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299 SEPTEMBER 2019

Guitar Techniques

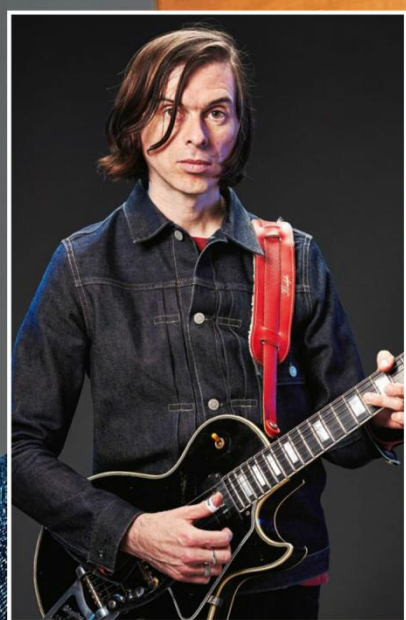
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SIMON BARNARD

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

ALTHOUGH THE GUITAR industry is changing fast, with online instrument sales soaring while certain retailers struggle, the perception that the six-string is in trouble couldn't be more wrong. Despite Gibson's well reported troubles they too have seen a recent rise in sales. The National Association of Music Merchants (NAMM) in the States reports guitar purchases up by a significant margin over the past 10 years.

While the big 'heritage' guitar companies continue (and indeed need) to cater to the old guard who can't live without their vintage-style Strats, Les Pauls and D-28s, many have begun seeking out a new breed of player that couldn't care less what Peter Green, Hank Marvin or CSN&Y played; they simply want a guitar that does the job. And that's good news for the future.

When we think 'guitar' we probably picture an electric rather than an acoustic. But the good old box in all its forms is actually doing extremely well. Sources in the US reckon this is due to the Taylor Swift/Ed Sheeran phenomenon, the rise in Americana and other crossover styles, and the fact that these days amplified acoustics present virtually no problems on stage - which was certainly not the case back in the day.

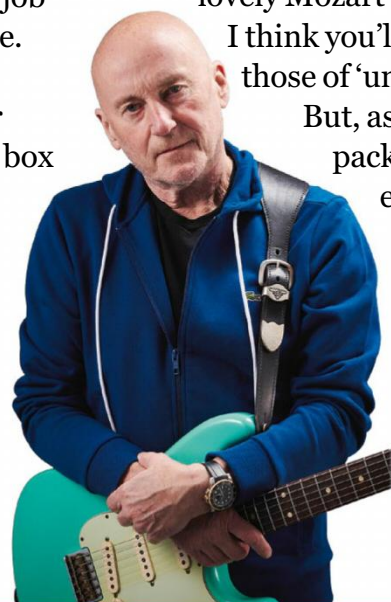
Well, summer is here (apparently). So whether you play Martin, Gibson, Taylor, Lowden, PRS, L'Arrivée, Takamine, Faith, Yamaha, Ibanez, Crafter, Epiphone, Seagull, Simon & Patrick, Sigma, Tanglewood, Furch, Fylde, or any other popular acoustic brand out there, get ready for a workout to keep you busy on those long, balmy nights.

We've enlisted Stuart Ryan to come up with four fantastic pieces designed to be food for the fingers, mind and soul. Covering singer-songwriter fingerpicking and bluegrass plectrum style (standard tuning), a fingerpicked rock piece (drop D) and a Celtic workout (DADGAD) there's a helluva lot to get your teeth into. Add Bridget Mermikides' ever-popular classical lesson (a lovely Mozart duet from Don Giovanni) and

I think you'll agree we've catered well for those of 'unplugged' persuasion.

But, as always the rest of the issue is packed with stuff in all manner of electric (and eclectic) styles.

So do please enjoy it, and I'll catch you next month.



Neville Marten

Neville Marten, Editor
neville.marten@futurenet.com

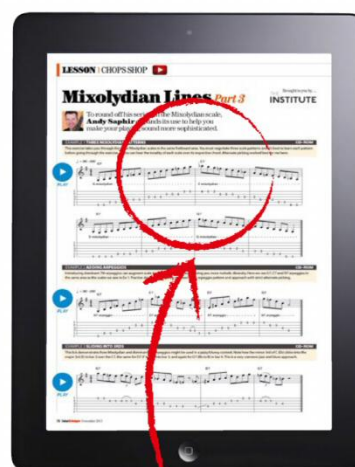
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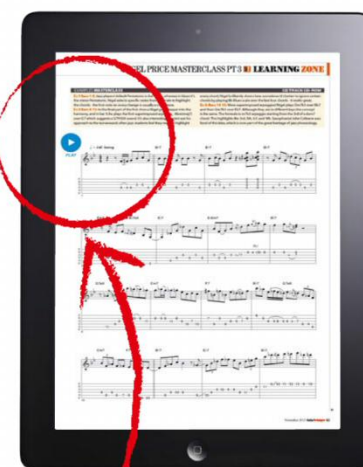
Tap the links

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

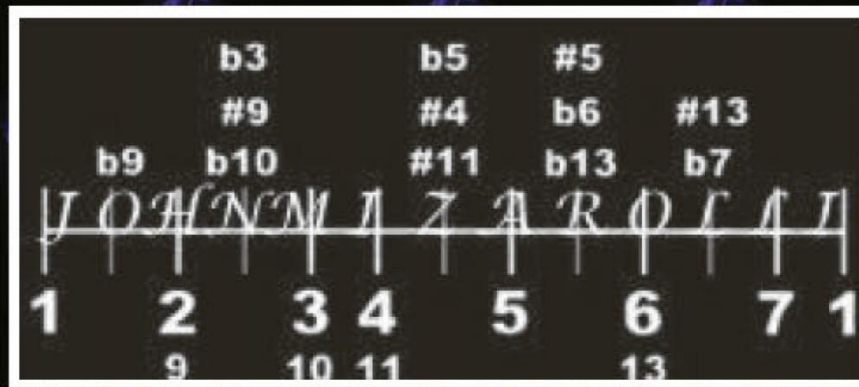
Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

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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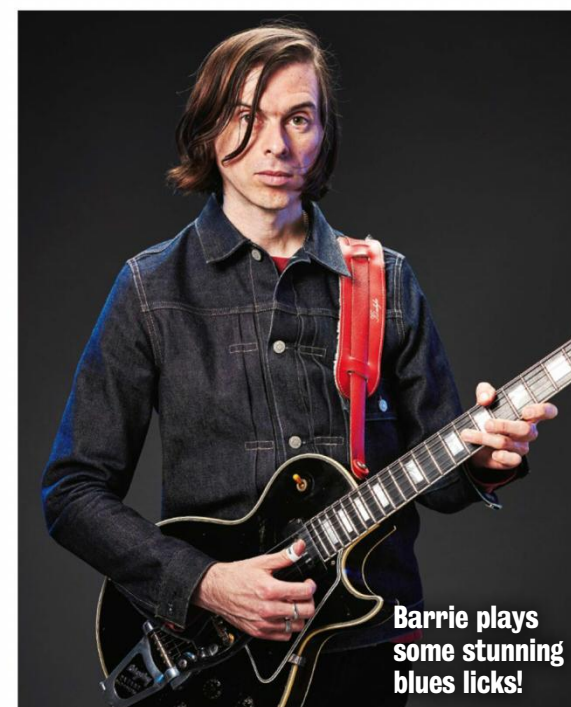
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Barrie plays
some stunning
blues licks!

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: Simple ain't easy!

I'm writing this in an airport lounge having just spent a week in Italy. I was running a workshop aimed at acoustic guitarists getting into playing electric with a band for the first time. There were a few more experienced guys but the majority were electric virgins.

The song the first day was Satisfaction. After the morning song prep lessons we have lunch and then offer further lessons related to song, developing solos and that kind of thing. But it became apparent over lunch that people were in shock and needed more time working on the song. "But it's so simple," said a doctor, "Why are we struggling so much?"

"Simple ain't easy" is one of my favourite catchphrases, and while often applied to AC/DC, I think it works across the board in music in so many ways – and it's worth thinking about in your song prep if you are taking a journey into band land.

Satisfaction has only four chords and a little three-note riff. Can't be that hard, right? Let's look at the complicating factors that most beginners and a lot of intermediate players might get tripped up on. Sure, there are only four chords, E, A, D and B, but B is an A shape barre chord which many will find a struggle to jump to, especially when playing with a band and the chords changes need to happen bang on time.

The rhythm certainly caused a few problems too. It wasn't a bar on each chord: there's a change from D to A on 'the and after 3', usually an up strum, which threw many people off the wagon even though the chords themselves are simple.

Then there's the band factor. There are no short stops while the guitar player gets his/her fingers in the right places. If you drag and play too slow, the band probably won't slow down (at least it shouldn't). You need to be feeling your beat at exactly the same time as all the other band members and this was one of the most surprising

Justin discusses the challenges of playing in a band



challenges for many of the gang. Some who had proven themselves quite confident when playing on their own and singing a song in the campfire style, suddenly found keeping in time very difficult. It's amazing how much our tempo will wander when we play on our own.

The all-time classic riff that pretty much anyone can hum or sing also caused more problems than

getting the rhythm in time; you have to remember what bit goes where – how many times around a given chord progression before you have to change to the next progression – or how many bars it is until the stop. Make sure you have eye contact with the drummer so you all end together. We had sheet music on stands and a giant chart written out with someone

“DO AS MUCH AS YOU CAN BEFORE YOU START, BUT BE ASSURED THAT PLAYING IN A BAND IS CHALLENGING ON MANY LEVELS”

many people thought. It's pretty straightforward – but on top of everything else going on that little syncopated line can feel a whole lot more scary. And the verses offered an improvised chord link line for those that were up for it – but the majority passed and went for a simplified powerchord part instead.

Then there's the arrangement – not only remembering the chords, in the right order and

pointing out where we were, but many still found it hard to follow with so many other things fighting for attention.

And then something goes wrong. The singer goes to the chorus a few bars early or the drummer misses a beat. What do you do? How do you get everything together again? Who controls that? So many lessons to learn. In these workshops I usually jump in and

start calling the arrangement or chords. But I recently saw a live band at my local town show have a train wreck on the 7:8 section of Times Like These by the Foo Fighters and they stayed in disarray until the singer started singing the next verse and it all fell back together. That's why you need an elected Musical Director.

And then there's the nerves. Many of the guys playing in a band for the first time found the panic factor going off the scale. Things they could do easily do on their own they were finding a real struggle. I think the best solution to stage fright is 'exposure therapy' – just doing it. Sure, it's pretty terrifying the first time but by the end of the week everyone in the group was looking a lot more relaxed.

The volume of the amps also came as a shock for many, ramping up the nerves further. At home people generally play quite quietly but with a drummer the volume comes way up and mistakes are amplified too. I'd certainly recommend some time at home with a 'gig volume' amp on your own as preparation for playing in a band (or hire a rehearsal studio).

So if you're thinking about playing in a band, I'd recommend giving this some thought and finding ways around each problem you encounter: working on your chord changes, memorising chord progressions, visualising the arrangement and looking for patterns to help you remember the form. Do as much as you can before rehearsals start, but be assured that playing in a band can prove challenging on many levels, and accept that much of the solution is in just doing it. It's a wonderful experience and will accelerate your ability more than just about anything else. So keep that in mind through the testing moments.

Wishing you all most excellent guitar adventures!

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

SESSION *shenanigans*

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

If you were offered the chance to board a Time Machine Airways flight to 1960, travel Business Class at the speed of light with unlimited complementary canapés for the entire fifty-second journey, and then date Marilyn Monroe every day of the week for the rest of your life upon arrival, here's the thing. After about a fortnight of chauffeured limousines to a succession of Michelin starred restaurants complete with obsequious attention to your every whim, followed by chaperoning said young lady back to her Manhattan hotel hovel for a series of entertaining nights discussing Proust, guess what?

You'd tire of it, is what.

In the rather more elegant words of Mark Twain, "Work consists of whatever a body is obliged to do. Play consists of whatever a body is not obliged to do." In Hollywood Speak, most gentlemen would soon lose their preference for blondes. It would become a job. 'Ere too long, you'd be fantasising about a night out with that Tina that works down Morrison's, a cheese sandwich and a pint of Badger's Bladder at the Dog And Brexit.

And so it is in the world of guitar based professional endeavour. Whatever the date and whatever your musical taste, be advised that it's work. Occasionally well rewarded, often difficult, frequently frustrating. Not for nothing do great players often leave ostensibly dream gigs after time on the road. No matter that swanning about with Sting sounds like fab fun, in reality there is a finite limit to the number of renditions of Fields Of Gold before a certain ennui sets in. The money might be commensurate with your perceived talent, the touring conditions might be only just shy of sybaritic, your employer generous and talented and not nuts. Good grief, if you've really lucked out, the drummer might be possessed of both time and taste.

It happens. None of which is to decry the opportunities to travel to countries you'd never ordinarily

visit, sample their culture and gastrointestinal illnesses, hang out with great musicians and enjoy an endless variety of hotel minibar tariffs. I speak here merely of that indefinable quality - musical fulfilment. And I suggest that if you are lucky enough to experience it on maybe four or five occasions in an average year, you've done well.

Let's be frank here. Why should

it be different? The music business is a part of the entertainment branch of capitalism, by and large. Unless you are in the fortunate position of receiving some kind of patronage for your efforts, whether from government or corporate sources, then much of your employment will be connected to selling. It could be cat food. It could be the soundtrack to a TV show around which advertising space is

sold. It could be recording a movie soundtrack score. Whatever, the critical factor is that these activities are what you might term "Applied Music". And they dear friends, have to make money.

“WORK CONSISTS OF WHATEVER A BODY IS OBLIGED TO DO... PLAY CONSISTS OF WHATEVER A BODY IS NOT OBLIGED TO DO”

Sadly, until we reach Utopia (one of the less well known members of the EU), these are the limitations within which a helluva lot of music making takes place. He who pays for the plectrum calls the tune, as they don't say. Consequently, it's always a memorable moment when an unexpected brush with music for music's sake happens and serves as a timely reminder as to why we signed up to this profession.

A few weeks ago, I travelled to Manchester, a Northern Powerhouse that is currently experiencing a severe outage, if my

motorway ordeal from London is anything to go by. However the prospect of a concert of Broadway tunes featuring the delightful Clair Teal and The Halle Orchestra lay ahead, which couldn't be unpleasant. The rehearsal went swimmingly, the orchestra decamped and I found myself routining the trio tunes with her band. Niiiiiice.

At the conclusion of the proceedings, our pianist turned to me and said "Come on, let's have a play. I'm just loving this Steinway." Whereupon he promptly launched into If I Should Lose You, a tune I had never played. I clung on to his keyboard coat tails like grim death and half faked my way through it. To my amazement, he beamed at me and exclaimed "That was great. It's so brilliant to finally get to play with you. Let's do Wave." Whereupon we did just that. What. A. Player. Taste, sensitivity, technique, harmonic knowledge. He had the lot and consequently made me sound like some kind of diatonic deity. He seemed genuinely not to be appalled by my attempts to keep up.

Fast forward twenty four hours. Another day, another pre-concert rehearsal. Once again, my new piano pal waited for the hall to empty, glanced in my direction and launched into Our Love Is Here To Stay and The Autumn Leaves, this time as a duo. "We really should record these things, a bit like Oscar and Herb Ellis, Or Bill Evans And Jim Hall. It's such fun." I left the concert platform in a dream-like state. He was right. After the initial terror, it was fun indeed and a timely and much needed reminder of why I do this.

His name? Jason Rebello. After years on the road with Jeff Beck and Sting, he plays jazz now. Because he can. From what I heard that weekend, I don't think he finds it to be much like work...

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



INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: singer, producer, solo artist (as Lonely Robot) and current It Bites guitarist, **John Mitchell**.

John Mitchell: says he aims to avoid pointless shredding at all costs



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

JM: I guess that I don't have to write lyrics, lol. Also, in the absence of lyrics you have to find ways to be expressive and unusual melodically without the lyrical vehicle. Plus you have a legitimate reason to let rip at some point.

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

JM: That's it's painting a picture without words. Lyrics have a visual pointer so in some ways that sets the precedent for mental imagery off the bat.

GT: What do you embrace or avoid with instrumentals?

JM: I aim to avoid at all costs pointless shredding from the outset. It has to be about dynamics. If you start a song playing 32nd notes you have literally nowhere to go. Plus I can't play 32nd notes above 6bpm, haha!

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

JM: Not necessarily. Repetition of a theme with increasing urgency is a favourite of mine. At the end of the day, the basic concept of theme and variation is the benchmark. A LOT of prog rock is what I call 'cut and shut' which basically means clumsily gluing together irrelevant bits of music. It's the musical equivalent of welding the front end of a 1983 Ford Escort onto the back end of a Corsair.

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

JM: Well it certainly helps me being a singer and guitarist. If you have a foot in both camps, you certainly learn a different approach to phrasing. That said, I steal a lot of my guitar riffs off sax players, Leo P from Too Many Zooz being a fave.

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

JM: As long as you have a title in place, you're already up and running. The music writes itself. For example, Inside This Machine

off my new album was always going to be quite sinister and robotic. The title is king.

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

JM: Not repeating yourself and trying to avoid being endlessly Pentatonic. I massively dislike a *lot* of cheesy rock music because it falls back on boring Pentatonic melody which to me is just lazy and uninspired and the path of least resistance. My biggest inspiration is John Barry (of James Bond theme fame) who had the weirdest take on melody. I also owe a massive debt of gratitude to Sting who popularised the 7th and the 9th interval.

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

JM: Not really. It's a bit clichéd isn't it? I guess it's climactic but aren't rules supposed to be broken?.

GT: Favourite keys or tempos?

JM: Not really. That said, I'm not massively into fast hyperactive tekkers music so I guess you can write that off.

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

JM: Minor obviously. It's difficult to sound happy for a sustained period, lol. That said, I guess you could call the Lydian mode borderline happy/

Disney, and I'd happily noodle away there all day long.

GT: Any favourite modes?

JM: See above.

GT: What about modulations into new keys?

JM: My favourite chord modulation is the one John Barry made famous - the E major to C major or relative (A-F, etc). The brain is used to hearing Em to C all the time and it wasn't until the Goldfinger theme tune came along that the modulation in question became

JM: I just see the lead guitar, or synth line etc, as exactly the same way as I see the lead vocal. You still have to have the light and shade, spacing and phrasing as you would a lead vocal. We have a phrase in popular music production which is *the vocal is the money...never get in the way of the money*. So much of progressive rock suffers from incredibly bad arrangement and cluttered production. I see it very much the same way as I see the more mainstream music I produce.

“ I LOVE THE SIMPLICITY OF JEFF BECK'S WHERE WERE YOU? IT'S A VERY CLEVER BIT OF PLAYING BUT SOUNDS SO SIMPLE ”

popularised. Then of course you have the variants within that shift such as going via C# minor to C and then landing of Fmajor7. All very cinematic and musical to my ears. I use that a lot in my own composition as it does lend itself to very epic melodies and even to this day sounds quite unusual and odd.

GT: Do you view the backing band in a different way than you would on a vocal song?

JM: Not really. The function remains the same.

GT: What about volume of the main melody guitar; same as if a vocal performance? And does the lead guitar have to be as 'melodic' as a vocal performance has to be?

The topline is king and should be bold as brass at all times. Obviously when you cut away from the main theme and go a bit bananas and maybe turn the technicality up a notch, you're no longer serving the song as you would with a lead vocal so the band dynamic can afford to shift up a gear with perhaps more energetic and fill-laden drums and bass. But outside of that you still have to treat the arrangement with the appropriate light and shade.

GT: What are your views on harmonising melodies?

JM: You're always going to either sound like Brian May or Thin Lizzy. Best avoided unless you want to sound like either of those.

GT: What three guitar instrumentals have inspired you?

JM: I love the simplicity of Jeff Beck's Where Were You? It's a very clever bit of playing but sounds so simple. He's basically playing the main theme on his whammy bar using harmonics, which is a skill pretty much only Jeff Beck has brought into play. Then it modulates upwards and goes all beautifully Lydian and more urgent, all the while being accompanied by nothing more than a keyboard pad. The space involved here is the thing that appeals to me.

The same applies to Roger Waters' The Ballad Of Bill Hubbard. It's incredibly simple with the emphasis being on the poignant voiceover pertaining to the man in question interspersed with Jeff Beck's minimalist guitar utilising his trademark volume swells and whammy bar and little gain, but instead lots of reverb/ambience.

My last choice is Steve Vai's For The Love Of God which has a very strong theme and slowly builds on that theme, rising in drama and urgency but maintaining the same structure throughout. It's a perfect lesson in dynamics and one of the rare moments in the Vai cannon where he builds to a crescendo from a very understated beginning, and not blowing all the tricks in the first 30 seconds!

PHIL HILBORNE'S ONE-MINUTE LICK

Country Open String Lick

THIS IDEA IS played over a G major chord and uses a notes drawn mainly from the G Major scale – G-A-B-C-D-E-F#. There is, however, also an added ♭5 (D♭), ♭3 (B♭) and ♭6 (E♭). The E♭ and D♭ really only function as chromatic passing notes. This lick is played using a pick and fingers (hybrid) approach. In the notation I have given the playing directions that I use, but there are a few

alternative ways that you could play this, so experiment and use whatever works best for you. After playing through it be sure to develop similar ideas of your own - particularly in the remaining 'open string' keys of E, A, D and B. Also, experiment in other keys that can have open strings played as potential chord tones (3rd, 5th, etc).

♩ = 132

G

mf

Let ring

E B G D A E

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

1

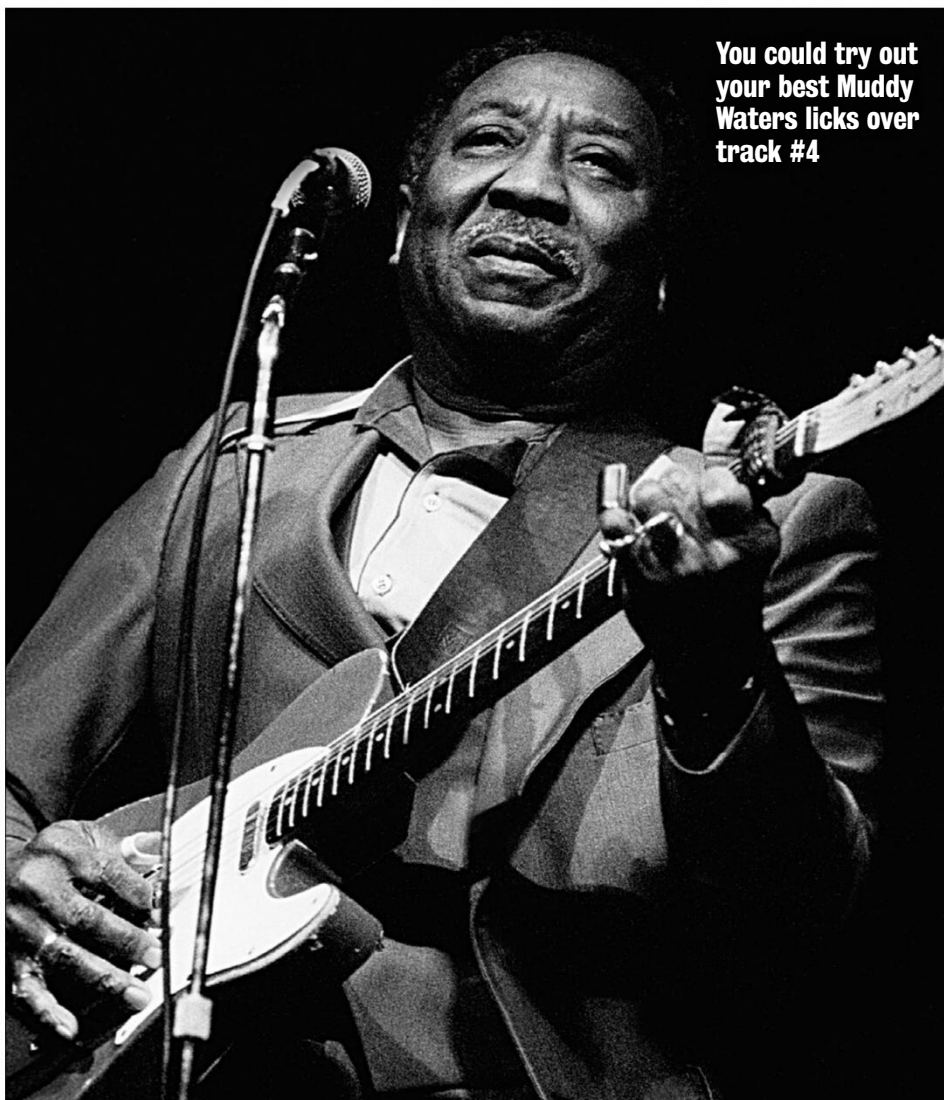
E B G D A E

10 12 12

Let ring

3





You could try out your best Muddy Waters licks over track #4

PAUL NATKIN / GETTY IMAGES

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Slow Blues (E)

We start with this simple 12-bar blues shuffle in E. Use E Minor Pentatonic (E-G-A-B-D) and E Major Pentatonic (E-F#-G#-B-C#) as your starting point, and then see if you can work some of the arpeggios in: E7 (E-G#-B-D), A7 (A-C#-E-G), B7 (B-D#-F#-A).

