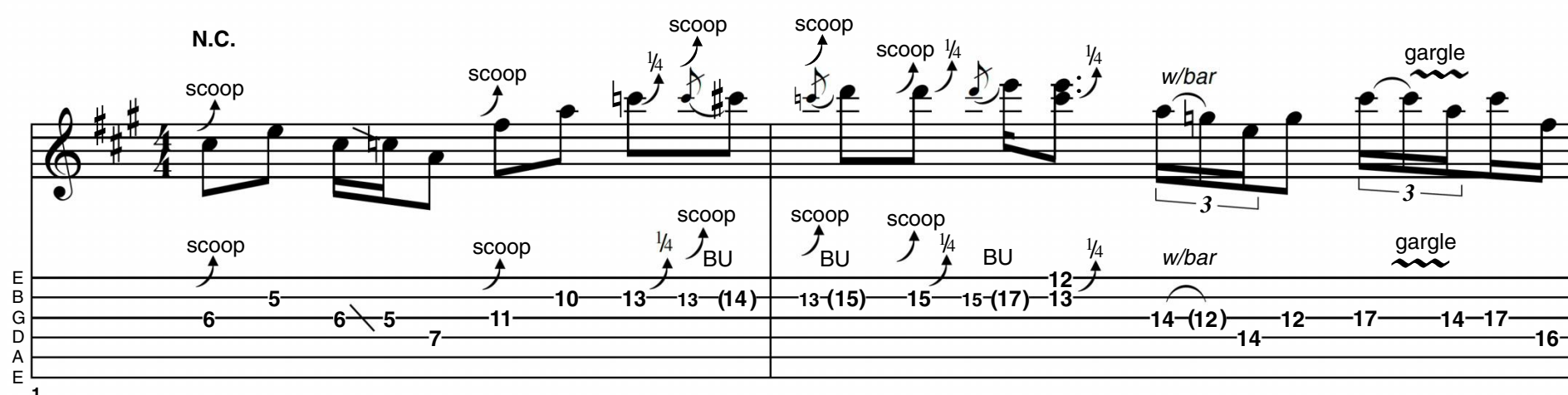
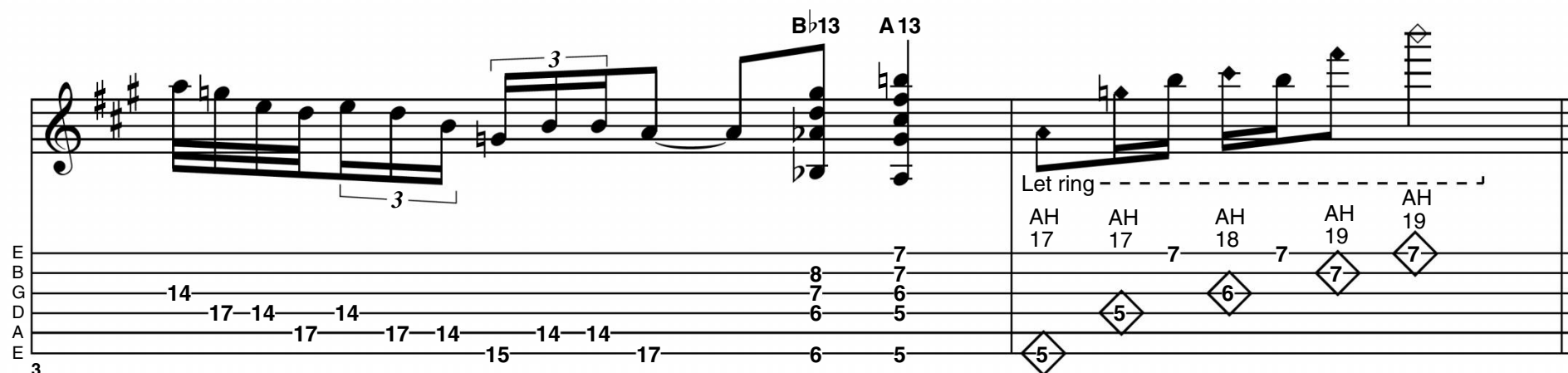
marked as bracketed fret numbers, so you'll need to practise these individually. Each string and area of the neck will feel slightly different and require different whammy bar distances, just like traditional bending technique. Put aside 10 minutes a day to practising just this. It will come, believe me!

EXAMPLE 4 COMBINING SCOOPS AND BENDS

CD TRACK 11

Similar 'slide guitar' technique is combined with the added subtlety of quarter-note and semitone bends. As with the previous example, this idea is based

around a blues jam in A, so you'll get a mix of Mixolydian (R-2-3-4-5-6- $\flat$ 7), plus Major and Minor Pentatonic.

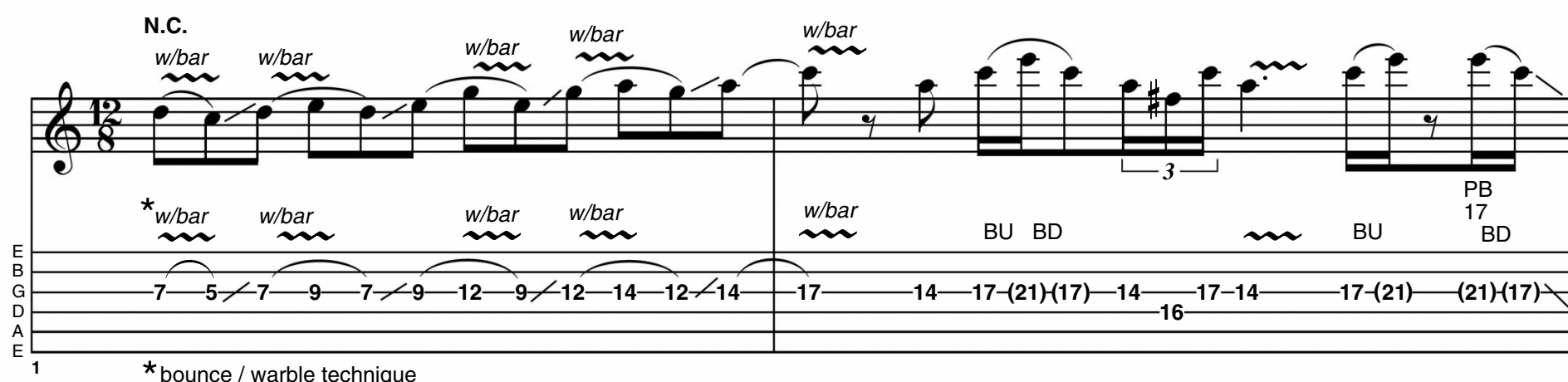



EXAMPLE 5 FLUTTER 'WARBLE' TECHNIQUE

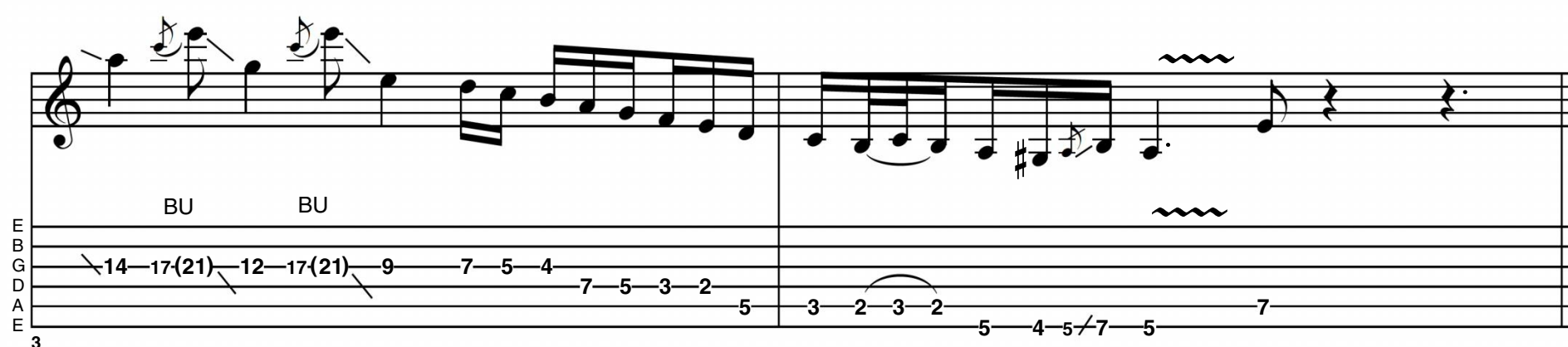
CD TRACK 11

This technique isn't strictly speaking a flutter or 'gargle' as popularised by Steve Vai and the like, but uses the body of the trem to produce a little 'warble'. The palm is used to hit the tailpiece in order to achieve a quick upward-downward

warble without setting the floating trem bouncing, as with gargles. You can use your vibrato arm in the reverse position, as Satriani often does and Holdsworth sometimes did, but this technique can be a little less subtle.



* bounce / warble technique



EXAMPLE 6 STEVE'S 'DOOP' TECHNIQUE

CD TRACK 11

The doop technique is slightly different to the whammy downward bend, since you're bending to an indefinite pitch. This should give you a lilting, slightly 'drunken' sound. Try not to overdo the downward 'doop'

movement and also use your picking fingers and thumb for maximum 'Beck' effect (this use of flesh creates a more organic sound and of course allows you to pick several strings at once for chords or double-stops).

EXAMPLE 7 CHROMATICS AND 'OUTSIDE' NOTES

CD TRACK 12

Steve explores the Am9 sound with some freedom here. Although the tonality is firmly minor, he weaves through several scales, hitting chromatic passing notes along the way. Although there is a 'Latin' A

Melodic Minor vibe, note that so called 'wrong notes' such as the E_b in bar 2 are used to travel towards a 'correct' note, ie the E natural in the following bar, thus the ear will accept any temporary 'outside' sound.



EXAMPLE 8 MILKING D MINOR IDEAS

CD TRACK 12

Using Steve's D minor approach, the first arpeggio can be thought of as a Dm9 leading into a descending D minor idea. The G# could also pinpoint

the strong A Harmonic minor flavour. Steve will be thinking melodically though, rather than from a pure scale viewpoint.

Am9 N.C.

poco rall

EXAMPLE 9 D MINOR SCALE IN VARIOUS POSITIONS

CD TRACK 12

This lick is useful for learning your Natural Minor scale through several positions. Total freedom through all positions of any given scale is

essential for mastery, so you should obviously try this in different areas of the neck and also with other scales you know.

EXAMPLE 10 TREADING A LESS FAMILIAR PATH

CD TRACK 13

This lick is essentially an extension of the initial arpeggiated idea in the previous example. The Am, C and Dm7 arpeggios are all diatonic to A

minor and playing them on adjacent strings in this way can help you reach different and less predictable areas of the neck.

8va

EXAMPLE 11 USING 6THS

CD TRACK 13

Although the 6ths that Steve begins with, place us initially in D Minor, we soon see that it's part of a larger harmonised run in A Minor. The Harmonic

Minor quality to the B and G# chord at the 4th fret hints at E7, thus strengthening the A Minor tonality.

Lightly tap bar

EXAMPLE 12 IMPLYING HARMONIC SOUNDS

CD TRACK 13

Steve's final example is an extension of ideas we've looked at previously. Although it's not a static progression – basing its ideas around A7, F#7, Bm7 and E7 chord tones – it does reinforce the idea that your scale choices can have a direct bearing on the overall harmony and 'sound'. In this

example, A Dorian arpeggios target the important major 6th (F#), while F# Mixolydian, 6 (F#-G#-A#-B-C#-D-E, 5th mode of Melodic Minor) hints at an altered F# dominant sound. In the penultimate bar E7#5 is spelled out with E Superlocrian (E-F-G-A_b-B_b-C-D), the 7th mode of Melodic Minor.

The musical notation for Example 12 is presented in three systems, each with a standard staff and a corresponding guitar tablature staff. The first system begins at measure 1, the second at measure 3, and the third at measure 6. The notation includes fret numbers, string numbers (E, B, G, D, A, E), and various musical symbols like arpeggios, triplets, and bends. The first system shows a sequence of notes on the E string (8, 10, 8, 12, 7, 8, 7, 10, 5, 7, 5, 8, 6, 7, 8) and the B string (5, 6, 7, 5, 5, 7, 4, 7, 5, 4, 3). The second system continues the sequence with notes like 11, 12, 9, 10, 12, 10, 9, 12, 9, 10, 12, 12, 12, 12, 10, 8, 10, 7, 8, 7, 10, 8, 10, 3, 2, 4, 2, 2, 5, 5, 6. The third system includes notes like 13, 12, 13, 12, 15, 13, 12, 15, 13, 12, 15, 14, 12, 10, 12, 9, 7, 4, 5, 6. The notation also includes various musical symbols like arpeggios, triplets, and bends.

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Mattias IA Eklundh *pt2*

The Barking Crow



In his second video masterclass Mattias demonstrates some fantastically off-the-wall soloing ideas over a slick modal rock track, with **Jon Bishop** as your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: E minor

Tempo: 144bpm

CD: CD-ROM & 14-17

Will improve your

✓ Picking-hand tapping

✓ Use of harmonics

✓ Volume swells

Welcome to Mattias's second GT masterclass, as usual transcribed in full and analysed from a technique and theory point view. The idea is to learn some of the techniques (many of them unique) with a view to broadening your own

Mattias IA Eklundh and his Caparison Apple Horn guitar



vocabulary and musicianship. The backing track and chord chart are of course included for your reference and to hone your skills.

This month we see how Mattias tackles The Barking Crow; another Jason Sidwell track this time featuring dark, modal changes.

The tonality of the tune is built largely around E Locrian (E-F-G-A-B_♭-C-D), but Mattias tends to gravitate towards G Dorian (G-A-B_♭-C-D-E-F) - same notes, different ordering - so that many of his phrases start, end or include a G note. G Dorian's major 6th interval is E (the root note of the piece) which G Natural Minor (G-A-B_♭-C-D-E_♭-F) doesn't

have. That said, the F and E_♭ notes from this scale do occur in the solo, adding further tension and ambiguity to the results. You could simplify the tonal palette if you prefer, and use G Minor Pentatonic (G-B_♭-C-D-F) which will also work well.

For the chorus sections, you'll notice the angular sounding shifts between G_m and E_{♭m} chords; they don't belong in the same key (non diatonic) so it's best to treat them as two different 'note pools' where G_m emphasises G, B_♭, D and F notes (G_m7 chord tones) and E_{♭m} focuses on E_♭, G_♭, B_♭ and D_♭ (E_{♭m}7 chord tones). Mattias improvises all of this solo but he does gravitate towards chord tones to accommodate the stranger chord shifts with $\flat_2$, $\flat_3$ and $\flat_5$ notes.

At the end of the bridge section we find eight bars of C_m7; Mattias favours a blend of C Natural Minor and C Locrian here which explains the use of D (2nd of C Natural Minor) and D_♭ ($\flat_2$ of C Locrian). The two scales certainly add colour to a static chord.

To help, we have included fretboard diagrams for E Locrian, G Dorian, G Natural Minor, G Minor Pentatonic, C Natural Minor and C Locrian for you to experiment with.

As in his first GT video lesson, Mattias freely switches between regular notes and

“ THIS MONTH WE SEE HOW MATTIAS TACKLES THE BARKING CROW, A JASON SIDWELL TRACK FEATURING DARK MODAL CHORD CHANGES ”

harmonics. He also explains that he likes to employ quintuplet phrasing, which is where the rhythm has five notes in the space of four - this sounds especially effective when played as a finger tapping pattern.

Mattias's playing is both unique and intriguing, so there's bound to be a technique, lick or phrase in this month's improvisation (which was first take, by the way) for you to take onboard wholesale, or twist and tweak to suit your own soloing style. Then, once you have mastered some of his stunning licks why not try creating a solo of your own over Jason's excellent rock track?

Have fun and see you next time! 

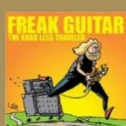
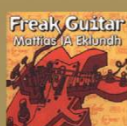
NEXT MONTH Mattias takes another fantastic solo over Jason's blues rock track **Back On The Road**



GAIN BASS MIDDLE TREBLE REVERB

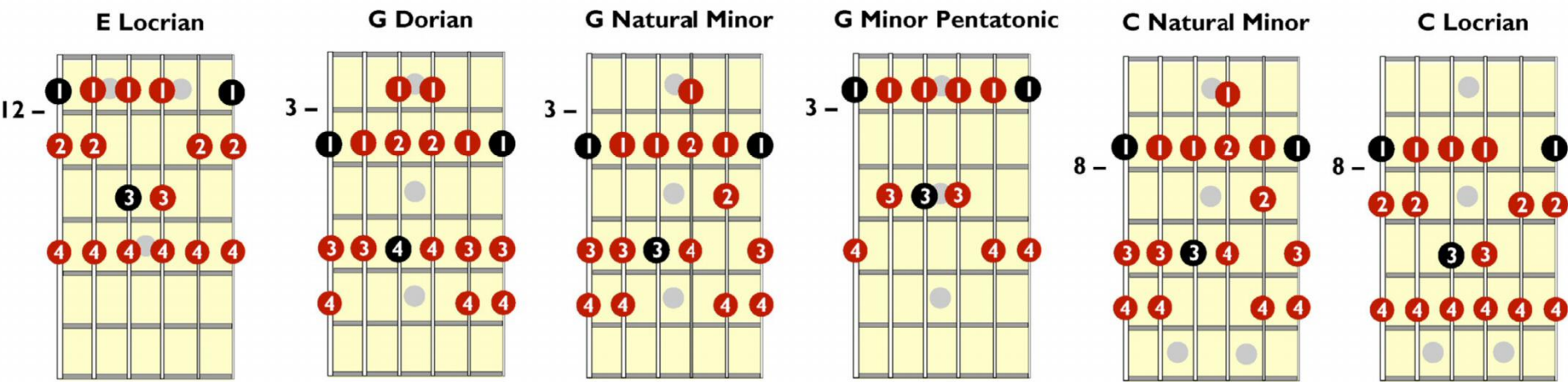
Get the Tone

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 'violinizing' with your guitar volume control).



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 DIAGRAMS



CHORD CHART THE BARKING CROW

VERSE 1 **Em7 (E Locrian)**

4, 12

8, 16

CHORUS 1 **Gm** **Ebm** **Gm** **Ebm** **Gm**

20, 28

Ebm **Gm** **Ebm** **Em7b5** **A7** **D7**

24, 32

BREAKDOWN / VERSE 2 **Em7 (E Locrian)**

36, 44

40, 48

BRIDGE **Em7** **Gm6**

52, 56

Cm7 (C Natural Minor and C Locrian)

60, 64

VERSE 3 **Em7 (E Locrian)**

68, 72

OUTRO CHORUS **Gm** **Ebm** **Gm** **Ebm**

76, 84

Gm **Ebm** **Gm** **Ebm** **G5**

80, 88

92



INTRO RIFF THE BARKING CROW

$\text{♩} = 144$ 3 Beat Drum Fill

INTRO RIFF

THE BARKING CROW FULL PIECE

CD TRACK 14 & CD-ROM

VERSE 1 [Bars 1-19] The track begins quite sedately with a count-in plus opening riff, then Mattias begins his solo with some sparse and well-paced opening ideas. As ever the articulation here is everything so check out how the

whammy bar is used to scoop and doop in and out of the long notes. Finger vibrato is also added. The trilling between two notes in bar 17 and 18 is an idea that Mattias is particularly fond of.

$\text{♩} = 144$ **INTRO RIFF** 3 Beat Drum Fill

VERSE 1
Em7 (E Locrian)

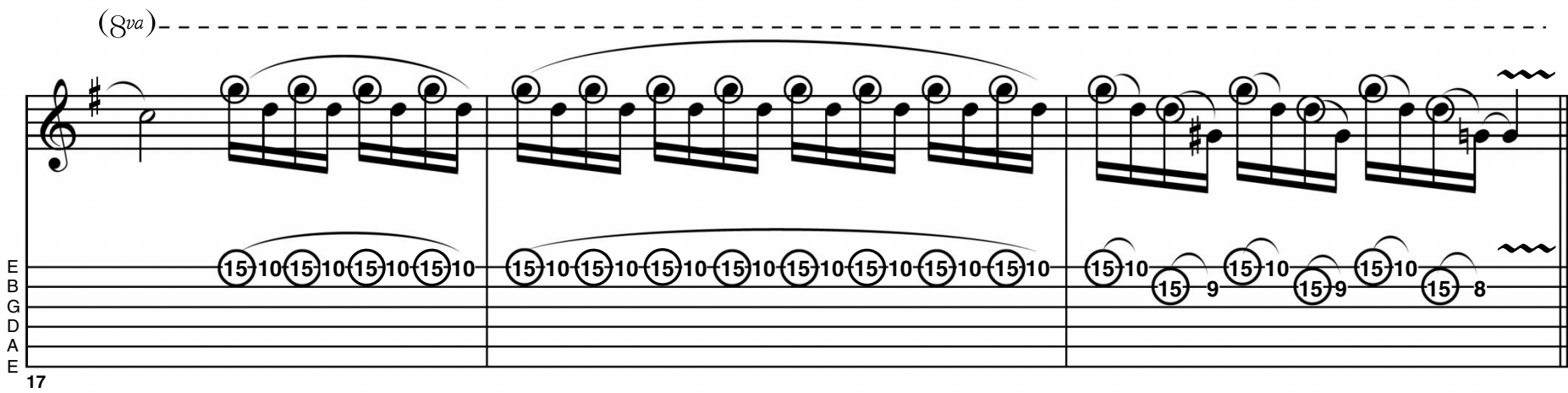
THE BARKING CROW FULL PIECE

CD TRACK 14 & CD-ROM

CHORUS 1 [Bars 20-35] This section uses more melodic ideas that are heavily articulated in typical Eklundh style. It is worth taking these slowly if learning

them verbatim. However Mattias would almost certainly tell you to digest the overall concept then come up with your own version.

(8va) -----

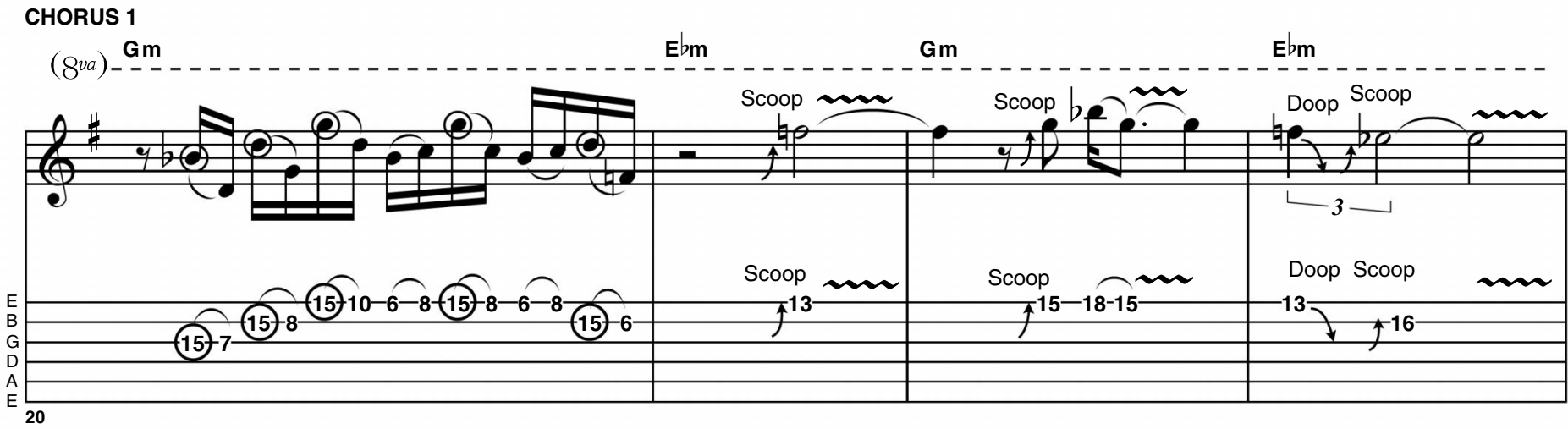


E B G D A E

17

CHORUS 1

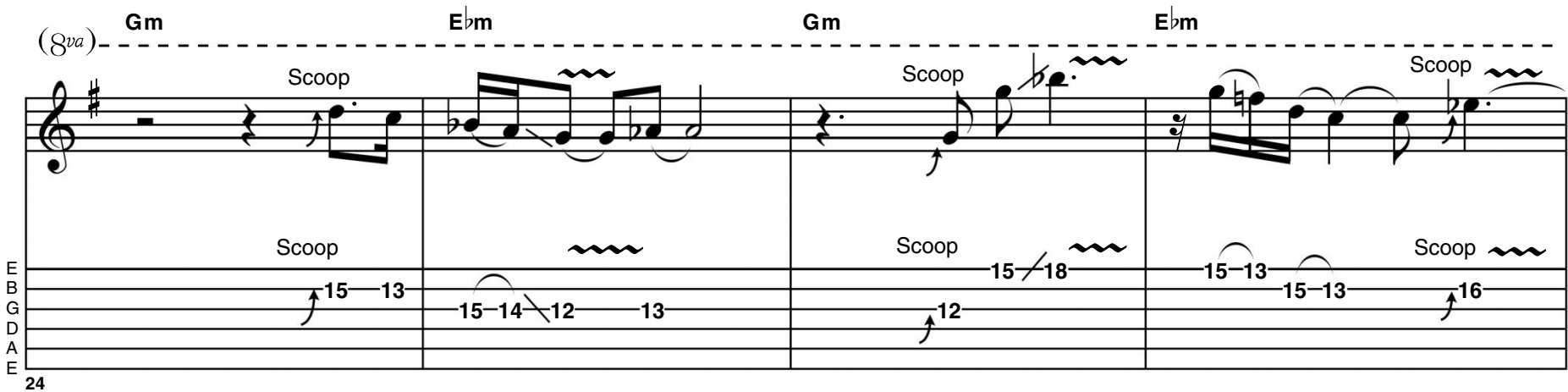
(8va) Gm Ebm Gm Ebm



E B G D A E

20

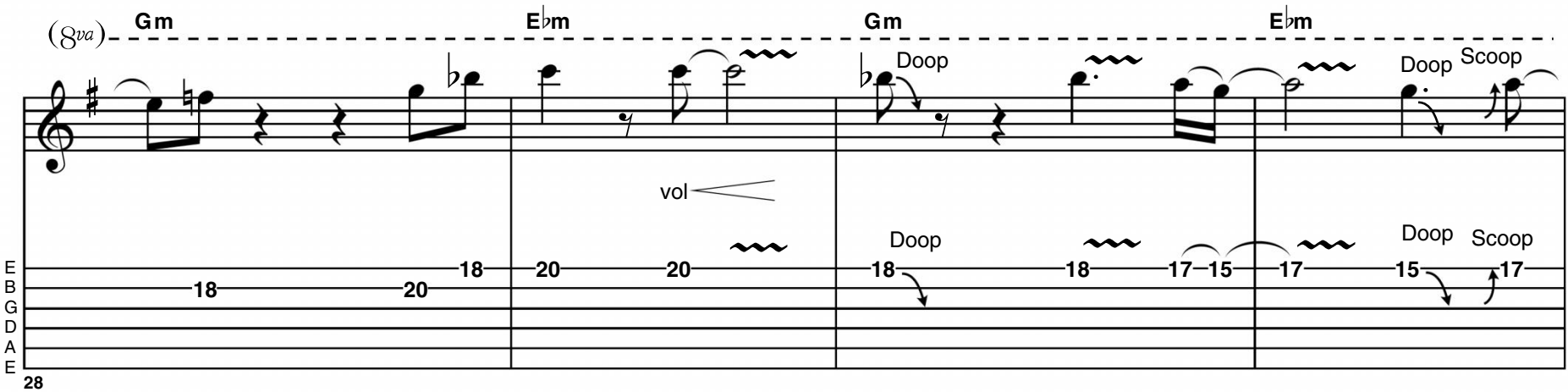
(8va) Gm Ebm Gm Ebm



E B G D A E

24

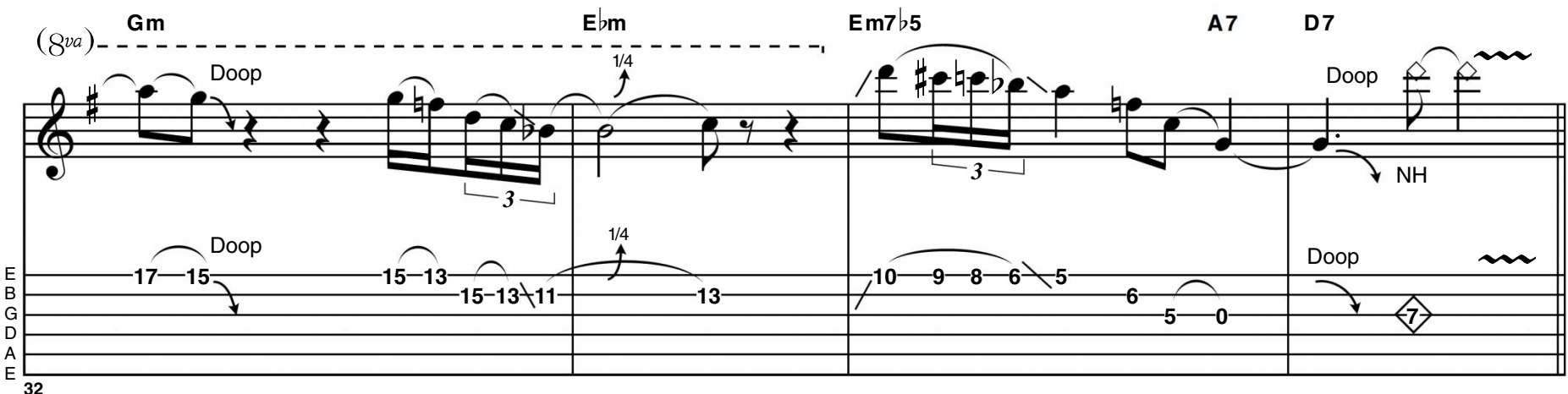
(8va) Gm Ebm Gm Ebm



E B G D A E

28

(8va) Gm Ebm Em7b5 A7 D7



E B G D A E

32

CD TRACK 14 & CD-ROM

BREAKDOWN/ VERSE 2 [Bars 36-51] From bar 49 Mattias demonstrates the quintuplet tapping idea where he plays five notes in the space of four. As he rightly advises in the video, keeping a steady and even pace is the best way to master it.

Em7 (E Locrian)

36

39

42

46

48

PLAYING TIPS



● TIP 1 HOLDING THE WHAMMY BAR

Often subtle whammy manipulation is required; here Mattias has the bar cupped lightly between his first two fingers while still able to pick and mute.



● TIP 2 HOLDING THE WHAMMY BAR V2

For bigger dives, Mattias will stretch his fingers out to rest on the bar while still being close to the strings with his pick. Don't assume always grabbing the bar with your whole hand is the best option!



● TIP 3 TWO HAND TAPPING

For tapping, Mattias is like countless modern rock guitarists, favouring the second finger while still holding the pick. The unique aspect here is how he curls the first finger around the pick so he can rest his thumb on the side of the fretboard. For extended tapping passages, this is a great technique posture to have.



● TIP 4 MULTI FINGER TAPPING

For multi-finger tapping, Mattias has put the pick on his leg so he can tap with his first and second fingers. Notice the thumb is resting on the side of the fretboard. If you're standing up to multi-finger tap consider how you could still hold the pick (use second, third and fourth fingers instead) or place the pick in your mouth or stick it to your forehead!



● TIP 5 BOUNCING ON THE BAR

Here Mattias is bouncing on the whammy bar with his palm for a rhythmic effect (bar 67).



● TIP 6 HIGH FRETTING

Mattias has a lot of frets on his guitar so when playing super high as in bars 79-80, consider changing where he plays or what he plays (see tab).



THE BARKING CROW FULL PIECE

CD TRACK 14 & CD-ROM

BRIDGE [Bars 52-67] For this section Mattias breaks out with what (for him) are much more conventional sounding ideas. Unsurprisingly, the whammy

bar scoops and doops are still present and this of course helps to maintain the signature Eklundh sound.

50

52

BRIDGE
Em7

Gm6

Scoop

Scoop BU BD

56

Em7

Gm6

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

BU BU BU

60

Cm7 (C Natural Minor and C Locrian)

Doop

Doop

Doop

Doop

64

Scoop

Doop

Scoop

Doop

Scoop

Doop

NH Hit Bridge in Rhythm

Doop Scoop Doop

THE BARKING CROW FULL PIECE

CD TRACK 14 & CD-ROM

VERSE 3 AND OUTRO CHORUS [Bars 68-end] The final sections recycle the ideas used thus far including the fast tapping, and tapping with whammy bar

articulations. As usual, Mattias gets great, ear-grabbing results throughout from combining harmonics with the whammy bar.

VERSE 3

Em7 (E Locrian)

68

72

OUTRO CHORUS

Gm

Ebm7

Gm

Ebm7

76

80

83

THE BARKING CROW FULL PIECE

CD TRACK 14 & CD-ROM

85

Ebm7 **Gm**

87

Ebm7 **Gm** **Ebm7**

90

Gm **Ebm7** **G5**

VIDEO DEMONSTRATION LICK 1 TWO-HANDED TAPPING

CD TRACK 16 & CD-ROM

Mattias really is a master at two-handed tapping. Here he demonstrates his quintuplet idea and advises trying to establish an even pace.

1

Bridge Pickup With Overdrive

2

VIDEO DEMONSTRATION LICK 1 TWO-HANDED TAPPING ...CONTINUED

CD TRACK 14 & CD-ROM

3

4

5

VIDEO DEMONSTRATION LICK 2 TWO-HANDED TAPPING (G DORIAN)

CD TRACK 17 & CD-ROM

Here Mattias demonstrates another tapping pattern using G Dorian mode. He amusingly hints at a well-know cartoon set in prehistoric times!

Freetime

1

4



Morning Has Broken

Traditional



You'll probably know it best from Cat Stevens' classic 1971 hit but here **Bridget Mermikides** arranges and transcribes a traditional tune often attributed to a Scottish hymn composer.

ABILITY RATING

Moderate/Advanced



Info

Key G Tempo 120bpm CD TRACKS 18-19

Will improve your... ✓ Combining a melody with chords

✓ Melodic ornamentation ✓ Campanella technique

In this latest issue, I am arranging a popular traditional hymn, most well known in its 1931 setting of Morning Has Broken with words by the English acclaimed poet and children's author Eleanor Farjeon (1881-1965). Although this is the version of the melody that has permeated popular culture (helped by Cat Stevens' 1971

hit recording, powered by Rick Wakeman's unforgettable piano intro), there have been many others. The melody's first documented use is by Mary McDonald (Màiri Dhòmhnaillach in Gaelic - 1789-1872) in her hymn Leanabh an àigh. When translated to English later, it was known as Bunesan - the author's local village on the Isle of Mull's east coast, where a monument to her can now be found.

The melody was heard in 1927 by the publisher Alexander Fraser and has since been published widely, inspiring British composers Vaughan-Williams and Martin Shaw. While it may be tempting to attribute the melody to McDonald, it is documented that she used a 'traditional melody' and the tune has appeared in other hymn collections, suggesting an earlier or 'communal' source that may never be found, and thus is treated as 'traditional'.

Indeed the melody has a universally appealing, ancient Celtic quality, with its lilting 3/4 metre and simple yet effective, highly singable, diatonic melody. I've tried to capture this Celtic lyricism in an arrangement, which first presents the 24-bar melody very simply (bars 1-24), then with some more movement in the accompaniment (bars 25-48), as well as some 'shimmering' chords (Cadd9 in

“THE MELODY HAS A UNIVERSALLY APPEALING ANCIENT CELTIC QUALITY WITH ITS LILTING 3/4 MELODY AND HIGHLY SINGABLE MELODY”

bar 33, Gmaj7/B in bar 39). There follows, in bars 49-72 an interpretation of the melodic form as a consistent series of quavers, which uses arpeggios, open strings and slurs to create a cascading 'campanella' effect. The last rendition of the melody from bar 73, returns to the feel of the second iteration, but with some added 'celtic' ornamentations. All these technical challenges are addressed in the tab captions, to help you get the most out of this timeless melody. **G**

NEXT MONTH Bridget transcribes Mozart's *La Ci Darem la Mano* from *Don Giovanni*

TECHNIQUE FOCUS

Campanella technique

Campanella, meaning 'little bell' is the term used to describe the bell like effect when a scale (ascending or descending) is played with each note on a different string and the notes are allowed to ring over one another. The strings in question can be adjacent or non-adjacent and the use of open strings within the scale is essential. Consecutive notes must always over ring and where possible to continue ringing beyond that. When executed properly, the sound should emulate a cascading 'peel' of church bells.



Cat Stevens had his worldwide hit with *Morning Has Broken* in 1971

CAT STEVENS



TRACK RECORD Cat Stevens' version (with its legendary Rick Wakeman intro) from *Teaser And The Firecat* (1971) brought the hymn to a worldwide audience. To hear it sung as a traditional hymn the Choir of Kings College performs it beautifully on *100 Best Hymns* (EMI 2011). Other modern vocal versions include those by Judy Collins, Neil Diamond, Art Garfunkel, Hayley Westernra and Anni-Frid Lyngstad (Abba).

TRADITIONAL { MORNING HAS BROKEN

PLAYING TIPS

CD TRACK 19

The opening section (first verse) is a very simple rendition of the tune consisting of the melody plus a single chord in each bar. Play it legato

(smoothly) making sure that the bass notes last for their full three beats. With a well-known tune such as this it's nice to state the melody simply at first.

$\text{♩} = 120$

System 1 (Measures 1-4):

- Measure 1: Chord G (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 2: Chord Am (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 3: Chord D (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 4: Chord D (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.

System 2 (Measures 5-8):

- Measure 5: Chord C (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 6: Chord G (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 7: Chord Bm (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 8: Chord C (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.

System 3 (Measures 9-12):

- Measure 9: Chord G (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 10: Chord D (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 11: Chord G/B (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 12: Chord C (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.

System 4 (Measures 13-16):

- Measure 13: Chord G/B (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 14: Chord Em (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 15: Chord D (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 16: Chord G (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.

System 5 (Measures 17-20):

- Measure 17: Chord Bm (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 18: Chord C (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 19: Chord D (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.
- Measure 20: Chord G (D4, F#4, A4). Fretting: E=0, B=0, G=0, D=3, A=0, E=3.

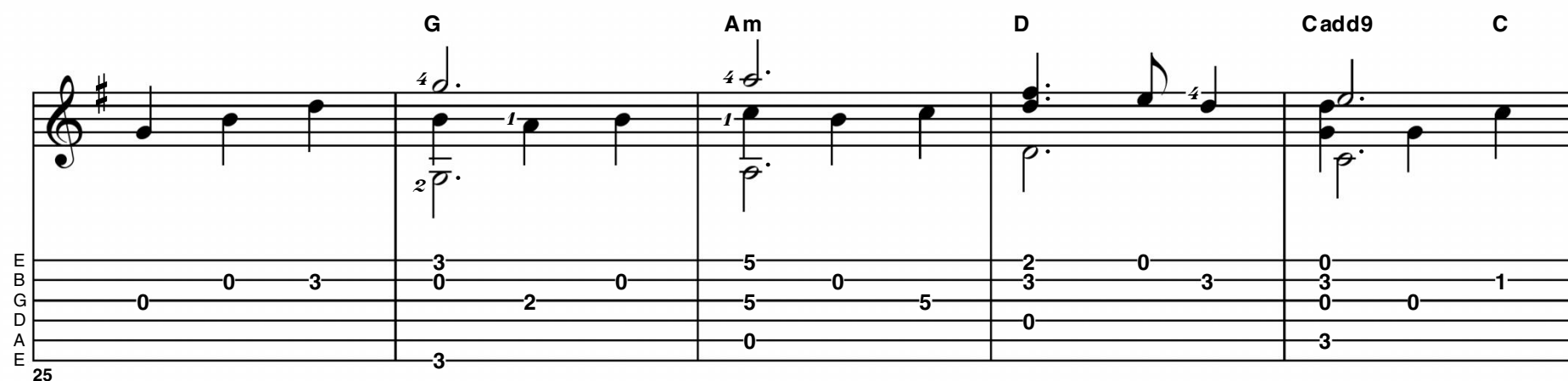
PLAYING TIPS

CD TRACK 19

[Bar 25] The second verse begins at bar 25 and this time has a fuller accompaniment with notes played on every beat of the bar. The harmony is more colorful now with the passing notes throughout and rich sounding

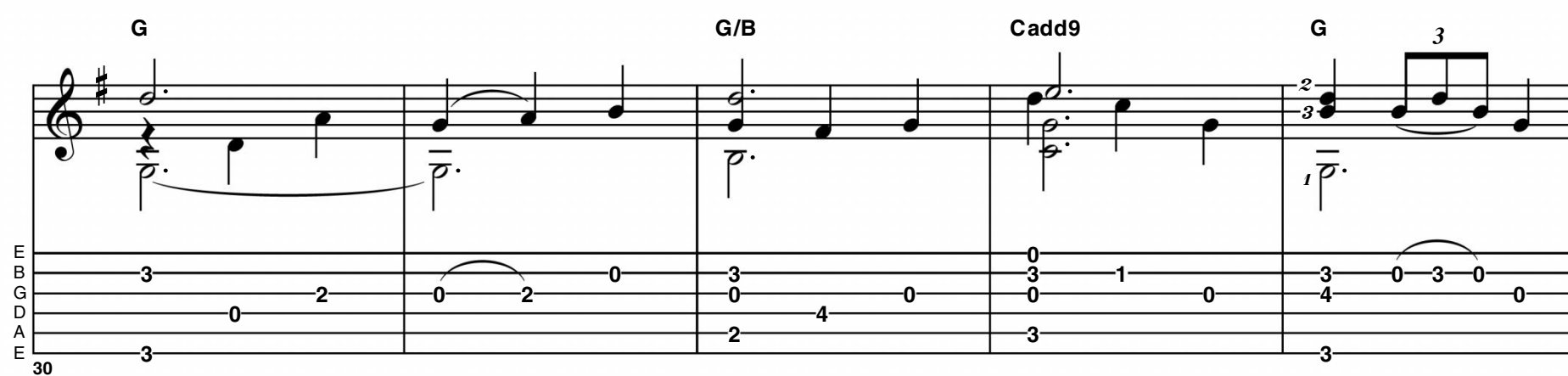
chords such as Cadd9, Dsus4 and Gmaj7/B. The challenge here is to play in such a way that the melody is allowed to stand out in volume from the accompaniment. Aim to create a good balance between the two.