2 Latin Groove Blues (Am)

Here we have a standard A Minor jazz-blues progression featuring a Latin-inspired groove. Lots of fun! Start with A Minor Pentatonic (A-C-D-E-G) and then go chasing after some of those colourful chord tones (aim for the 3rd, 5th and 7th of each chord).

3 Jazz Jam (C)

This is one of the most basic progressions in jazz, so it's a great thing to learn to play on, whether you're a beginner or advanced improviser. Major scale (C-D-E-F-G-A-B) works throughout, except on the A7 chord where you can use D Harmonic Minor (D-E-F-G-A-Bb-C#). Arpeggios: C (C-E-G), A7 (A-C#-E-G), Dm7 (D-F-A-C), G7 (G-B-D-F). C

4 Chicago Blues (D)

This final jam is a standard blues featuring a Chicago-style turnaround. A great place to start is D Major Pentatonic (D-E-F#-A-B), mixed in with some D Minor Pentatonic (D-F-G-A-C) for that typically ambiguous blues vibe. 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...
1936
Kings, planes
and bears

GIBSON INTRODUCES THE EH-100

combo, with eight watts' output and a varying complement of valves. It uses a 10-inch field-coil speaker (like on early radios), with two inputs at the back but no controls. It's destined to be modified on a regular basis and in order to supply other dealers not on their certified distribution list, Gibson releases many under the Cromwell label.

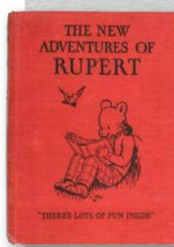


MAKING THEIR WAY INTO THE WORLD

are Buddy Holly, Bill Wyman, Buddy Guy, Tommy Steele, Roger Miller, James Jamerson, Glenn Campbell, Roy Orbison, Engelbert Humperdinck, Bobby Darin and Kris Kristofferson. On their way out are John Mills Jr (The Mills Brothers), Frank Hornby (Hornby Model Railways, Dinky Toys and Meccano) and author Rudyard Kipling.

THE FIRST RUPERT BEAR ANNUAL IS PUBLISHED

featuring stories and artwork by Alfred Bestall; the BBC launches its TV service; Pinewood Studios opens; the Supermarine Spitfire K5054 prototype has its first test flight; the GPO introduces the speaking clock and red telephone boxes; the Short Flying Boat makes its first flight; the Jarrow March brings recently unemployed miners to London; the Crystal Palace is destroyed by fire; and the RMS Queen Mary makes her maiden voyage.



KING GEORGE V DIES AND PRINCE EDWARD

succeeds as King Edward VIII. An attempt to shoot him during the trooping of the colour is thwarted but his relationship with Wallis Simpson causes concern with parliament so he abdicates and leaves for Austria. Prince Albert then becomes King, ruling as King George VI.

THE VEGA ELECTROVOX ELECTRIC GUITAR

appears sporting a bound and carved acoustic body finished in black. It is visually dominated by a large horseshoe magnet that is part of the dual-coil counter-wound (early humbucking) pickup. It has a full rich sound and is soon favoured by Charlie Christian. Later Hank Marvin gets one from a friend in Newcastle then passes it to Bruce Welch after buying an Antoria. Both guitars are used extensively on early Cliff Richard recordings.

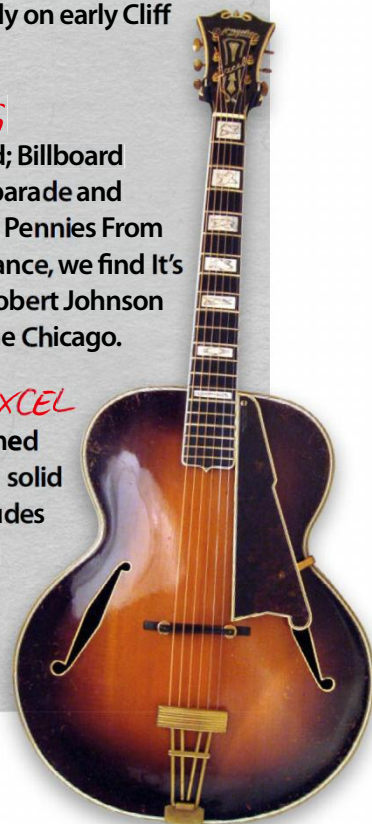
NAT KING COLE STARTS RECORDING



as does Count Basie with his own band; Billboard Magazine publishes its first music hit parade and along with hit songs like Bing Crosby's Pennies From Heaven and Fred Astaire's A Fine Romance, we find It's A Sin To Tell A Lie by Fats Waller; and Robert Johnson with Cross Road Blues and Sweet Home Chicago.

JOHN D'ANGELICO PRESENTS THE EXCEL

archtop acoustic featuring a bound body with flamed maple back and sides, book-matched hand-carved solid spruce top and a pair of f-holes. The hardware includes gold plated Sta-Tite open gear tuners and a Grover tailpiece. It carries a bound deco style tortoiseshell scratchplate and the overall quality is superb, setting the standard for others to follow.



UK GUITAR SHOW 2019

New gear, artists, GT tutors and much more at the UKGS this September

We are delighted to confirm that the UK Guitar Show 2019 will take place on 21 and 22 September. Relocated at the stunning Business Design Centre, Islington, in the heart of London, building on last year's winning formula there will be a host of artist performances, unique lessons and fantastic gear to view and try in one of the capital's finest venues.

Artists confirmed include blues powerhouse Eric Gales, Paul Gilbert (a unique seminar with the rock guitar god), ex-Steve Vai and solo artist Devin Townsend, with tons more to be announced shortly.

As well as hosting the finals of Guitarist Of The Year, the weekend also includes the Bass Guitar Show, so bring your bassist along, too!

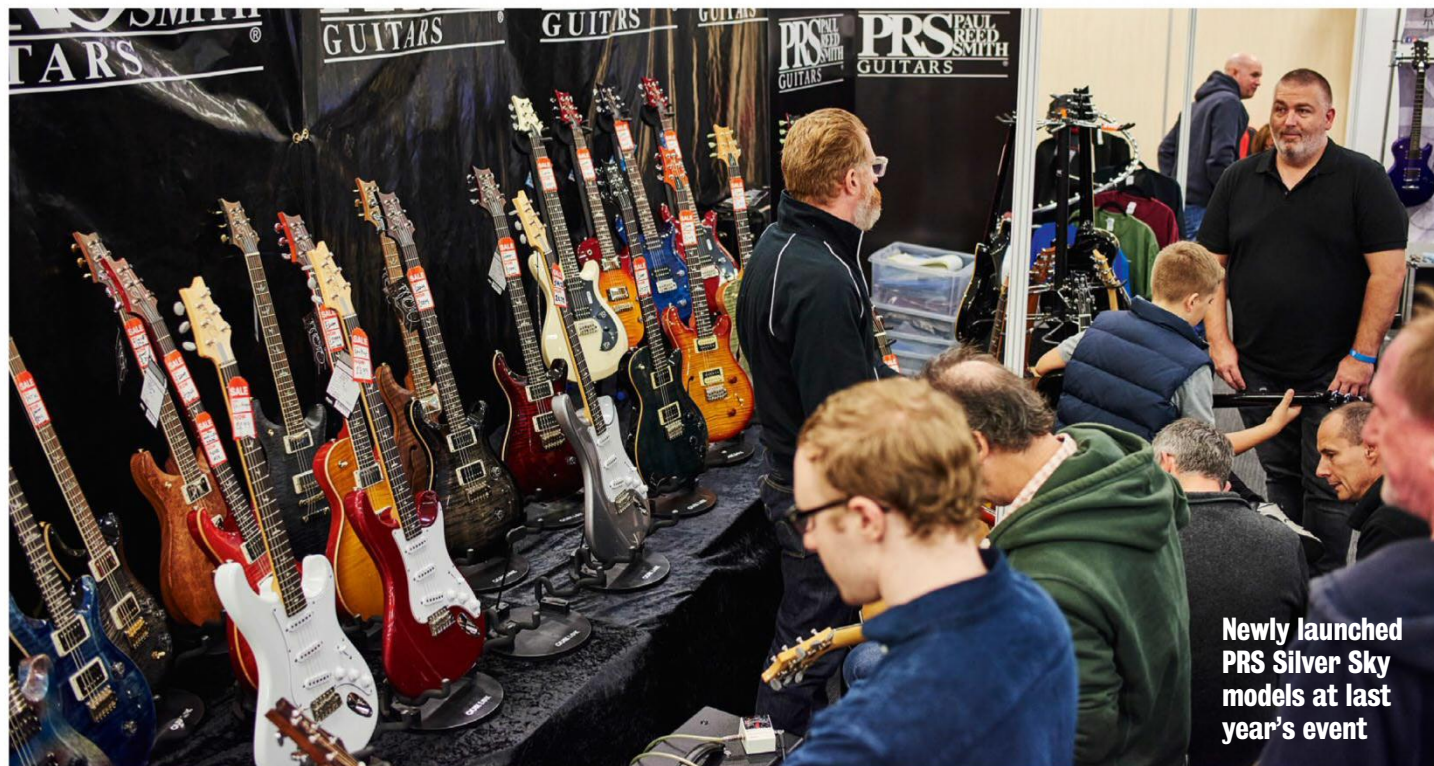
Leading brands confirmed for the gear hall include Fender, PRS, Takamine, ESP, Martin, Blackstar, Warwick, Marshall, Music Man, Dunlop, Charvel, EVH, Jackson, Vox, Ibanez and Gretsch. The gear showcases from last year's Vintage Zone are even bigger, with Seven Decades showing George Harrison's Futurama guitar and closing each day with a cool Beatles set.

Celebrated Takamine designer and guitar wizard Makoto Terasaki will also be offering special set-ups and restrings on your Takamine guitar (more details to come).

There's a diverse range of free workshops, too. Last year top GT tutors Richard Barrett, Justin Sandercoe, Milton Mermikides, Bridget Mermikides, Jon Bishop, John Wheatcroft and Steve Allsworth, offered free seminars in a host of styles. More this year!

Tickets are going fast, so get yours now and check in for updates (loads more to come!) at www.ukguitarshow.com. See you there!

“ BRANDS ON SHOW THIS YEAR INCLUDE FENDER, MARSHALL, BLACKSTAR, MARTIN, GRETSCHE, MUSIC MAN, ESP & MUCH MORE! ”



Newly launched PRS Silver Sky models at last year's event



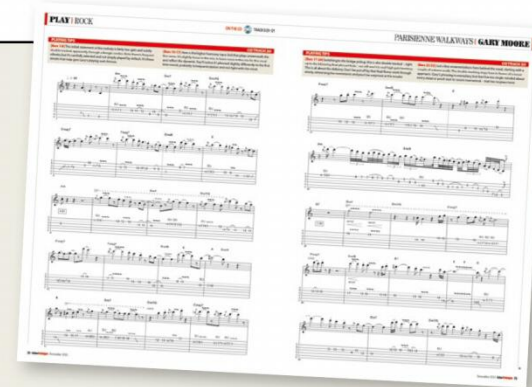
The awesome Martin Simpson wowed a packed main auditorium



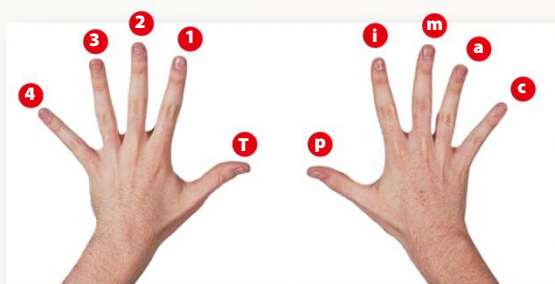
Some lovely old Marshalls in the vintage amp section

GT User Guide

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

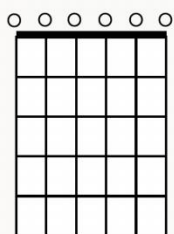


RELATING TAB TO YOUR FRETBOARD



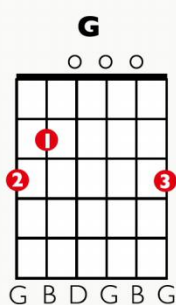
HAND LABELLING

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



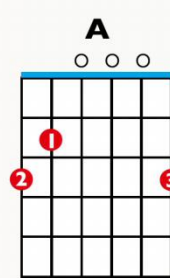
NUT & FRETBOARD

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



CHORD EXAMPLE

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

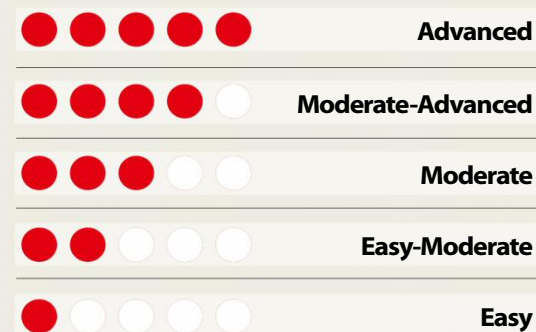


CHORD EXAMPLE (WITH CAPO)

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

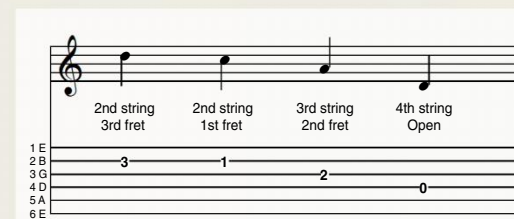
OUR RATING SYSTEM

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

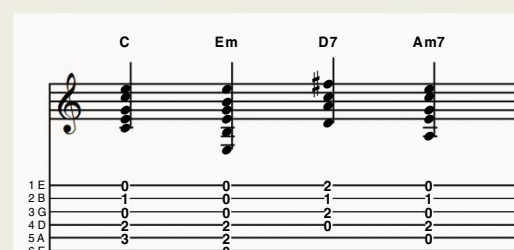


READ MUSIC

Each transcription is broken down into two parts...

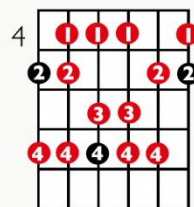


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



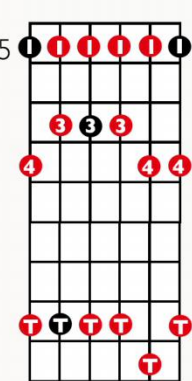
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

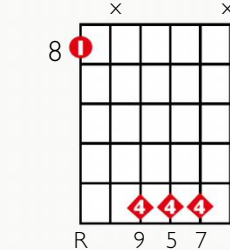


SCALE EXAMPLE

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



③ = scale root/tonic



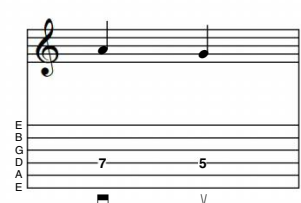
TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



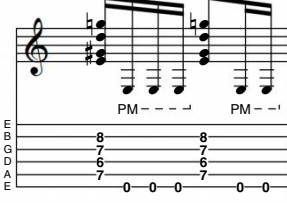
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



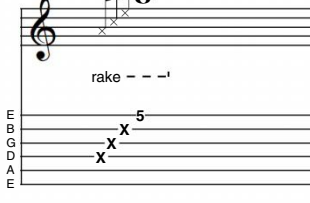
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



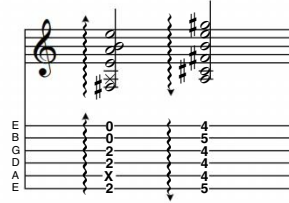
■ Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



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

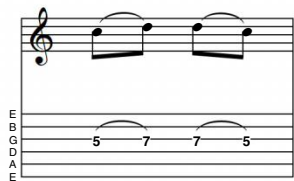
Arpeggiate chord



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

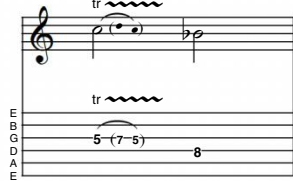
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



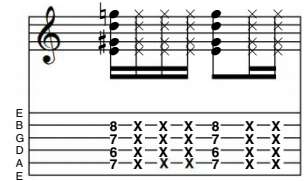
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

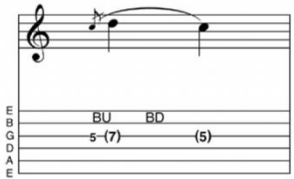
Fret-Hand Muting



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

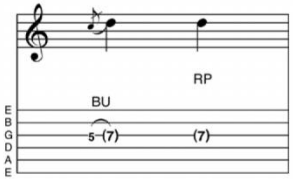
BENDING AND VIBRATO

Bend up/down



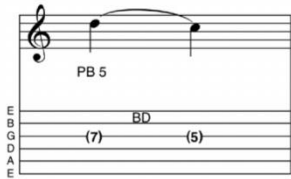
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

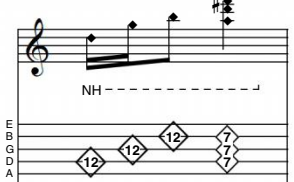
Vibrato



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

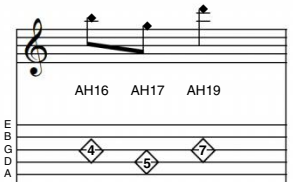
HARMONICS

Natural harmonics



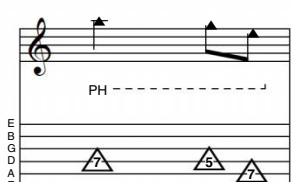
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



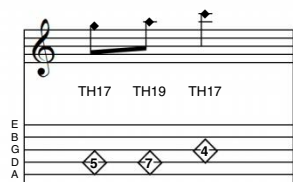
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



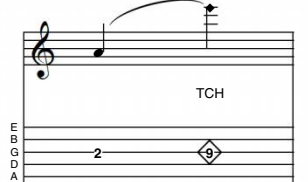
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

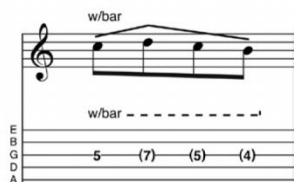
Touch harmonics



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

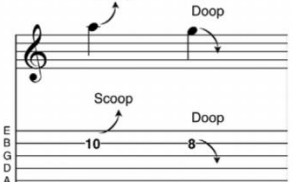
VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



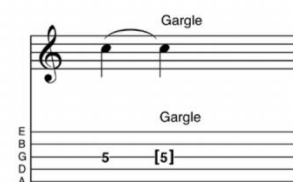
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

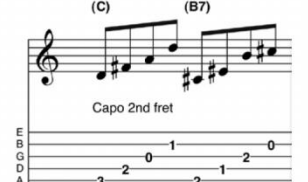
Gargle



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

CAPO

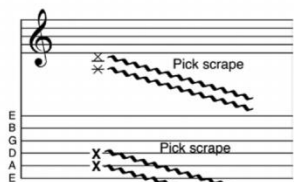
Capo Notation



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

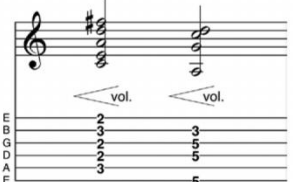
OTHER TECHNIQUES

Pick scrape



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

Violining



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

Finger numbering



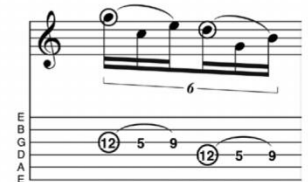
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO

...find all the notes on the fretboard

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

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

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

Marshall

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LEARN. PRACTICE. MASTER.

FOR THOSE WHO JUST WANT TO PLUG IN AND PLAY

The no-nonsense MG Gold amps are durable and eye catching. Set up quickly, play it hard and take it wherever you go.

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Play better Acoustic!



Stuart Ryan examines four approaches to the acoustic guitar, from singer-songwriter fingerstyle, to open-tuned Celtic and modal 70s rock, plus plectrum strummed and single-note bluegrass.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD ROM & 4-10

Will improve your... ✓ Fingerpicking and strumming

✓ Use of altered tunings ✓ Awareness of different styles

With so much emphasis on electric guitar playing in popular music history it's tempting to view the acoustic as the rhythmic tool to add foundation to the track, staying out of the way while the soloist goes for glory. However, the acoustic guitar is a hugely versatile instrument that has shaped music history for much longer than its electric brothers.

Go back to the 1930s and before and you'll hear acoustic guitars driving bluegrass, jazz and blues. Jump to the '60s and '70s and you'll hear pop royalty The Beatles and rock gods such as Jimmy Page or Pete Townshend making acoustic guitars the core of their sound. There is so much you can study from acoustic guitar styles so in this special feature we're going to examine it from four different angles: the 'modal' sound of '70s rock and

blues; the singer-songwriter approach of artists like James Taylor and Paul Simon; the classic American bluegrass sound; and finally the evocative tones of solo DADGAD guitar drawing on the Celtic music traditions of Ireland, Scotland and beyond.

One of the main things to consider when

“THERE'S SO MUCH TO STUDY FROM ACOUSTIC GUITAR STYLES SO HERE WE'RE GOING TO EXAMINE IT FROM FOUR DIFFERENT ANGLES”

using acoustic guitars is which technique you are going to employ – pick, pick and fingers or all out fingerpicking? All of this, of course, depends on context but part of the fun of acoustic guitar playing is getting out of your comfort zone, ditching the pick and embracing the fingerpicking approach that can make the instrument a multi-voiced tool of rolling arpeggios and piano-like textures.

Get used to fingerpicking and you may find you don't even need the band being able to create accompaniment parts that feature moving basslines against full chords. Or go even further and focus on solo guitar performance where you present the instrument alone in all its glory. Of course, being able to use a pick is still an essential skill for the acoustic guitarist whether you are picking or strumming accompaniment parts like Jimmy Page and Joe Bonamassa in our

rock example, or in bluegrass licks and solos.

Another huge feature of acoustic guitar is the seemingly endless tuning possibilities that are on offer – we look at two very common tunings here in the shape of drop D (sixth string down a tone) and the old favourite DADGAD. But there's a huge range of 'bespoke' tunings that guitarists have devised (Richard Thompson, Joni Mitchell, etc) to facilitate their pieces or arrangements.

By this point you may be feeling overwhelmed by the variety that's on offer but there is no need to be. When you have learned the basic approaches to strumming and fingerpicking you'll find a whole new repertoire opens up to you. Yes, there are challenges with acoustic guitar and a definite learning curve but stick with it and pretty soon the various styles will start to make sense and all will open up some huge musical possibilities. And, perhaps most importantly, the study of acoustic guitar will provide the perfect excuse for some new instruments to enter the house. It always works for me! **ti**

TECHNIQUE FOCUS

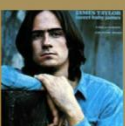
Fingerstyle tips

Learning acoustic guitar styles can seem overwhelming at first so initially it's best to focus on the core elements of what you are looking at. So, with fingerstyle ensure that you have the rudiments in place and are confident with them before tackling complex pieces and arrangements. Indeed, if you are new to fingerstyle then it's worth learning some classic singer-songwriter material at first as the parts usually won't be too challenging but will be melodic and give you an idea of how the technique works in practice. If you are an electric player getting into styles like bluegrass then learning the repertoire and vocabulary will be key to success.

Get the Tone

If you are serious about acoustic guitar playing you'll want a basic couple of instruments: a larger-bodied 'dreadnought' for everyday strumming and fingerpicking, and a smaller instrument like an OM or 000 that offers snappier projection for styles like blues and singer-songwriter. There's also a whole subset of guitars that are designed for solo playing with a generally 'bigger' sound than those mentioned above.

This special edition Takamine New Yorker is a great all-round acoustic guitar



TRACK RECORD For blues-rock try Joe Bonamassa's *An Acoustic Evening At The Vienna Opera House* or Eric Clapton *Unplugged*; for singer-songwriter, listen to James Taylor's *Mud Slide Slim And The Blue Horizon* or Ralph McTell's *Streets Of London*; for bluegrass, Bryan Sutton's *Bluegrass Guitar* or Nickel Creek's eponymous album; for Celtic, listen to Tony McManus *Ceol More*, or Clive Carroll, *The Furthest Tree*.



ACOUSTIC DROP D MODAL STYLE ROCK

EXAMPLE 1 DROP D MODAL STYLE

CD TRACK 4

This track is reminiscent of the approach of players like Jimmy Page and Joe Bonamassa and brings the acoustic to the fore. Note how we move between picked arpeggios and strummed parts to heighten and lower the tension.

Think about the dynamic range of an acoustic guitar too – you can't stomp on an overdrive to change pace but by using a lighter or heavier touch when picking or strumming you can dramatically change the mood.