Chords: G, Am, D, Cadd9, C



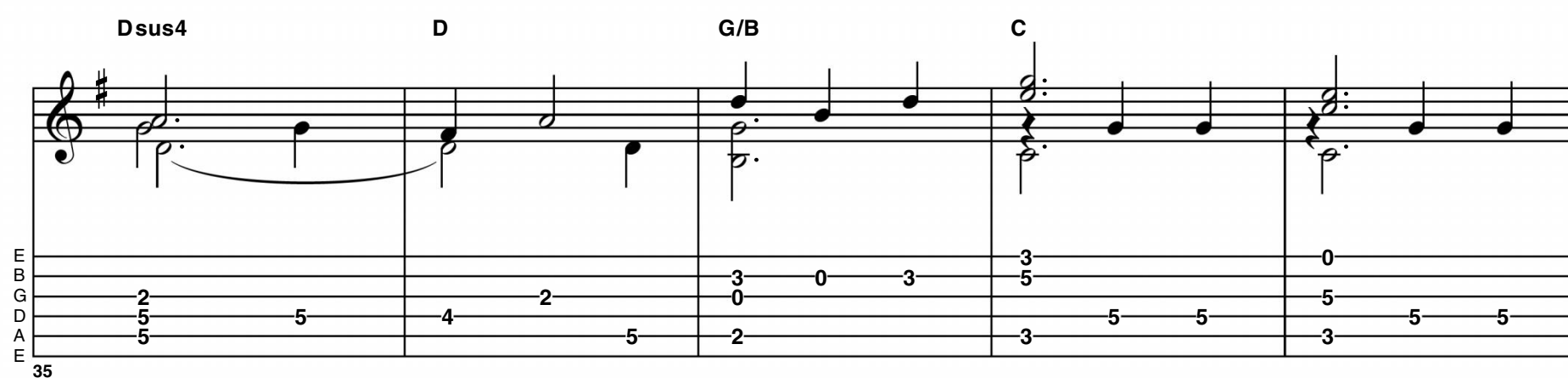
25

Chords: G, G/B, Cadd9, G



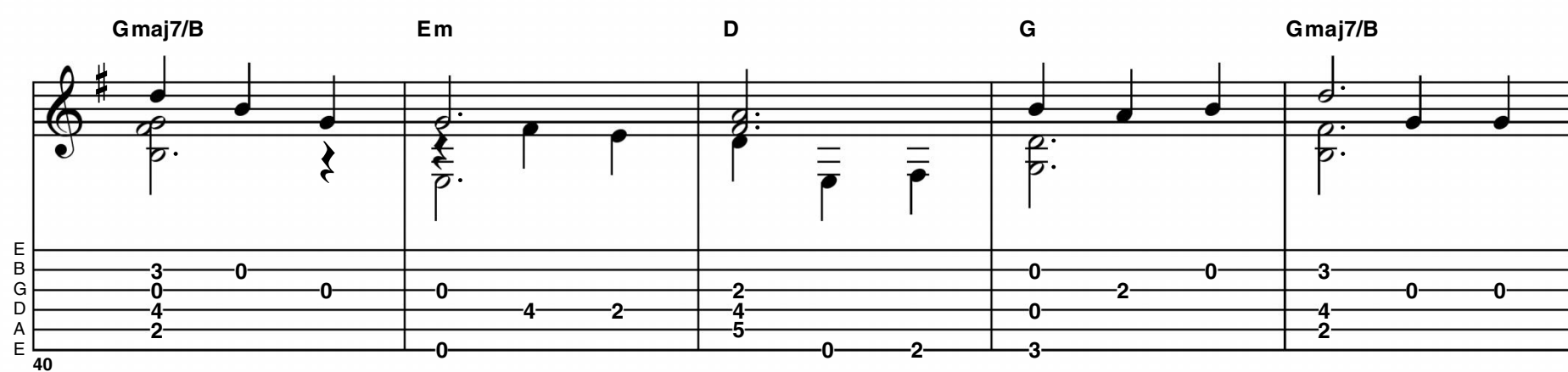
30

Chords: Dsus4, D, G/B, C



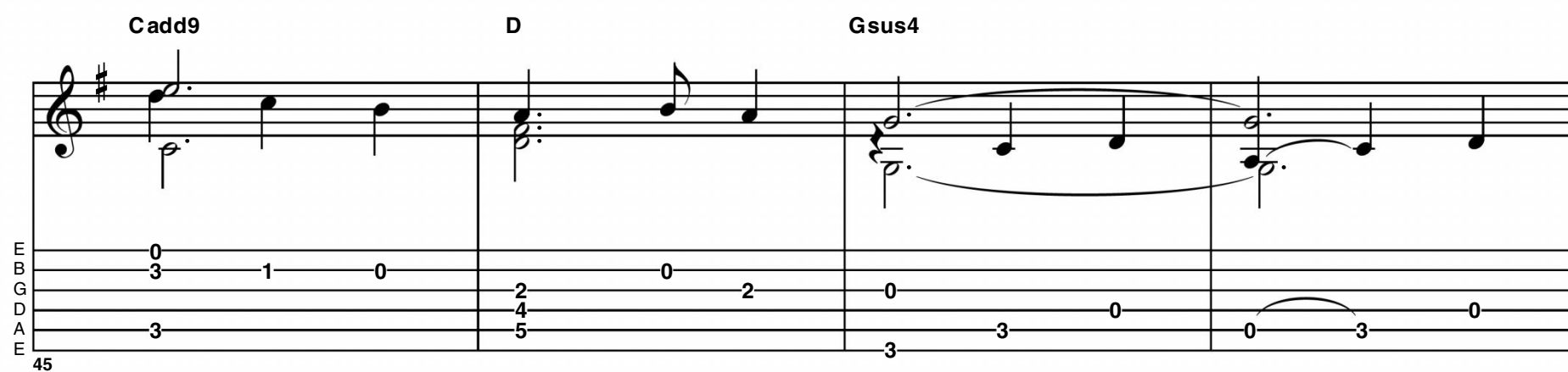
35

Chords: Gmaj7/B, Em, D, G, Gmaj7/B



40

Chords: Cadd9, D, Gsus4



45

TRADITIONAL { MORNING HAS BROKEN

PLAYING TIPS

CD TRACK 19

[Bar 49] Verse three deviates from the melody and instead follows the harmony with a continuous cascade of quavers (eighth notes). In this section almost every consecutive note is played on an adjacent string to allow for a lovely 'over ringing' effect. At times you will need to be very precise with the

fretting hand to maintain a consistent level of over ringing (so be careful not to inadvertently mute any strings). Also, watch out for the position shift on the last note of bar 57 – playing the C with the fourth finger puts the fretting hand in second position for bar 58. I hope you enjoy my take on this lovely piece.

The guitar score for 'Morning Has Broken' is presented in five systems, each with a treble clef staff and a six-string fretboard diagram. The key signature is one sharp (F#). The systems are as follows:

- System 1 (Bars 49-53):** Chords: Gadd9, Am, Dadd9, Cadd9. The melody consists of eighth notes. The fretboard diagram shows fingerings for each note.
- System 2 (Bars 54-58):** Chords: Gadd9, Emadd9, Bm, Cmaj9, Gmaj9. The melody continues with eighth notes. The fretboard diagram shows fingerings for each note.
- System 3 (Bars 59-63):** Chords: Dsus2, Dadd9, G6, Cmaj9. The melody continues with eighth notes. The fretboard diagram shows fingerings for each note.
- System 4 (Bars 64-67):** Chords: G/B, B, Emadd9, Em, D9, Gmaj7add6. The melody continues with eighth notes. The fretboard diagram shows fingerings for each note.
- System 5 (Bars 68-71):** Chords: Gmaj7add6/B, Cadd9, Dadd9, Gadd9. The melody continues with eighth notes. The fretboard diagram shows fingerings for each note.

PLAYING TIPS

CD TRACK 19

[Bar 73] We come to the final verse and this time we have almost an exact repeat of verse two. We have the same harmonic content, just with a few extra

additions such as the triplet at bar 76 and the G7/B in 85. The final ending is played with natural harmonics which ring over the final bass note G.

Chords: G, Am, D, Cadd9, C

E B G D A E

73

Chords: Gadd9, Gmaj7/B, Cadd9, C, G

E B G D A E

78

Chords: Dsus4, D, G/B, G7/B, C, Gmaj7/B

E B G D A E

83

Chords: Em, D, G, Gmaj7/B, Cadd9, C

E B G D A E

89

Chords: D, Gsus4, G/D, G

E B G D A E

94



LEARNING ZONE

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

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IN LESSONS GT#298



ROCK 62
Martin Cooper checks out the melodic prog-pop style of Devon band Muse, and their inventive guitarist and frontman Matt Bellamy.



NEW SERIES!

WALKING BASSLINES 74
In this series from his Beyond Chord Melody book, Martin Taylor looks at scales and intervals on the low strings to create inspiring basslines.

This issue we're happy to welcome back to GT, one of the world's most revered jazz guitarists, Martin Taylor. He's graced these pages many times in the past with series on playing guitar and navigating the world of jazz so this time round, he's taking a fresh approach. Courtesy of Fundamental Changes, Martin begins a four-part series that draws on his best selling book, Beyond Chord Melody.

While jazz can often seem to be about involved technique and a wealth of theory chops, Martin has the ability to discuss the building blocks in a very accessible way. That's certainly the case this issue where he spends most of the time playing G Major on the sixth string before adding higher notes on the upper strings to create chords (10ths, to be precise). While there's nothing remotely difficult about what he's playing (certainly when compared to much of this issue's other articles), it's important to realise that often the simplest material we learn has the most impact on our development.

Being able to harmonise G Major as a 10th, jump around in 3rd intervals and then create inner melodic movement has unquantifiable merits for your future playing. And to top it all, there's a real pleasure in playing simple stuff that sounds so sweet!

In our bid to offer much to most levels and generic leanings of guitarists as possible, we are very aware that often the best tuition is what sticks in the mind and fingers long after it's learnt. Sometimes, this may result in a lick or two being learnt and then played almost to death (aren't those licks from Luke's earlier video lesson on page 30 so more-ish?); or it might be an overview, a concept that becomes pivotal to our music appreciation. So we hope Martin's early stages for bass lines and 10ths has a huge effect on you.

Enjoy the issue!

Jason





Brought to you by...

bimm *brighton***CD TRACK 20****CD TRACK 21****CD TRACK 22**[illegible]

INTERMEDIATE LICKS EXAMPLE 4 CORY WONG

CD TRACK 23

Vulfpeck's guitarist is very much a tight, pop-funk player. Use a clean tone (preferably with a compressor to enable you to dig in on the upstrokes on this lick). Accent the strong beats and use a quick wrist movement to slide up and down the third string on the final lick.

$\text{♩} = 100$ N.C. Bm

ADVANCED LICKS EXAMPLE 5 RICHIE KOTZEN

CD TRACK 24

A dirty Telecaster tone would be perfect for this example. Flicking the third and fourth fingers to replicate the tricky legato lick in bar 1. Pick hard on the descent and take note of the wide stretch down on the fifth string, sliding up to the major 3rd to finish.

$\text{♩} = 120$ N.C.

ADVANCED LICKS EXAMPLE 6 YNGWIE MALMSTEEN

CD TRACK 25

Moving between the first two fretting fingers at the 12th-13th frets on the second string, use the other fingers to execute the 14th, 15th and 17th-fret pull-offs respectively. Try a circular picking pattern using upstrokes and palm muted downstrokes to make the notes really punch out.

$\text{♩} = 180$ E 8va

Warren Haynes



Join **Phil Short** as he delves into the richly diverse music of Warren Haynes, guitarist with The Allman Brothers, Gov't Mule and The Dead.



Warren Haynes is a mighty, as well as mighty fine bluesman

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

ES-335, an instrument that can be heard on a multitude of his recordings and live performances. Haynes is a fantastic slide guitar player as well as a phenomenal blues soloist. He has a rich, melodic palette of phrases as well as some serious speed under his fingers. A lover of all styles of American music, Haynes has a rich vocabulary of not just British blues (he cites Eric Clapton as a major influence), but country and even some

“A PHENOMENAL SOLOIST, HAYNES HAS A RICH, MELODIC PALETTE OF PHRASES AS WELL AS SOME SERIOUS SPEED UNDER HIS FINGERS”

funk and roots influences to give him an eclectic back catalogue. He's that rare guitarist who manages to combine firepower and attitude with utter taste and class.

Our two studies showcase his broad tastes within the blues and roots world. The first study has more of country feel to it, with a lilting groove that leaves plenty of space for some lyrical and melodic phrasing. Our second study showcases more of his funky roots sound, with a more uptempo feel, but with equally melodic ideas. Have fun! **BT**

NEXT MONTH Jim Clark stands in for Phil with a look at the great bluesman **Luther Allison**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 26-29

Will improve your

- ✓ Bending and accuracy
- ✓ Finger vibrato
- ✓ Blues-rock phrasing

Grammy Award winning guitarist Warren Haynes is one of the most gifted blues musicians to come out of the American music scene, most loved for his work in the Allman Brothers, Gov't Mule and The Dead. He got his first gigs by the

time he was just 14, sitting in with house bands and playing parties. At just 20 years old he landed his first major gig playing with David Allan Coe. He would tour and record with Coe for four years before forming his own band. 1989 was the fateful year that Warren was asked to join the now legendary Allman Brothers Band, and from there he went on to have huge success not just with the Allman Brothers, but also with his own bands releasing his own fine solo material.

Guitar wise, Haynes is best known for playing Gibson guitars, particularly his affectionately named “Little Red” Gibson


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Warren is a lover of Gibson humbucking guitars through Diaz, Soldano and PRS amps. It's a mighty, no-nonsense sound that's all about the power amp cranked hard. He uses little in the way of effects so go for a classic 'driven' tone using humbuckers if you have them, but don't allow front-end fizz to deny the fundamental tone of guitar or amp. Add reverb to taste.



TRACK RECORD Haynes has recorded eight albums with The Allman Brothers, seven as a solo artist and whopping 23 releases with his once 'side' outfit Gov't Mule! He also appears on many records as a session guitarist, vocalist and songwriter. The new album *Bring On The Music, Live At The Capitol Theatre*, shows Warren and his band in tremendous form and is a great place to start. Then work back from there!

CD TRACK 26

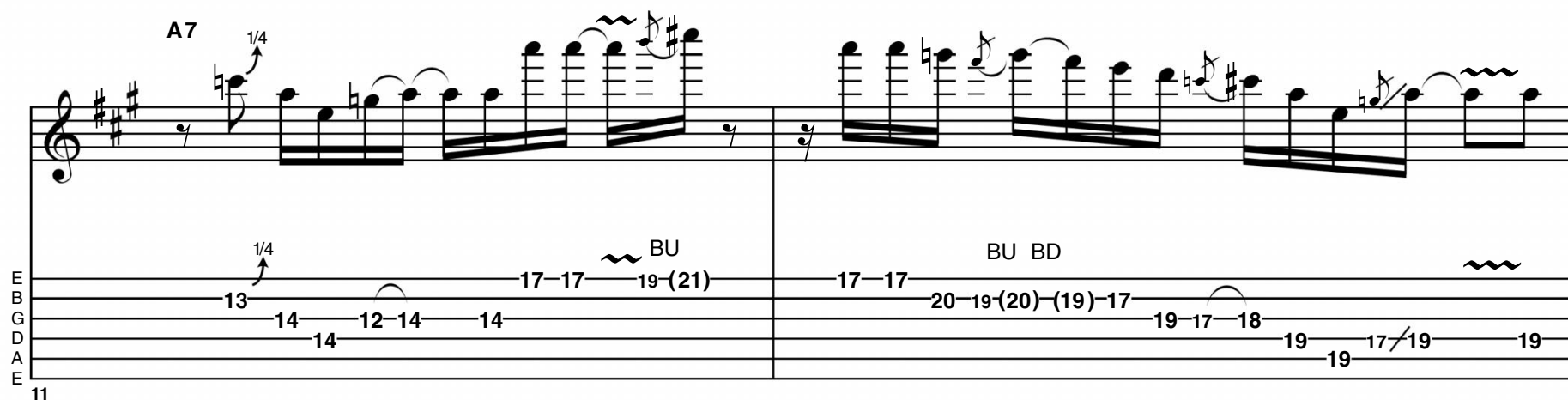
right tone, try the neck pickup for a warmer, more vocal sound. You'll need to dig in well with the pick to keep the clarity of the notes.

»

EXAMPLE 1 SLOW BLUES IN A ...CONTINUED

CD TRACK 26

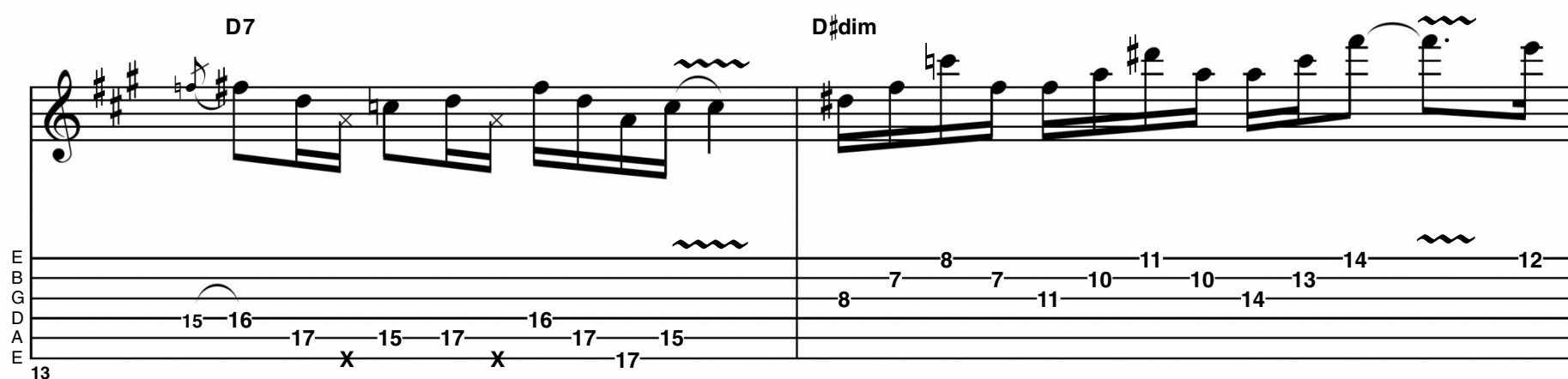
A7 $\frac{1}{4}$



E B G D A E

11

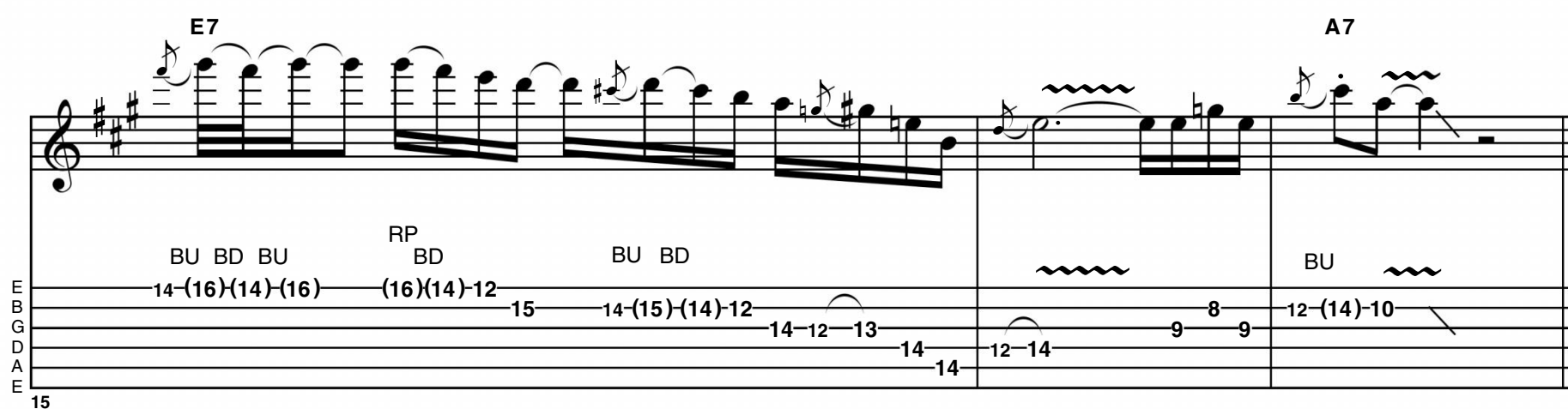
D7 **D#dim**



E B G D A E

13

E7 **A7**



E B G D A E

15

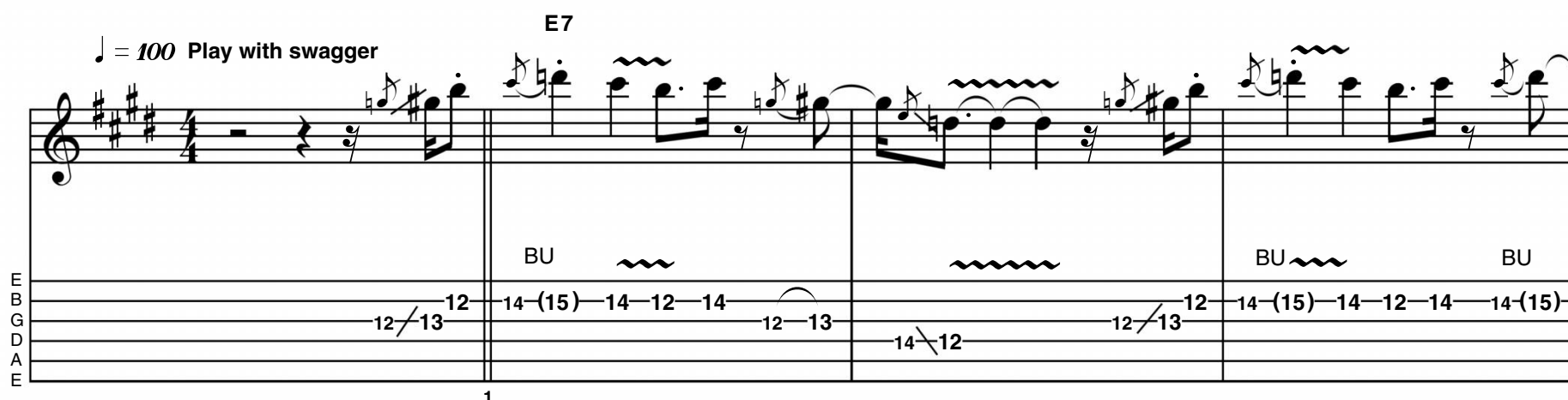
EXAMPLE 2 'IN THE POCKET' BLUES

CD TRACK 28

Play the lines with a slightly swung feel and aim and sit behind the beat to give it that real groove. This solo is about 'the pocket' and playing melodic ideas

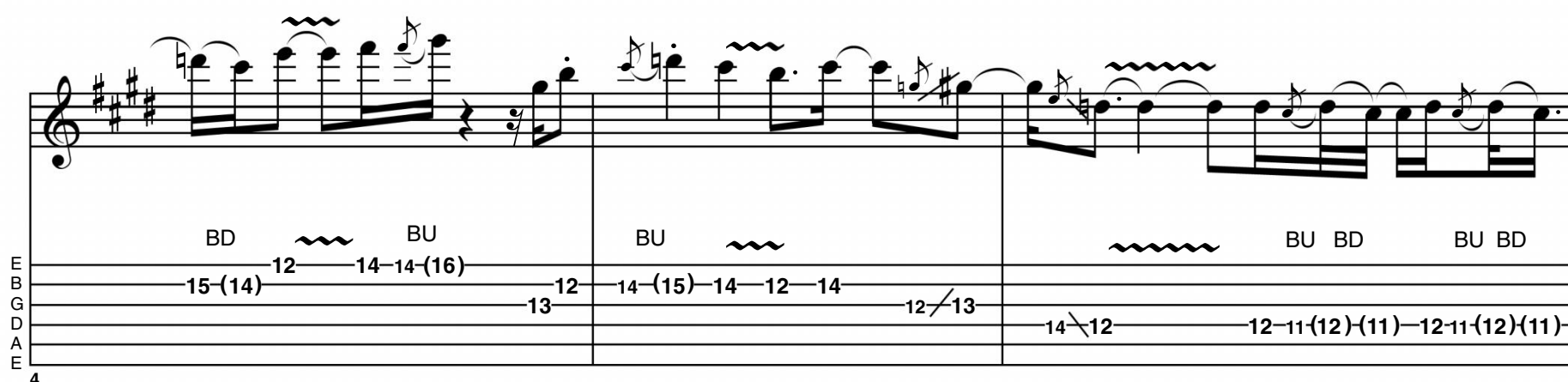
rather than chops. Why not have a go at improvising your own ideas focusing on rhythmic repetition and melodies that lock in with the rest of the band?

$\text{♩} = 100$ Play with swagger **E7**



E B G D A E

1



E B G D A E

4

EXAMPLE 2 'IN THE POCKET' BLUES ...CONTINUED

CD TRACK 28

7

E B G D A E

BU BD BU BD

12-11-(12)-(11)-12-11-(12)-(11)-12-11-12-14

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

9

E B G D A E

A7

BU BD

10-11 12 10-12 10-11 10-10 13-14 14 12-12 19-(21) 21-(19)-17 20

12

E B G D A E

E7

BU

20-19-(20)-19-17 19-17-18 19-17 19-18-17 15-16 17 16 15-17 15-16 17-15 15

14

E B G D A E

BU BD BU

14-(15)-(14)-14-12-14-15 12 15-14-(15)-14-12 14-12-13 14 14-13-12-11 14 12-12

16

E B G D A E

B7 E7

15-16 16 16 14 16-14 15-16 16 14 16 15 15-16 14 15

Muse

Brought to you by...

bimm  bristol

This month **Martin Cooper** checks out the melodic prog-pop style of Devon band Muse, and inventive guitarist and frontman Matt Bellamy.

Matt Bellamy with one of his custom made Manson guitars



ABILITY RATING

★★★★★ Moderate

Info

Key: Em

Tempo: 83bpm

CD: TRACKS 30-32

Will improve your

- ✓ Melodic awareness
- ✓ Ensemble playing
- ✓ Theory knowledge

Muse is an English band from Teignmouth in Devon, sporting the same line-up of Matt Bellamy on guitar and lead vocals, Chris Wolstenholme on bass, and drummer Dominic Howard since their inception in 1994. In the early 1990s each group member was involved in different bands in their local college, before

meeting each other and starting to play music. They received a £150 grant from the Prince's Trust to help get them get going, and went on to win a battle of the bands competition in 1994. After trouncing the competition they changed the band's name from Rocket Baby Dolls to Muse, and began to look towards being a full-time working outfit.

After touring for a few years playing local clubs, Muse got a support slot on a tour with Skunk Anansie and began to tour further afield in cities such as Manchester and London, before gaining the attention of radio DJ Steve Lamacq and the NME. A moderately successful debut EP helped gain the attention of the music industry and a fan base began to build. Muse

went on to sign with Maverick Records in 1998. Their debut album *Showbiz*, with Radiohead producer John Leckie at the helm, really started to put the band on the map; this was followed up by *Origin Of Symmetry*, which built on the dramatic 'rock opera' style of some of their previous songs.

The band nods towards acts such as Queen and Radiohead with the flamboyant style of their musical arrangements, and guitarist Matt Bellamy has cited artists such as Jimi Hendrix and Tom Morello as influences. He is also an accomplished classical pianist, and many of the band's songs feature virtuoso keyboard playing as well as guitar heroics. After being together for over 25 years, MUSE continues to record and tour with a great deal of success all over the world.

The track this month is in the key of E

“MATT BELLAMY IS ALSO AN ACCOMPLISHED CLASSICAL PIANIST AND MANY OF THE BAND'S SONGS FEATURE VIRTUOSO KEYBOARD PLAYING”

minor (E-F#-G-A-B-C-D), but incorporates a B major chord from the E Harmonic Minor scale (E-F#-G-A-B-C-D#). This means we're temporarily in the Phrygian Dominant mode (5th mode of Harmonic Minor) each time the B major chord is played. You'll also encounter an A major chord in the progression, which provides a 'voice leading' element to build the descending chromatic E-D#-D-C# bassline.

There's only one guitar part this month. Built around the drums, bass and synths it's there to help build the drama and be part of the ensemble. Have fun! 

NEXT MONTH Martin checks out the awesome technique of Journey guitarist **Neal Schon**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Bellamy endorses Manson Guitars, including signature models some of which have effects such as fuzz built in. Amps include high-gain Diezel and Soldano among others. There are a lot of reverb, delay and modulation effects used on Muse songs, including the Digitech Whammy pedal and Line 6 DL4. Even if you don't have racks of effects you can play our piece with a powerful, gainy tone (experiment with bridge and neck pickups) with delay and reverb added for ambience.



TRACK RECORD Muse's debut, *Showbiz* features *Muscle Museum* and *Sunburn*, while the follow-up, *Origin Of Symmetry* includes the rock classic *Plug In Baby*. The huge hit *Black Holes And Revelations* from 2006 features *Time Is Running Out* and of course the title track, and the most recent album *Simulation Theory* came out in 2018 and blends electronic sounds with the three-piece rock ensemble.

EXAMPLE 1 **MUSE STYLE**

CD TRACK 31

The intro needs to be played cleanly and with no extraneous notes or open strings ringing, while the chords in the section that follows (bars 9-16) are all played with down strokes and slightly palm muted to help lift them from the mix.

$\text{♩} = 83$

Em B/D# D A/C#

1, 5

Em B

9, 13

D A

11, 15

G A F#

17

EXAMPLE 2 MUZE STYLE

CD TRACK 31

The minor and major arpeggios in the final 4 bars can be played with any picking direction that you find comfortable: try the two options shown below in the tab to start with as each offers advantages. Keep the timing accurate but don't jump ahead of the beat - slightly 'lazy' is always best.

21

Em B/D# D A/C#

25

eco alt

27

D A/C# Em

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JAZZ with Gianluca Corona



This is for Jazz lovers of all ages and backgrounds. Typical chord and scale usage will be covered as well as improvisational approaches involving rhythmic ideas and use of dynamics.

Technique level: **3/5**
Theory level: **3/5**

TOP 40 AND FUNK with Jason Sidwell



This is for guitarists in bands or planning to be in one; typical technique / theoretical / repertoire topics that will make you a better rhythm player and tastier soloist!

Technique level: **2/5**
Theory level: **2/5**

BLUES SONGS with Neville Marten



The aim for this course is to cover a range of blues tunes from classic to more modern. Eric Clapton to Robben Ford, Born Under A Bad Sign to Voodoo Chile; so many great artists and songs to choose from!

Technique level: **2/5**
Theory level: **2/5**

ACOUSTIC with Stuart Ryan



This course will explore the world of fingerstyle guitar taking you through approaches to arranging and performing in traditional and Celtic styles.

Technique level: **2/5**
Theory level: **2/5**

ROCK with Jon Bishop



This course will cover many of the main components that rock guitarists use ranging from scales and picking techniques to string bending and use of harmonics.

Technique level: **2/5**
Theory level: **2/5**

JUMP BLUES with Chris Corcoran



Referencing the big sound of '40s & '50s R&B guitar, this course will give a fresh perspective on how to add drive, style and invention to the modern Blues guitarist's canon of licks.

Technique level: **2/5**
Theory level: **2/5**

GYPSY JAZZ masterclass with John Wheatcroft



This will look at a selection of licks, lines, concepts and techniques taken directly from the master, Django Reinhardt. All abilities welcome to this 2-hour masterclass.

£375 – Tuition only

NOTE: this is an Early Bird offer, after 30 June this option will cost £400

£475 – Accommodation only

This includes the course of your choice and full English breakfast, two-course dinner with vegetarian option, en-suite room with free wifi, towels and linen

£850 – Course and accommodation

NOTE: this is an Early Bird offer, after 30 June this option will cost £875

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**early bird
discount**
until 30 June

Guitarist

musicradar

Total
Guitar

GuitarTechniques

Charlie Parker



What has sax giant Charlie Parker got to do with jazz guitar? Quite a lot, as it happens. **John Wheatcroft** explains the 'Parker effect'.



Charlie Parker: one of bebop's founding fathers

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 33-58

Will improve your...

- ✓ Use of arpeggios and chord tones
- ✓ Rhythmic command, use of space
- ✓ Chromatic passing tones

Bebop was a style of jazz pioneered in New York throughout the 1940s and was characterised by rapid-tempo, complex melodies and advanced harmonic structures; syncopated rhythms, virtuoso soloing and complex interplay. While artists such as trumpeter Dizzy Gillespie, drummers Art Blakey and Max Roach, pianists Bud Powell and Thelonius Monk, and

the incredible guitarist Charlie Christian were important in bebop, if one name exemplifies this vivacious and hugely exciting genre then it's alto saxophonist, Charlie Parker.

Between 1942 and 1944 the Musicians' Union imposed a ban that prohibited the recording of any new music. Once this was lifted in 1945, Parker, or 'Bird', as he was known, wasted no time in releasing a stream of groundbreaking recordings that showcased the 'new sound' these young, hungry and immensely talented musicians had been developing in clubs and after-hours jams. While it's debatable how long it took the public to catch on, what's definitely is not in question is the far reaching and long lasting impact it would have on jazz music and,

crucially for us, the sound of jazz guitar.

Every great jazz guitarist has looked beyond their instrument to see what might be on offer on the other side of the fence. With Charlie Christian it was Lester Young; Django, Louis Armstrong; Allan Holdsworth, Coltrane and on it goes. Charlie Parker's lines have worked their way into the style of guitarists as diverse as Jimmy Rainey to Steve Lukather, Pat Martino to Scott Henderson, Lenny Breau to Larry Carlton... the list goes on.

This following lesson can be divided into two parts, the first outlining eight Parker lines transcribed for guitar against a selection of popular jazz sequences. The second focuses on how these ideas manifest in the vocabulary of a various guitarists. Not just any guitarists, mind; we're talking Joe Pass, Emily Remler,

“YOU’VE GOT TO LEARN YOUR INSTRUMENT. THEN, YOU PRACTISE, PRACTISE, PRACTISE. AND THEN FORGET ALL THAT AND JUST WAIL” *Charlie Parker*

Martin Taylor, George Benson and Robben Ford. Two thoughts to consider here are transposition and speed. You'll get much more mileage if you take the time to transpose any phrase, or even just a small fragment that takes your fancy, through a selection of keys.

Secondly, Charlie Parker plays really fast, but the inherent logic and beauty of his phrasing and harmonic sophistication are such that these lines all work at greatly reduced speeds. Also, the fingerings here suit the way I play. You might disagree and find a way that works better for you, so feel free to adjust the location of any notes. Good luck! **BT**

NEXT MONTH John moves his Parker lesson on with *How to solo like a horn player!*



3

GAIN



5

BASS



5

MIDDLE



4

TREBLE

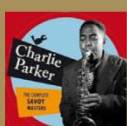


3

REVERB

Get the Tone

The secret to getting close to a sax's smooth and fluid tone is in the articulation of the notes. So pay careful attention to the rhythmic time-feel at differing tempos and the use of hammer-ons, pull-offs and slides, all of which make a dramatic difference to the 'bounce' of each line. Players like Robben Ford might approach this from a bridge pickup with overdrive perspective, so the choice really is yours. But generally cleaner is better.



TRACK RECORD There are lots of great compilations available. We'd suggest The Complete Savoy Masters (2018) and The Complete Dial Masters (2018). Or try the two Charlie Parker With Strings albums recorded in 1950 for Mercury (re-released by Verve 1995). Bird (1988), the biopic produced as a labour of love by Clint Eastwood, provides an incredible look at Parker's troubled life and is essential viewing.

EXAMPLE 1 MAJOR II-V-I MOVES DESCENDING IN TONES

CD TRACK 33

Let's kick off with a selection of ideas that begin in G major, before moving down in tones via IIm7-V7-IImaj7 moves in tones, initially in F before dropping down to E_b. The example concludes with a neat D7_b9 (D-F#-A-C-E_b) to Gm6

(G-B_b-D-F) V7-IIm line that, like much of the other vocabulary presented here, are mainly constructed using arpeggios and chord tone connections with the occasional decorative chromatic embellishment.

♩ = 224 Swing

Gmaj7

Gm7

C7

Fmaj7

Fm7

B_b7

E_bmaj7

D7_b9

Gm6

EXAMPLE 2 FAST BEBOP ARPEGGIO EMBELLISHMENTS

CD TRACK 35

More arpeggio embellishment here, followed by a selection of clear motivic ideas in bars 5-8 that change by just one note (G natural to G_b) to follow the

underlying E_bmaj to E_bm harmony. In the final bar you'll see a favourite Parker move, resolving to the 9th of a chord, in this case a dominant 7th (D, over C7).

♩ = 290 Swing

B_bmaj7

Fm7

B_b7

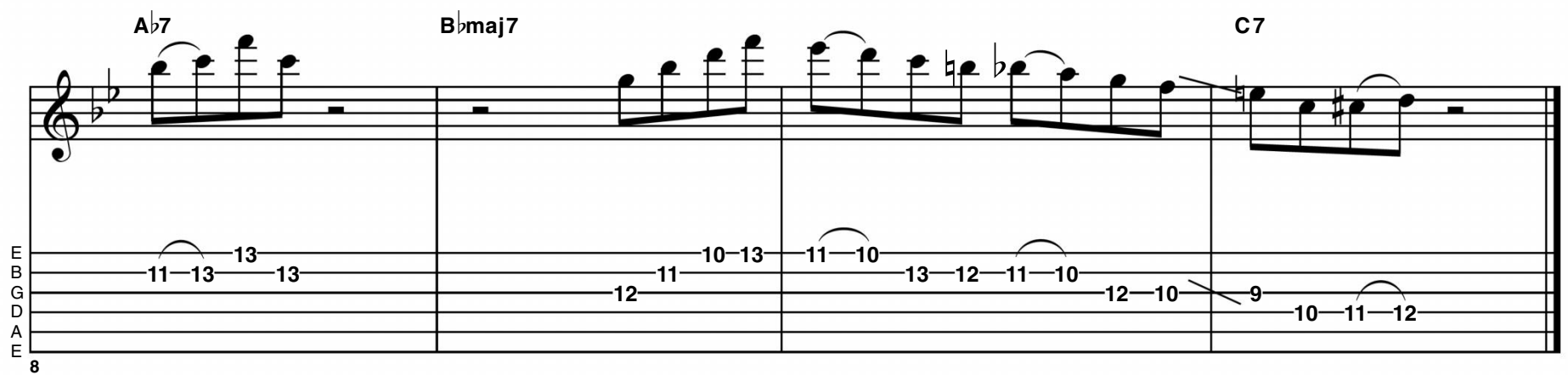
E_bmaj7

E_bm7

EXAMPLE 2 FAST BEBOP ARPEGGIO EMBELLISHMENTS ...CONTINUED

CD TRACK 35

Ab7 Bbmaj7 C7



8

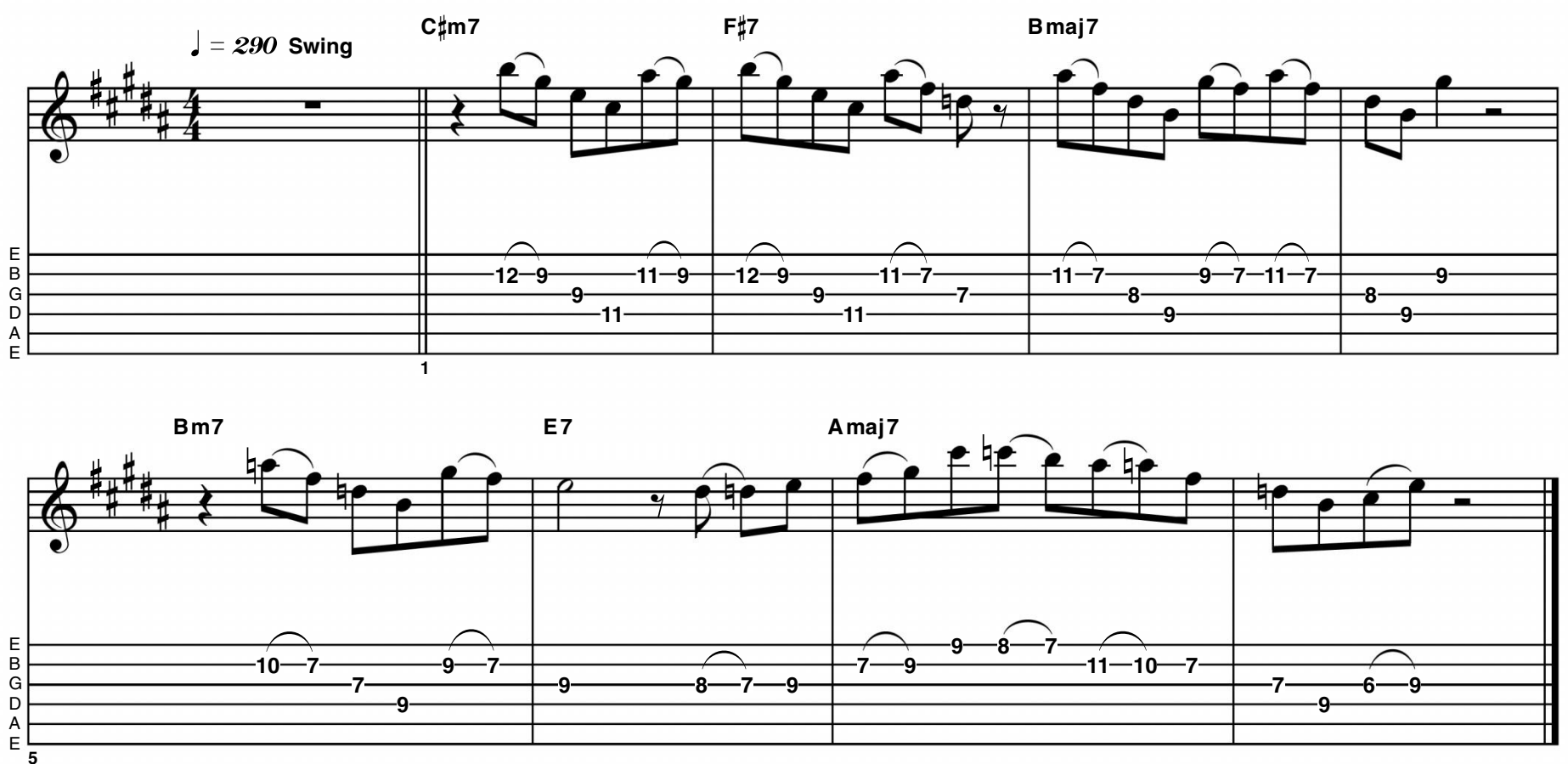
EXAMPLE 3 RHYTHMIC MOTIFIC DEVELOPMENT

CD TRACK 37

Here we see how Parker develops a descending six-note figure, manipulating the rhythm and use of space while outlining the harmony, again a descending

pair of major II-V-I moves in B and A major respectively. Pay careful attention to the extensive use of pull-offs to facilitate rhythmic bounce and speed here.

♩ = 290 Swing C#m7 F#7 Bbmaj7 Bm7 E7 Amaj7



1 5

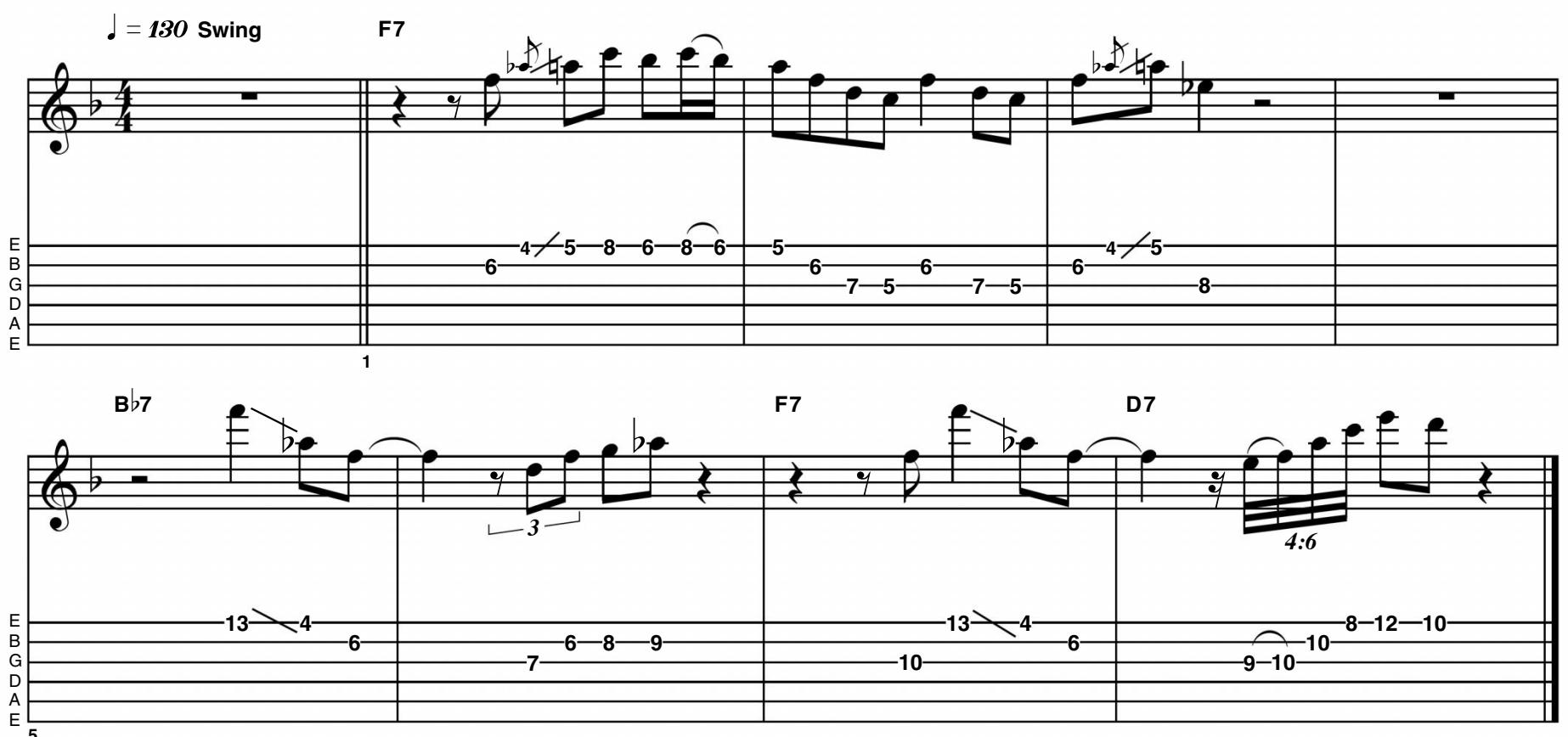
EXAMPLE 4 BIRD BLUES

CD TRACK 39

A tasty chorus over a blues in F at a moderate tempo. The opening bars spell out the underlying F7 harmony with a combination of arpeggios and chromatic

embellishment. Parker feels completely comfortable leaving a total bar rest before moving onto a pair of repeated simple motifs with answering flurries.

♩ = 130 Swing F7 Bbm7 F7 D7



1 5

CD TRACK 41

rest. This is varied with a burst of speed and energy derived from a pair of 16th-note semiquaver ideas, albeit with some syncopated rests to create interest and, again, bounce to the lines.