♩ = 82 Dsus2

Drop D tuning

1

4

7

10

Dsus2

Dsus2 add ♭6

Dsus2♯5

D9 (omit 3)

Dsus2

Dsus2 add ♭6

D9 (omit 3)

Dsus2



EXAMPLE 1 DROP D MODAL STYLE ...CONTINUED

CD TRACK 4

13

D A/D C/D G/D

E 10 10 10 10 10 10 5 5 5 5 5 5 8 8 8 8 8 8 3

B 10 10 10 10 10 10 5 5 5 5 5 5 8 8 8 8 8 8 3

G 11 11 11 11 11 11 6 6 6 6 6 6 9 9 9 9 9 9 4

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

D11 D A/D C/D

E 3 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 5 5 5 5 5 5 8

B 3 3 3 3 3 3 3 3 3 3 10 10 10 10 10 10 5 5 5 5 5 5 8

G 4 4 4 4 4 4 4 4 4 4 11 11 11 11 11 11 6 6 6 6 6 6 9

D 0

A 0

D 0

EXAMPLE 1 DROP D MODAL STYLE ...CONTINUED

CD TRACK 4

19

G/D D11 D5 N.C. D5

22

N.C. D5 N.C. D5 N.C. D5

25

Dsus2 D5 Dsus2 Bb6

29

D5 Dsus2 D5 Dsus2 D5

ACOUSTIC SINGER-SONGWRITER STYLE

EXAMPLE 2 SINGER-SONGWRITER STYLE

CD TRACK 6

In this example we are fingerpicking all the way through and creating parts that would serve to accompany the voice without getting in the way. Sparse arpeggiated chords and the occasional riffs and fills are the order of the day here. Make sure you have enough strength in the picking-hand

fingers to ensure your parts are loud enough and consistent all the way through. Also, when fingerpicking, focusing on your timing is critical – it's surprisingly easy to play ahead or behind the beat and this can have drastic consequences. Listen to James Taylor for a masterclass in taste and timing.

Example 2: Singer-Songwriter Style

Tempo: $\text{♩} = 72$

Chords: G, D5, C/E, C5, Am, Em9, G7, C, Cmadd9

Measure 1: G (Treble clef, key of D major, 4/4 time). Fingering: 1 (E), 3 (G), 0 (B), 0 (D), 0 (A), 0 (E).

Measure 2: D5 (Treble clef). Fingering: 3 (D), 2 (F#), 0 (A), 0 (D), 0 (F#), 0 (A).

Measure 3: C/E, C5 (Treble clef). Fingering: 1 (C), 1 (E), 0 (G), 0 (B), 0 (D), 0 (A).

Measure 4: G (Treble clef). Fingering: 1 (E), 1 (G), 0 (B), 0 (D), 0 (A), 0 (E).

Measure 5: D5 (Treble clef). Fingering: 3 (D), 2 (F#), 0 (A), 0 (D), 0 (F#), 0 (A).

Measure 6: Am, C5 (Treble clef). Fingering: 0 (A), 2 (C), 0 (E), 0 (G), 0 (B), 0 (D).

Measure 7: Am, C5 (Treble clef). Fingering: 0 (A), 2 (C), 0 (E), 0 (G), 0 (B), 0 (D).

Measure 8: Em9 (Treble clef). Fingering: 0 (E), 4 (G), 0 (B), 0 (D), 0 (A), 0 (E).

Measure 9: G7 (Treble clef). Fingering: 0 (G), 0 (B), 3 (D), 0 (F#), 0 (A), 0 (E).

Measure 10: C (Treble clef). Fingering: 1 (C), 0 (E), 0 (G), 0 (B), 0 (D), 0 (A).

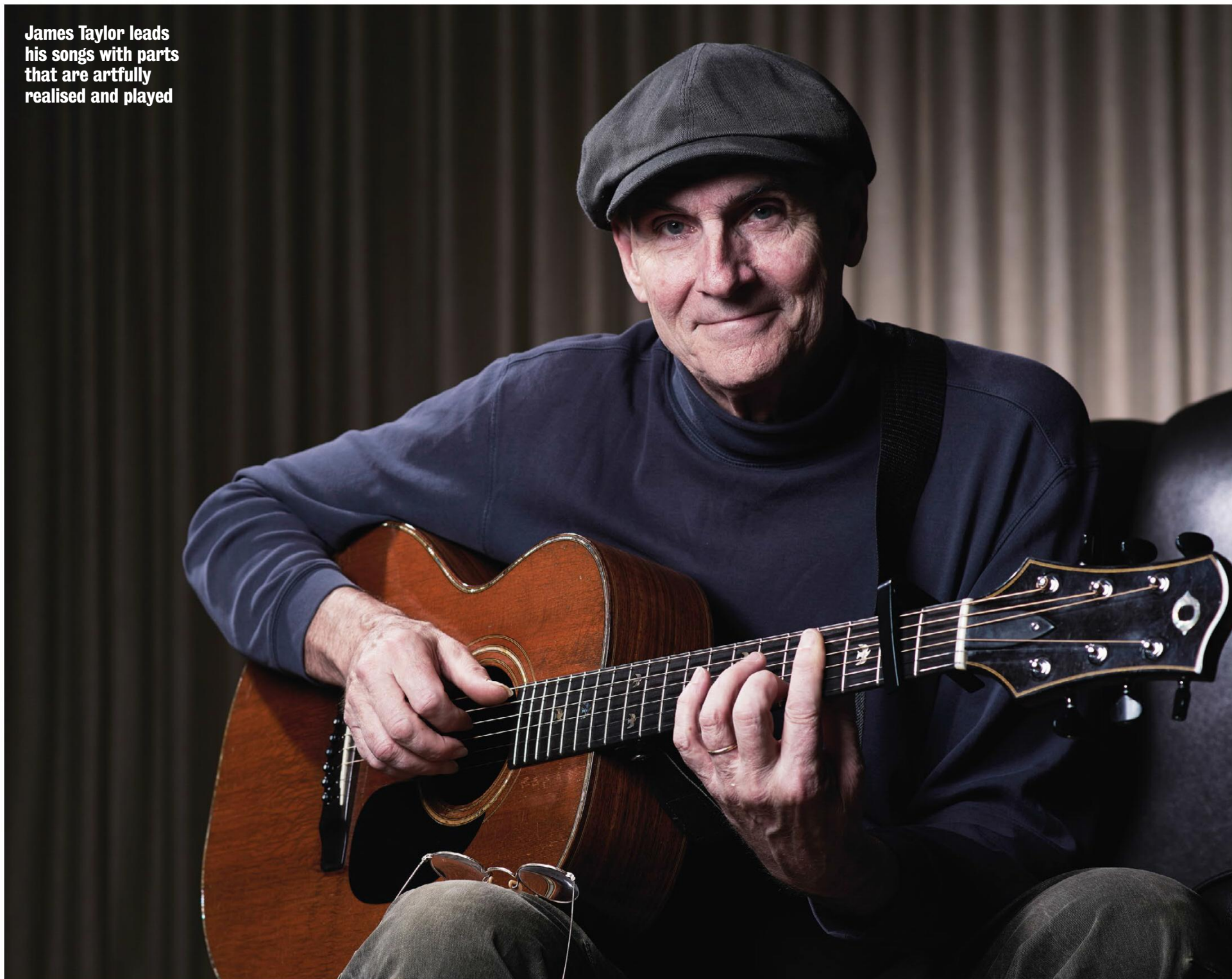
Measure 11: Cmadd9 (Treble clef). Fingering: 3 (C), 0 (E), 1 (G), 0 (B), 0 (D), 0 (A).

Measure 12: Em9 (Treble clef). Fingering: 0 (E), 4 (G), 0 (B), 0 (D), 0 (A), 0 (E).

Measure 13: G7 (Treble clef). Fingering: 0 (G), 0 (B), 3 (D), 0 (F#), 0 (A), 0 (E).

Measure 14: C (Treble clef). Fingering: 1 (C), 0 (E), 0 (G), 0 (B), 0 (D), 0 (A).

James Taylor leads his songs with parts that are artfully realised and played



EXAMPLE 2 SINGER-SONGWRITER STYLE ...CONTINUED

CD TRACK 6

Cmadd9 **G** **G**

E B G D A E

16

Dsus4 **Cadd9**

E B G D A E

20

EXAMPLE 2 SINGER-SONGWRITER STYLE ...CONTINUED

CD TRACK 6

23

26

29

ACOUSTIC BLUEGRASS STYLE

EXAMPLE 3 BLUEGRASS STYLE

CD TRACK 8

This third example showcases the acoustic guitar in half of its traditional role in bluegrass – in this case it's soloing rather than providing rhythmic accompaniment. We're back to the pick here and this is very common in bluegrass as you have to be able to get power, volume and clarity when

playing in this context. This is acoustic guitar as the lead instrument but notice how much use we make of the open position – many bluegrass players focus on this area using chord tones and scale riffs, and it's a great place to study and develop ideas that can then translate to your electric playing.

♩ = 201

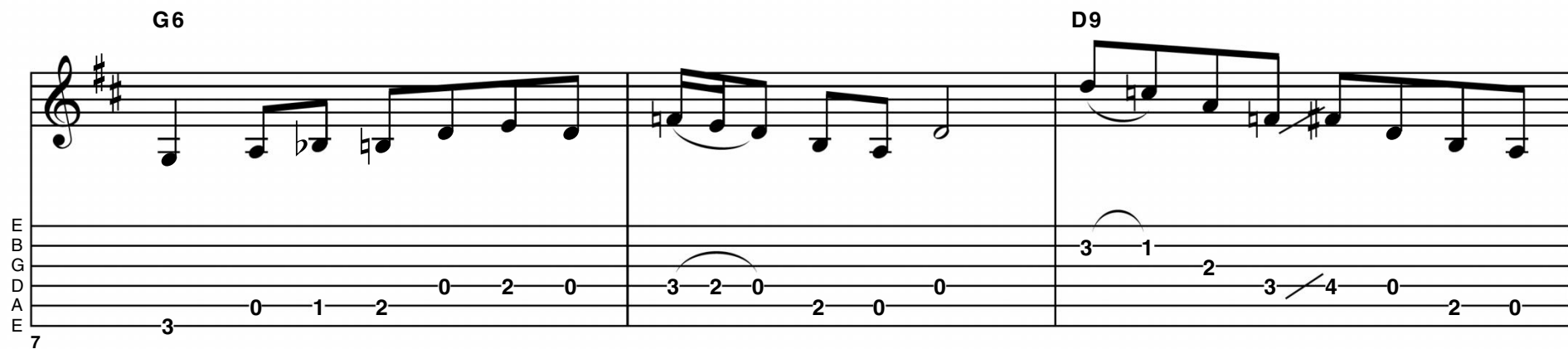
1

4

EXAMPLE 3 BLUEGRASS STYLE ...CONTINUED

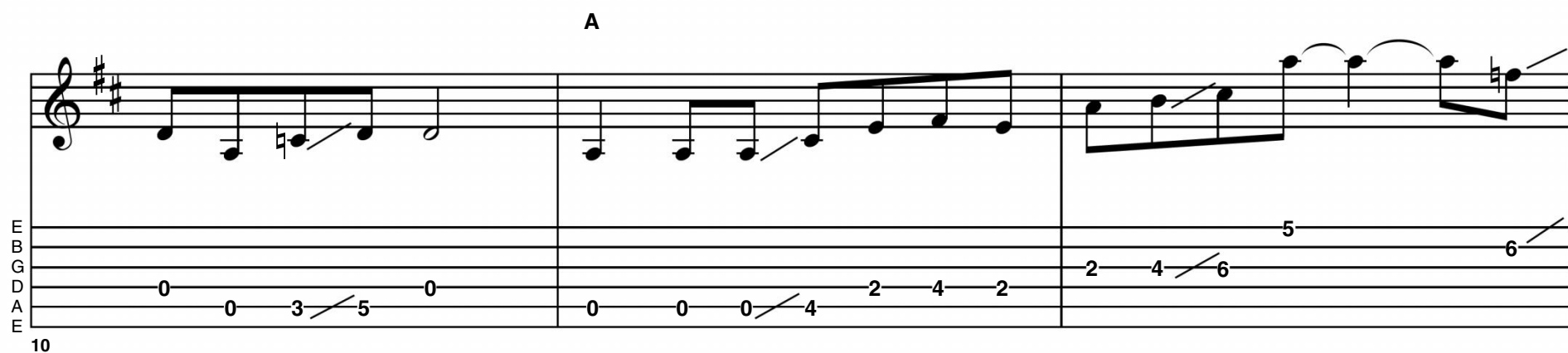
CD TRACK 8

G6 **D9**



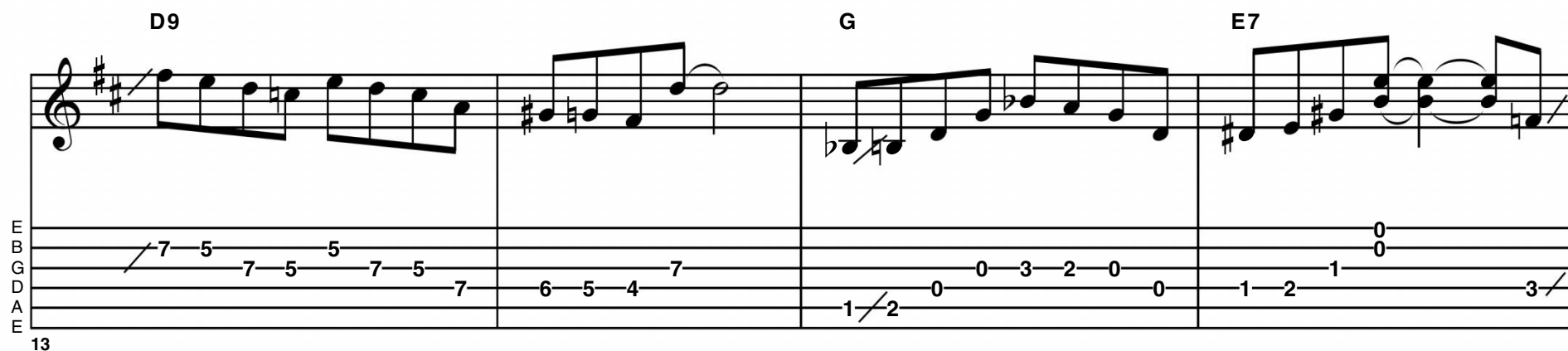
7

A



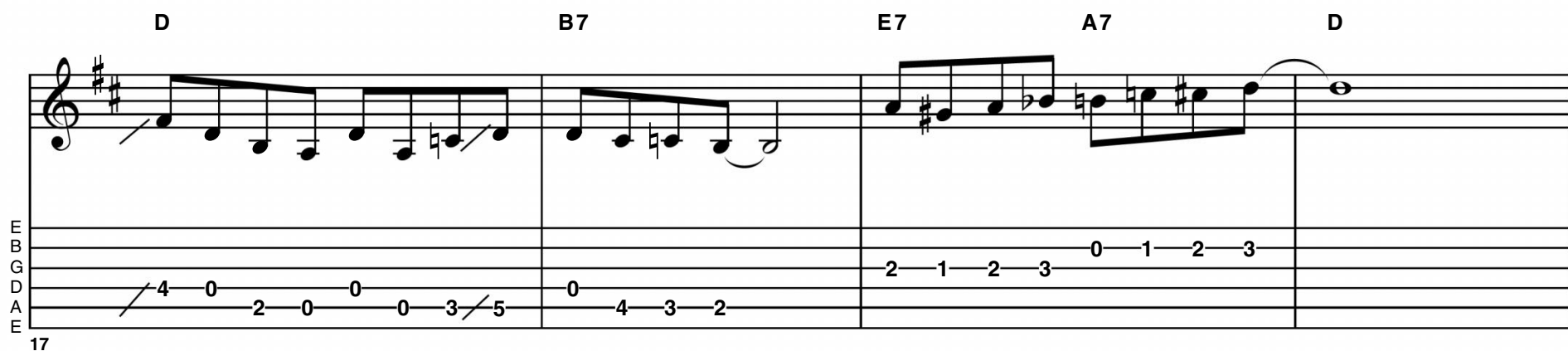
10

D9 **G** **E7**



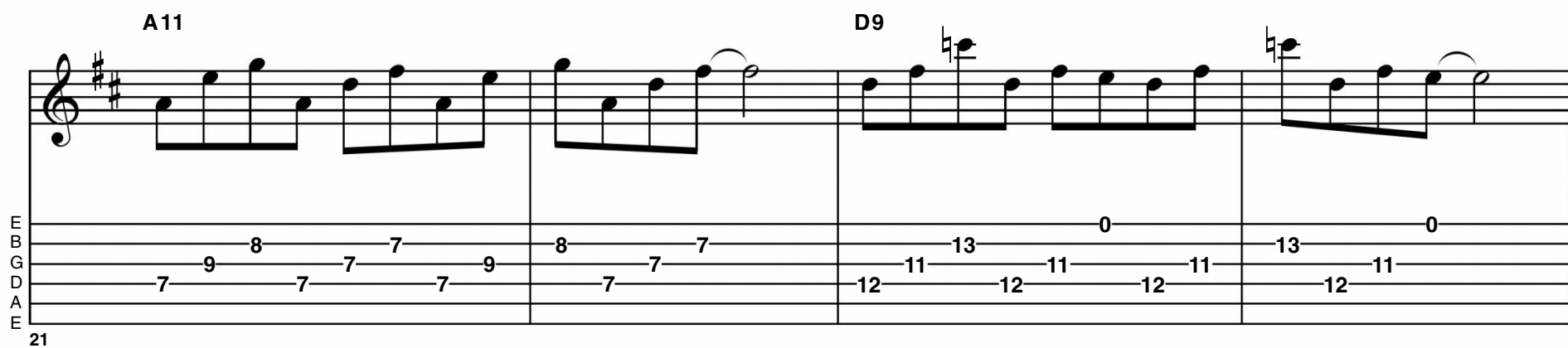
13

D **B7** **E7** **A7** **D**



17

A11 **D9**



21



Punch Brothers' Chris Eldridge has worn the finish off his D-28 with his high-energy playing

TIM MOSENFELDER / GETTY IMAGES

EXAMPLE 3 BLUEGRASS STYLE ...CONTINUED

CD TRACK 8

A11 **D9**

E
B
G
D
A
E

25

G **A** **D5**

E
B
G
D
A
E

29

ACOUSTIC CELTIC FINGERSTYLE

EXAMPLE 4 CELTIC FINGERSTYLE

CD TRACK 10

Our final example takes us into the intimate world of solo acoustic guitar, specifically the 'Celtic' genre. Here you'll find a plethora of guitarists creating lush solo arrangements of pieces from the folk and traditional worlds. DADGAD guitar is a whole world of study unto itself, not least because the

altered tuning means that all of your usual frames of reference have moved. When playing this example, an old Irish tune called Cait Ni Dhuibhir, listen out for the way the instrument reacts in this tuning, how broad and expressive it is, and how we take an almost harp-like approach to the playing.

Am Dadd9 Gmaj9 Csus2

$\text{♩} = 82$

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

D5 Em Dadd9 C6 D13 (omit 3)

5 m i p a i m

Gmaj7 D9 G Csus2

9 i p p i m i m a m i p

D5 Em Dadd9/F# Gmaj7 Cadd9 D6sus4

13 m p i m p i m i m p p i a p m a m i p

Gmaj7 Em Dadd9 Gmaj7 Am Am7

17 a m i m i m



Tony McManus is a stunning player within the solo acoustic world

EXAMPLE 4 CELTIC FINGERSTYLE ...CONTINUED

CD TRACK 10

21

Cadd9 Em Dadd9 Cadd#11 D/F#

21 a p i m i m i m i

25

Gmaj7 C G/B Am Bm7 C

25 i p p m p a p i m i p i

29

Dsus2 Em Dadd9 Am7 C Dsus4 G5

29 i m i m

D
A
G
D
A
D

Guitar Techniques

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Wizards of Ozz!

Richard Barrett looks into the techniques of the remarkable guitarists that have played alongside one of rock's best-loved frontmen over the years, with example riffs, solos and backing backing tracks.



ABILITY RATING
 Will improve your... *Lead guitar playing*
 Key: *Lead guitar playing* *Lead guitar playing* *Lead guitar playing*
Lead guitar playing *Lead guitar playing* *Lead guitar playing*

Ozzy Osbourne has collaborated with, and established, some of the most revered guitarists in the business. First, from his Black Sabbath days, it Tony Iommi, who has probably contributed more vocabulary and influenced more guitarists in this genre than any other. His crushing riffs and heavy solos were created in spite of the artificial fingering on the two middle fingers of his fretting hand (lost in an industrial accident as a teenager).

When Ozzy went solo in the late '70s, it was Randy Rhoads who set the precedent for much of what followed. Blasted Of Ozzy and Diary Of A Madman feature fast, accurate riffs and lead, melodic solos that reflected Randy's love of classical harmony - and gave Ozzy's career a much-needed shot in the arm. Sadly, Randy's life was ended prematurely by a tragic plane crash on tour in 1982.

Brad Gillis was his successor, completing that tour and appearing on the subsequent live album *Talk Of The Devil*. This, plus contemporary video footage shows Brad brought a higher gain tone, lots of wah-wah, and a more aggressive, more technically demanding style of rock guitar.

TECHNIQUE FOCUS

FLUENCY
 Whether picking or playing legato, style for anyone in between, come to think of it it's important to have a clear plan of exactly what notes you are going to play and where they are going to fall over any lick or backing track. Obviously, I know, but when tackling tricky material, the majority of us reach a certain point where we become impatient and try to turn up the gain before we are ready. If we do this consistently (and most of us do), we are not only wasting our time, but we are also not giving our fingers or our brains the time to learn the lick properly. The trick is to take a lick, and then, when you are ready, to play it slowly, then gradually increase the tempo until you can play it at the speed you want. It's a simple trick, but it's one that can save you a lot of frustration and time.

heavily to the follow-up album *The Ultimate Sin* in 1986, though he too was gone by 1987 to form Badlands.

Next up, a young Zak Wylde brought his trendy Lee Paul Custom (with a special paint job to make it look like his Randy Rhoads' famous '74 example) and a truckload of riffs and solos for what was to become *No Rest For The Wicked*. Zak's harder rock sound appeared to have been Rhoads, combining a little of the high gain that of John Densmore, who had recently created a similar wall of sound on Whitesnake's fifth album. Wylde stayed for Ozzy's *Demon*, *Down To Earth* and *Black Rain*, alongside a busy solo career. He is the longest serving guitarist in the fold to date, and is due to appear again live with Ozzy in 2018.

Last, but by no means least, we look at the impact of Chris C., whose grinding riffs and fluid soloing propelled Ozzy's album *Scream* with his own, perhaps more modern, take on what makes a great Ozzy guitar.

The following examples aren't meant to be a super-detailed analysis of each player's style, but hopefully an enjoyable snapshot of the high points of their contributions to Ozzy Osbourne's unmistakable brand of rock.

Get the Tone
 There are obviously a few different tones used here, but the main one is a high-gain, overdriven tone. This is achieved by using a high-gain amp, a high-gain pickup, and a high-gain pedal. The tone is then shaped by the player's technique, using a wah-wah pedal and a distortion pedal. The tone is then shaped by the player's technique, using a wah-wah pedal and a distortion pedal.

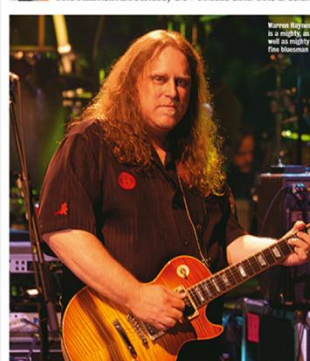


TRACK RECORD Thread that runs through much of Ozzy's solo work is the rapid-fire muted bass notes punctuated by short chord stabs on the high strings, as on *Crazy Train* and *Shot In The Dark* (plus several of the examples). It's an excellent key for this, though Zak brought this approach to it for tracks like *No Rest For The Wicked*. The main difference between each player lies in his tone and playing approach.

July 2018 *Guitar Techniques* 15

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.



ABILITY RATING
 Will improve your... *Lead guitar playing*
 Key: *Lead guitar playing* *Lead guitar playing* *Lead guitar playing*
Lead guitar playing *Lead guitar playing* *Lead guitar playing*

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 Allen Coe. He would tour and record with Coe for four years before forming his own band, 1969 was the fateful year that Warren was asked to join the new 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 solo material.

Guitar-wise, Haynes is best known for playing Gibson guitars, particularly his affectionately named 'Little Red' Gibson.

TRACK RECORD Haynes has recorded eight albums with The Allman Brothers, seven as a solo artist and whopping 23 releases with his own band, Gov't Mule. He also appears on many records as a session guitarist, producer and composer. The new album *King Of The South*, 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!

Get the Tone
 Warren is a master of Gibson humbucking guitars, through Dual, Solano and PAF amps. It's a mighty, no-nonsense sound that's all about the power amp's overdrive. He uses little in the way of effects, but he does use a few, including a wah-wah pedal and a distortion pedal. The tone is then shaped by the player's technique, using a wah-wah pedal and a distortion pedal.

KEY POINTS One chord stands in for F#D in the first bar of the great *Mountain* *Father Allman*.

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WARREN HAYNES | LEARNING ZONE

EXAMPLE 1: SLOW BLUES IN A
 The tempo is very fast, so focus on the timing and the feel in particular. The tempo is very fast, so focus on the timing and the feel in particular. The tempo is very fast, so focus on the timing and the feel in particular.

August 2018 *Guitar Techniques* 18

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
 Will improve your... *Lead guitar playing*
 Key: *Lead guitar playing* *Lead guitar playing* *Lead guitar playing*
Lead guitar playing *Lead guitar playing* *Lead guitar playing*

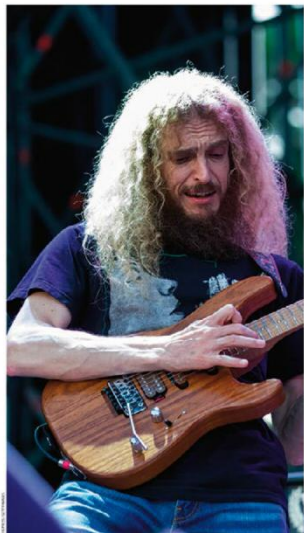
When it comes to the month's technique, we're going to be looking at 10 common areas of frustration. These are the areas that most guitarists struggle with, and they are the areas that we will be focusing on in this month's technique. We will be looking at 10 common areas of frustration, and we will be focusing on them in this month's technique.

THE FOCUS IS TO WORK ON THE AREAS WE'VE HIGHLIGHTED AND THEN APPLY THE IMPROVEMENTS OVER THE BACKING TRACKS
 The reason for this is that we want to make sure that you are not just learning the technique, but you are also applying it to your own playing. We want to make sure that you are not just learning the technique, but you are also applying it to your own playing.

TECHNIQUE FOCUS
 The first of the 10 common areas of frustration is the use of the fretting hand. This is the area that most guitarists struggle with, and it is the area that we will be focusing on in this month's technique. We will be looking at 10 common areas of frustration, and we will be focusing on them in this month's technique.

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August 2018 *Guitar Techniques* 18

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Barrie armed with his restored '55 'Black Beauty' Les Paul Custom with retrofitted Bigsby



Barrie Cadogan

Interview

Squeezing us in between tour dates and many other commitments, Little Barrie's frontman, recent touring guitarist with The The and longtime Primal Scream six-stringer, drops by the studios for a catch-up and to deliver a blues video masterclass. With **David Mead**.

The past few years have been particularly eventful for Barrie Cadogan. When we spoke to him, he had just finished a tour with Matt Johnson and The The, which included gigs in the UK and across Europe, America and Australia. Johnson hadn't toured since 2002, after deciding to take time out of the music industry's glaring limelight. But once lured back, he decided to put a band together and, thanks to a certain Mr Johnny Marr, Barrie got the job playing guitar.

"Johnny had worked with Matt before," Barrie tells us, "and recommended me to him. Matt recognised my name because he had Shazam'd the Better Call Saul theme, so he heard the name before."

The aforementioned TV show theme music was another event in Barrie's calendar, and we'll be hearing how that came about later. Next was a gig in London to honour the memory of Fleetwood Mac's 'third guitarist' the relatively unsung Danny Kirwan, who died last June. Kirwan had been a long-standing influence on the guitarist (Barrie will be sharing some of the techniques he learned from Danny in a later video lesson).

First of all, though, we spoke about the tragic passing of Virgil Howe, drummer in Little Barrie. His sudden death came just prior to a tour that had been set up to promote the band's newest album, *Death Express*, in September 2017. It was to change everything for the band and is something that Barrie hasn't spoken about until now.

What effect did Virgil's death have on you and the band? It must've been devastating.

"It left us readdressing everything, really. It was such a massive hammer blow that we were completely disorientated. It was the day

before our UK tour when Virgil died. We felt like we were in the best position for ages: we were getting some good press and getting some radio play. The album was done – we thought it was the best album we'd ever done. Bang: it was gone. It's impossible to put into words. We just felt so bad for his family and his loved ones.

"We worked with Virgil for almost 10 years and he was a massive part of it. Although I wrote a lot of songs on my own, the reason the band sounded like it did is because of the energy between me, Virgil and Lewis (Wharton, bass). Lewis and I didn't think it was right for us to get someone else in and go out and tour the record – it just felt wrong. We didn't even know how we felt about it at the time. It was too hard to even look at the album cover at first. We were just so stunned by it. But we'll see."

So tell us how the Danny Kirwan tribute gig come about...

"By trying to show Danny a bit of love, really, because he's been grossly overlooked. He was such a phenomenal guitar player. No disrespect to anybody else, but people who aren't of his calibre get more attention and more praise. It's nice to try and do something for someone who seemed a bit of an underdog of that scene – not in ability, but in exposure. We really enjoyed doing it and we thought, 'Maybe we could do a gig one day if we have time and if we can make it work.' In a way, it's

sad that it wasn't in his lifetime. Not that we would have expected him to come to the gig or anything, but it would have been nice if maybe a message could have got to him somehow. It's not just us, there are lots of people online who still talk about how much they love him and how influential he is to them."

We understand it was this gig that made you research what gear the original Fleetwood Mac used in the late 60s?

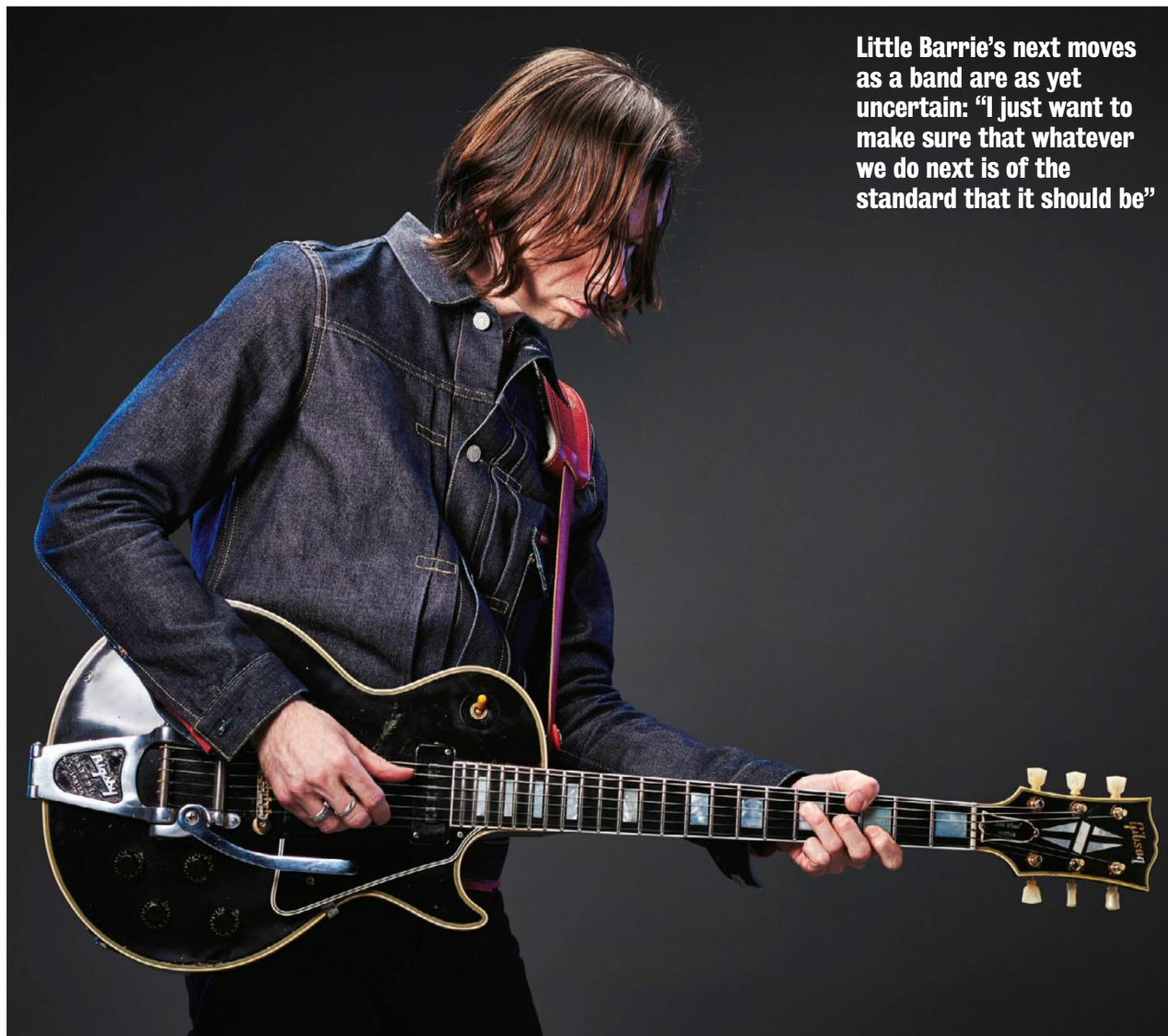
"I think really early on Danny Kirwan was still playing a small Marshall, which he had with Boilerhouse, the band he was in before. He was using a Watkins Rapier guitar early on, then I think maybe with the Mac he got a bit more money and he got a Goldtop Les Paul with P-90s, a 50s one.

"It seems like Peter Green was determined not to use Marshalls. Early on in some of the Mac gigs he's playing through a Vox – it might be a Vox bass amp – then Orange and Matamp stuff, but they seemed to settle on Fenders in the end. A mad mixture of stuff. I think sometimes for the US tours it was all Dual Showman Reverbs. For some of the UK stuff he seemed to have a mixture of Bandmasters, Tremolux – heads all piled up together, heads and cabs, so quite an interesting thing."

Early Mac is associated with Les Pauls, but this wasn't always the case, was it?

"I don't always know who played what. Albatross is famously a Stratocaster, isn't it? I

“WE DID ONE GIG WHERE I THOUGHT, ‘THIS SOUNDS AMAZING.’ BUT MATT [JOHNSON] WAS LIKE, ‘YOU’RE DEAFENING ALL OF US!’”



Little Barrie's next moves as a band are as yet uncertain: "I just want to make sure that whatever we do next is of the standard that it should be"

“THE MUSIC DIRECTOR SAID, ‘YOU KNOW ‘BREAKING BAD?’ I SAID, ‘YES.’ ‘YOU’VE SEEN IT, RIGHT?’ ‘NO...’ I HAD TO BE HONEST”

» heard on Jigsaw Puzzle Blues, Danny Kirwan used a Telecaster, or it could be the Watkins. It doesn't sound like a Les Paul, though – it's quite brittle but beautiful. It's amazing, that sort of shaking vibrato. There are definitely some Fender-y sounds on some of their songs.”

We heard Jigsaw Puzzle Blues was played on a red Tele that got stolen. But talking about gear, what are you taking out on the road?

“It depends who I'm working with. With The The, I'm using newer amps, really, so we can hire stuff when we're abroad and get the same sound. But generally I've been using '68 Custom Deluxe Reverbs – I was using two of those, running them at the same time, just for more weight, really.

“Sometimes I've used Fender Super Reverbs and tweed Bassmans. I've got an old '64 white Bassman piggyback, which is my favourite amp, but it was a bit too loud for The The. We did one gig where I thought, ‘This sounds amazing.’ But Matt was like, ‘You're deafening all of us!’

“With Primal Scream, back then I was using Marshall Super Leads and we were just cranking them. We wanted more of that MC5 sort of vibe. It was Super Leads and a simple pedal setup, a wah-wah pedal and a Fuzztone, really. I've got a 1961 brown Fender Super and

sometimes I hook that up with the Bassman. It's nice having the 12s and the 10s together.

“Also, I've got an amp that Frank Cooke built – he does JPF amps. I wanted something loosely based on a mid-60s Marshall with the KT66 tubes in. I love that sound: the ‘Beano’ record, A Hard Road, Bare Wires – that kind of sound. It's less grunty, I suppose, but clear power. You get these beautiful harmonic overtones where the feedback is really musical. You can hear it in Fresh Cream and records like that. I really wanted something more in that vein as I had a lot of Fender-y kinds of amps.”

Have you recorded with the JPF?

“I think the JPF was on the album before Shadow (King Of The Waves, 2011). But I A/B'd that, a mixture of the Bassman or the JPF. On the Little Barrie album Death Express, virtually everything was done through that. All the bass was done through it as well, because it sounded amazing with Lewis's old Fender P-Bass through it. We didn't even change the settings on the amp, it just sounded good. We'd heard about people using guitar amps for bass. People like Carol Kaye, who we liked a lot.”

You recorded the well-loved theme song for TV's Better Call Saul. How did that come about?

“It was out completely of the blue. The music director, Thomas Golubic, contacted either our publishers or our manager and said they really liked some of the stuff Little Barrie had done and that they were interested to see if we'd be up for writing a guitar theme that cuts dead on 20 seconds before it goes to the first scene of each episode. They liked an old song we'd done on our second album called Why Don't You Do It and they wanted something in that sort of vein.

“I spoke to the music director over Skype and he said, ‘You know Breaking Bad, right?’ I said, ‘Yes.’ ‘You've seen it, right?’ ‘No...’ I had to be honest. He told me a bit about the show, and he didn't mind that I hadn't seen it. He was like, ‘Could you give us 17 different basic ideas in the same style?’ You get a brief where they'll say things like, ‘Can you make it more wistful, more melancholic’ or something. So you try and interpret what that means.

“Over that weekend, I cancelled all my plans and made loads of demos – just into GarageBand or something. On the Monday, I got together with Virgil and we recorded them all with him on drums, me on guitar and then put the bass on. I mixed them all that night and emailed them off. A week later we got an email back saying, ‘We really like them. Can you do 12 more?’ At the time, they chose number seven out of the 29. I thought, ‘Maybe this one or this one, they're much stronger.’ They picked that one and now I can see why. At the time, I was like, ‘Really?’”

What lies ahead for you now, given the various projects you've been involved with and the tragedy of what happened with Virgil?

“Lewis and I want to keep making music. I've written a few things and made a few rough recordings. I want to keep working with Matt and the The The in the future, too, if he wants to. But I'll be doing some of my own things again. I just want to make sure whatever we do next is of the standard that it should be, before we put anything out. Virgil was unique, he was a one-off and I feel fortunate to have made music with him. He was a really lovable guy, a very likeable, super-friendly guy. He brought a lot of positive energy to the band. Also, the side that people didn't always see – him and I working on music together – was a totally different side. We're heartbroken that our friend isn't here any more, but we're grateful for the time we had.

“Whatever we do next, we've just got to make sure it's good. There's a bond with Lewis and I. We've played together for so long that I don't want that to stop. I've been playing with him for 18 years, poor guy!”

Death Express by Little Barrie is out now. Buy the album and catch up on the latest band news over at their website www.littlebarrie.com

Blues Masterclass



Barrie gives us a tour of various guitarists that have shaped his style, alongside some of his own favourite rhythm and lead ideas. **Adrian Clark** is your guide.

ABILITY RATING

Moderate     

Info
Key Various Tempo Various CD Rom & 11-17

Will improve your...  Creating of blues rhythm parts
 Dynamics and vibrato  Stylistic awareness

Aside from his work with his own band, Little Barrie, plus several years with Glasgow's seminal indie band Primal Scream and, more recently, touring with The The, Barrie Cadogan is a lifelong student of the blues.

Barrie has traced the playing styles of many of his initial 60s and 70s guitar heroes back to their own sources, putting together a sort of family tree of how different techniques evolved as they moved from one genre to another. Naturally, of course, he has drawn much of this into his own approach as a very busy working guitarist.

We begin this video lesson with Barrie by taking a look at the much-neglected art of rhythm playing. It's easy enough to get distracted from this vital facet in any guitarist's armoury, in your rush to get

straight to the flashy stuff. And yet we've all heard how being a tight rhythm player will get you more gigs than being a purveyor of a modicum of Pentatonic bombast!

Barrie is a powerful rhythm player. He naturally mixes chords, linking runs and riffs without even thinking about it. He seems to create really interesting parts at will, so it's therefore no surprise he was recommended to Matt Johnson of The The by chord man supreme, Johnny Marr.

So button up and enjoy the ride as Barrie demonstrates a flurry of techniques that take you from Stax Records' legendary sidemen Cornell Dupree and Steve Cropper, through to the funk stylings of James Brown and Sly And The Family Stone. Not forgetting some Paul Kossoff and Eric Clapton on the side.

You'll love his vintage Gibsons, too! 



Get the Tone

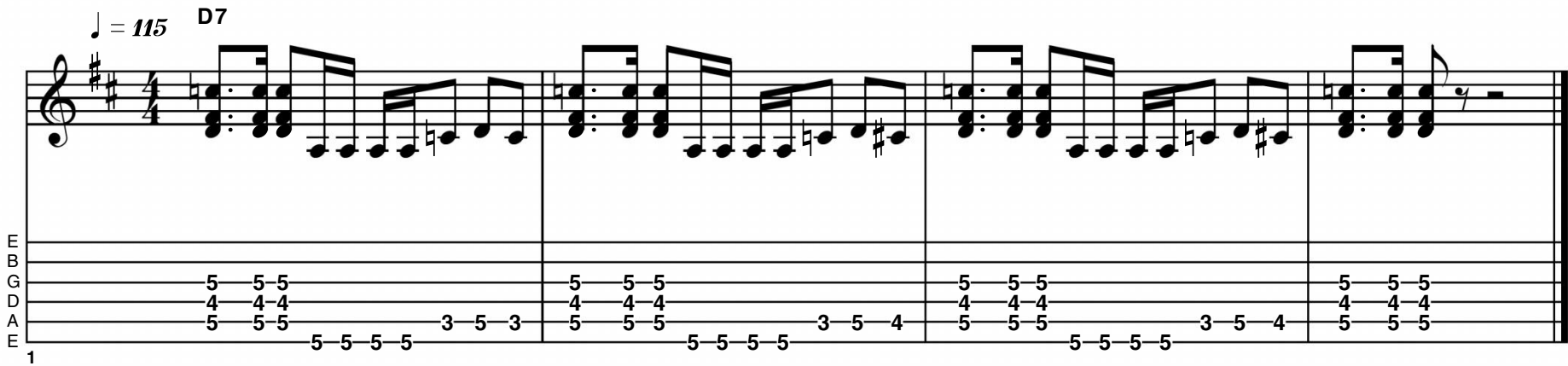
Barrie is a lover of vintage Gibson guitars and old Fender and Marshall amps. He tends to set his amp to the maximum volume and drive that he'll require, then clean up and 'feather' the sound using his guitar's controls. Go for a crisp and slightly overdriving tone with the guitar flat out (neck or bridge pickup to taste), then knock it back for the rhythm parts. Add a smidgen of reverb or delay to liven things up.

EXAMPLE 1 FULL RHYTHM PART 1

CD TRACK 11

Barrie begins by looking at some blues rhythm ideas, citing some of the great players such as Cornell Dupree and Steve Cropper, and their influence on Jimi Hendrix. This idea combines chords and a bassline together to make a full-sounding 'complete band' sound.

$\text{♩} = 115$ D7

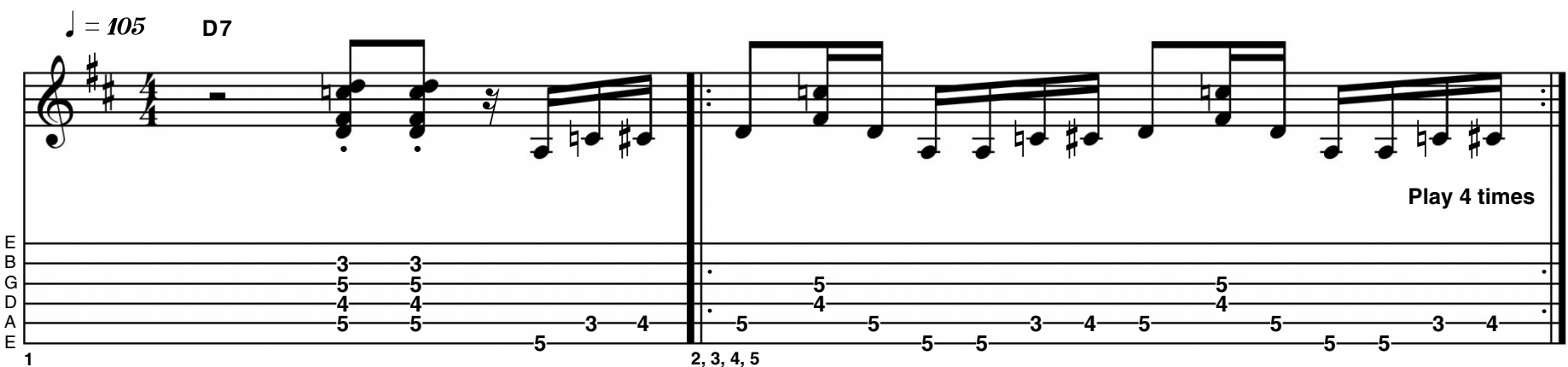


EXAMPLE 2 FULL RHYTHM PART 2

CD TRACK 12

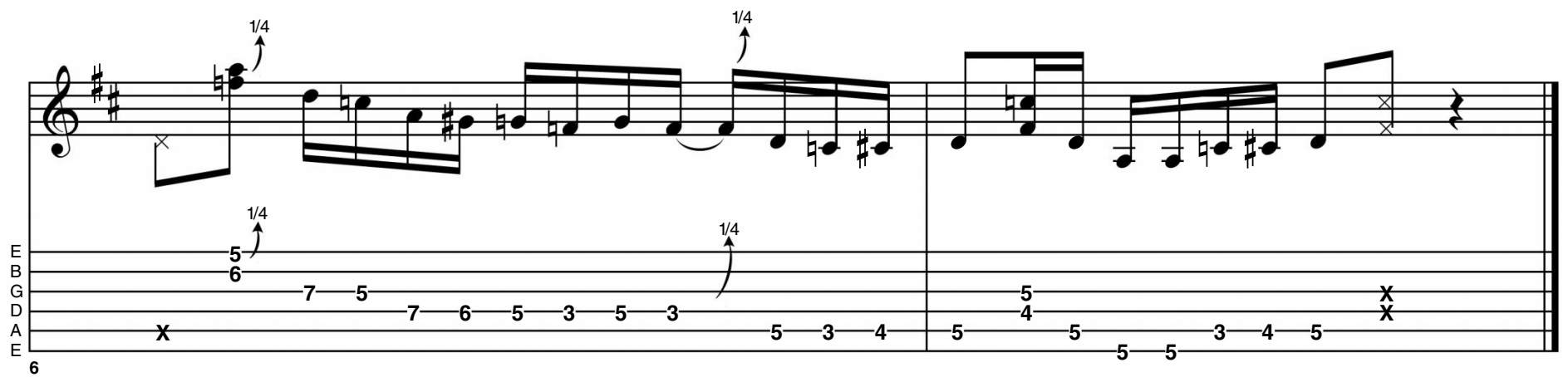
Another idea along the same lines, this rhythm motif could be taken straight from Steve Cropper's work with Booker T & The MG's or practically anything from the legendary Blues Brothers movie! Check out the cool lead break in the last couple of bars. Barrie makes this look easier than it is.

$\text{♩} = 105$ D7



EXAMPLE 2 FULL RHYTHM PART 2 ...CONTINUED

CD TRACK 12

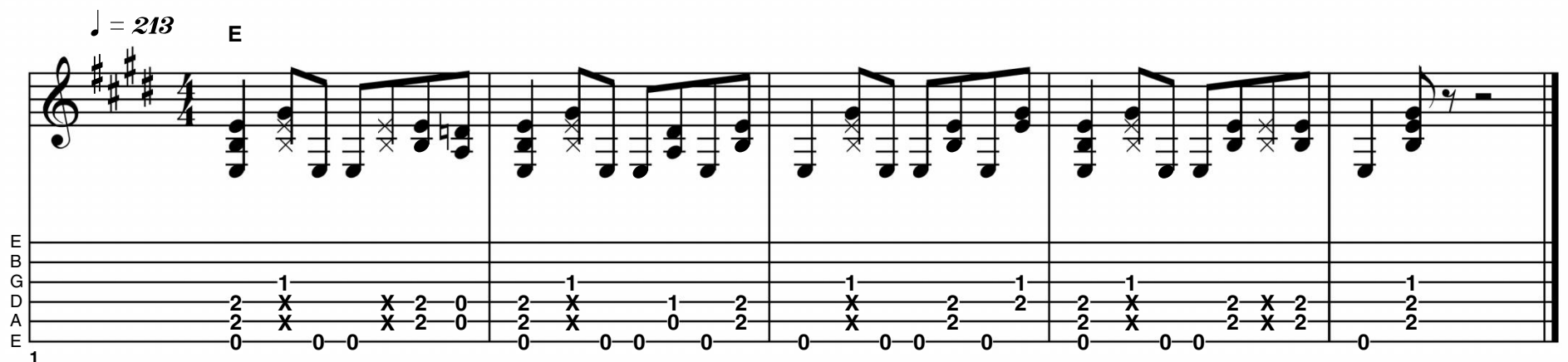


EXAMPLE 3 BLUES COMP IN E

CD TRACK 13

Moving on to players such as Lightnin' Hopkins and RL Burnside, Barrie demonstrates how the humble E major chord can provide a blues rhythm

idea on its own. It's all down to being selective with the pick and honing your muting skills to perfect the driving pulse on display here.