5

CD TRACK 43

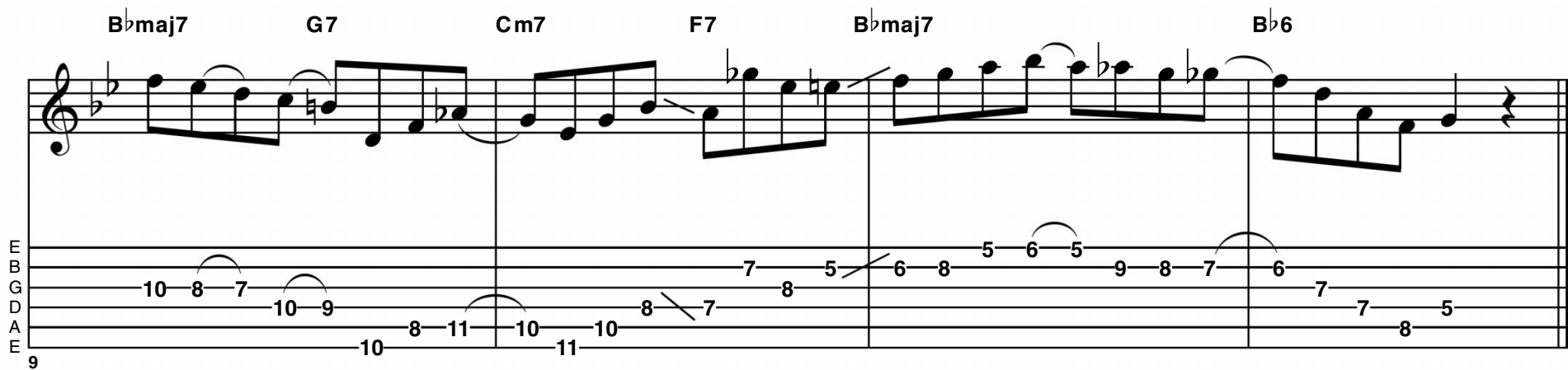
one semitone (Cm7 = B_b, F7 = A). You'll find examples of this concept all over Parker's playing, although he does have lots of ways to approach and then alight from these connecting crucial chord tone ideas.

5

EXAMPLE 6 I-VI-II-V LINES ...CONTINUED

CD TRACK 43

Chords: B $\flat$ maj7, G7, Cm7, F7, B $\flat$ maj7, B $\flat$ 6



The melodic line is written in treble clef with a key signature of two flats. The guitar fretboard diagrams show the corresponding fret numbers for the left hand, with strings E, B, G, D, A, E from top to bottom.

EXAMPLE 7 MELODIC STATEMENT IN C MAJOR

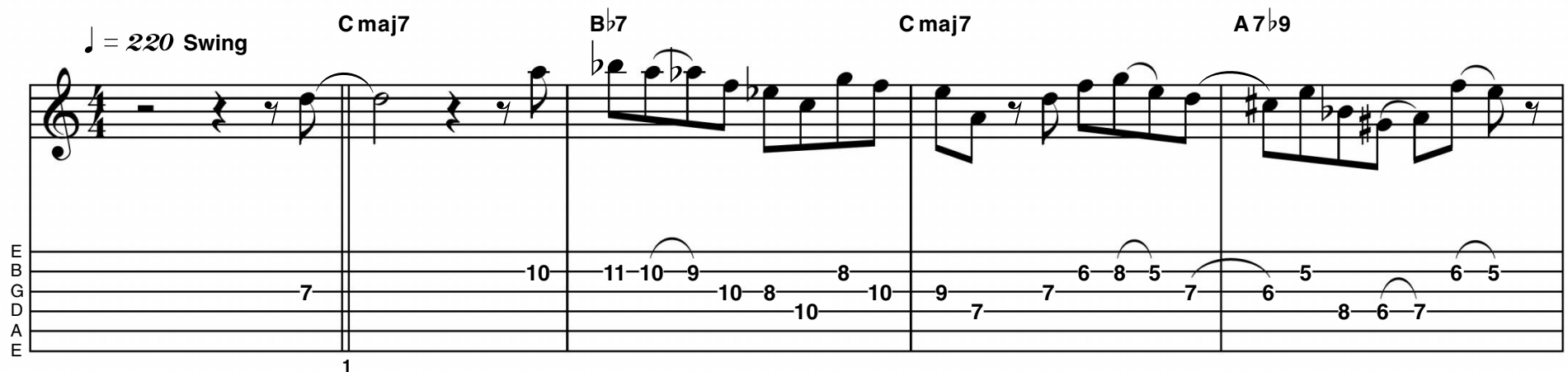
CD TRACK 45

You'll see two instances of Parker resolving to the 9th in this snappy example: A over G7 in bar 6 and D over Cmaj7 in bar 8. The figure in bars 7 and 8 has become somewhat of a Parker cliché, so you'll hear him quoting this in any

number of locations and against different types of harmony. Here, however, we simply see C Major scale against Cmaj7, proving that simplicity can still be beautiful and effective.

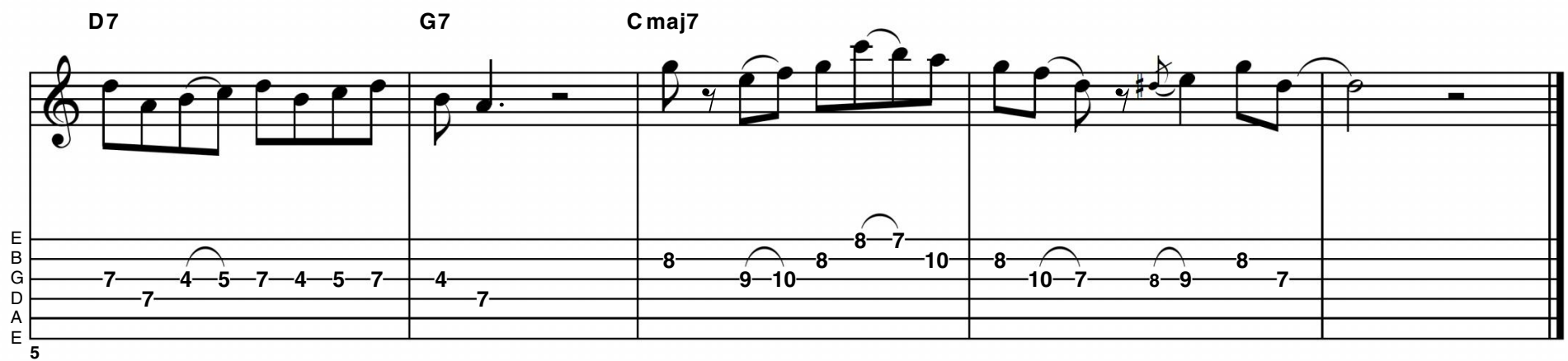
Tempo: ♩ = 220 Swing

Chords: Cmaj7, B $\flat$ 7, Cmaj7, A7 $\flat$ 9



The melodic line is written in treble clef with a key signature of one flat. The guitar fretboard diagrams show the corresponding fret numbers for the left hand, with strings E, B, G, D, A, E from top to bottom.

Chords: D7, G7, Cmaj7



The melodic line continues in treble clef. The guitar fretboard diagrams show the corresponding fret numbers for the left hand, with strings E, B, G, D, A, E from top to bottom.

EXAMPLE 8 REPEATING DISPLACED BLUESY BEBOP MOTIFS

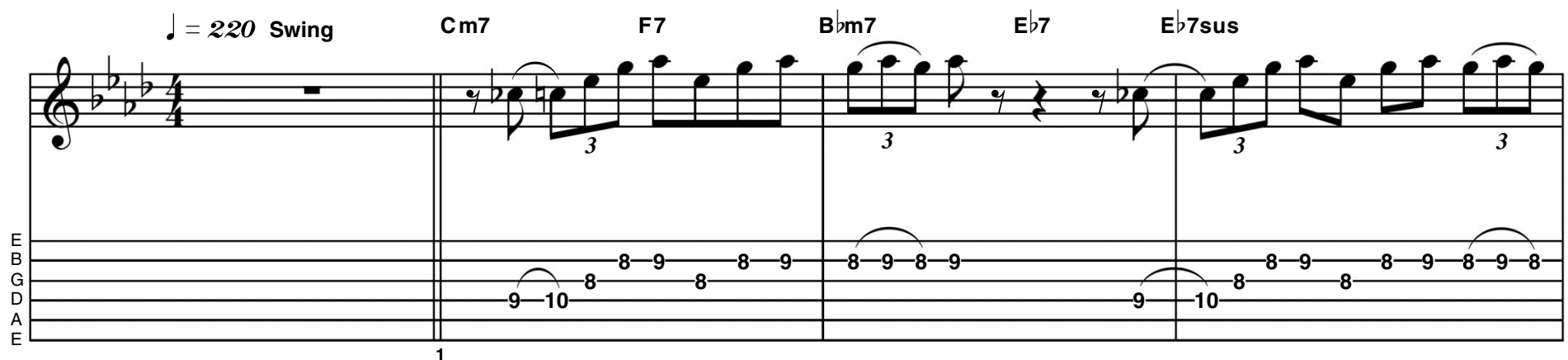
CD TRACK 47

Parker's playing could be surprisingly bluesy in places. Here, we see a developed repetition of our initial motif, shifted rhythmically to different starting points in each bar. In bar 9 we see a clear example of arpeggio superimposition, with a

D $\flat$ maj7 arpeggio (D $\flat$ -F-A $\flat$ -C) juxtaposed against B $\flat$ m7 to create B $\flat$ m9 (♭3-5-♭7-9). From a technical perspective, on guitar it's good to combine a hammer-on with a sweep here to achieve the required speed and articulation.

Tempo: ♩ = 220 Swing

Chords: Cm7, F7, B $\flat$ m7, E $\flat$ 7, E $\flat$ 7sus



The melodic line is written in treble clef with a key signature of three flats. The guitar fretboard diagrams show the corresponding fret numbers for the left hand, with strings E, B, G, D, A, E from top to bottom.

EXAMPLE 8 REPEATING DISPLACED BLUESY BEBOP MOTIFS ...CONTINUED

CD TRACK 47

Example 8 continues with two systems of musical notation. The first system contains four measures with chords $A\flat maj7$, $F7$, $B\flat7$, and $A\flat7$. The second system contains four measures with chords $B\flat m7$, $E\flat7$, $A\flat maj7$, and $A\flat7$. Each measure includes a guitar staff with fret numbers and a bass staff with fret numbers. The notation includes various musical symbols such as triplets, slurs, and accidentals.

EXAMPLE 9 JOE PASS FUNCTIONAL CHANGES

CD TRACK 49

Pass clearly assimilated the language of Parker, although undoubtedly made it his own. From a harmonic perspective, this example is based around a 'round the houses' in 4ths VI-II-VI-I-IV progression in $E\flat$ ($Cm7-Fm7-B\flat7-E\flat maj7 A\flat maj7$), before switching to the key of G via its V7 chord ($D7\flat9-G$).

Example 9 consists of two systems of musical notation. The first system starts with a tempo marking of $\text{♩} = 170$ Swing and contains four measures with chords $Cm7$, $Fm7$, and $B\flat7$. The second system contains four measures with chords $E\flat maj7$, $A\flat maj7$, $D7\flat9$, and $G maj7$. Each measure includes a guitar staff with fret numbers and a bass staff with fret numbers. The notation includes various musical symbols such as triplets, slurs, and accidentals.

CD TRACK 51

Minor (E_b-F-G_b-A_b-B_b-C-D). The rationale behind this superimposition is that the basic chord-tone resolutions of E_b-G_b-B_b-D_b (or D from Jazz Minor) provide us with the 5th-,7th-9th-11th (#11th with Jazz Minor), a sound frequently heard in the playing of both Parker and Montgomery.

CD TRACK 53

a I-VI-II-V-I in the key of B_b (B_b-G7-Cm7-F7-B_b). Again, we're connecting chord tones here, although we've upped the ante in terms of chromatic embellishment and decoration.

System 1:

- Tempo:** ♩ = 127 Straight 16th
- Chords:** B $\flat$ 6, G7
- Bass Staff:**
 - Measure 1: 10-12, 10
 - Measure 2: 13-12-11-9, 10
 - Measure 3: 13-12-11-10
 - Measure 4: 13-12-10, 9
 - Measure 5: 11-10-8

System 2:

- Chords:** C $\flat$ m7, F7, B $\flat$ 6
- Bass Staff:**
 - Measure 1: 6-10, 8
 - Measure 2: 6-7-10-9, 11
 - Measure 3: 10, 9-7-6, 7
 - Measure 4: 8-6, 5-8, 7
 - Measure 5: 7-8, 6-9-10, 10-6-8

EXAMPLE 12 GEORGE BENSON FUNKY PARKER LINES

CD TRACK 55

Here we see how George Benson nails the changes, Parker-style, with a combination of arpeggios and the connecting scale tones while remaining both swinging and funky. Benson's time feel is quite something, so it's rare that he'll ever play anything continuously entirely on the beat, so there will

be tiny drags here and slight rushes there, all to make the music sound more human and emotive, so make sure once you have this line down that you start to take some expressive liberties with the rhythm, while remaining in control at all times, naturally.

♩ = 105 Slight swing 16ths

B♭maj7 G7♭9 Cm7 D7♭9

Gm7 E♭dim7 B♭/D D♭dim7 Cm7 B♭maj7

EXAMPLE 13 ROB BEN FORD STATIC PARKER LINES

CD TRACK 57

Our final example shows how Robben Ford might approach a static dominant chord using Parker-style chromatic decoration, rather like the previous Emily Remler example. In this instance Robben employs the D Mixolydian mode (D-E-F#-G-A-B-C), mode V of G Major. If you observe the

key signature of one sharp, a quick glance at the music will reveal a whole bunch of accidentals. These are the chromatic bridges and connections that add to the overall colour and sophistication of the sound, so make sure that you note their location and function.

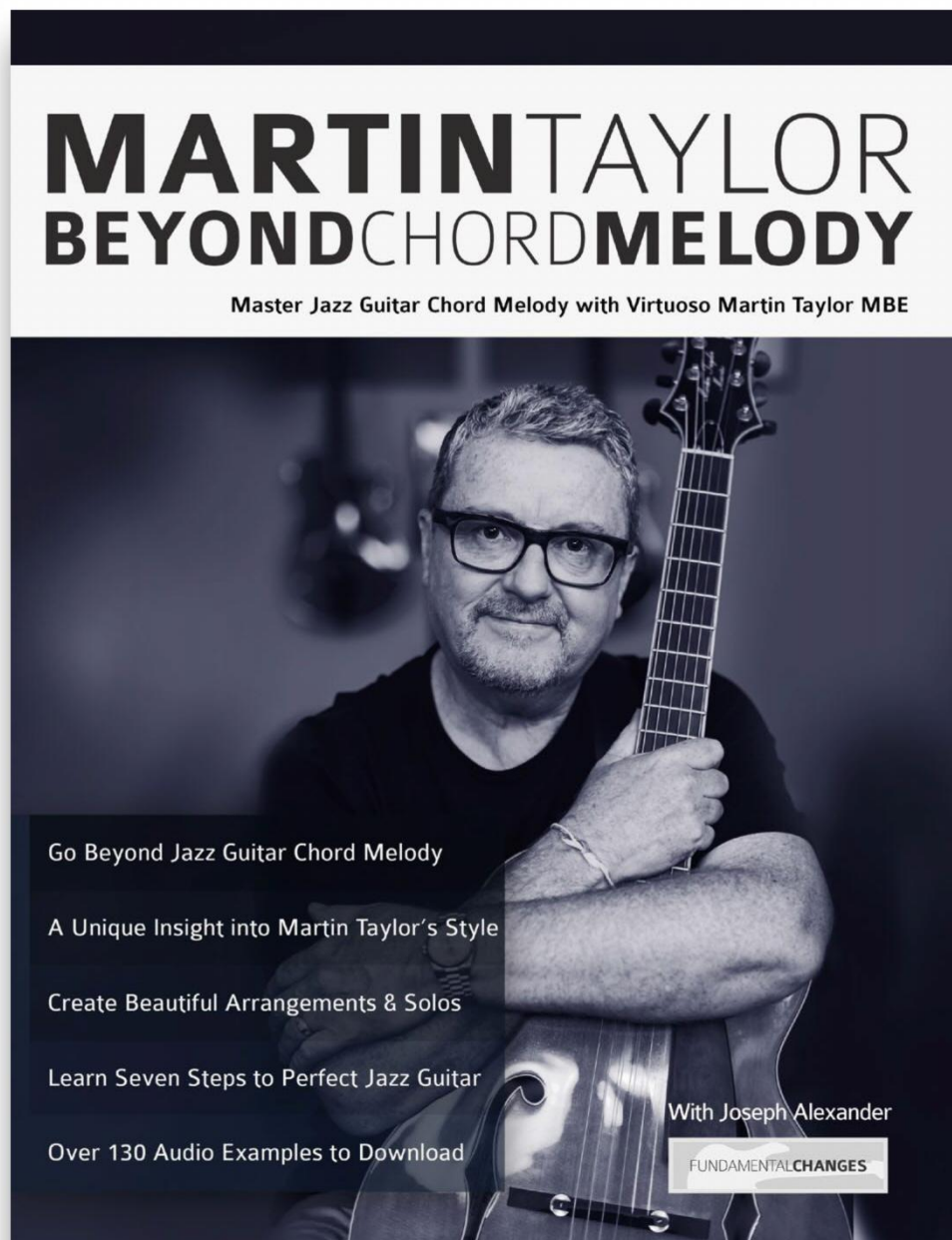
♩ = 134 Straight 16th

D7

D Mixolydian

BU

BU



Walking basslines



In this series from his Beyond Chord Melody book, **Martin Taylor** looks at scales and intervals to create inspiring basslines.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 59-64

Will improve your

- ✓ Playing through changes
- ✓ Walking basslines
- ✓ Fretboard knowledge

In this series of lessons you'll learn a unique approach to solo guitar playing that will hopefully set a foundation for going beyond traditional chord melody playing.

Most chord melody teaching is based on traditional chords, with students being encouraged to locate melody notes inside set shapes. But this immediately limits the player to the geometry of the guitar and, in my opinion, stifles expression. The seven-step approach we're looking is different. Melody

notes, basslines and chords are viewed as separate, independent voices. Chords are stripped down to their essential components to open up a freedom of movement that offers many more musical options.

I describe the way I play as a polyphonic improvised approach to the guitar. By polyphonic I mean that the three elements of melody, chords and bass all operate independently. My aim is to help you develop a similar freedom and independence on the guitar that will allow you to develop your own voice and break out of the 'boxes' in which we guitar players tend to get stuck.

This is a ground-up method, beginning with one-string scales, moving through simple chord inversions, finding the most important intervals; to advice on voicings, melodies, basslines, moving internal

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FUNDAMENTAL CHANGES

voices and much, much more.

We'll start very simple and each step will build on the previous one to enhance your arrangements. Throughout, the emphasis is on exploration and experimentation, rather than set rules and theory. In time, you will find that you approach the guitar differently, as you begin to move away from familiar boxes and grids, and develop your own, truly polyphonic, jazz arrangements.

Each example or exercise is accompanied by audio examples which you should listen to. Sometimes music looks very complex on paper, but the audio will make it come alive.

Most guitarists begin learning scales as

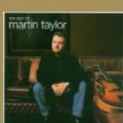
“ IN TIME YOU WILL FIND YOU APPROACH THE GUITAR DIFFERENTLY, AS YOU BEGIN TO MOVE AWAY FROM FAMILIAR BOXES AND GRIDS ”

blocks that go across the fretboard, but to build effective chord melody improvisations it is essential to learn scales horizontally. This allows us access to basslines, melodies and internal chord voicings without getting trapped in traditional chord shapes or 'grips'.

In chord melody playing, we see the guitar as three separate instruments:

- 1) Basslines are played on the lower two strings
 - 2) Chord voicings and counter melodies are played on the middle strings
 - 3) Melodies are played on the top two strings
- Have fun and I'll see you next time. 

NEXT MONTH Martin looks at how to create transition points and moving basslines too!



TRACK RECORD Martin Taylor has a back catalogue stretching back over decades. His many solo albums are where you'll hear him playing his signature 'three or more parts at once' style. Check out his fabulous album entitled simply Solo (2002), or the Best Of Martin Taylor (2005). His Fundamental Changes books include Walking Bass for Jazz Guitar and Beyond Chord Melody.

EXAMPLE 1 G MAJOR SCALE ON SIXTH STRING

CD TRACK 59

Everything begins with one-string scales on the bass strings. You will see how important this approach is when we build polyphonic (many voices)

improvisations later. Let's look at a very simple G Major scale on the sixth string of the guitar.

E
B
G
D
A
E

3 5 7 8 10 12 14 15

EXAMPLE 2 G MAJOR SCALE ON SIXTH STRING, ASCENDING IN 3RDS

CD TRACK 60

Play up and down this scale to memorise its pattern and sound using just one finger to play every note. Learn the scale with just your first finger, then learn it with your second and third fingers too. This scale on the sixth string will form

the bass part of all your future improvisations. Practice Tip: Also learn the G Major scale on the fifth string. Remember that both the lowest strings are used for basslines, so we must know them inside out.

E
B
G
D
A
E

3 7 5 8 7 10 8 12 10 14 12 15

EXAMPLE 3 G MAJOR SCALE HARMONISED IN 10THS

CD TRACK 61

In any chord, the intervals of a 3rd and a 7th are the most important notes. The 3rd defines whether the chord is major or minor and the 7th defines whether the chord is major 7th, minor 7th or dominant 7th. On the guitar, major and minor 3rds look like this: However, playing 3rds on the bass strings of the

guitar can sound very 'muddy' so you'll find it is much better to shift the 3rds up an octave and place them on the middle strings. When a 3rd is moved up an octave it's called a 10th as it is now 10 notes above the root (jazz pianists use them a lot). Check out these 10th voicings on the guitar.