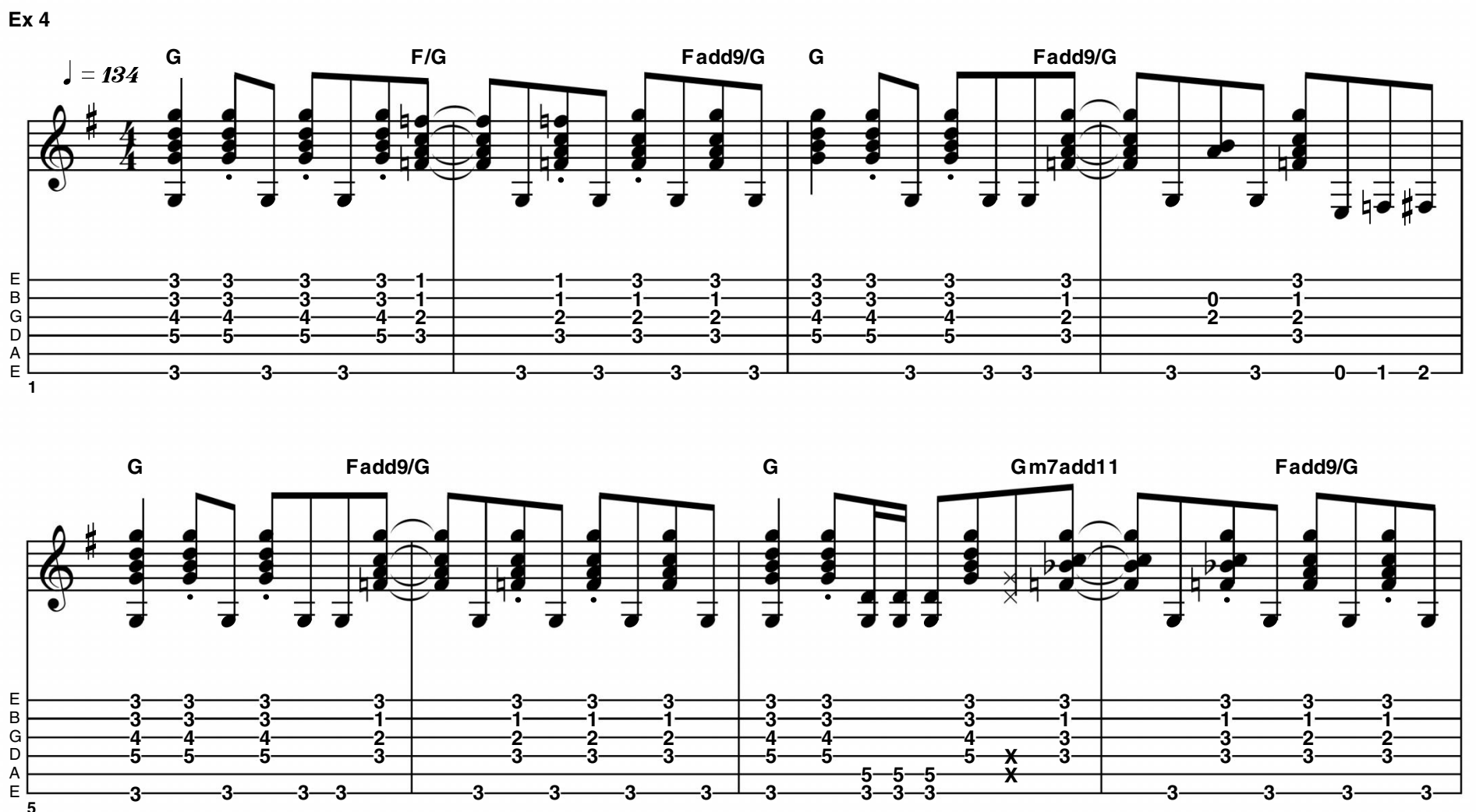
EXAMPLE 4 FUNKY BLUES RHYTHM

CD TRACK 14

This example demonstrates the influence of blues on the early funk players. Barrie cites Jimmy Nolen from James Brown's band, as well as Freddie Stone

from Sly And The Family Stone, as players who pioneered this style of rhythm work. These and Curtis Mayfield were big influences on Jimi Hendrix.

Ex 4



EXAMPLE 4 **FUNKY BLUES RHYTHM ...CONTINUED** **CD TRACK 14**

Chord symbols: G, G9sus4, G

EXAMPLE 5 **BB KING-STYLE ANIMATED VIBRATO** **CD TRACK 15**

Switching over to lead guitar ideas, Barrie discusses the importance of developing a good vibrato style – the more distinctive, the better. He reveals how players such as Paul Kossoff and Danny Kirwan both drew influence from BB King’s animated vibrato style.

Chord symbols: N.C., BU

EXAMPLE 6 **CLAPTON STYLE** **CD TRACK 16**

Another player with a very distinctive and powerful vibrato style is Eric Clapton, particularly during his Bluesbreakers and early Cream period. Setting his vintage Gibson ES-345 on stun, Barrie lets loose this corker of a lick in the style of ol’ Slowhand himself.

Chord symbols: N.C., G7

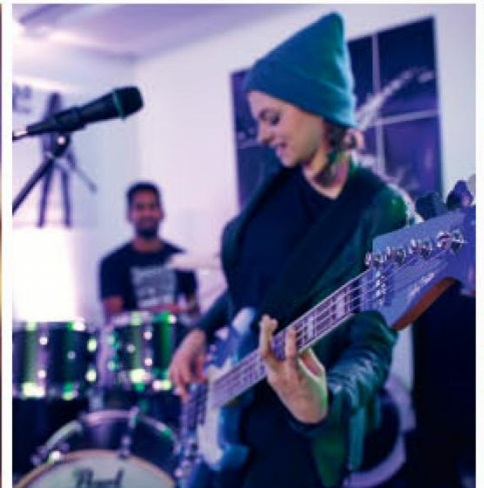
EXAMPLE 7 **CLAPTON STYLE 2** **CD TRACK 17**

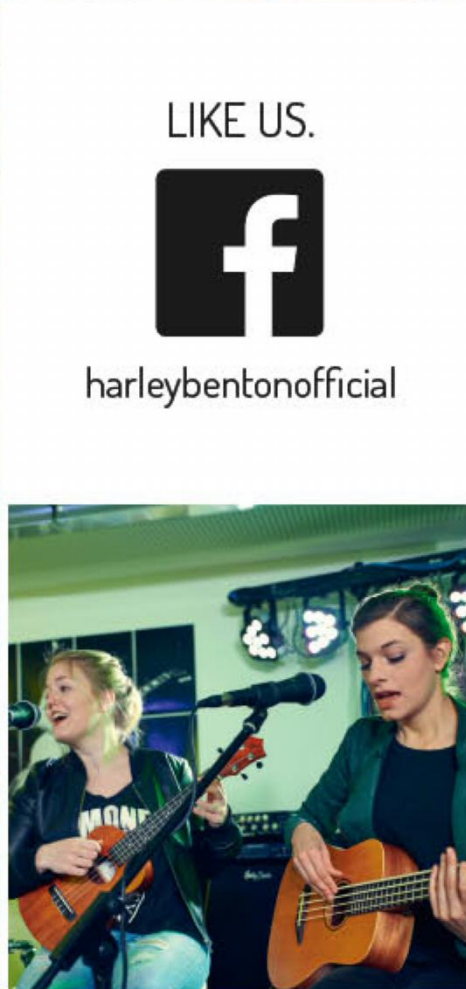
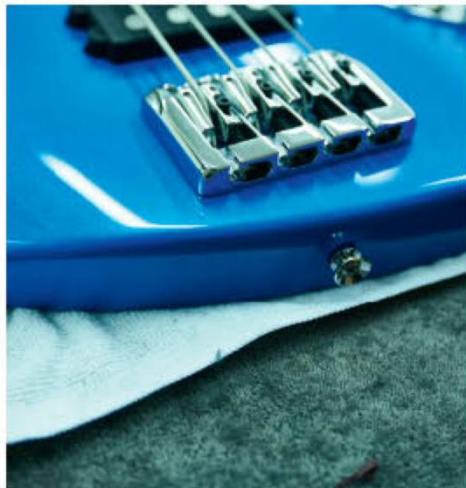
Another Clapton-inspired lick, this time in the guitar’s higher register. Aside from that distinctive vibrato, mastery of bends, slides, hammer-ons and pull-offs are all essential to get into the correct zone. As usual, practise the lick slowly and gradually build up speed for the full effect.

Chord symbols: N.C., BU



YOUR STYLE. YOUR GEAR.

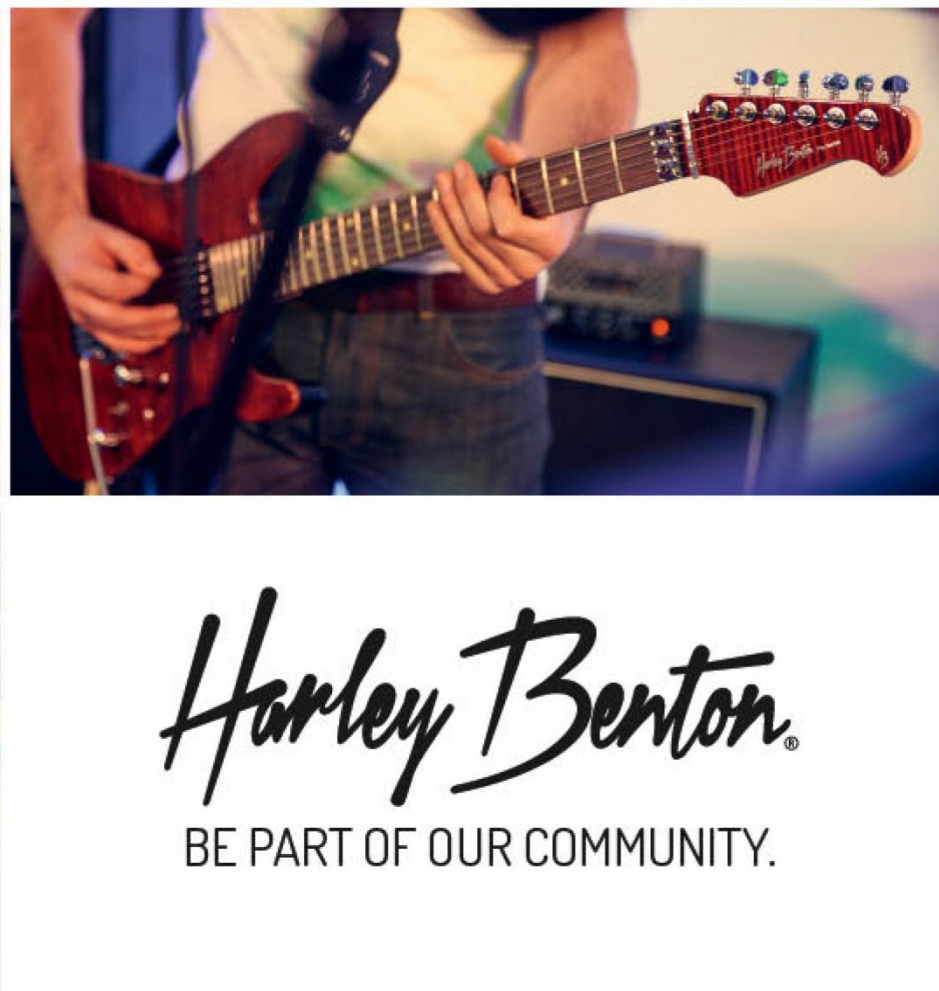
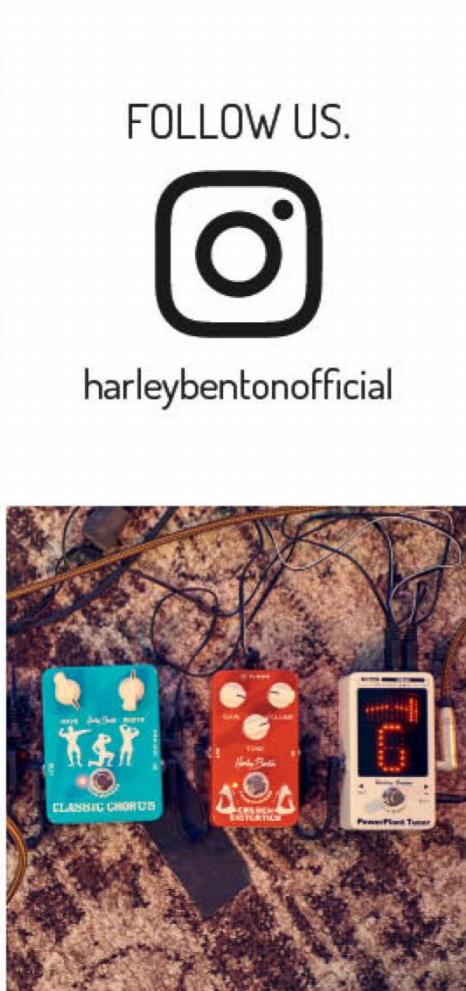




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Mattias IA Eklundh *pt3*

Back On The Road



Swedish guitar virtuoso Mattias AI Eklundh demonstrates more of his eccentric, signature lead work over another great sounding backing track. **Jon Bishop** is your guide.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C minor

Tempo: 114bpm

CD: CD-ROM & 18-22

Will improve your

✓ Picking-hand tapping

✓ Use of harmonics

✓ Volume swells

This month we move things up a notch in the third part of our video masterclass series. We're looking at another Jason Sidwell track, this one entitled Back On The Road. You may well find this particular track very user friendly as the thrust of it is

Mattias IA Eklundh and his Caparison Apple Horn guitar

essentially a minor blues in the key of C.

As Mattias explains, his main scale of choice for soloing over this type of progression is C Aeolian mode, also referred to as C Natural Minor (C-D-E_b-F-G-A_b-B_b). We have included a popular fingering for the scale for you to experiment with, as it will work for all the sections of the track. You may also wish to simplify the tonal palette by opting for C Minor Pentatonic (C-E_b-F-G-B_b), adding Aeolian's extra D and A_b notes once you are more comfortable with the track.

One of Mattias's neat tricks is to use a volume pedal to fade the notes in. This clips off the attack from the front of the note, providing a more synth-like quality and offering a departure from the typical sound of guitar's attack.

Unsurprisingly, Mattias includes the odd 'exotic' note from outside the C Minor scale. In the video the main two 'outside' target tones he demonstrates are the diminished 5th interval (G_b) and the major 7th interval (B). He very naturally brings in tapping to complement his regular picking styles, which he does in a precise and always very rhythmic fashion.

Mattias is quick to offer a bit of wise advice about not using a face-melting amount of distortion for your tone. He suggests using just enough gain so that the results remain cleanly articulated and avoid becoming messy. The tempo for all the sections is a fun to play along to, 114bpm.

As with the first two instalments Mattias continues to demonstrate plenty of harmonics as well as those tapping ideas; technical facets that form important elements of his style.

As with all our video masterclasses, each performance is transcribed and then analysed from a technique and music theory point view. You can then learn the techniques and concepts with a view to broadening your personal vocabulary and musicianship.

“ALTHOUGH MATTIAS TREATS HIS MUSIC MOST SERIOUSLY, THERE'S ALWAYS AN OVERRIDING ELEMENT OF FUN IN EVERYTHING HE DOES”

The backing track and chord chart are, as ever, included to aid your practicing.

Although Mattias treats his music most seriously, there's always an overriding element of fun in everything he does. So if you find a new technique, lick or phrase in this month's solo that catches your attention and you'd like to learn, memorise, hone and use it in future where the Aeolian or Natural Minor sound would be appropriate.

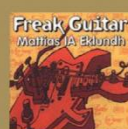
Of course, once you have mastered some of the concepts in Mattias's solo why not have a go at creating a solo of your own over Jason's professionally recorded backing track?

Have fun and see you next time. **BT**

NEXT MONTH Mattias brings us another super solo over a new Jason Sidwell track **Smash Down**

Get the Tone

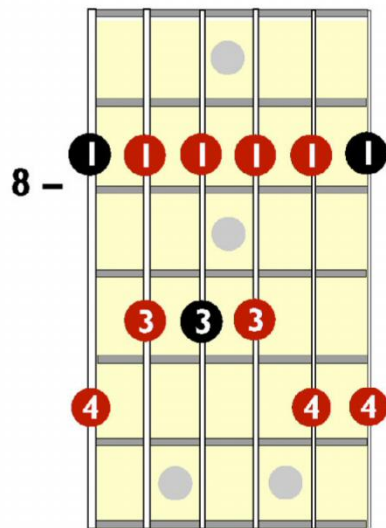
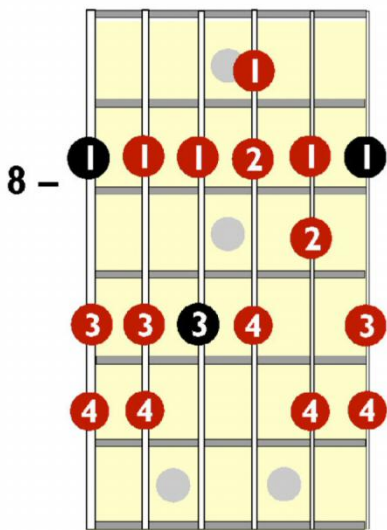
Mattias used the bridge pickup of his Caparison Apple Horn into a Laney amp, with Line 6 Helix FX and a Jim Dunlop pedal for the volume swells. Any electric guitar will work well for this month's performance; just dial up a modern sounding tone with a mild overdrive and a degree of sustain. Some long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



TRACK RECORD Mattias has released four studio albums entitled Sensually Primitive, Freak Guitar, The Road Less Traveled and The Smorgasbord. All four albums feature different aspects of Mattias's playing and are well worth checking out. 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.

C NATURAL MINOR (C AEOLIAN MODE)

C MINOR PENTATONIC



CHORD CHART BACK ON THE ROAD

♩ = 114

VERSE 1 & 2

1 *A♭ maj7 (#11)* *Gm7* *Cm7* 3, 15

5, 17 *Fm7*

9, 21 *Cm7* *Gm7* *Fm7*

MIDDLE

13, 25 *Cm7* *Gm7* *A♭ maj7 (#11)* *Gm7* 27

29 *A♭ maj7 (#11)* *Gm7* *A♭ maj7 (#11)* *Gm7*

33 *A♭ maj7 (#11)* *Gm7* *F* *E♭ maj9*

VERSE 3 & 4

37 *D7* *G7* *Cm7* 39, 51

41, 53 *Fm7*

45, 57 *Cm7* *Gm7* *Fm7* *Cm7*

50 1 *Gm7* 2 *D7* *G7* *Cm7* 62



BACK ON THE ROAD FULL PIECE

CD TRACK 18 & CD-ROM

VERSE 1 [Bars 1-14] The track opens with a simple string bend on the second string before Mattias starts his solo with some sparse and well-paced opening ideas. As ever the articulation here is everything so check out how the volume pedal and whammy bar are combined. The whammy bar is used to scoop

and doop in and out of notes. Finger vibrato is also added. Pulling the notes a quarter tone sharp as in bars 5 and 6 is an idea that Mattias is fond of.

VERSE 2 [Bars 15-26] In bars 21 to 23 Mattias uses the idea he demonstrates in Example 1 (p45) on how you can use tapping to be rhythmically precise.

VERSE 1

♩ = 114 $A\flat maj7 \#11$ $Gm7$ $Cm7$

BU BD BU BD vol < < < < vol < < < <

6-(8)-(6) 7 (8) (7) 3 5 7 8

VERSE 2

$Fm7$ $Cm7$ $Gm7$ $Fm7$ $Cm7$

Let ring - - - - Let ring - - - - 3

10/12 \ 8 10 10/12 \ 8 10 9-8-6-8

VERSE 2

$Gm7$ $Cm7$ $Gm7$ $Cm7$ $Fm7$

Doop w/bar w/bar w/bar w/bar w/bar w/bar w/bar

6 13-11-13-11-13 11 13-11-13/15-13-11-13 11 13-11-13/16-15-13

(8va) - - - - Scoop Scoop Doop Doop

13-11-13-11-13/15-13 11-13-11-10-11 10 16 18 16-15 16-15 16 20

BACK ON THE ROAD FULL PIECE

CD TRACK 18 & CD-ROM

MIDDLE [Bars 27-38] The middle section uses the Abmaj7#11 and Gm7 chords. Both of these chords are from the harmonised C Natural Minor scale

so you won't need to change scale. However, it is worth being mindful of using your ear to outline these chords as they pass.

Sheet music for guitar, measures 20-21. The key signature is C minor (three flats). The staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and bar lines. The treble clef line includes a dashed line labeled (8va) and a wavy line labeled w/bar. The bass line includes fret numbers 18, 15, 18, 15, 18, 15, 16, 15, 13, 15, 16, 15, 13, 15, 16, 15, 13, 15, 16, 15, 13, 15.

Sheet music for guitar, measures 22-23. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and bar lines. The treble clef line includes a dashed line labeled (8va) and a wavy line labeled w/bar. The bass line includes fret numbers 16, 15, 13, 15, 16, 15, 13, 15, 16, 15, 13, 15, 16, 15, 13, 16, 11, 13, 16, 11, 15, 16, 15, 11, 13, 16, 15, 18.

Sheet music for guitar, measures 23-24. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and bar lines. The treble clef line includes a dashed line labeled (8va) and a wavy line labeled w/bar. The bass line includes fret numbers 11, 13, 11, 13, 16, 13, 15, 13, 12, 13, 12, 13, 15, 10, 13, 10, 15, 13, 10, 15, 8, (10), 8, 5, (8), 8, (10), (8).

Sheet music for guitar, measures 25-26. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and bar lines. The treble clef line includes a dashed line labeled (8va) and a wavy line labeled w/bar. The bass line includes fret numbers 10, 10, 10, 10, 10, 10, 18, 15, 15, 16, 15, 13, 15, 11, 10.

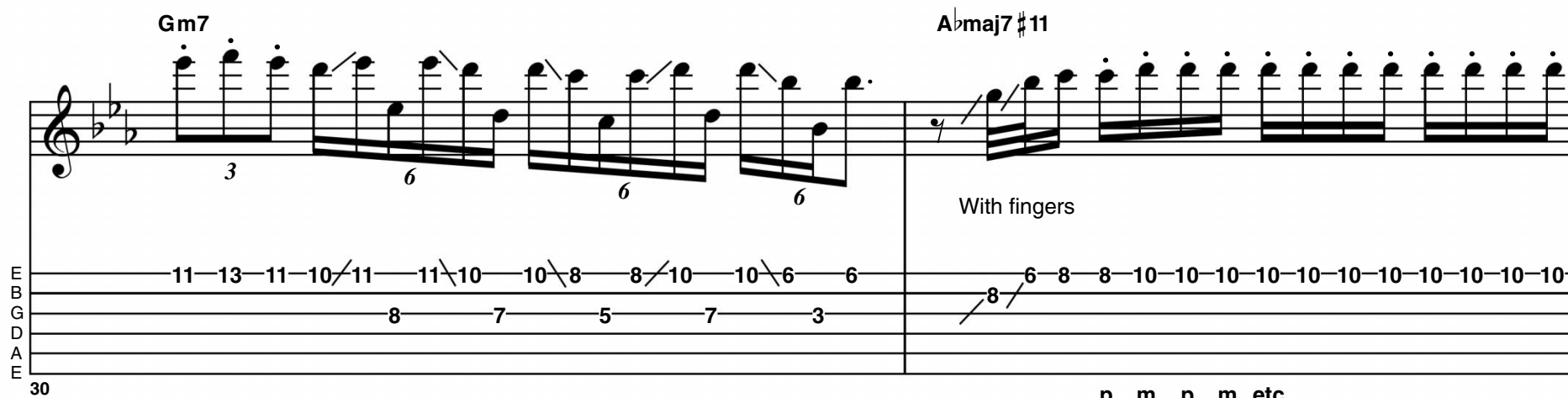
Sheet music for guitar, measures 28-29. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and bar lines. The treble clef line includes a dashed line labeled (8va) and a wavy line labeled w/bar. The bass line includes fret numbers 13, 11, 11, 10, 10, 11, 10, 6, 18, 16, 18, 15, 16, 15, 15, 13, 11, 13, 13, 15, 12, 8, 10, 12.

BACK ON THE ROAD FULL PIECE

CD TRACK 18 & CD-ROM

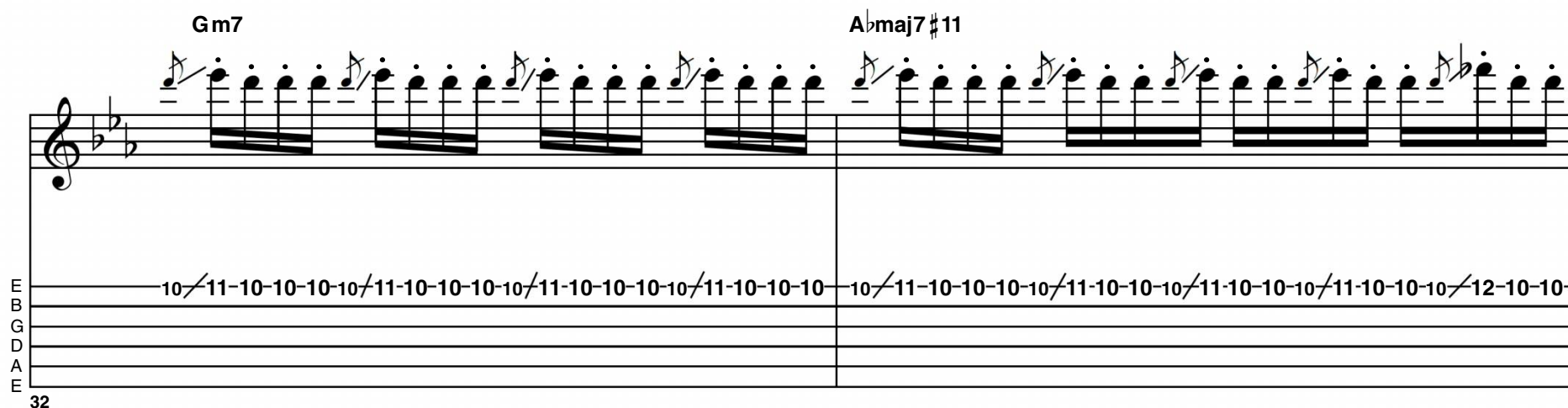
VERSE 3 [Bars 39-50] Mattias weaves at will between what we'd consider conventional techniques and his own brand of off-the-wall ideas. In this section he breaks out with some of those more conventional sounding ideas - the pedal tone idea in bar 43 and 47 is played fingerstyle technique.

Gm7 **A^bmaj7 #11**



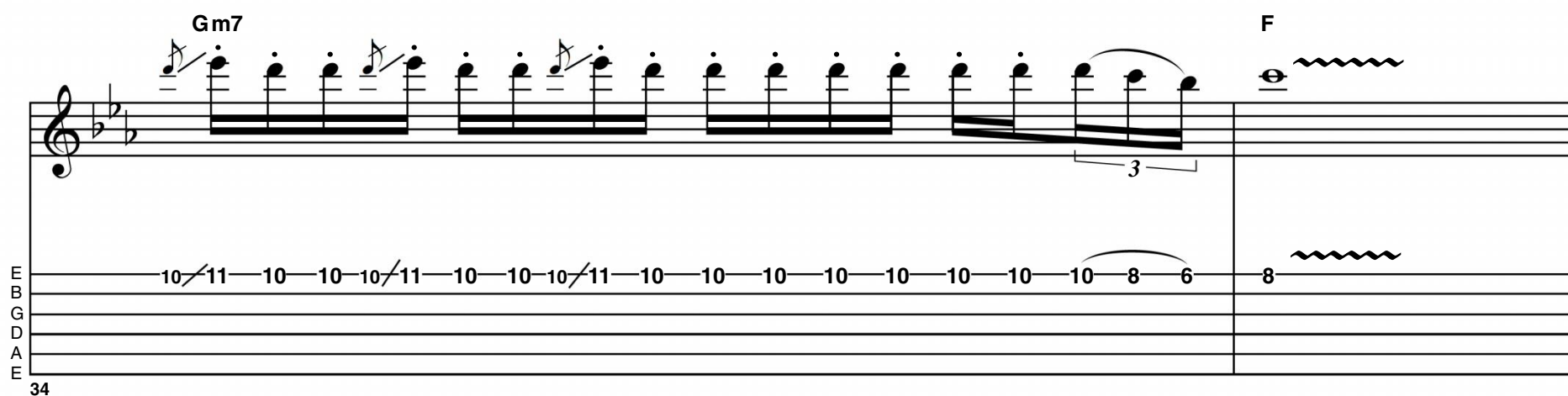
30 p m p m etc

Gm7 **A^bmaj7 #11**



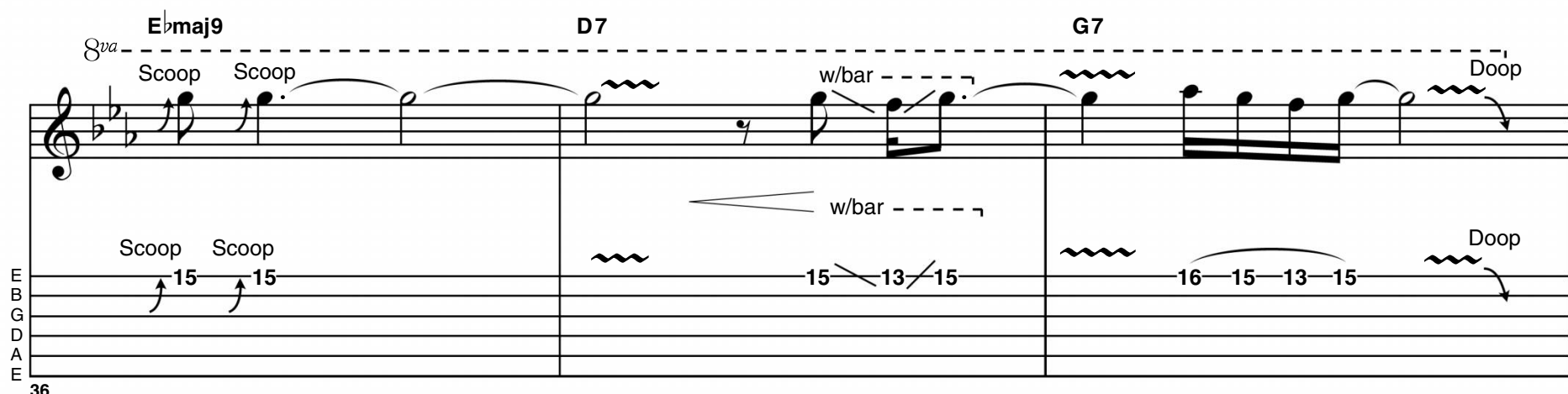
32

Gm7 **F**



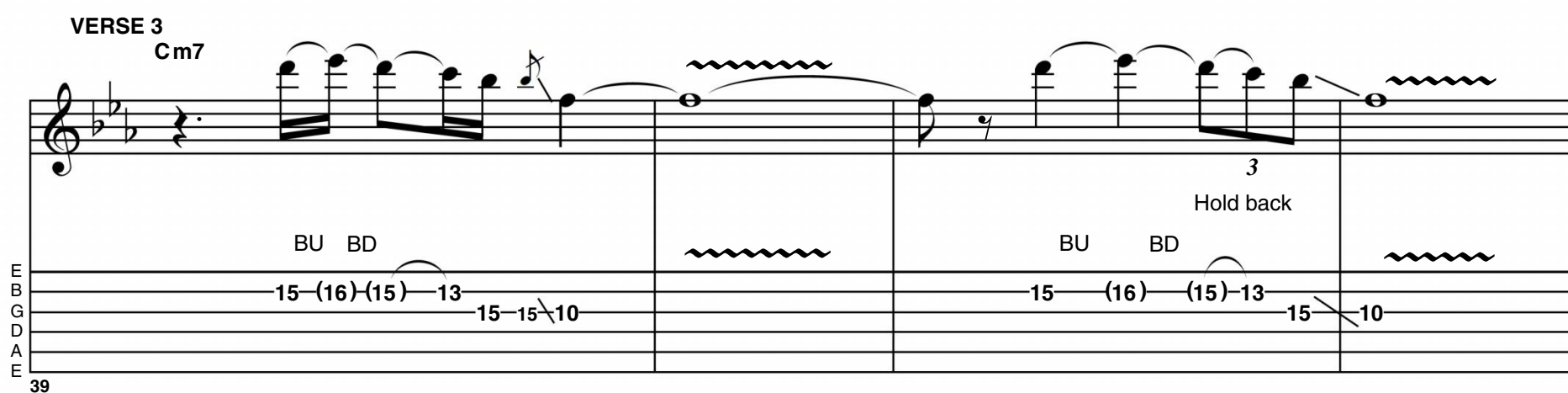
34

E^bmaj9 **D7** **G7**



36

VERSE 3
Cm7



39

CD TRACK 18 & CD-ROM

bar articulations. Mattias gets amazing ear-grabbing results throughout his solo, especially when combining harmonics with the whammy bar.



BACK ON THE ROAD FULL PIECE

CD TRACK 18 & CD-ROM

[Bar 61-end] Bar 61 features an artificial harmonic that is played by hammering the fretting-hand finger down just back from above the 15th fret.

There are so many amazing ideas to glean from Mattias's playing, that there's bound to be neat - and impressive - techniques here that you can pick up on.

52

BU

54

Fm7

56

8va - - - - - Cm7

58

Gm7 Fm7

BU BD Doop

61

8va - - - - - Cm7 D7 G7 Cm7

w/bar - - - - - Let ring - - - - -

AH 14.75

17 15

20

Doop

Doop

Doop

Let ring - - - - -

AH 14.75

15

8

PLAYING TIPS



● TIP 1 WHAMMY BAR *BARS 15-18*

How one holds the bar can be very important when playing. Mattias tends to cup the bar either between his first and second fingers for small vibrato movement or for bigger pitch drops (as here), he uses his last three fingers while the thumb and first finger hold the pick. Notice that the palm of his picking hand is lightly muting the lower strings to reduce unwanted noise.



● TIP 2 TAPPING *BARS 21-23*

Mattias favours his picking hand's second finger (m) to tap the fretboard while he curls the pick up inside his first finger and rests his thumb on the top side of the neck. String noise is then reduced by the palm of the picking hand. Mattias is one of the cleanest players in rock and his noise reduction approach is faultless, so do consider how you can reduce unwanted string noise even further.



● TIP 3 FINGERPICKING 1 *BARS 29-30*

For fast picking across strings - often one-note-per-string passages - Mattias curls up his pick inside his first finger and picks with his second finger (m). The resulting speed, economy of motion and tone is exceptional.



● TIP 4 FINGERPICKING 2 *BARS 31-34*

Mattias can choose second finger and thumb picking on the same string for a country-esque technique called chicken picking - notes are clipped very short, reminiscent of a chicken 'clucking', hence the term.

VIDEO DEMONSTRATION LICK 1 PRECISE RHYTHMIC TAPPING

CD TRACK 20 & CD-ROM

8va

Bridge Pickup With Overdrive

E B G D A E

1

(8va)

Foot Tap Starts on beat

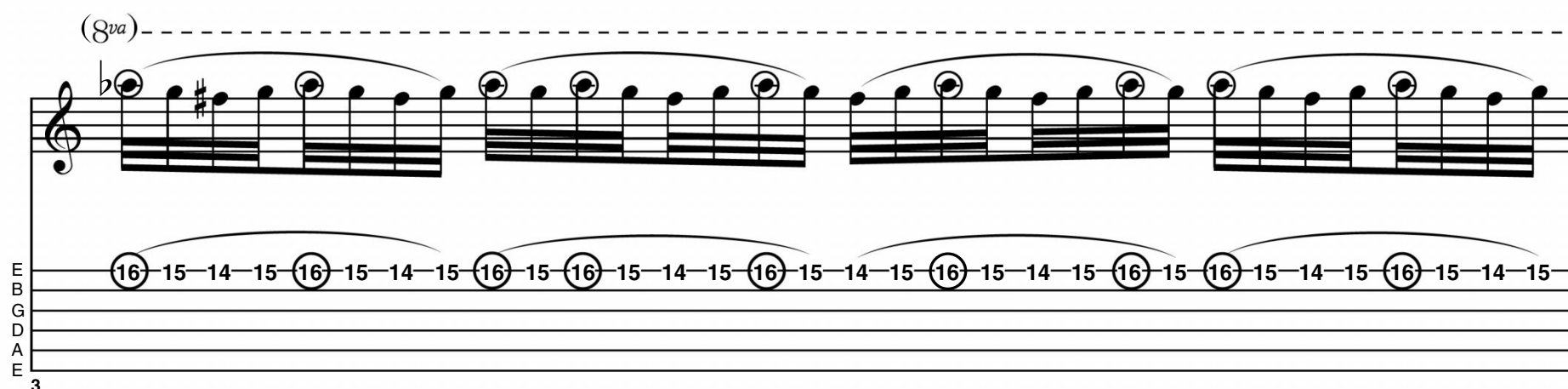
E B G D A E

2

VIDEO DEMONSTRATION LICK 1 **PRECISE RHYTHMIC TAPPING** ...CONTINUED

CD TRACK 20 & CD-ROM

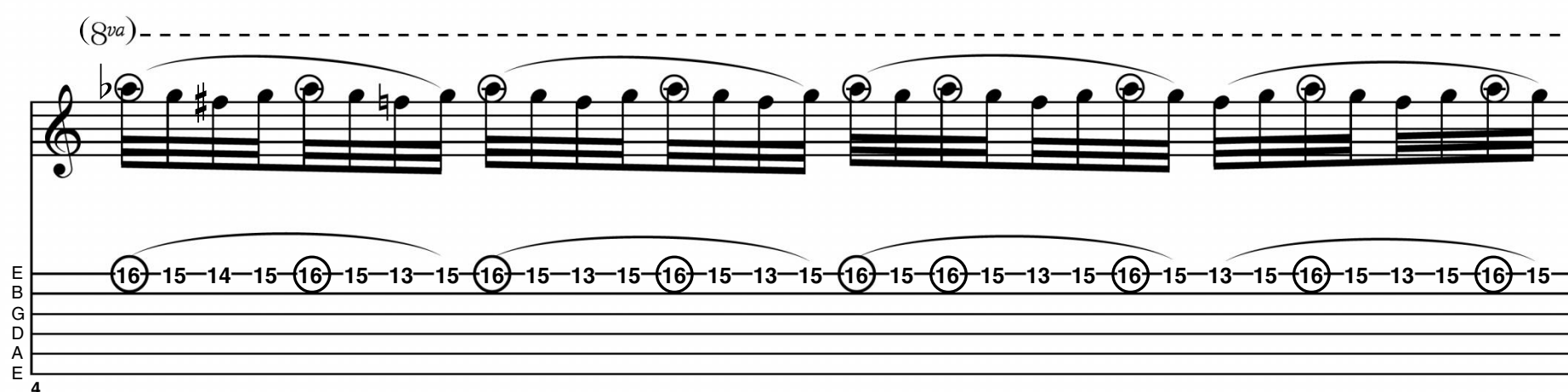
(8va)-----



E
B
G
D
A
E

3

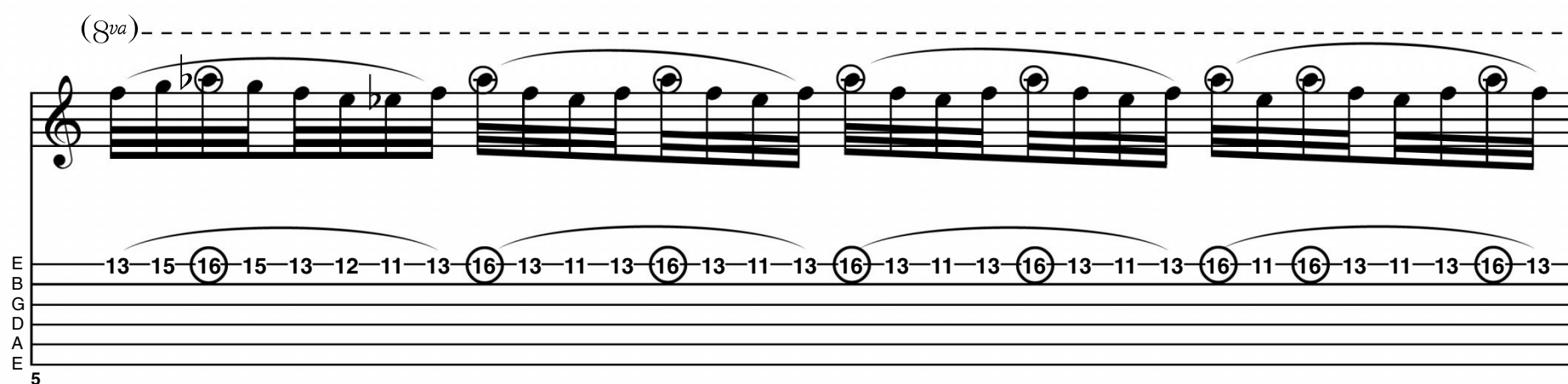
(8va)-----



E
B
G
D
A
E

4

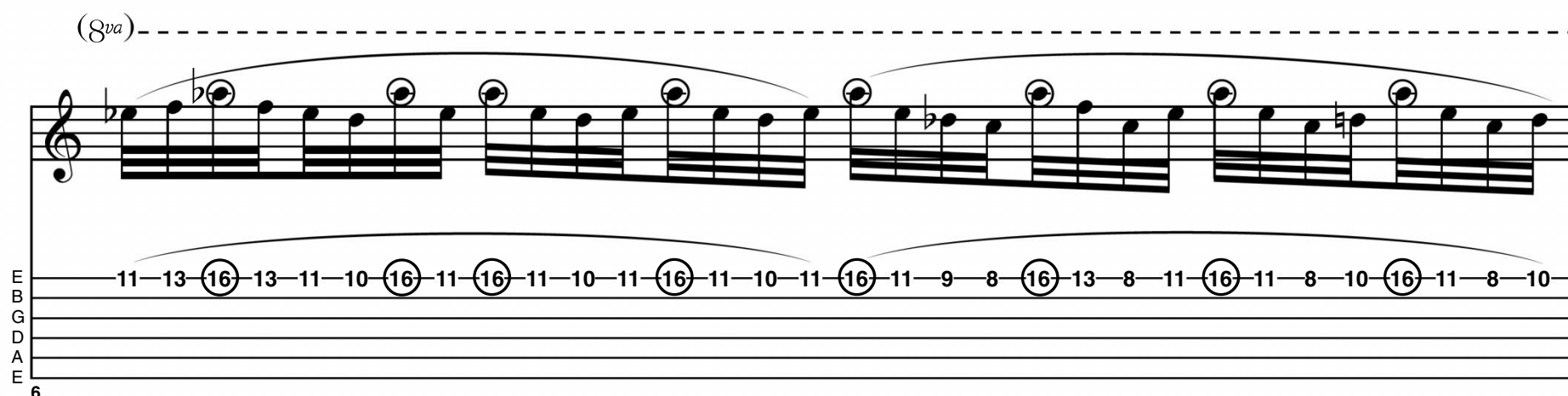
(8va)-----



E
B
G
D
A
E

5

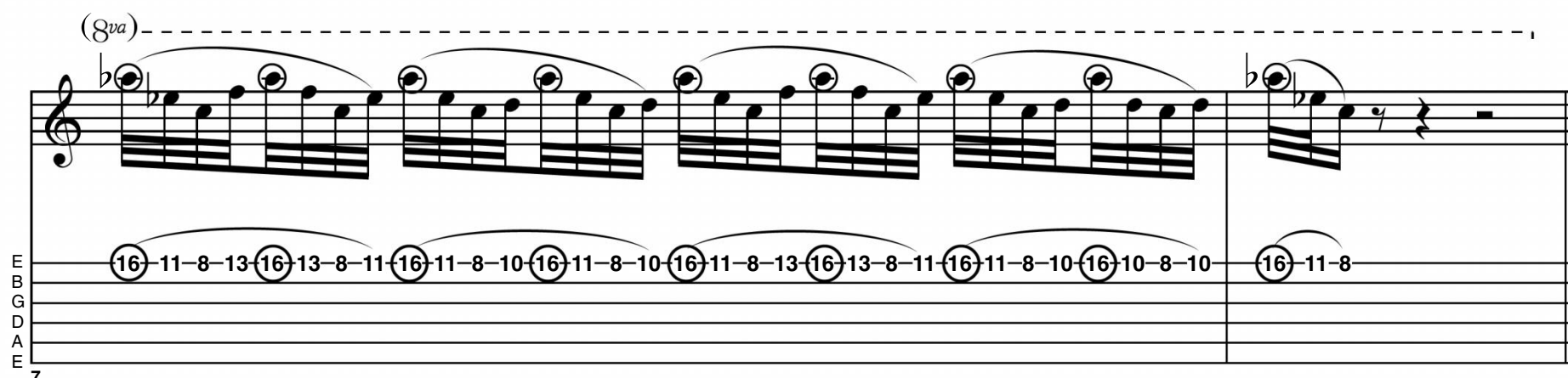
(8va)-----



E
B
G
D
A
E

6

(8va)-----



E
B
G
D
A
E

7

VIDEO DEMONSTRATION LICK 2 TAPPING WITH STRING BENDS

CD TRACK 21 & CD-ROM

Bridge Pickup With Overdrive

BU BD BU BD BU BD BU BD

15 10 (11) (10) 8 15 10 (11) (10) 8 15 10 (11) (10) 8 15 10 (11) (10) 8 15

3

BU BD BU BD

10 (11) (10) 8 10 8 8 10 15 8 (10) (8) 15 10 15 12 15

4

15 11 15 13 15 11 15 13 15 11 15 13 15 10 15 10 15 10 12

VIDEO DEMONSTRATION LICK 3 TAPPING WITH STRING BENDS (VARIATION)

CD TRACK 22 & CD-ROM

Bridge Pickup With Overdrive

BU BD BU BU BD BU

15 10 (11) (10) 8 (10) 15 10 (11) (10) 8

3

BU BD BU BU BD BU BD BU BD BU BD

(10) 15 10 (11) (10) 8 (10) 15 10 (11) (10) 8 15 10 (11) (10) 8 15 10 (11) (10) 8 15 10 (11) (10)

5

BU BD BU

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



Wolfgang Amadeus Mozart

Là Ci Darem La Mano Duetтино from Don Giovanni



Today **Bridget Mermikides** brings us her arrangement of this baritone and soprano duet from one of Mozart's most famous operas, describing the antics of lothario Don Giovanni.

ABILITY RATING

Moderate



Info

Key C Tempo 53bpm CD TRACKS 23-34

Will improve your... ✓ Melodic interpretation

✓ Balancing melody and accompaniment ✓ Operatic repertoire

In this issue, we examine yet another stunning work from the musical genius Wolfgang Amadeus Mozart (1756–1791). Mozart's brilliance and productivity are of course well documented, and yet they're still hard to fully appreciate. To provide some context, by the time he composed the opera Don Giovanni (from which this arrangement

is taken), he was just 30 and had already composed hundreds of incredibly beautiful and skilled works, including a staggering 38 symphonies, 37 concerti, and 17 other operas. Compare that to certain modern bands with whom we readily tag with the title 'genius'.

Don Giovanni was premiered in 1787 in Prague and advertised as what would now be considered a 'drama-comedy'. It tells the story of the eponymous, arrogant, womanising and amoral nobleman Don Giovanni and his shenanigans, before his ultimate unrepentant demise. Là Ci Darem La Mano appears in the first act of the opera and is a duet between our protagonist Don Giovanni and Zerlina, who is soon to be married.

Characteristically Don Giovanni conspires to be alone with her, and this duet is an illicit courtship, the title loosely translated as 'Let us take each other's hands'. The insistent beguiling melody interweaves Don Giovanni's flirtations with Zerlina's declining resistance; the conflicted parallelism from bars 41-59 and the gradual descent of her melodic line to a fermata in bar 49, representing her capitulation. In the dance-like 6/8 that follows the voices are unified.

I've transposed the original

key of A Major to C Major. While the original key is very guitar friendly, C Major allowed the ranges of the baritone and soprano voices to fit more comfortably on the instrument. The arrangement is in fact very idiomatic on the guitar using open strings, and the use of

“ MOZART'S BRILLIANCE AND PRODUCTIVITY ARE OF COURSE WELL DOCUMENTED, AND YET THEY'RE STILL HARD TO FULLY APPRECIATE ”

legato works extremely well to give the melody an appropriate lyricism.

The tab captions will help guide you through the various challenges of maintaining the accompaniment and two voices, but it will be worth the effort and patience as this is a wonderful work, which is remarkably fitting as a solo guitar piece. **BT**

NEXT MONTH Bridget creates an arrangement of *The Entertainer* by **Scott Joplin**

TECHNIQUE FOCUS

Effective practice

How effective is your practice? Are you alert and mentally engaged or does your mind wander and get easily distracted? Effective practice is as much brainwork as it is finger work. Aim to cultivate conscious awareness of the musical content in your practice - the notes you are playing, their fretboard positions and harmony. This will boost your musical memory and expertise. Also, be aware of how you feel physically - is your posture good and are you playing with precise accuracy at all times? Developing good habits in your practice determines how you play in performance.



Mozart: his genius is still hard for us to fully comprehend



TRACK RECORD There are many wonderful and varied recordings of this legendary opera but I recommend Carlo Maria Giulini conducting the Philharmonia Chorus and Orchestra (EMI 2002). There's also a great period instrument recording with the Monteverdi Choir conducted by Sir John Gardiner (Archiv 1995). Plus check out the celebrated 1955 Vienna Philharmonic recording (Decca 2009).

PLAYING TIPS

CD TRACK 24

[Bars 1-8] Arranged in the key of C Major, the first eight-bar theme sits comfortably under the fretting hand and the fingering works nicely for the

character of the melody. The theme repeats at bar 9 with a slight variation and extension to conclude at bar 18.

♩ = 60

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

PLAYING TIPS

CD TRACK 24

[Bar 19] Here the tune moves to the dominant key of G Major – watch out for the chromatic stuff at bar 25 and follow the fingering carefully.

[Bar 30] And here another version of the main theme appears – again with slight variations that emulate the original vocal lines of the opera.

The guitar tablature for CD Track 24 is presented in five systems, each with a treble clef staff and a corresponding six-string guitar fretboard. The fretboard strings are labeled E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers 1-4. Chords are written above the staff. The key signature is one sharp (F#), indicating G major or D minor.

- System 1 (Measures 21-24):** Chords: D/F#, D7, G, C/G, C/E, G, G/D.
- System 2 (Measures 25-28):** Chords: D/F#, G, D/F#, G, D/F#, G.
- System 3 (Measures 29-32):** Chords: G7, C, F6, D7/F#, G, D7.
- System 4 (Measures 33-36):** Chords: G, C, F/A, G7.
- System 5 (Measures 37-40):** Chords: C, F/A, G, C, G7/B, G/D.

PLAYING TIPS

CD TRACK 24

[Bar 40] The two voices overlap and dovetail into one another so I've emulated this in the arrangement. There's a descending sequence from bar 44 to 46 and after the fermata at bar 49 use a 3rd-fret barre on the last beat to prepare the

fretting hand for bar 50. Now we shift to 6/8 time and a new melody. This has a pedal C note for four bars and shifts to fifth position half-way through bar 54. More chromatic material at bars 56-57 so follow all the fingering carefully.