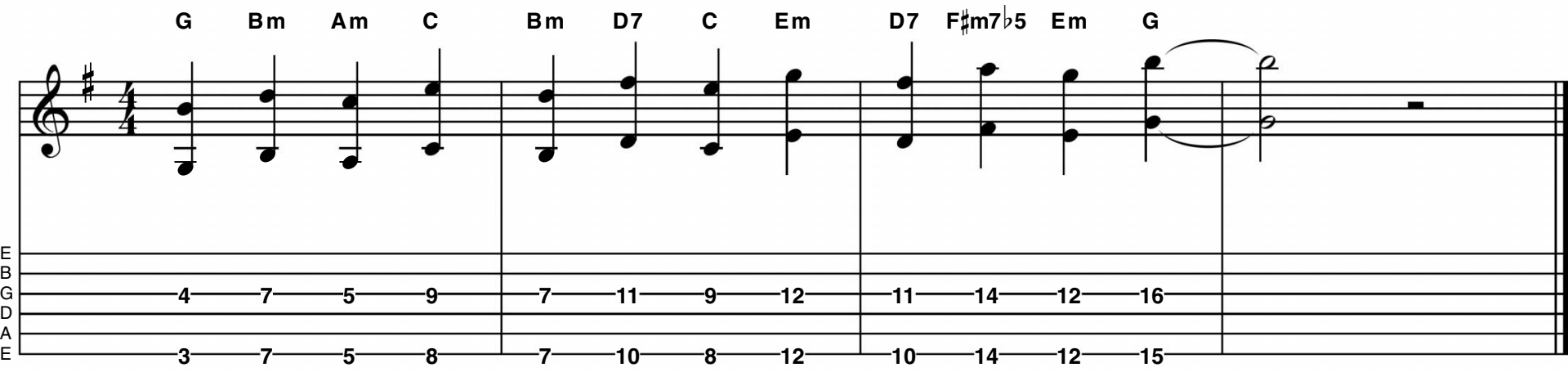
E
B
G
D
A
E

4 5 7 9 11 12 14 16 3 5 7 8 10 12 14 15

EXAMPLE 4 G MAJOR SCALE IN 10THS, ASCENDING IN 3RDS

CD TRACK 62

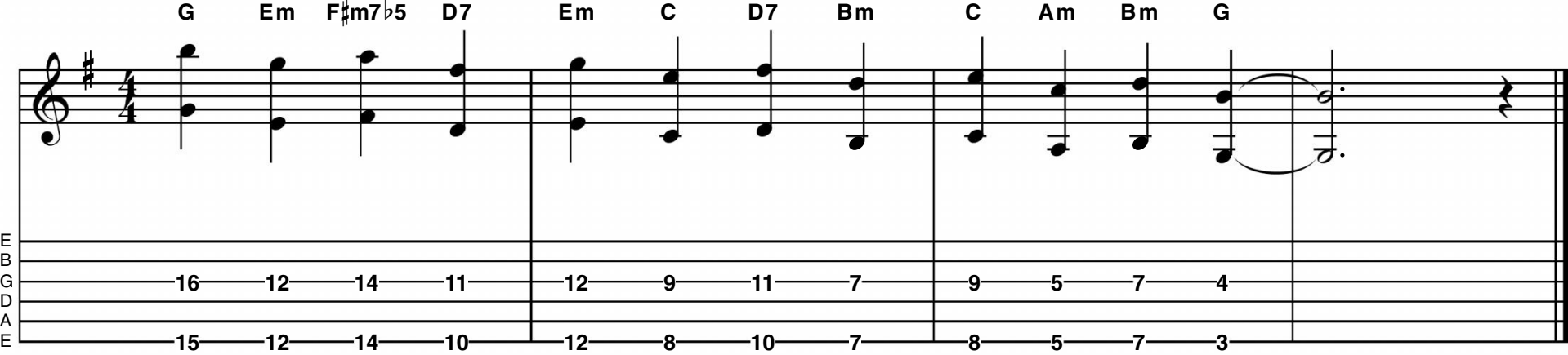
Let's play through the G Major scale and add 10ths on the third string.



EXAMPLE 5 G MAJOR SCALE IN 10THS, DESCENDING IN 3RDS

CD TRACK 63

Practise ascending and descending the following chord scale until you know it inside out.

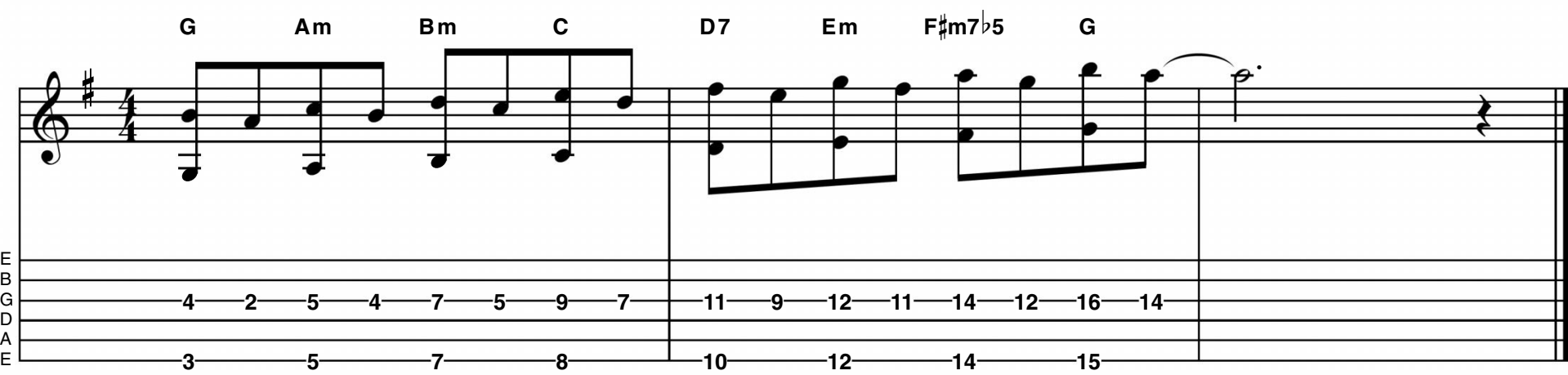


EXAMPLE 6 ADDING A MELODY NOTE

CD TRACK 64

Having embedded this sound in your head, the next step is to begin experimenting, getting creative and making up short melodies. Play through Examples 3 to 5 again, this time using only your second finger to play the bass notes on the sixth string. You must use either your third or your fourth finger to

play the intervals on the third string. This might feel a little strange at first, but the idea is to free up the fingers of your fretting hand to add melodies which we'll be doing later in the series. So the final example this month shows how you can introduce melody notes.



Guitarist
CHOICE

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Grace Slick and Jorma Kaukonen, playing a cherry red Gibson ES-345

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process, even though its single releases never matched White Rabbit and Somebody To Love. After three more studio, plus several live and compilations albums, JA evolved into Jefferson Starship in 1974 and then simply Starship in 1984. Amazingly this incarnation spawned the surprise hits We Built This City and Nothing's Gonna Stop Us Now. It wasn't until 1989 that the band reformed with the original members (minus Dryden) to record, release and tour as Jefferson Airplane.

Kaukonen was greatly praised as a guitarist and was a huge fan of effects and technology, which he embraced wholeheartedly during his tenure with the band. He was rated at number

“ THE EXAMPLES TAKE INFLUENCE FROM HEYDAY ALBUMS INCLUDING SURREALISTIC PILLOW, CROWN OF CREATION AND LIVE AT FILLMORE EAST ”

54 in Rolling Stone magazine's list of 100 Greatest Guitarists.

This month's examples take influence from Jefferson Airplane's heyday albums including Surrealistic Pillow, Crown Of Creation and Live At Fillmore East. You'll notice a range of scales including Major (Ionian) and Minor (Aeolian), plus Major and Minor Pentatonic, and more sophisticated scales such as Dorian, Phrygian Dominant and Lydian #9. You'll also encounter a range of chords - many of them arpeggiated. So let's head for the skies... and have a safe flight! **G**

NEXT MONTH Simon examines those icons of hippydom and beyond, *The Grateful Dead*

Jefferson Airplane



Simon Barnard says welcome aboard this flight with San Francisco's psychedelic pioneers. So fasten your seatbelt, and prepare for take-off.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E
Tempo: 105bpm
CD: TRACKS 65-66

Will improve your

- ✓ Harmonic Minor skills
- ✓ Arpeggiated chords
- ✓ Soloing over chord changes

Jefferson Airplane were America's original pioneers of psychedelic rock in the late 1960s. They were formed in 1965 in San Francisco, California at the forefront of the psychedelic movement and became one of the USA's biggest musical exports at the time. At the height of their success, they headlined three of the biggest American festivals: Monterey Pop Festival (1965), the legendary Woodstock (1969) and the Altamont Free Concert (1969). They also headlined the first ever Isle of Wight Festival in 1968. YouTube is a great resource for seeking some of these performances out.

The band's initial career lasted only seven years, but resulted in as many studio albums (an eighth was released in 1989 when they briefly reformed). There have been numerous personnel changes, but the classic line-up for the first five albums included Marty Balin (vocals), Grace Slick (vocals), Paul Kantner (guitar and vocals), Jorma Kaukonen (lead guitar and vocals), Jack Casady (bass) and Spencer Dryden (drums).

Their second album, the platinum-selling Surrealistic Pillow (1967) spawned two singles that made it onto Rolling Stone's 500 Greatest Songs of All Time list: the legendary White Rabbit and Somebody To Love. Somebody To Love was covered by German electro act, Boogie Pimps in 2003, becoming a hit in Europe and featuring a bizarre music video.

The band continued with their own style of psychedelia with 1968's Crown Of Creation which repeated the success of Surrealistic Pillow, earning gold certification in the

Get the Tone

Kaukonen and Kantner played a plethora of instruments, from Les Pauls and ES345s (Kaukonen) to Rickenbacker 12s. (Kantner) We are looking for a classic Fender style amp tone with minimum front-end gain but enough power to produce a solid, grinding sound. Add fuzz, reverb or delay to taste.



TRACK RECORD This month's track takes influence from Jefferson Airplane's first four albums, Jefferson Airplane Takes Off, Surrealistic Pillow, After Bathing At Baxter's and Crown Of Creation. The final guitar solo is inspired by some of the band's live improvised jams such as those found on 1998's Live At The Fillmore East which was recorded at the famous New York venue in 1968.

TRACK 65

[Bars 17-28] The 1968 album *Crown of Creation* is the source of inspiration here, based around the previous chord progression but with a heavier texture. The solo is sparse but serves the purpose of outlining the E-F chord progression. Add distortion or fuzz at for this section, with lashings of reverb.

>>

EXAMPLE JEFFERSON AIRPLANE STYLE

TRACK 65

[Bars 29-39] Here's an arpeggiated chord sequence typical of Airplane. At this point, the progression moves to a more Mixolydian sound using the chords E, Esus4, A, Asus4 and D5. Aim for clarity and accuracy, especially as the tempo also increases by 10 bpm to give the piece more energy.

[Bars 40-47] In this section go for performance attitude rather than an overly clinical performance. Don't be afraid to strike those strings with conviction.

[Bars 48-51] This arpeggiated idea (similar to bars 29-39) ends with an E Minor Pentatonic (E-G-A-C-D) run before embarking on the final section of the piece.

Tempo: ♩ = 115 **Overdrive**

Let ring

Chord Progression: E, Esus4, E, Esus4, D5, A, Asus4, E, Esus4, E, Esus4, E, A, D, E, A, D, E, A, D, E, D5, A, D5, E5

Let ring



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EXAMPLE JEFFERSON AIRPLANE STYLE

TRACK 65

[Bars 52-59] This solo starts off with two bars of E Minor Pentatonic. It then switches to D Major Pentatonic (D-E-F#-A-B) over the D chord and A Major Pentatonic (A-B-C#-E-F#) over the A chord. When using the Major Pentatonic, especially in a blues, it works best if you change the scale to relate to the chord, as here. A similar idea is used over the next four bars, but with added extra notes to suggest the full E and A Major scales.

[Bars 60-68] The final section of the solo utilises E Minor Pentatonic and Dorian mode (1-2-3-4-5-6-7) in order to capture some of the sounds from the Live At The Fillmore East album where you can hear much more of what, especially Jorma Korkonen, was about as a soloist. The major 2nd and major 6th intervals found in the Dorian mode gives the scale a more sophisticated and jazzy vibe while maintaining the blues-rock feel.

E Light overdrive with delay and reverb **A** **D** **A**

Let ring

E
B
G
D
A
E

52

E **A** **D** **A**

E
B
G
D
A
E

56

E **A** **D**

1/4

BU

E
B
G
D
A
E

60

A **E** **A**

1/4

BU

E
B
G
D
A
E

63

D **A** **E**

BU

E
B
G
D
A
E

66

Mixolydian solo featuring Lateral Dominant Pentatonic



Shaun Baxter shows you how get more mileage from your ideas by using a little-used Pentatonic scale, taken along the length of the fretboard using lateral motion.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A

Tempo: 96bpm

CD: TRACKS 67-69

Will improve your

- ✓ Dominant Pentatonic knowledge
- ✓ Creation of lateral lines
- ✓ Melodic connections between keys

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

In the previous lesson, we learned how to extract the five-note Dominant Pentatonic scale as a useful flavour from within the seven-note Mixolydian scale.

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

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

Technically, this relatively unknown scale is closer in sound to a dominant seventh chord than the more commonly-used Major or Minor Pentatonic scales.

In this lesson, we are going to look at ways of incorporating lateral motion using this scale, which involves moving along the length of the guitar neck, rather than just staying in one area or position (vertical motion).

To understand and practise lateral motion, simply play a short lick or line in a scale that you know and then shift your hand up or down the length of the neck to a new position, and play an equivalent idea using notes from that same scale. This usually involves having to readjust the various intervals of the original idea in order to stay within the given scale or key. Lateral motion has several advantages:

- 1) It helps you to generate more musical material.
- 2) It produces an element of thematic development within your playing.
- 3) The same picking and (usually) fingering configuration can be maintained throughout the line.
- 4) There is a uniformity of tone as the same string groups are also used throughout - as opposed to vertical motion, in which the strings become either thicker or thinner as one descends or

ascends within the confines of a single scale pattern or position.

5) As a general approach, lateral motion is more expressive than vertical motion, because it is possible to create more nuance over the same musical distance.

To understand that last point, try visualising the octave interval between two A notes in the following positions:

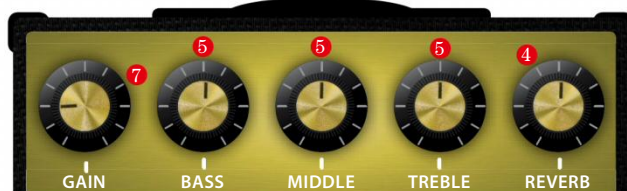
a) A at the 17th fret of the first string, and A on

“ LATERAL MOTION IS MORE EXPRESSIVE THAN VERTICAL MOTION, BECAUSE IT IS POSSIBLE TO CREATE MORE NUANCE OVER THE SAME MUSICAL DISTANCE ”

the 14th fret of the third string.

b) A at the 17th fret of the first string, and A on the 5th fret of the same string.

It's the same pitch distance, but, when travelling along the length of the first string, as in b), there's a whole manner of nuances (bends, trills, slides etc) that can be used to animate your melody lines within a particular scale, whereas, if you take the first route, a), in playing terms, the same 'musical'



Get the Tone

For this solo, I used a Zendrive distortion pedal set with the gain at 12pm through a moderately clean amp in order to get a sound that was not too overdriven. This helps preserve dynamic range between soft and loud notes (see Charlie's Fretboard Fluency this month) which is one of the main elements responsible for providing expression in music.



Al Di Meola: loves to express himself using lateral motion



TRACK RECORD One guitarist who is fond of lateral movement is Al Di Meola. Al was one of the pioneers of fusion guitar in the 1970s, bringing to it a Latin edge. His flawless alternate picking technique, married to his use of the Harmonic Minor scale, was a big influence on rock heroes like Yngwie Malmsteen. If you haven't heard Al's playing before, try his albums *Elegant Gypsy*, *Casino* and *Splendido Hotel*.

distance is covered in a flash.

To help you with the solo for this lesson, Diagram 1 shows each of the CAGED shapes of Mixolydian containing a corresponding two-notes-per-string Dominant Pentatonic shape. The backing track requires you to play through a series of dominant chords: A7, C7, D7, F7 and G7 using Mixolydian from the root of each.

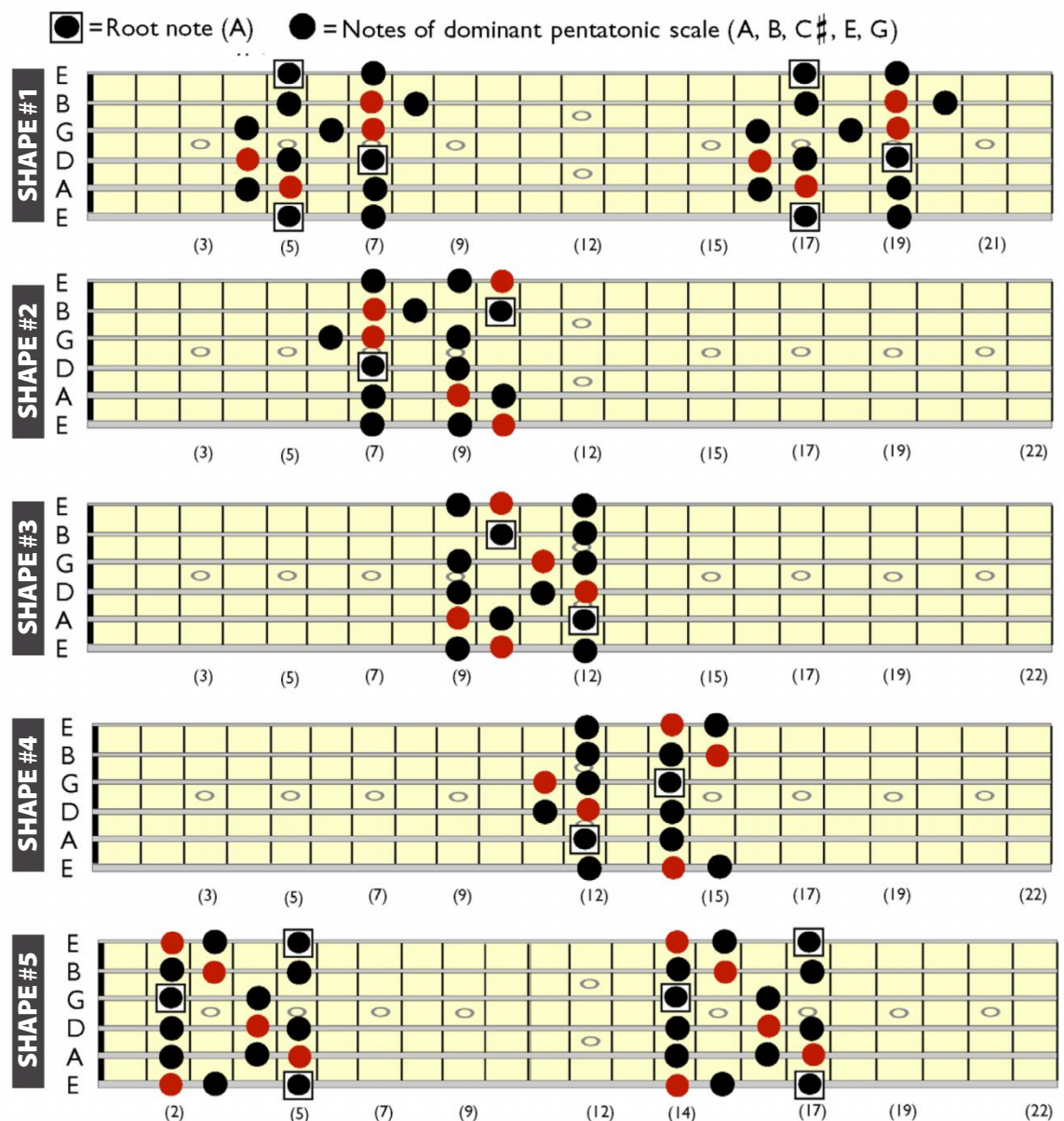
C Mixolydian -	C	D	E	F	G	A	B $\flat$
	1	2	3	4	5	6	7
D Mixolydian -	D	E	F $\sharp$	G	A	B	C
	1	2	3	4	5	6	7
F Mixolydian -	F	G	A	B $\flat$	C	D	E $\flat$
	1	2	3	4	5	6	7
G Mixolydian -	G	A	B	C	D	E	F
	1	2	3	4	5	6	7

To establish the Dominant Pentatonic scale within each Mixolydian scale, simply remove the 4th and 6th notes.

Because the solo is labelled, much of it will be self-explanatory; so, the accompanying bar-related notes refer to other points of interest. Finally, throughout the solo study, aim to remain aware from which CAGED shape of the scale each line is derived, or you will get lost and not be able to use the same ideas in a different context. **GT**

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

DIAGRAM 1 FIVE CAGED SHAPES OF A MIXOLYDIAN



EXAMPLE IMPROVISED MIXOLYDIAN SOLO USING LATERAL DOMINANT PENTATONIC

CD TRACK 68

[Bars 0-2] The solo starts with a pretty standard vertical approach to A Dominant Pentatonic. In this case, we are operating exclusively within CAGED shape #3 of the scale. The C natural passing note is just a vocal-sounding chromatic embellishment that you will be used to me using if you have attempted any of the previous Mixolydian solos. The last note in bar 2 is played in anticipation of the chord change in the following bar. This is a common device when playing over changes. It heightens tension at the correct part of

the bar before resolution appears at the start of the following one..

[Bars 3-4] In the interest of balance, the various Dominant Pentatonic ideas in this solo have been set against some straight Mixolydian passages, so you can hear and see them acting in a natural-sounding context. This one starts off in CAGED shape #2 of Mixolydian before drifting down to shape #1. Make sure that you can identify which CAGED shapes are used for the other purely Mixolydian sections of the solo.

$\text{♩} = 94$

A7

A dominant pentatonic with C natural passing note

C7

C mixolydian

EXAMPLE IMPROVISED MIXOLYDIAN SOLO USING LATERAL DOMINANT PENTATONIC

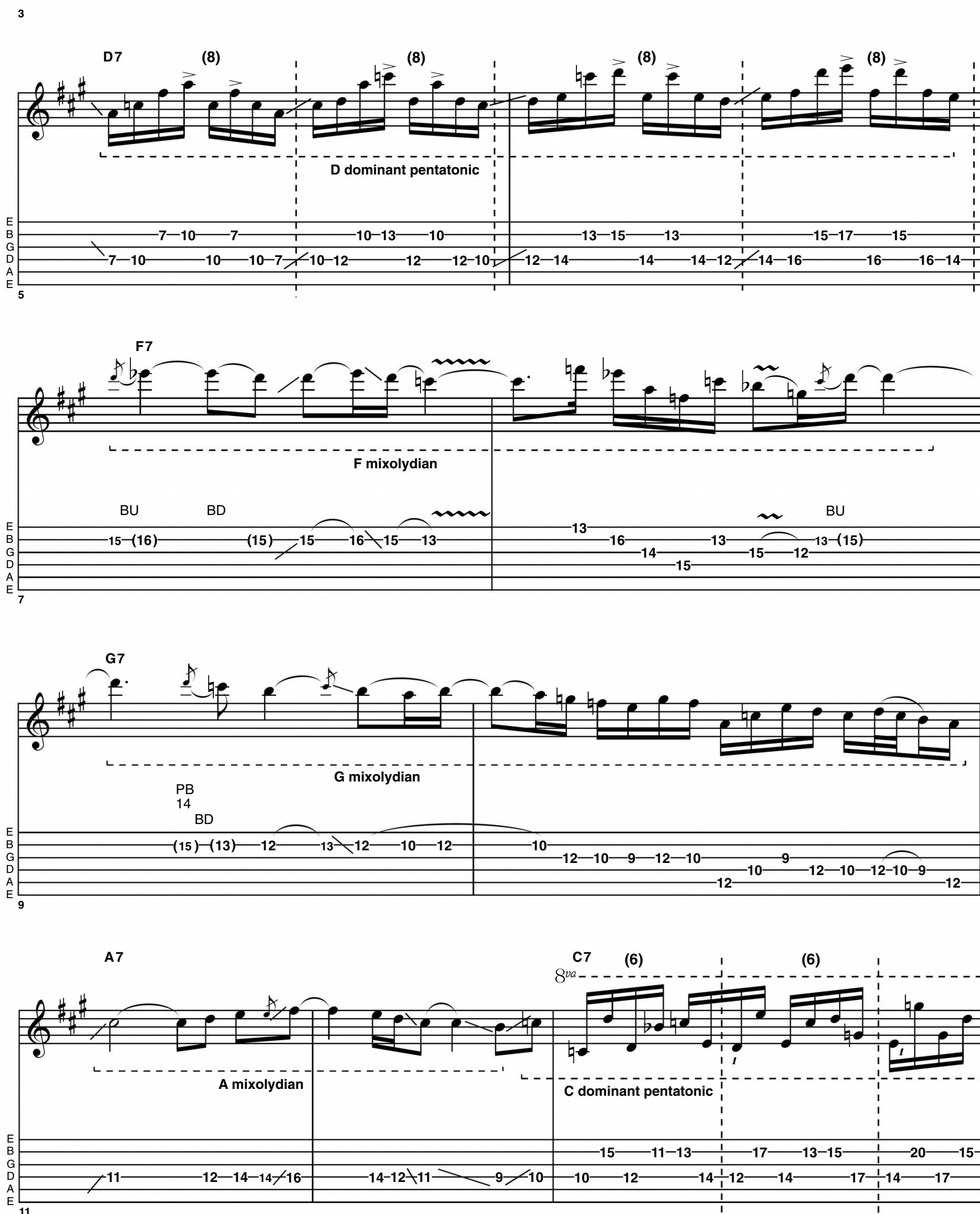
CD TRACK 68

[Bars 5-6] There are four string-skipping ideas in this solo. This first one, based around eight-note groupings, features various accents for more expression and interest. Carl Verheyen likes fretboard jumping like this!

[Bar 13] Another string-skip idea here, this time utilising six-note groupings, which helps to make it less predictable for the listener when the same idea is repeated (albeit in a different place on the neck). Note the

use of wide stretches from the fretting hand, causing it to span over two CAGED shapes simultaneously each time. An idea like this may sound fast, but it's no faster than any other section of the solo employing 16th-notes (in this case, at only 96 bpm). The illusion is created simply by the fact that the notes jump around a lot, compared to when they are simply played in series within the scale.

3



D7 (8)
D dominant pentatonic

F7
F mixolydian

G7
G mixolydian

A7
A mixolydian

C7 (6)
C dominant pentatonic

5

7

9

11

EXAMPLE IMPROVISED MIXOLYDIAN SOLO USING LATERAL DOMINANT PENTATONIC

CD TRACK 68

[Bar 14] The second half of this bar features a descending sequence using C Dominant Pentatonic scale played three-notes-per-string, which results in a diagonal form of lateral movement on the neck. The point of this is to escape box-related playing and to get you to other areas of the fretboard (in this case, to be better poised to play the section starting in bar 15).

[Bar 15] Here we have more wide stretches and odd-note groupings.

[Bar 17] As in the first few bars, this section employs some more traditional vertical forms of the Dominant Pentatonic scale (shapes #3 and #1)

[Bars 21-22] The initial 10-note grouping from this section (again featuring quite a wide stretch with the fretting hand) contains all five notes of A Dominant Pentatonic compressed into the space of just two adjacent strings. This same grouping is then repeated an octave higher. On guitar, this approach is often used over three octaves utilising the following string pairs to create the sort of symmetrical fingerings that are usually only enjoyed by piano players: sixth and fifth strings; fourth and third, and second and first. Significantly, it's an approach that also results in lateral movement on the guitar neck.

The musical score is presented in four systems, each with two measures. The first system (measures 14-15) shows a C mixolydian scale in measure 14 and a C dominant pentatonic scale in measure 15. The second system (measures 16-17) shows a D mixolydian scale in measure 16 and an F dominant pentatonic scale in measure 17. The third system (measures 18-19) shows a G mixolydian scale in measure 18 and a G mixolydian scale in measure 19. The fourth system (measures 20-22) shows an A7 chord in measure 20, an A dominant pentatonic scale in measure 21, and an A dominant pentatonic scale in measure 22. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. It also includes guitar-specific notations such as fret numbers, string numbers, and fingering numbers. The score is annotated with scale names and chord names, and it includes a guitar track reference (CD TRACK 68).

EXAMPLE IMPROVISED MIXOLYDIAN SOLO USING LATERAL DOMINANT PENTATONIC

CD TRACK 68

[Bars 23-24] This section, which starts off with more string-skips and wide stretches, combines lateral motion in bar 23 with vertical motion in bar 24 (mainly CAGED shape #4).

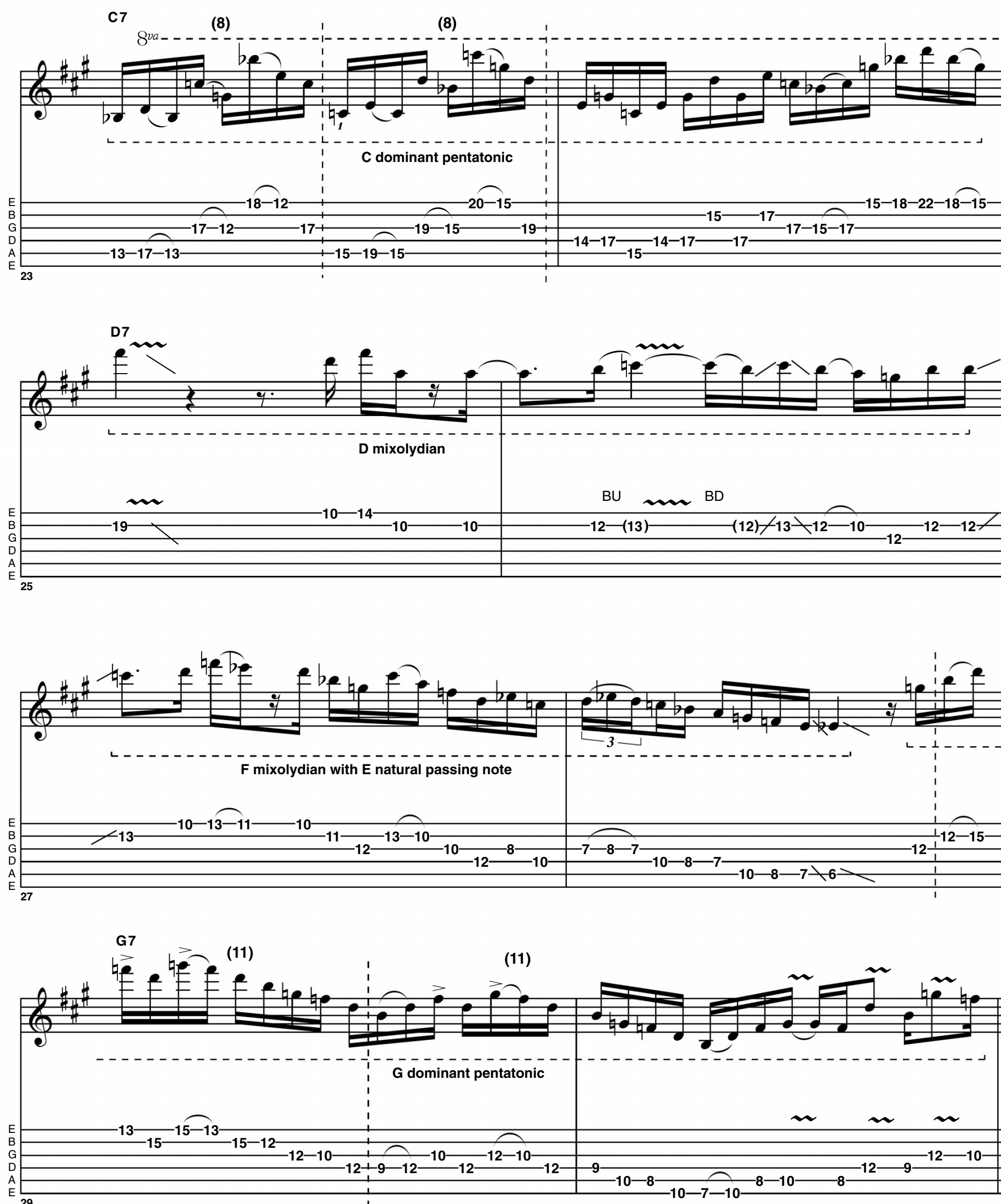
[Bar 28] In this bar, the E natural chromatic passing note is used as a bridging note between the F and E^b notes.

[Bars 29-30] The 11-note groupings in this section occupy the sort of three-octave symmetrical relationship mentioned earlier (bars 21-22). Again, this irregular grouping will allow you to repeat a motif without it sounding

predictable because, rhythmically, the starting point is different each time when played to a 16th-note count in 4/4.

[Bars 31-32] This is our final string-skip idea within the solo, again featuring odd note-groupings and wide stretches with the fretting hand. These elements all conspire to produce an ear-catching and modern-sounding effect.

[Bars 33-34] Although straightforward, octaves are an effective way of moving laterally on the guitar and, conveniently, provide a symmetrical fingering when one remains on the same strings throughout.



The notation is presented in four systems, each with a treble clef staff and a six-string guitar staff below it. The guitar staff shows fret numbers for each string (E, B, G, D, A, E from top to bottom).

- System 1 (Bars 23-24):** Labeled "C7" and "C dominant pentatonic". It features a melodic line with string-skips and wide stretches. The guitar staff shows fret numbers: 13-17-13, 17-12, 18-12, 15-19-15, 19-15, 20-15, 14-17, 15, 14-17, 17, 17-15-17, 15-18-22-18-15.
- System 2 (Bar 25):** Labeled "D7" and "D mixolydian". It includes a melodic line with a wavy line indicating a bend. The guitar staff shows fret numbers: 19, 10-14, 10, 10, 12, (13), (12)/13/12, 10, 12, 12.
- System 3 (Bars 27-28):** Labeled "F mixolydian with E natural passing note". It features a melodic line with a triplet. The guitar staff shows fret numbers: 13, 10-13-11, 10, 11, 12, 13-10, 10, 8, 12, 10, 7-8-7, 10-8-7, 10-8-7, 6, 12, 12-15.
- System 4 (Bars 29-30):** Labeled "G7" and "G dominant pentatonic". It features a melodic line with a wavy line indicating a bend. The guitar staff shows fret numbers: 13, 15, 15-13, 15-12, 12-10, 12, 9-12, 10, 12, 12-10, 12, 9, 10-8, 10-7-10, 8, 10, 8, 12, 9, 12, 10.

15^{ma}

EXAMPLE IMPROVISED MIXOLYDIAN SOLO USING LATERAL DOMINANT PENTATONIC

CD TRACK 68

[Bar 35] There are two chromatic passing notes employed in this section. The first (G#) is used as a bridging note between A and G in beat 4 of bar 35. The second (F) is used in the same way as the C in bar 2.

[Bars 37-38] From beat 2 of bar 37, this section features some vertical playing; in this case, based upon CAGED shape #4 of F Dominant Pentatonic.

[Bar 39] This final lateral idea starts off with a three-note motif comprising 4th

intervals stacked on top of the G at the 5th fret, fourth string. This process is repeated for the first note of each subsequent beat. Note how the three-note shape changes in order to stay within the scale as we move up the neck.

[Bar 41] This final note can be seen as belonging to A Mixolydian or A Dominant Pentatonic. However, more significantly, it is a chord tone: the major 3rd of A7; a very strong note to finish on and beloved of Clapton, BB King et al.

A7 (9) (9) 15^{ma} PH 20 14

A dominant pentatonic

C7 C dominant pentatonic Hold -- |

D7 D mixolydian with G sharp and F natural passing notes BU BD BU

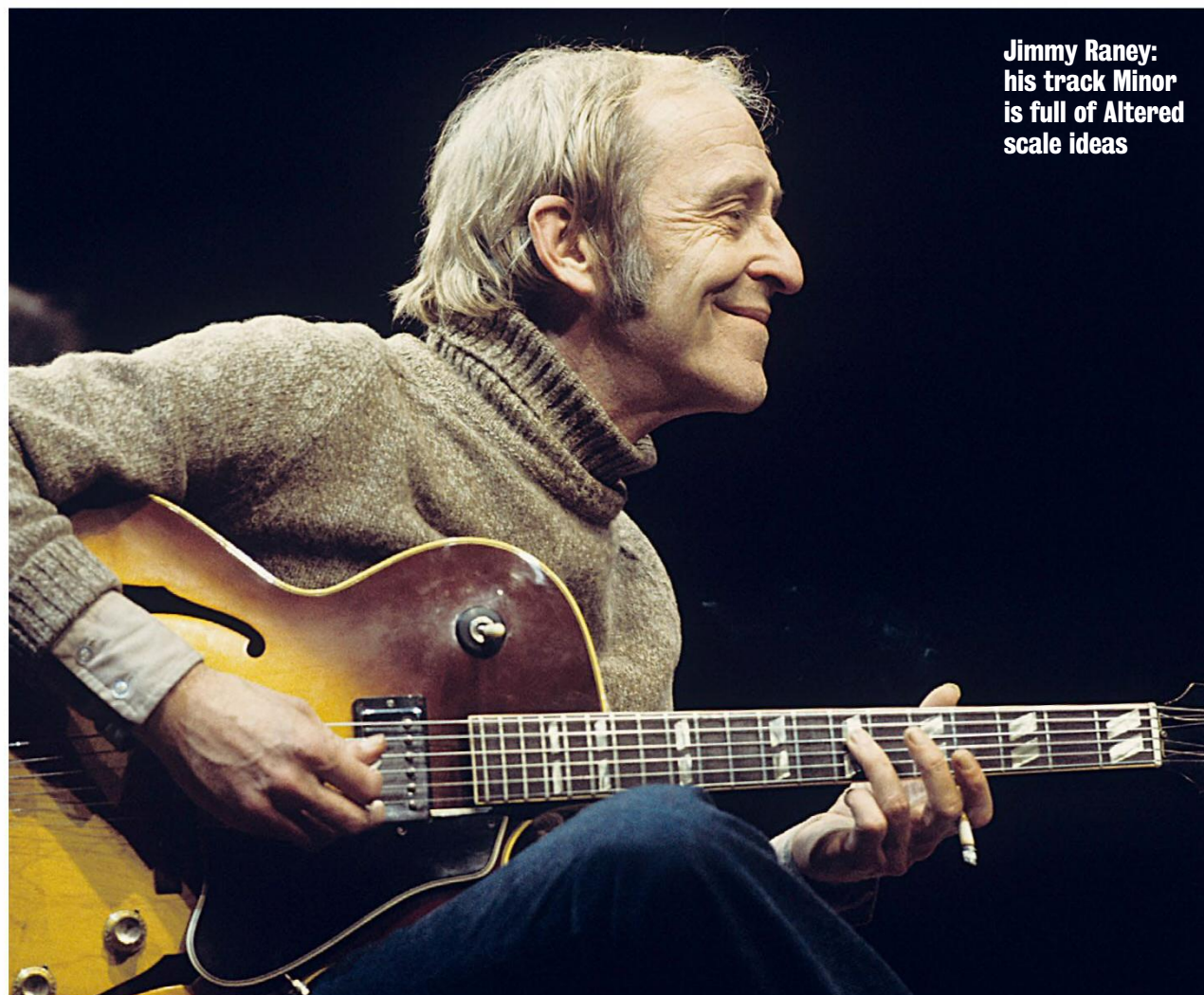
F7 F mixolydian F dominant pentatonic BD PM

G7 G dominant pentatonic G mixolydian Hold -- | Hold -- | A7 A dom pent

Fretboard fluency



Martin Goulding continues his series on developing fretboard fluency, with the eighth part in his series on the Melodic Minor scale.



Jimmy Raney: his track *Minor* is full of Altered scale ideas

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A minor
Tempo: 110bpm
CD: TRACKS 70-76

Will improve your:

- ✓ Use of Superlocrian mode
- ✓ Timing and accuracy
- ✓ Hand muting skills

Last month, we looked at Melodic Minor's seventh mode – Superlocrian (also known as the Altered scale), which is commonly applied over dominant chords with alterations to the 5th or 2nd (9th) degrees - or both at once.

Superlocrian – R- $\flat$ 2- $\sharp$ 2- $\flat$ 3- $\flat$ 5- $\sharp$ 5- $\flat$ 7
As we can see from the formula above, the Superlocrian mode contains all the possible combinations of altered 5th and 2nd (9th) degrees, in addition to the root, 3rd, 5th and $\flat$ 7th of the dominant chord. Typically found within jazz and blues progressions such as the II-V-I and I-IV-V, altered dominant chords function as a means of creating tension, which helps to guide the listener's ear towards the resolving tonic chord a 4th

higher (or of course a 5th lower).

In last month's lesson, we worked through the E Superlocrian mode in five shapes along with some diatonic arpeggio sequences which we applied over a static E7 $\sharp$ 9 chord vamp. In this context, the V7alt chord can be considered 'non-functional' as it doesn't resolve to the tonic I chord. In rock and pop styles, and where altered dominant chords may form the basis for a groove, the main bulk of the vocabulary is usually drawn from the Minor Pentatonic or Blues scale, which you can hear on tracks such as *Purple Haze* by Jimi Hendrix or *Sexy M.F* by Prince.

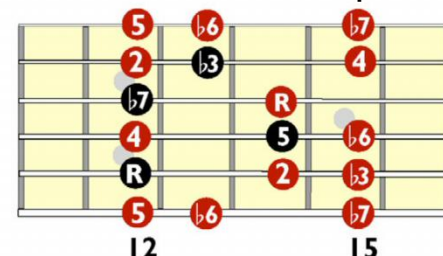
This month, we'll look at the V7alt chord and Superlocrian mode in a 'functional' context as part of a Im7 IVm7 V7alt minor blues progression in A, as follows:

Am7// / / / | Dm7// / / / | E7 $\flat$ 9// / / / | Am7// / / /

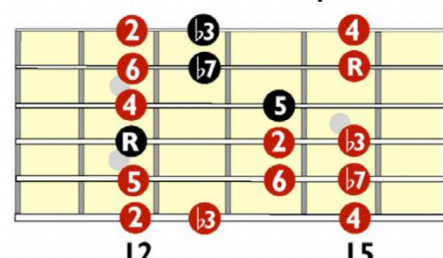
We'll work through a selection of Superlocrian lines in the style of some of the great jazz players including Wes Montgomery, Jimmy Raney and Grant Green. We'll start by applying them over the E7 $\flat$ 9 chord firstly as

▼ An overview of the Im7 IVm7 V7alt minor blues progression in A. All three chords and their respective scales are arranged in one area of the fretboard, based around the tonic Am7/A natural minor scale in shape 4. This corresponds to the IV Dm7/D Dorian mode in shape 2, and the V E7 $\flat$ 9/E Superlocrian mode in shape 1.

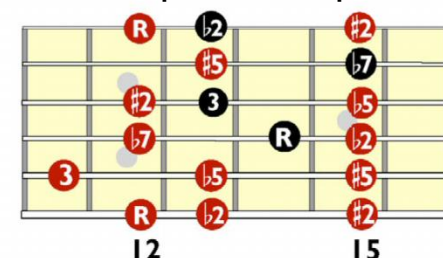
Am7/A Natural Minor. Shape #4



Dm7/D Dorian. Shape #2



E7 $\flat$ 9/Superlocrian. Shape #1



eighth-notes and then as 16th-notes starting from beat 3. At first, we'll rest over the Am7 and Dm7 chords to get used to the placement of the V7alt chord in the progression, and acclimatise to the effect of tension and release as we play the lines. We'll then move on to some Minor Pentatonic and Blues scale phrases which we can apply over the I and IV chords, and which will help set up our new Superlocrian ideas. **E**

NEXT MONTH Martin looks at more fretboard navigations in modes of the *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 is commonly used over altered dominant chords in jazz and blues progressions is a favourite sound among jazz players such as Wes Montgomery, Jimmy Raney and Grant Green; as well as fusion players including John Scofield, Scott Henderson and Robben Ford. Check out legendary jazzier Jimmy Raney's track *Minor*, taken from his classic 1955 release – A.

EXAMPLE 1

CD TRACK 70

Our first Superlocrian line is over the V7alt (E7,9), starting in bar 3 from the #9th degree (this is the same as the 3rd but referred to as a #9th as the scale includes the major 3rd). The idea starts with an Fmadd 9 arpeggio in beats 1 and 2, which gives us the #9th, 9th, #5th and 3rd against our E7,9 chord. In beats 3 and 4 a chromatic enclosure targets the 5th on the first beat of the

resolving Am7 chord. The Am7 and Dm7 in bars 1, 2, 5 and 6 are at rest. This allows us to place our full attention on the placement of the E7alt chord, as well as the execution of the line. On the second time around, the line is phrased as 16ths starting from beat 3, the more common application of such ideas, and with the tension and release effect occurring towards the end of the bar.

Am7 Dm7 E7^b9 Am7

♩ = 110

E B G D A E

1 5

EXAMPLE 2

CD TRACK 71

Our second E Superlocrian line starts over the E7,9 in bar 3. At first, follow the approach from our first example and isolate the E7,9, omitting the Am7 and Dm7 chords until you are able to execute the line with good timing and accuracy as eighth notes. For the second time through the progression, it may need regular ongoing practice to develop the idea as 16th notes so practise by

repeating the line for five minutes a day to a metronome at your base speed (your fastest while maintaining the feeling of full accuracy and control). After a week or so, try applying an increase of 5-10bpm. Once you are comfortable, try adding in some phrases over the Am7 and Dm7 chords using the A Minor Pentatonic or Blues scale.

Am7 Dm7 E7^b9 Am7

♩ = 110

E B G D A E

1 5

EXAMPLE 3

CD TRACK 72

Again, moving directly to bar 3 – our next E Superlocrian line starts from the #5th degree and consists of an F minor triad, which gives us the #5th, 3rd and #9th degrees in the order they are played. From here, we can identify an A, maj7#5 arpeggio, which gives us an E7#5#9 sound. Practice this bar in isolation along with the backing track until you are comfortable with the line

before working on the preceding Im7-IVm7 phrase. Over the Am7 in bar 1, the 9th is incorporated into the melody, with the F targeted on beat 1 of bar 2 over the Dm7. Although F is the 3rd of our Dm7 chord, and an important target note in outlining the Im7-IVm7 change, viewing it as a 6th will allow us to stay based around our familiar A Minor Pentatonic or Blues scale framework.