Chords: C/E, G/B, G7, C, G7/B, C/E, G/B, G7, C, E/G#

41

Chords: Am, C7/E, F, Dm, G7, Em, Am7, F, G/B, G7/B

45

Chords: C, G/C, C, G/C

50

Chords: C, Dm/F, C/G, G, C, G, C7, F, Fm, G7/B

54

Chords: C, G/C, C, G/C

58

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

PLAYING TIPS

CD TRACK 24

During the final section there's a dialogue between the voices and the orchestra. The dotted rhythms and triplet grace notes are the orchestral instrumental parts, while the melody in 3rds is the two voices now unified.

It is a challenge to include every detail in an arrangement such as this, but it follows the main components of the harmony and much of the melody to make for a very effective guitar piece.



62

66 a m i

70

74

79



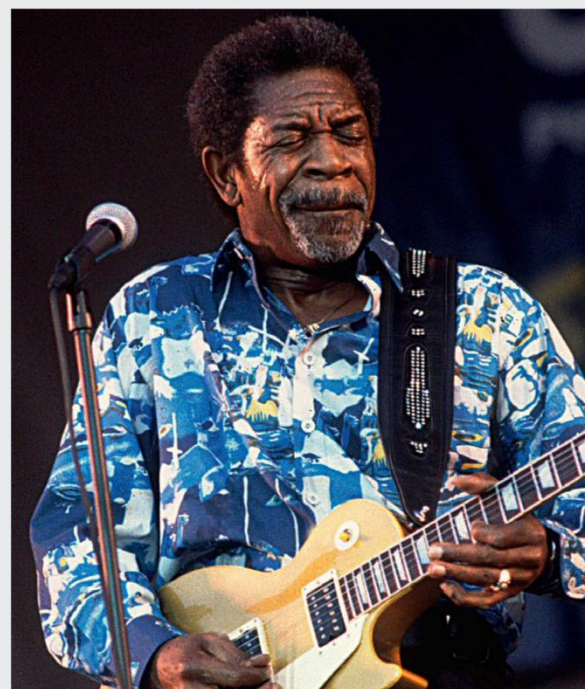
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IN LESSONS GT#299



BLUES **56**
Jim Clark checks out Luther Allison who, although no household name, stepped bravely into blues legend Freddie King's shoes on the Chicago scene.



WALKING BASSLINES **72**
In this series from his Beyond Chord Melody book, Martin Taylor looks at mastering 10ths and 7ths on the road to solo jazz guitar.

To be or not to be, that is the question. Or rather, to be B11 or to be A/B in the world of GT. This type of pontificating is an integral part of our processes before presenting our tutorials to you. The most applicable chord names above the notation matters as much to us as the best advice for executing a technique or duplicating a guitarist's trademark lick. It's because, unlike many websites or youtube videos, our job since 1994 has been to present detailed tab and notation that has passed through our rigorous editorial procedures. From the detailed content commissions to each tutor's creation, from the professionally engraved music and audio expertly mastered to the several stages of editorial proofing before reaching the printers, there are a lot of people involved in creating and fine tuning GT's content. Compare that to a one or two man created YouTube channel or (perhaps) tuition website and the attention to detail isn't comparable. Excellence is what you're paying for and as a regular

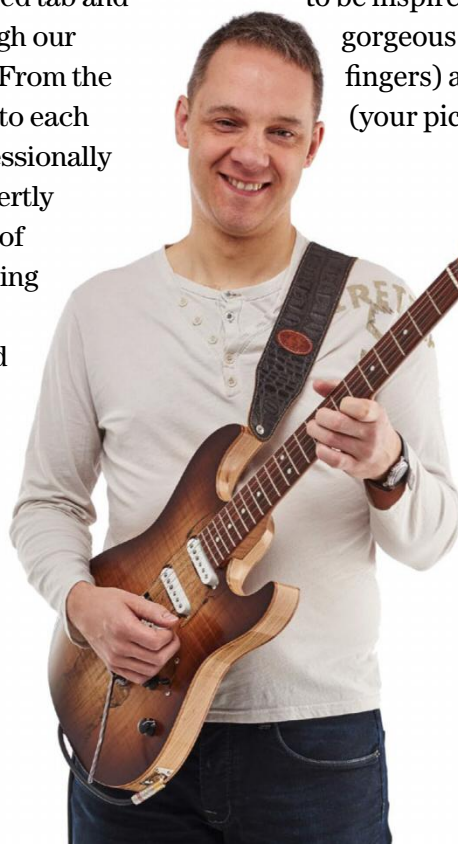
reader, that's what you love and expect from us.

As you go through this issue and its varied content (acoustic styles to R&B licks, rock shred to solo classical guitar), enjoy your time trying out lots of ways to engage with your guitar. Not least, the karaoke experience of learning new music then playing along with our bespoke audio. If I was to be so bold, I'd suggest you check out the Rock column on p60 (Neal Schon is such an inventive rock guitarist to be inspired by), Jazz on p64 (some gorgeous horn lines to twist your fingers) and Psychedelic Rock on p76 (your picking hand will be kept busy!).

Lastly, Fretboard Fluency on p88 is outstanding this month, combining various scales and arpeggios in a jazz context (II-V-Is in abundance); addictive stuff indeed.

Thanks for your continued support, and enjoy the issue!

Jason



30-Minute Lickbag



Pat Heath of BIMM Brighton offers the challenge of another selection of licks at easy, intermediate and advanced levels.



EASY LICKS EXAMPLE 1 BRUCE SPRINGSTEEN

CD TRACK 25

This slow but controlled part should be approached with a strong pick attack for the chord work and bluesy bend. Play this using a classic amp tone with a light overdrive. Try knocking the volume control down for an even more authentic tone.

$\text{♩} = 90$

Asus2 D A

mf

BU BD 1/4

EASY LICKS EXAMPLE 2 ROBERT JOHNSON

CD TRACK 26

A rootsy blues intro lick that sounds great on acoustic or dirty electric with tremolo, this could be played with fingers or a pick, and is based around E Minor Pentatonic in the open position. You'll need a nice relaxed swing feel as you descend from the 5th fret, using the third finger for the pull-offs to the open strings.

$\text{♩} = 120$

N.C. E5

mf

INTERMEDIATE LICKS EXAMPLE 3 JIMI HENDRIX

CD TRACK 27

Find where these E, A and G chord shapes are on the fretboard, then practise changing between them. After this you should use the first finger of your fretting hand as a barre to voice the Pentatonic melodies on the 9th and 7th frets.

$\text{♩} = 100$

E Eadd9 E B5 E B5 A5 D A5 A G E

mf



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INTERMEDIATE LICKS EXAMPLE 4 **BRIAN SETZER**

CD TRACK 28

Here's a lick that's loosely based around an E Major to E Minor Pentatonic mix. Setzer hits his Gretsch with gusto so this will require you to concentrate on your picking-hand's timing while playing hard at the bridge. Add a big spring reverb and some slap-back echo for rockabilly authenticity.

$\text{♩} = 120$ N.C.

mf

ADVANCED LICKS EXAMPLE 5 **PAT METHENY**

CD TRACK 29

Metheny is the archetypal jazz alternate picker. In fact he's a monster in every department and this example is based around the arpeggios of a ii-V-I progression in C. Take note of the chromatic lines that have been rearranged for a relatively simple way of creating an 'outside' sound.

$\text{♩} = 135$ N.C.

mf

ADVANCED LICKS EXAMPLE 6 **GLEN TIPTON**

CD TRACK 30

This example, based on a famous Judas Priest sweep picking lick, uses triplets against a fast tempo and moves between C, A and E Minor arpeggio shapes in the key of A Minor. Use less gain than you might normally dial in for rock or metal, and work on rhythmical groupings with the fretting hand.

$\text{♩} = 120$ N.C.

mf

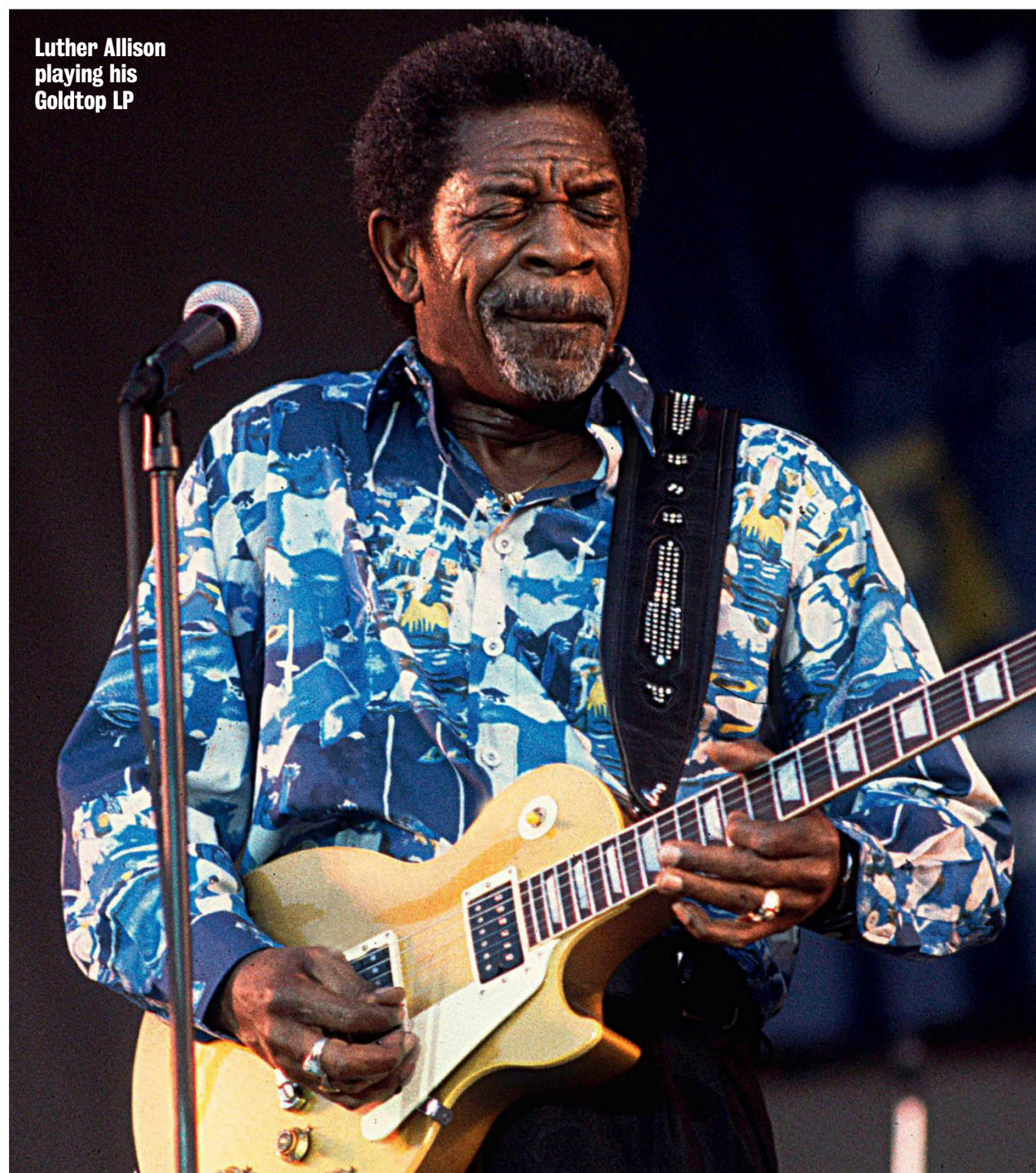
A5

Luther Allison



This month **Jim Clark** checks out a man who, although no household name, still stepped into blues legend Freddie King's shoes on the Chicago scene.

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Luther Allison
playing his
Goldtop LP

slew of awards from various blues music associations. In fact he swept the board in the 96's WC Handy Blues Awards where he walked off having won in six categories.

Luther would die just a year later following the release of his album *Reckless* and was posthumously inducted into the Blues Hall of Fame, leaving his son and one-time band member Bernard to carry the torch.

“ LUTHER'S MARATHON LIVE SHOWS WERE OFTEN FULL OF LENGTHY SOLOS, WITH ENCORES THAT WERE AS LONG AS THE PRECEDING GIG ”

Luther's guitar style mixes intense fiery delivery with a great sense of rhythmic phrasing. He's a master of developing a small idea over the course of a longer solo and has an excellent sense of rhythmic structure and at times a sophistication that wouldn't be out of place in a jazz-fusion or progressive rock setting by playing odd note groupings quite comfortably in a blues setting.

This security in his phrasing is possibly attributed his incredibly powerful and soulful singing style, so perhaps try checking out his vocal parts too for some inspiration. **1**

NEXT MONTH Jim examines the playing on the *Beano* album, by guitar 'God' **Eric Clapton**

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 31-34

Will improve your

- ✓ Melodic ideas
- ✓ Rhythmic phrasing
- ✓ Note displacement

Luther Allison had his big break with blues legend Howlin' Wolf after hanging outside the blues clubs of Chicago as a young man. It was there he took over the great Freddie King's job in the house band, allowing him to cut his teeth, jamming with

the likes of Magic Sam and Otis Rush, until he scored his own recording deal in 1967.

He would later go on to sign with Motown in 1970, being one of the only blues artists ever to join that label. This allowed him to tour Europe in the mid 70s and establish a wider fan base, resulting in him relocating to France towards the end of the decade.

Luther became known for his fiery style of playing, accompanied by soulful vocals. His marathon live shows were often full of lengthy solos, with encores that were almost as long as the preceding gig. This made him a hugely popular live act and led to him receiving a


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Luther used a variety of guitars over the years, but is mostly known for favouring Gibson Les Paul, ES-335 or Flying V. Amp-wise it was a Fender Bassman 4x10, so to recreate his tone you want less front end and more power amp sustain. Go for a clean-to-just-breaking tone, adding a fuzz or overdrive pedal if requiring more push. A dose of reverb or delay adds a welcome 'live' vibe.



TRACK RECORD Luther has a large and impressive discography offering hours of fantastic blues listening. If this article has whetted your appetite for more and you're looking for a good overview of the man's music, we'd recommend opting for the 1973 Motown release, *Bad News Is Coming*, 1995's *Blue Streak* and, since live is where Luther constantly excelled, the excellent 1999 *Live In Chicago*.

EXAMPLE 1 SHUFFLE IN E

CD TRACK 31

[General] Our first solo is a typical shuffle in the key of E, kicking off with high-energy double-stop ideas reminiscent of Stevie Ray, to articulate the E7 chord. The key here is attack and conviction so don't be too manicured with the technical delivery. Try using downstrokes to project this as much as possible.

[Bar 5] Here we hit the A7 Chord with a really interesting rhythmic idea where Luther pays a five-note melodic sequence over a four-notes-per-beat rhythm,

resulting in a super cool displacement idea. Isolate this to get it in your ear first as it's pretty fiddly, but super effective (and transferable) musically.

[Bar 7-end] For the last six bars we check in to shape 1 of E Minor pentatonic, utilising a cool 'reverse rake' where Luther hits a couple of open strings to further punctuate the fourth string, 14th-fret E note. Aim to make this sound as off-the-cuff as possible and definitely steal it for your own solos.

$\text{♩} = 120$ **E7**

E7

A7 **E7**

B7

A7 **E7** **B7**

BU **BU** **BD**

BU **BU** **BU** **BU**

BU

10

EXAMPLE 2 MINOR BLUES PROGRESSION IN C MINOR

CD TRACK 33

We can see how clever his use of rhythmic as well as melodic phrasing is here, as he develops a basic theme across bars 1-4 incorporating a slick Freddie King 3 note pattern across a 16th note (4 notes per beat) rhythm. **[Bar 4]** In bar 4 there's a rapid-fire sextuplet minor arpeggio, which you may have heard Hendrix also use on occasion. Aim to make the picking pattern

you use as consistent as possible to allow it to repeat easily.

[Bars 9-10] In bars 9-10 Luther focuses on A_b and G major triads, (A_b-C-E, and G-B-D) to articulate the underlying chords of the turnaround. Luther will again add his rhythmic vocabulary to stop this sounding sterile, and this is an excellent way to break from Pentatonic convention in a clear and articulate manner.

Example 2: Minor Blues Progression in C Minor

Tempo: ♩ = 100

Chords: Cm7, Fm7, A_b7, G7, Cm7, G7#9

Scale: E B G D A E

Bar 1: Cm7

Bar 2: BU 13 (15) 13 11 13 11 13 (15) 11 13

Bar 3: BU 11 13 13 (15) 13 11 13 13 11 8 8 8 8 11 8 11 8 11 8 11 8 8 13 11 13

Bar 4: Fm7

Bar 5: BU 13 13 11 13 13 (15) 13 11 13 13 13 11 13 13 11 13 13 13 13 11 13 (15) 20

Bar 6: Cm7

Bar 7: A_b7

Bar 8: 8 10 8 10 8 10 8 10 10 10 10 11 11 11 10 8 9

Bar 9: G7

Bar 10: Cm7

Bar 11: G7#9

Bar 12: 10 10 10 9 7 8 11 10 10 8 10 8 10 11 8 8 8 10 8 10

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Journey



This month **Martin Cooper** checks out the classic sound of Journey, with their tight, melodic and ruthlessly capable guitarist Neal Schon.

Neal Schon here playing a heavily customised Gibson Les Paul



ABILITY RATING

★★★★☆ Moderate/Advanced

Info

Key: G

Tempo: 131bpm

CD: TRACKS 35-37

Will improve your

- ✓ Melodic phrasing
- ✓ Fast legato and picking
- ✓ Bends and vibrato

Journey formed in San Francisco in 1973, from members of Santana and Frumious Bandersnatch. They gained great commercial success between 1978 and 1987, and have seen a massive resurgence in popularity in the past few years, due to the ongoing appeal of their classic hit, Don't Stop Believin'. The song has been featured in numerous TV shows such as Glee, and in films

and Broadway shows like Rock Of Ages. It is also one of the most downloaded and streamed songs on digital platforms.

The classic line-up featured Steve Perry (vocals), Neal Schon (guitar), Steve Smith (drums), Ross Valory (bass), and Jonathan Cain (keys). All remain in the current touring line-up, with the exception of Perry who has been replaced by Arnel Pinada on vocals.

The band has sold over 75 million albums worldwide, and been voted the fifth best rock band of all time in a USA Today poll.

Journey began their career under the name Golden Gate Rhythm Section, with a jazz influenced sound far removed from the commercial rock and pop for which they've become known. The first few albums were

commercial failures, but after Perry joined and by gaining the production services of Queen producer Roy Thomas Baker, their fourth release, Infinity, became their first certified platinum album.

Guitarist Schon's style is a blend of rock, pop, blues and jazz, and his influences include Carlos Santana (with whom he previously played), Eric Clapton and Wes Montgomery. His technique includes fast picked and legato runs, alongside tasteful melodies and classic rock riffs. He also has a PRS signature guitar and was inducted into the Rock & Roll Hall Of Fame along with the rest of Journey in 2017.

“ JOURNEY HAVE SOLD OVER 75 MILLION ALBUMS WORLDWIDE AND BEEN VOTED FIFTH BEST ROCK BAND OF ALL TIME IN A USA TODAY POLL ”

The track this month features some classic Journey style guitar and keyboard lines, over a rock bass and drums rhythm section.

The harmony is typical rock-pop fayre and we find ourselves in the key of G major (G-A-B-C-D-E-F#), the only deviation from this being the E_b and B_b chords that lead us towards the solo. The harmony under the solo is a I-V-VI-IV progression, using the chords G-D-Em-C. This typical Schon-style solo is built on melody, and many of the phrases deliberately target chord tones, particularly in the slower parts of the solo. Enjoy! 

NEXT MONTH Martin examines the 'post Smooth' style of the wonderful **Carlos Santana**







GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Neal Schon has previously used Tom Anderson, Gibson and Fender guitars, and currently plays his signature Hollowbody PRS with Floyd Rose vibrato system. Amps tend to be quite high-gain and include PRS, Bogner and Diezel. You'll need a modern high-gain tone and set your guitar to the bridge pickup (if using a single-coil instrument try neck pickup or roll off some tone). Add light chorus for both rhythm and lead parts plus medium delay.



TRACK RECORD Escape from 1981 includes Don't Stop Believin' and Stone In Love and the follow-up album Frontiers features Separate Ways. Journey recently released a CD and Blu Ray live concert recorded in Japan where they played those two albums in their entirety, albeit with a couple of songs left of the release. There are also several greatest hits albums available, including The Essential Journey.

EXAMPLE 1 RHYTHM

CD TRACK 36

Play the rhythm part aggressively, but in a clean controlled way and make sure that all your tone is clear enough to allow the harmony through.

$\text{♩} = 131$

G5 **D** **Am** **N.C.**

E B G D A E

1, 9

G5 **D** **Am** **C** **G** **D** **C**

PM - - - - -

E B G D A E

5, 13

G **D** **Am** **C** **D**

E B G D A E

17, 21

C **D/C** **E♭** **B♭** **C**

Play 3 times

E B G D A E

25, 27, 29

31

G **D/F#** **Em** **C** **G**

Play 4 times

E B G D A E

33, 37, 41, 45

49

EXAMPLE 2 SOLO

CD TRACK 36

In typical Neal Schon style our solo features slow melodic lines building up to some fast picking and legato phrases. It's this glorious blend of speed and melody, all bound together with incredible finesse, that's a trademark of Schon's playing style.

♩ = 131

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

Measure 32: Treble clef, 4/4 time. Bass clef: E, B, G, D, A, E. Fingering: 32.

Measure 33: Treble clef: G, D/F#, Em, C. Bass clef: 5, 5-7-9-7, 7, 9, 9-11-12-5. Fingering: 33.

Measure 38: Treble clef: Em, C, 8va. Bass clef: BD, (10)-8-10, 17, 15-15-13-13-12-12-12-15, 12, 15-14-12, 15-13-12-15-13-12, 14-12-11-14-12-11, 14-12-10-12-10-9, 12-10-9. Fingering: 38.

Measure 41: Treble clef: G, D/F#, 8va. Bass clef: 10, 12-14, 12, 12-14, 12, 14-16, 15, 15-17, 15-15-17-17-15, 17-(19)-17-(19)-17-(19)-(17)-15. Fingering: 41.

Measure 44: Treble clef: (8va), G, D/F#. Bass clef: 17, 15-17, 15, 17-15, 17-15, 16-14, 15-12, 14-12, 14-12, 14-12, 14-12-10-12. Fingering: 44.

Measure 46: Treble clef: Em, C, G. Bass clef: BU BD, BU BD, 15-(17)-(15)-15-12-12, 15-(17)-(15). Fingering: 46.



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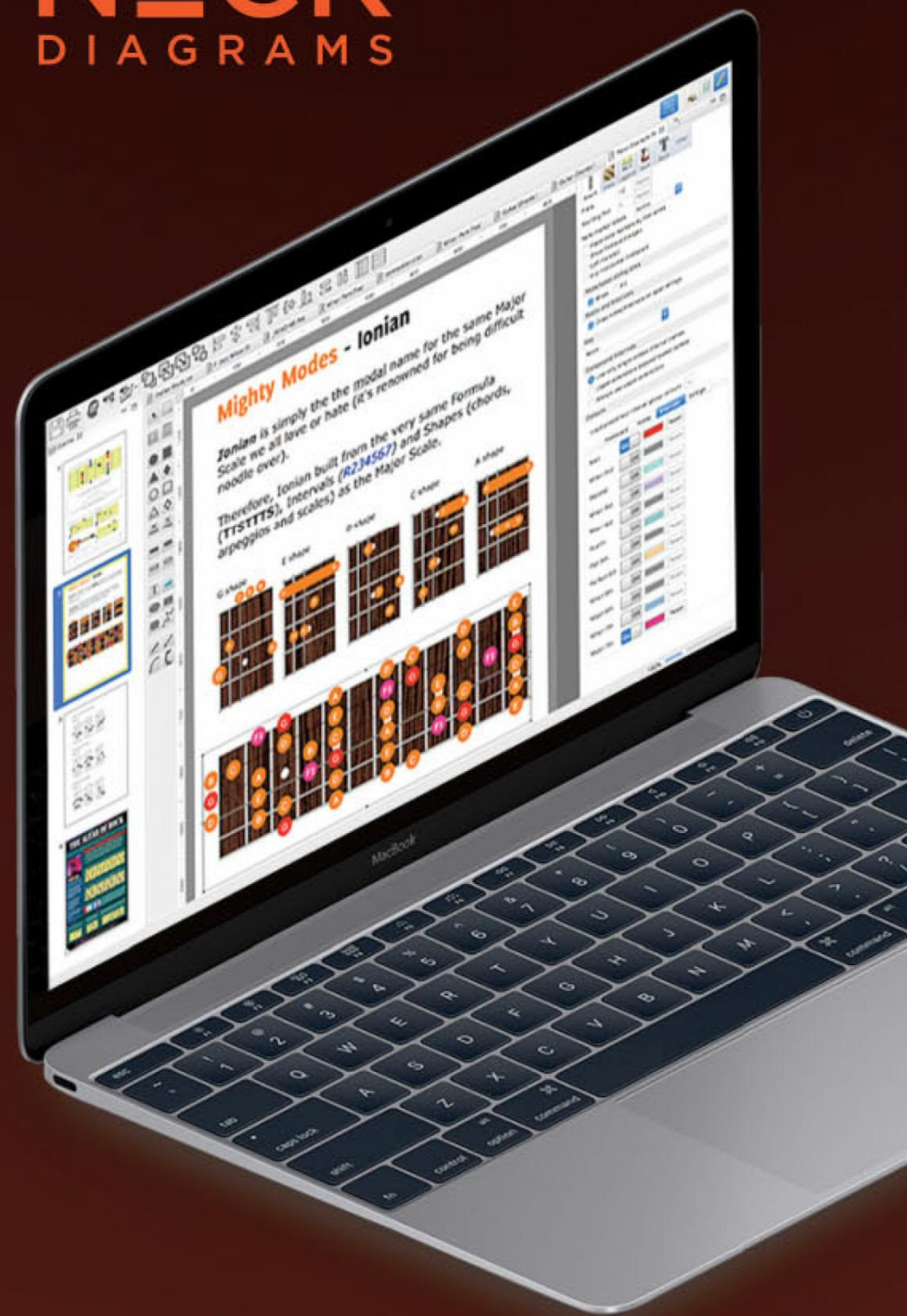
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Phrase like a horn player



This month **John Wheatcroft** shows how to enhance the authenticity of your jazz playing by phrasing more like a trumpeter or saxophonist.