EXAMPLE 3 Musical Notation:

Tempo: ♩ = 110

Chords: Am7, Dm7, E7b9, Am7

Staff 1 (Treble Clef):

- Bar 1: Am7 (F, A, C, E, G, B, D, F)
- Bar 2: Dm7 (D, F, A, C, E, G, B, D)
- Bar 3: E7b9 (E, G, B, D, F, A, C, E)
- Bar 4: Am7 (A, C, E, G, B, D, F, A)

Staff 2 (Bass Clef):

- Bar 1: BU (Bass Up), BD (Bass Down)
- Bar 2: BU (Bass Up), BD (Bass Down)
- Bar 3: BU (Bass Up), BD (Bass Down)
- Bar 4: BU (Bass Up), BD (Bass Down)

Staff 3 (Fretboard Diagrams):

- Bar 1: 15-17, 15-13, 12
- Bar 2: 12, 14, 15
- Bar 3: 13, 13, 12, 14, 15, 11, 13, 12
- Bar 4: 13, 12, 14, 15, 11, 13, 12

EXAMPLE 4

CD TRACK 73

Homing in on the third bar this line starts with an G#maj7#5 arpeggio over the first two beats. This is followed by a B, (A#) major triad in beats 3 and 4, which gives us an E7#5b9 sound. The line finishes by targeting the 5th degree over the resolving tonic Am7 chord. Over the preceding Am7 and Dm7 chords in bars 1 and 2 – some stock A Minor Pentatonic phrases set the scene; however

this time there is a 16th-note lead-in to the Superlocrian line from the 'and' of beat 4 in bar 2 which targets the 3rd (G#) of the E7,9 chord. On the repeat, and where the Superlocrian line starts in bar 7 from beat 3, the 3rd degree (F) simply sustains over beat 1. This effectively outlines the change to the E7alt chord before introducing tension later in the bar across beats 3 and 4.

EXAMPLE 4 Musical Notation:

Tempo: ♩ = 110

Chords: Am7, Dm7, E7b9, Am7

Staff 1 (Treble Clef):

- Bar 1: Am7 (F, A, C, E, G, B, D, F)
- Bar 2: Dm7 (D, F, A, C, E, G, B, D)
- Bar 3: E7b9 (E, G, B, D, F, A, C, E)
- Bar 4: Am7 (A, C, E, G, B, D, F, A)

Staff 2 (Bass Clef):

- Bar 1: BU (Bass Up), BU (Bass Down)
- Bar 2: BU (Bass Up), BU (Bass Down)
- Bar 3: BU (Bass Up), BU (Bass Down)
- Bar 4: BU (Bass Up), BU (Bass Down)

Staff 3 (Fretboard Diagrams):

- Bar 1: 13-15-15(17)-15(17)
- Bar 2: 15-13, 13, 14-12, 13, 12-15-13, 15, 15, 14
- Bar 3: 13, 13, 12-15-13, 15, 15, 14
- Bar 4: 13, 12-15-13, 15, 15, 14

EXAMPLE 5

CD TRACK 74

Moving directly to the Superlocrian line in bar 3, the idea starts on the 9th (F) and is based around the A₇ maj7#5 (G#maj7#5) arpeggio superimposed for an E7#5#9 sound. The line finishes by targeting the 5th (E) of our resolving Am7 chord. Working backwards to the Im7 and IVm7 chords – bar 1 features some A Minor Blues phrases before a 16th-note, Am7 arpeggio line is played over the

Dm7 in bar 2. This leads seamlessly into our Superlocrian line. On the repeat, and where our Superlocrian line is played as 16th notes from beat 3 of bar 7, the 9th (F) is targeted and sustained on beat 1. Break the whole example down bar by bar. The pick follows the conventions of economy picking so remember to push through the strings in a single motion when moving from string to string.

Example 5 musical notation. The guitar staff (top) shows a sequence of chords: Am7, Dm7, E7^b9, and Am7. The bass staff (bottom) shows the corresponding fret numbers for the Superlocrian line. The notation includes a tempo marking of 110 and a key signature of one flat. The Superlocrian line is played as 16th notes from beat 3 of bar 7, targeting the 9th (F) and sustained on beat 1.

EXAMPLE 6

CD TRACK 75

This Superlocrian lick starts in bar 3 from the 9th and is again based around the A₇ maj7#5 arpeggio superimposed for an E7#5#9 sound. The line finishes by targeting the 5th of our resolving Am7 chord. The preceding phrase over the I (Am7) and IV (Dm7) chords in bars 1 and 2 is based around the A Minor Blues scale, with the 6th from the A Natural Minor added to the 16th-note triplet on beat 4 of bar 1. Again, there is a 16th-note lead-in to the Superlocrian

line in bar 3; however, this time, on the repeat there is a different lead-in phrase with the 3rd degree targeted to outline the change from Dm7 to E7^b9. This is another effective approach that you can try when improvising over the backing track, with a chord tone enclosure used to target the change to the V7alt, before the more 'outside' sounding altered intervals are then used to heighten tension towards the end of the bar.

Example 6 musical notation. The guitar staff (top) shows a sequence of chords: Am7, Dm7, E7^b9, and Am7. The bass staff (bottom) shows the corresponding fret numbers for the Superlocrian line. The notation includes a tempo marking of 110 and a key signature of one flat. The Superlocrian line is played as 16th notes from beat 3 of bar 7, targeting the 9th (F) and sustained on beat 1. The preceding phrase over the I (Am7) and IV (Dm7) chords in bars 1 and 2 is based around the A Minor Blues scale, with the 6th from the A Natural Minor added to the 16th-note triplet on beat 4 of bar 1.

In The Woodshed



Got the blues for your lack of dynamics? Don't sit at the 'piano' crying, says **Charlie Griffiths**. Digest this article and it'll soon be your 'forte'!

ABILITY RATING

★★★★★ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 77-86

Will improve your...

✓ Playing dynamics

✓ Breadth of style

✓ Theory knowledge

This month we will be focusing on a variety of techniques to infuse your blues playing with better control over dynamics. We guitarists have all been guilty of the old adage: "Dynamics? I'm playing as loud as I can already!" So it's timely to remind ourselves of the importance of this extremely expressive dimension of performing music.

First we will think of dynamics in terms of controlling the volume of the notes coming out of the guitar. To maximise the range of possible volume, make sure your amp is set to a moderate overdrive sound, or even a cranked up clean channel. Avoid saturated distortion as the inherent compression of the

signal will immediately limit your dynamic range. The perfect tone is one that reacts to your playing, so it sounds dirty when you dig into the strings and clean when you play the strings softly. This way your picking hand becomes a 'distortion pedal' which you can bring in and out at any time.

Our first two examples deal with controlling the volume of your notes by picking loudly or softly. You can warm up for this by alternate picking one note very softly, then gradually get louder and louder. You can do this by physically hitting the string harder, but you'll find digging more of your pick into the strings works too. Try going back and forth between light picking and heavy picking for a few minutes without speeding up or slowing down; this can be deceptively tricky. Once you are warmed up you can try the following examples.

Example 1 shows an A Blues scale ascending and descending. Here you can practise pick control by starting as softly as you can with the lowest note and gradually

getting louder until the highest note you play is as loud as possible.

Example 2 uses this same concept with a one-bar lick, but this time the switch between soft and loud is sudden. The first bar is marked 'p' for piano, which means softly; whereas the second bar is marked 'f' for forte, which means loudly.

Other than playing the notes loudly or softly in volume, there are other ways to control the dynamics. Example 3 shows the difference between shallow vibrato and wide vibrato. In both cases the notes are the same, but the first bar has a quicker rate of vibrato with shallow bends giving the phrase a more chilled out BB King vibe, whereas in the second bar the note bends are much wider giving it a more passionate Gary Moore feel.

Next we can get different intensities by choosing to either pick the notes or use legato. In Example 4 the same phrase can sound like Stevie Ray Vaughan or David Gilmour, just by changing the articulation.

Not forgetting our all-important rhythm guitar chops in Example 5; the difference between strumming the chords with the pick versus thumb is quite stark. **BT**

NEXT MONTH Charlie shows how to use the $\flat 5$ or $\#11$, not just in passing but as a **melody note**

EXAMPLE 1

CD TRACK 77

Play up and down the A Blues scale in a triplet feel using consistent alternate picking; this will help you maintain good timing. Start as softly as you can using the tip of the pick, then gradually increase the intensity and dig the pick into the strings for the louder notes.

$\text{♩} = 80$ $\text{♩} = \text{♩} = \text{♩}$ Throughout **Am**

Play 4 times

EXAMPLE 2

CD TRACK 79

In the first bar play all of the notes at a consistently soft volume, then on the downbeat of bar 2 aim to double the volume at which you are playing. The challenge here is to transition between the two dynamics without disrupting the timing. Not so easy!

$\text{♩} = 80$ **Am**

Play 4 times

EXAMPLE 3

CD TRACK 81

Use your wrist in a turning motion to bend the string up and down to create the vibrato. The more you turn your wrist the wider the vibrato will be. Aim for a shallow vibrato in bar 1 (think BB King) and a wide vibrato in bar 2 (think Gary Moore). See how dynamics can make the same lick sound quite different.

$\text{♩} = 80$

Am7

p *f* Play 4 times

1, 3
5, 7

EXAMPLE 4

CD TRACK 83

In the first bar pick every note in a confident fashion, trying to make the string 'pop' with each attack. Playing slightly staccato can enhance the attack on each note. In the second bar the aim is to remove as much attack as possible by using pull-offs (legato) instead of picked notes.

$\text{♩} = 80$

Am Am7

f *p*

BU PB 8 BD

1, 2 3, 4

Am Am7

f *p*

BU PB 8 BD

5, 6 7, 8

EXAMPLE 5

CD TRACK 85

This blues backing riff uses dominant 9 chords throughout. Strum the chords in the first bar with your pick using downstrokes throughout; hold your pick loosely as we do not want the attack to overpower. In the second bar, palm your pick and use the fleshy side of your thumb to brush the strings for a much mellower sound.

$\text{♩} = 80$

A9 D9

f with pick *p* with thumb

1, 5

A9 D9

p with thumb

3, 7

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BACK ISSUES

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JULY GT297

BUILD BETTER SOLOS

We've all heard guitarists playing cool solos and wondered what 'secret scale' they were using. Often they're simply mixing in arpeggios to link the notes more closely to the chords for a more musical outcome. This month you too can 'Build Better Solos' using arpeggios!



JUNE GT296

PAUL GILBERT EXCLUSIVE

Mr Big'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!

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NEW ALBUMS

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

Album of the Month

OZ NOY

BOOGA LOOGA LOO

Abstract Logix ★★★★★

Some artists get better with each album, sparkling with new approaches, tones and richer arrangements. Virtuoso Oz Noy is no longer a fresh name on the scene, but he's now well placed not only as a Strat-wielding groove connoisseur, but a musician that his growing fan base requires to come up with the goods every time. He delivers here with rich harmonies, toe-tapping rhythms, super tasty solos and gorgeous single-coil tones for instrumentals that will stick in your head for days. Imagine New Orleans tinged blues, BB King meets The Meters type vibes and you've only part of what's on offer. Chocolate Souffle's melody will stagger you with Oz's groove control; A Soul Thang is gorgeously '70s soul gospel while his take on The Beach Boys' best track, God Only Knows is dressed as a deep south, gospel church spiritual. Part of Oz's success is the variety of A-list musicians that enrich his compositions; drummers like Dave Weckl and Vinnie Colaiuta, bassists like Will Lee and Jimmy Haslip keep coming back for his unique approach to making music. Straight up, Booga Looga Loo is a GT album of the year!



to appreciating Rocco's musical leanings. With 10 tracks there's a lot of variety including two Morricone pieces; the beautifully rhythmic Le Clan Des Siciliens (tasty jazz solo) and two versions of the arresting opening theme to one of the '80s' greatest movies, The Untouchables, where Rocco gets pretty 'out there'. He favours compressed clean tones that sing, or tight distorted leads. It's not all groove-rock though; one of our favourite tracks is Aural - Reprise which features two acoustic guitars. Beautifully sublime!

VARIOUS ARTISTS

STRINGS THAT NIMBLE LEAP

Fellside Recordings ★★★★★

This twin-CD package was the idea of acoustic master craftsman Roger Bucknall at Fylde Guitars in Penrith. Nine months ago an intense email and phonecall session to the players of Fylde instruments far and wide brought together 52 musicians contributing a track each, 20 of which were specially recorded and many having never previously seen the light of day. The CDs are presented as part of a



lavishly illustrated 128-page booklet which details each player and composition in great detail. The assembled cast includes Gordon Giltrap, Martin Simpson, Martin Carthy, Bireli Lagrene, Clive Carroll, Fairport Convention and a host of others, resulting in a trip through contemporary acoustic music. The proceeds will be divided between three charities: MIND, Help Musicians UK and The Woodland Trust so there really is little excuse not to order your very own copy, available exclusively at www.fyldeguitars.com.

KENNY WAYNE

SHEPHERD

Mascot/Provogue ★★★★★

Since he appeared on the scene in the early '90s, Kenny Wayne Shepherd has matured into a serious songwriter with an



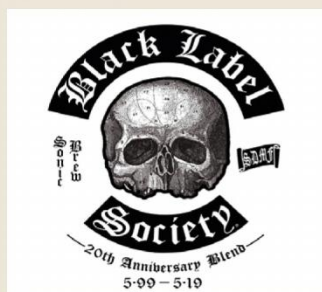
incendiary blues-rock style. He's successfully shaken off any SRV comparisons and stepped out of the shadows as a performer in his own right. Much of the material on The Traveler has that sort of earworm quality that sticks in the brain – check out the rawness of tracks like our standout, I Want You, with its heartfelt holler and searing soloing. Fans of the finest blues-rock should be alerted to the fact that Kenny will be playing three dates in the UK in July – and if what we're hearing here is anything to go by, the live renderings will be an unmissable experience. This is down and dirty blues guitar that takes no prisoners!

KEB' MO'

OKLAHOMA

Snakefarm Records ★★★★★

"I'm more interested in pleasing myself and making records that make me feel like I've done my best. And if other people like it, that's gravy." Four-time Grammy winner Keb' Mo' delivers his latest release, the title of which was inspired by visiting Oklahoma for a benefit concert in 2013 after the state was devastated by a tornado. Special guests include Taj Mahal, Rosanne Cash and Robert Randolph for a blues-driven album comprising 10 tracks full of narrative imagery. "I began to realise that it's not just about writing a good song with a good hook and good lyrics, but it's also about writing songs that have something going on inside..." he tells us. This is most prevalent in tracks like This Is My Home and the plaintive The Way I (our favourite here), the latter accompanied by some driving acoustic fingerstyle. This one just might be a contender for Grammy number five.



BLACK LABEL SOCIETY

SONIC BREW (20TH ANNIVERSARY)

eOne ★★★★★

Precise brutality is the mantra for Zakk Wylde; he knows how to make metal guitar sound pulverising, and his picking chops are the engine room for his ninja-like musicality. To hear his early solo career music, away from his day job as Ozzy Osbourne's six string shredder, remains as exciting as it did back in the day. One of the secrets to Zakk's Black Label Society is the embrace of groove; like Pantera, if you can grab an audience with infectious rhythms then the rest of the music can almost take care of itself (do marvel at the rich arrangements and guitar layering though). So with classics like Bored To Tears (head banging), Born To Lose (face grimacing) and the slamming drop-tuned Low Down, Zakk knows

how drive an audience to the point of ecstasy. If you want southern bluesy rock with a huge dollop of metal, Sonic Brew is a must!

ROCCO ZIFARELLI

MUSIC UNITES

Zeta Records ★★★★★

Rocco Zifarelli may be a new name to you (though he was interviewed back in GT289), but to fans of Ennio Morricone's cinema music world tours, he's the maestro's six-string chief. With over 20 years in that capacity, it's great to hear Rocco step forward with a solo album that brims with style and sumptuous musicianship. Imagine the Pat Metheny Group's embracing of jazzy world music with a groovy hip-hop type sound beloved of musicians such as Miles Davis and (especially) saxophonist Branford Marsalis' project, Buckshot Le Fonque, and you're on your way



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 **Tom Monda** of New Jersey prog-rockers, Thank You Scientist.

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

TM: I've been exclusively using Dunlop Flow picks for Thank You Scientist. They grip really well. I've experimented with a lot of picks over the years, and lately I've migrated away from tiny 'jazz' style picks as I notice a distinct difference in tone. When I play jazz gigs I use the fat end of the Flow picks for a more round tone.

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

TM: My pedal set-up is relatively simple compared to some of my friends. It's not a reflection on my feelings about pedals; it's more of a reflection on me wanting to keep things simple on tour. I hate trouble shooting pedal boards, and I've had some catastrophic pedal meltdowns on the road. I think someone may have put a hex on me at some point in my music career. With that said, for the Thank You Scientist set, I can live with just a wah, Digitech Whammy, and some type of digital delay. I've migrated away from my big pedal board as of late I've been using a Line 6 Helix as my FX board, and my back-up in case my amp has a melt down. It's super convenient and gets the job done!

GT: Do you play another musical instrument (apart from your voice and guitar) well enough to be in a band, and have you ever done it?

TM: I've played a little bass in bands as a sideman. I could play shamisen (Japanese three-stringed instrument) in a band but the demand for that is rather low.

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

TM: Certainly! That's a big part of how I eat when I'm not touring. Though the number of pure reading gigs I play nowadays has diminished since college, I'm super glad to have that skill. Most of the gigs I do nowadays outside of Thank

You Scientist just require me to read chord charts. I always stress to my students the ability to take a chord chart and do something musical with it.

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

TM: I've been using Spencer cables exclusively for years. I met Spencer McCoy, the owner of the company, at a gig in Nashville. He offered to make cable looms and patch cables for all of our stuff. They are super high quality and I definitely notice a difference in tone when I compare them to typical store bought brands. There's a certain quality in the top end that just makes me happy.

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

TM: Of course! I feel like I can learn something from just about any guitar player. Ted Greene and Charlie Hunter are two that I've been studying deeply as of late.

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

TM: My favourite amp depends on the gig. For Thank You Scientist my Mesa Mark V is super reliable on the road. Having three separate channels really helps me not have to compromise the different tones I

“ THE GOAL OF MY WARM-UP ROUTINE IS TO ELICIT THE BIGGEST TONE WITH THE SMALLEST GESTURE ”

need for our set. For small jazz gigs, I love my '60s Princeton Reverb!

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

TM: I'm not a fan of super low action. I like to dig in and I like having a fair amount of sustain. Having the action a bit higher affords me a wide dynamic range as well. However, my fretless guitar has the lowest action imaginable. I actually set the action with a piece of printer paper! That is a very idiosyncratic guitar as the sustain is contingent upon the low action.

GT: What strings do you use?

TM: D'Addario 10s or 11s on my Fender scale guitars (the Vigiers for example); 13s on my old Gibson DC-150 and Vigier fretless guitar. The fretless really benefits from having very heavy strings.

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

TM: Probably my uncle! He taught my little brother guitar when I was younger. I eventually decided that I wanted to pick it up and my brother became a drummer shortly thereafter. I remember hearing him play Led Zeppelin riffs and thinking it was the coolest thing in the world.

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

TM: An Ibanez Jem! Steve Vai was an early guitar hero of mine. This was before I discovered jazz and went over to the dark side.

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

TM: I think every gig is the best gig, as it's just a reminder of how lucky I am to play music for a living. With all the frustration that comes with a career in music, it's easy to get hung up on all the downers. I always try to remind myself that playing music is the reward.

GT: And do you have a worst playing nightmare?

TM: I played a gig where I had some type of brutal stomach virus or food poisoning. I had to sit in a chair because I was extremely dizzy and I started getting tunnel vision half-way through the set. My violinist rushed me to the hospital immediately after the last tune!

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

TM: Never stop seeking knowledge.

GT: Do you still practise?

TM: Of course! I have a guitar in my

Tom Monda (top: blue NASA hoodie) and his band Thank You Scientist



hands almost every moment of the day when I'm hot handling business. Much to the chagrin of my dogs and my girlfriend.

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

TM: Yes! I have a couple really great fretting and picking-hand warm-ups that were given to me by my classical guitar teacher a long time ago. It would be hard to explain in text but I would love to make a video for you guys. I love to play through the Bach sonatas and partitas for violin very slowly and



deliberately. My main issue is over-exertion. The goal of my warm-up routine is to elicit the biggest tone with the smallest gesture. If I just jump in to a set of challenging music cold, I tend to play too hard. Part of it is due to some tension injuries I had to work through with my picking hand.

GT: If you could put together a fantasy band with you in it, who would the other players be (either past or present!)?

TM: TYS is kind of my fantasy band to begin with! They are all some of

my favourite players to listen to. If I had to pick other modern players how about Thundercat on bass, Justin Brown on drums, Chris Potter on sax? These answers can change on the hour. There are so many incredible players out there.

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

TM: I don't really think there is a greatest guitarist, as there are so many skills that different guitar players have that are exclusive to their respective idioms... With all

that said, I can listen to Bill Frisell play all day.

GT: Is there a song by someone else you really wish you had played?

TM: Too many to list.

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

TM: I am actually most proud of our most recent work.

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

TM: My fresh minty scent.

GT: What are you up to currently?

TM: Our new album Terraformer has us pushing in new and exciting

directions. The title track features the Vigier fretless guitar, which I've been using since the inception of the band, and the album features a lot of fresh new techniques for that instrument. I'm proud to add to such a small canon of music recorded on that instrument.

For more info on Tom and his band Thank You Scientist, to purchase albums, find out about the UK tour (14th to 18th August) and a whole lot more, please visit: <https://thankyouscientist.com>

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

BARRIE CADOGAN

Danny Kirwan style lesson

The Primal Scream, Little Barrie axe man gives a heartfelt video lesson on Fleetwood Mac's enigmatic guitarist.

CLASSICAL TAB VIDEO

LA CI DAREM LA MANO

Don Giovanni - Mozart

Bridget Mermikides arranges one of the major duets from Don Giovanni as sung by almost every opera legend.

FEATURE #3 VIDEO

MATTIAS IA EKLUNDH

Back On The Road

For his third GT masterclass Mattias pulls out another first-take solo on a brand new Jason Sidwell track.

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Sax-style solos; walking bass

These two jazz-tinged lessons will shape up your phrasing and get you on the road to three-part solo guitar.

Stuart Ryan's video lesson will help you...

PLAY BETTER ACOUSTIC!

Stuart has a great lesson to move your acoustic playing on. With pieces in four different genres - Celtic fingerpicking, country-bluegrass, a cool modal rock piece and a typical singer-songwriter progression - you'll want to hone your nails and grab that flat-top.

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30-Minute Lickbag

Six more great licks to play

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Howlin' Wolf's amazing guitarist

Neal Schon

Journey's chopsy melodic rocker

The Grateful Dead

Klngs of psychedelic jam bands

Fretboard Fluency

Master the Superlocrian mode

In The Woodshed

Using the #11 as a melody note

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