Dizzy Gillespie: hear his style in many jazz guitar players' solos

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 38-57

Will improve your...

- ✓ Jazz vocabulary and phrasing
- ✓ Use of space and syncopation
- ✓ Outlining changes with melody

When considering the history of jazz, Charlie Christian and Django Reinhardt are rightly acknowledged for their monumental contribution in bringing the guitar to the forefront as a soloing instrument. Part of what made these players so great was their vision and ability to take influence from sources outside of the guitar, with Christian acknowledging Count Basie saxophonist Lester Young, while for Django the playing of trumpet virtuoso Louis Armstrong, had a massive effect on the direction and evolution of his style, right down to quoting specific lines in his solos.

This tradition has continued and it's this connection we're exploring today. There's a huge amount we can learn from our horn-playing cousins. So much of the language of jazz has been defined by the contribution of trumpet and saxophone that this influence is almost impossible to ignore. As we'll see, there are rich pickings as such a lot of this crucial vocabulary works perfectly on guitar.

The examples that follow illustrate these connections and highlight the influence from player to player, horn to guitar. We start with Lester Young and explore the link to the great Barney Kessel. Dizzy Gillespie is next and you can clearly discern his bebop influence in Emily Remler's single-note lines. Any study of horn players in jazz would be remiss without Miles Davis, and his influence can be heard and felt in almost every jazz musician that followed. Jimmy Raney's virtuosic style is rich with jazz heritage and authenticity. Next up we see the pairing of John Coltrane and

Kenny Burrell, a musical partnership that you can hear on numerous recordings, and while both players are rightly considered masters in the world of jazz, they share a similar affinity with the blues. Our final pair of complete 12-bar studies focuses on the connection between tenor legend Sonny Rollins, and jazz superstar Pat Metheny. Pat is very outspoken about the debt he owes to Sonny for his considerable musical development.

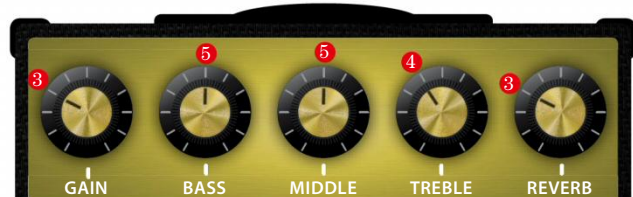
Perhaps the most surprising aspect here is the universality, in terms of the application of language, vocabulary and concepts. In some

“I WAS LISTENING TO MILES DAVIS AND JOHN COLTRANE, SO I GOT INTO PLAYING BOP AND POST-BOP HORN STUFF ON THE GUITAR” *John Scofield*

instances, the only difference is the sound, so that if I were to ask a saxophonist to perform any of the guitar solos featured here, with the exception of any double-stops, they would all sound completely authentic, and vice versa.

One feature we can all learn from, is the use of space. There are numerous half and full-bar rests, as horn players need to breathe. But this punctuation really assists the improviser to delineate their ideas, maintain focus and convey a real sense of purpose to each new phrase. I'd suggest you consider this the next time you take a solo, over any tune and in any style. As always, enjoy. **1**

NEXT MONTH John looks at the way many jazzers get bluesy using **Dorian Pentatonics**



Get the Tone

You can use pretty much any guitar you like, although the popular choice is neck pickup and a warm and balanced clean tone. As always, smooth and articulate technique will reap rewards, paying close attention to expressive and dynamic details, such as when and where to use hammer-ons, pull-offs and slides. Also, there's no reason why you can't go for a more modern tone and add some overdrive. This will help sustain and fluidity.



TRACK RECORD Let's suggest one album from each of the horn players featured in this month's lesson: Lester Young With The Oscar Peterson Trio (Norgran 1954), Dizzy Gillespie & Friends – A Tribute To Charlie Parker (Justin Time 2016), Miles Davis – Kind Of Blue (Columbia 1959), John Coltrane – Blue Train (Blue Note 1957), Sonny Rollins – Saxophone Colossus (Prestige 1956).

EXAMPLE 1 LESTER YOUNG BLUES IN C

CD TRACK 38

Let's begin by conjuring up Lester Young's smooth and warm, relaxed sound over a blues in C. The key words here are most definitely 'relaxed' and 'warm', so aim to play either dead-centre, or slightly on the back-end of each beat for a pulled and even slightly late time-feel. Pick close to the

neck and allow the notes to really ring out to emulate a little of Young's mellifluous tenor sound. From a notes perspective, we're looking at a combination of triadic chord tones and a mixture of C Major Pentatonic (C-D-E G-A) and C Blues scale ideas (C-E_b-F-G_b-G-B_b).

♩ = 210 Swing C7 F7 C7 F7 C7 Dm7

E B G D A E

Em7 E_bm7 Dm7 G7 C7 A7 Dm7 G7 C7

E B G D A E

EXAMPLE 2 BARNEY KESSEL BLUES IN C

CD TRACK 40

Here Barney maintains the bluesy feel by using, as you might expect, the Blues scale (R-_b3-4-_b5-5-_b7) in C. There is a definite saxophone technique at work in bars 9-11, sometimes referred to a 'false fingerings'. Essentially, this is the idea of playing the same note on two different strings, exploiting the

contrasting tones and allowing us to create rhythmic interest on a single note. You can also hear Charlie Christian use similar ideas (Solo Flight) and from him to T-Bone Walker, then on to Chuck Berry and just about every rock guitar player since.

♩ = 210 Swing Dm7 G7 C7 F7

E B G D A E

C7 F7

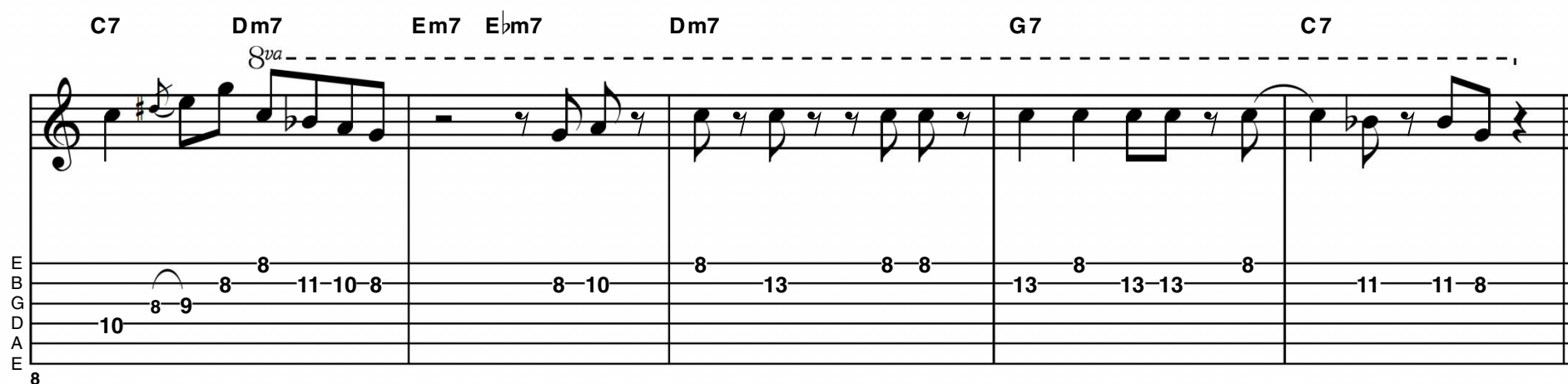
E B G D A E

EXAMPLE 2 BARNEY KESSEL BLUES IN C ...CONTINUED

CD TRACK 40

Chords: C7, Dm7, Em7, Ebm7, Dm7, G7, C7

8va



EXAMPLE 3 DIZZY GILLESPIE BLUES IN F

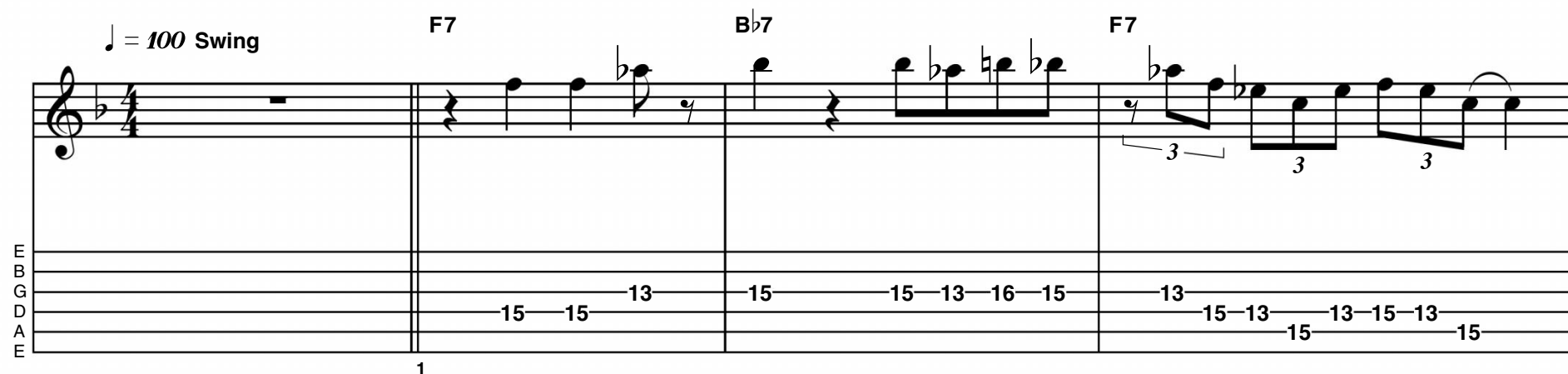
CD TRACK 42

We see more Blues scale action in this solo, taken from bebop trumpet legend Dizzy Gillespie, although this time we're in the key of F blues (F-A $\flat$ -B $\flat$ -C $\flat$ -C-E $\flat$), although we do progress to much more chromatic and outside ideas between bars 5-10. It's also by far the most rhythmically sophisticated of all the solos on

offer this issue, although Dizzy makes this sound so natural and effortless it's likely that he's not giving this a single second's thought. There's a clear example of the bebop-endorsed #4/ $\flat$ 5 resolution in bar 9, with a resounding F#, held for almost a full bar against the underlying C7 in the harmony.

♩ = 100 Swing

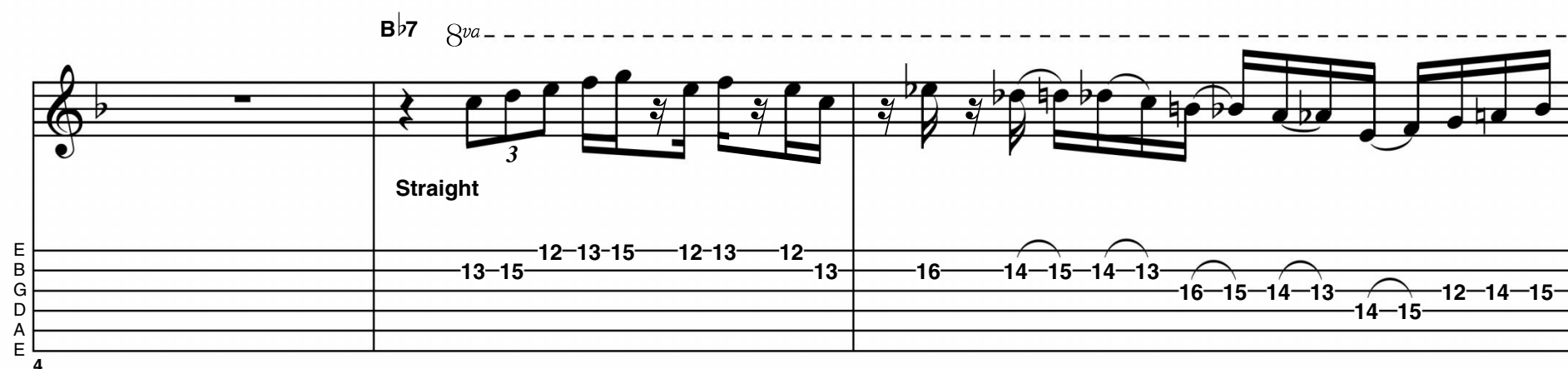
Chords: F7, B $\flat$ 7, F7



Chords: B $\flat$ 7

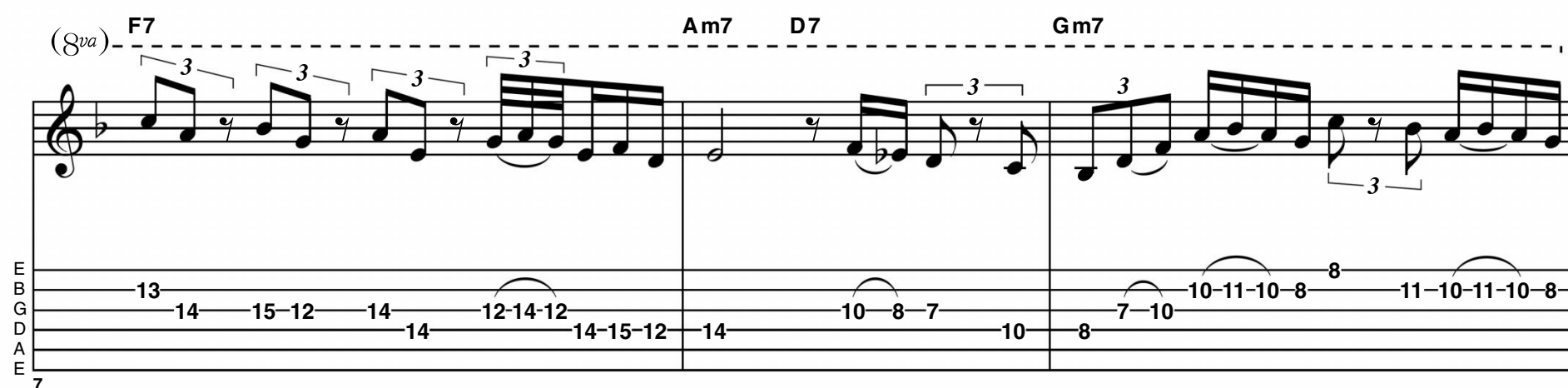
8va

Straight



Chords: F7, Am7, D7, Gm7

(8va)



EXAMPLE 3 DIZZY GILLESPIE BLUES IN F ...CONTINUED

CD TRACK 42

10

EXAMPLE 4 EMILY REMLER BLUES IN F

CD TRACK 44

Emily Remler undoubtedly took inspiration from guitar greats such as Wes Montgomery and Pat Martino, but you definitely detect the influence of bebop greats Charlie Parker and Dizzy in this 12-bar solo in F. There's the

bop-endorsed chromatic bridging, the declamatory opening F Major melodic statement and the use of the C Altered scale, or Superlocrian mode (R-2-#2-3- $\flat$ 5-#5-7) in bar 10, against the appropriate underlying C7#9 harmony.

1

5

9

EXAMPLE 5 MILES DAVIS BLUES IN B_b

CD TRACK 46

The key areas to take from this Miles Davis solo, against a blues in the key of B_b, are economy of ideas and space. Take the four opening two-bar motivic statements that open this solo and it's clear that each is a development of the idea that precedes it. Allowing your solos to evolve and transform by

emulating an element such as the rhythm while modifying the melody slightly is one of the most effective concepts you can apply to maintain listener attention and interest. Also, take note of the multiple half-bar, and even one complete bar rests and how this impacts upon the following idea.

♩ = 122 Swing

B_b7

E B G D A E

6 6 6 8 6 8 9 8

1

E_b7 **B_b7**

E B G D A E

8 11 8 11 9 8 11 9 10 9 8 10

5

F7 **E_b7** **A_b7** **B_b7**

E B G D A E

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

EXAMPLE 6 JIMMY RANEY BLUES IN B_b

CD TRACK 48

This B_b blues solo from Jimmy Raney shows off his assimilation of jazz and bebop language to the full. After a one-bar pickup, we begin with a trio of declamatory motivic statements, before shifting to B_b Altered scale against bars

3 and 4 (R₁-2-#2 3-5-#5-7). We also see this scale later on, but transposed to the key of F, implying F7#9 (F-A-C-E-G#). Watch out for the chromaticism in bars 5 and 6, not dissimilar to ideas we saw from Dizzy Gillespie in Example 3.

♩ = 210 Swing

B_b7 **E_b7** **B_b7**

E B G D A E

7/8 6 6 7/8 6 6 7/8 6 6 7 6

1

EXAMPLE 6 JIMMY RANEY BLUES IN B $\flat$...CONTINUED

CD TRACK 48

5

9

EXAMPLE 7 JOHN COLTRANE BLUES IN E

CD TRACK 50

Tenor virtuoso Coltrane was a master at exploring the potential of each idea. If you look carefully you'll see that a huge amount of the material is derived from the interval of a 3rd, so against E $\flat$ 7 we see E $\flat$, G and B $\flat$, albeit decorated with an added A $\flat$ between the second and third notes. Against A $\flat$ 7 this becomes E $\flat$,

G $\flat$ and B $\flat$, implying A $\flat$ 9 and so on. Naturally, stacked 3rds also implies triadic harmony, so it's perfectly plausible that he's thinking in this way, although there is a clear 3rd sequence in bar 4. Either way, it's apparent that every phrase throughout this 12-bar sequence is connected in some way.

1

4

8

CD TRACK 52

such as the implied G7 $\flat$ 9 in bar 8, we're really looking at the combination of Major Pentatonic (R-2-3-5-6), with the choice addition of some 'blue' notes, neatly encapsulated in the Blues scale (B $\flat$ -D $\flat$ -E-F $\flat$ -F-A $\flat$).

CD TRACK 54

against the functioning B 7 in bar 4 followed by some lovely bop-inspired phrasing in bars 5-9. We round the solo off with a pair of clear two-bar motif statements juxtaposed against G7-Cm7 and F7-B 7 respectively.

$\text{♩} = 166$ Swing F11 B $\flat$ 7 E $\flat$ 7 B $\flat$ 7

The musical score consists of two staves. The top staff is a treble clef in 4/4 time, key of B-flat major (two flats). It contains a melodic line across five measures. The bottom staff shows fretboard positions for the strings E, B, G, D, A, E from top to bottom. Fingerings are indicated by numbers 1-4.

Implied F7/E $\flat$

EXAMPLE 9 SONNY ROLLINS BLUES IN B_b ...CONTINUED

CD TRACK 54

Chords: E_b7, B_b7

Chords: G7, C_m7, F7, B_b7

EXAMPLE 10 PAT METHENY BLUES IN F

CD TRACK 56

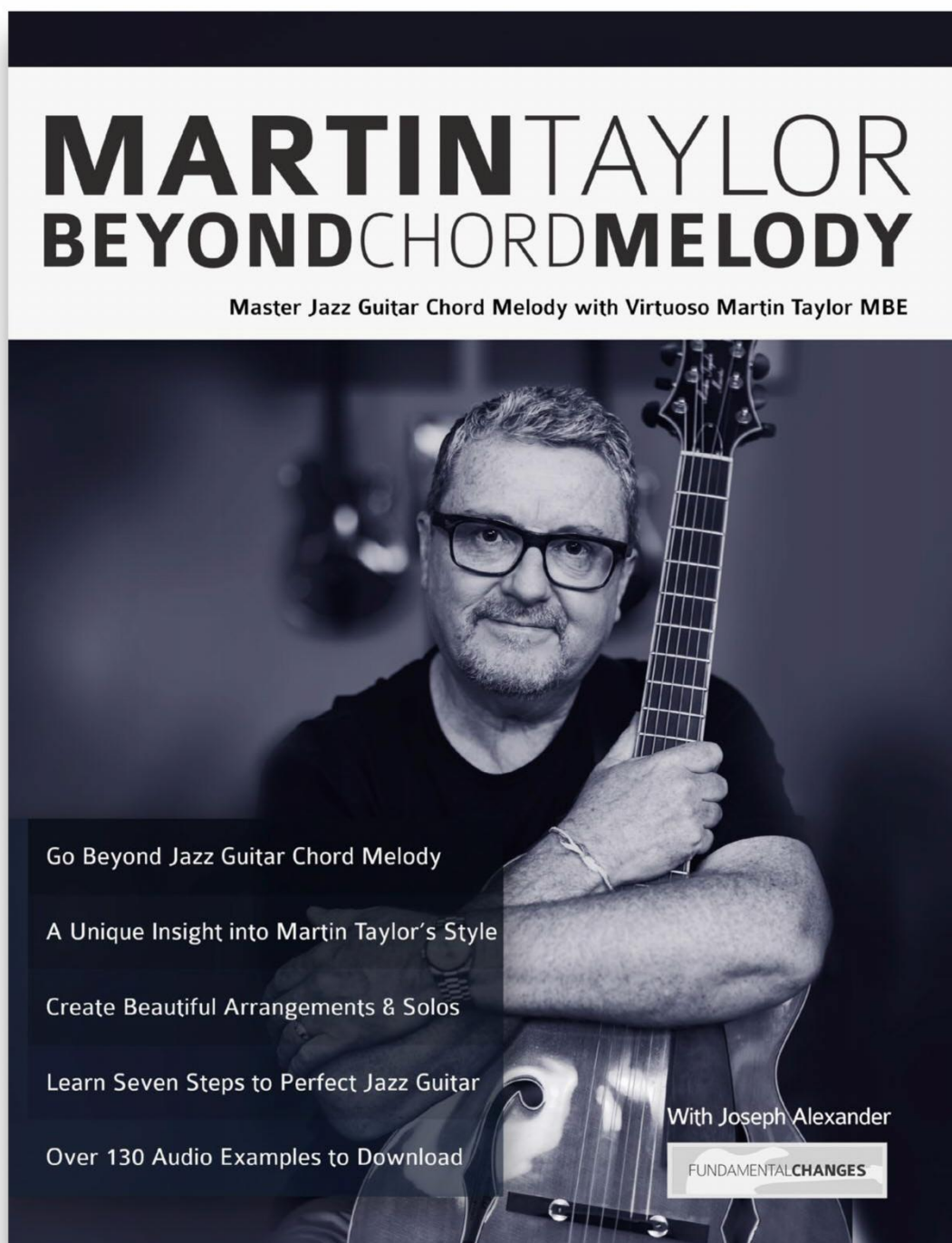
While Pat's compositions are truly something, it's equally incredible to hear him just pick up his guitar and play a blues. This example showcases his use of space, melody and motivic development. But check out the detail in the

articulation: the slides, hammers and trills that bring these ideas to life. He uses the appropriate chord-tone connections but stays close to the underlying harmony and uses phrasing and expression to convey his musical ideas.

Tempo: ♩ = 130 Swing. Chords: F7, B_b7, F7

Chords: B_b7, Am7_b5

Chords: D7_b9, G_m7, C7, F7



Brought to you by...

FUNDAMENTAL CHANGES

our major and minor 3rds look different.

The next most important note in any chord is the 7th. It tells us whether a chord is a major 7th, minor 7th or dominant 7th. Major 7th chords contain the major 7 interval (the seventh note in the diatonic scale). Minor 7 and dominant 7 chords contain minor 7ths. The major 7th of the G Major scale is the note F#: G-A-B-C-D-E-F# (G).

A minor 7th is simply a major 7th that has had its 7th interval flattened by a semitone

“ MINOR 7TH INTERVALS ARE USUALLY REFERRED TO AS FLATTENED 7THS (B7) SO AS NOT TO CONFUSE THEM WITH MINOR 7 CHORDS ”

(just as a minor 3rd is a major 3rd that has been flattened). A minor 7th is always one tone below the root: G-A-B-C D-E-F (G).

Please note: while ‘minor’ and ‘flattened’ means essentially the same thing in music, minor 7th intervals are often referred to as flattened 7ths (b7) so as not to confuse them with minor 7 chords.

Next time, we break away from traditional chord shapes and look in more detail at how we can begin to create melodic ideas. This is where it stops sounding like exercises and begins to sound like real music! **U**

NEXT MONTH Martin shows how to use walking basslines to create *melodic lines*

Walking basslines



In this series from his Beyond Chord Melody book, **Martin Taylor** looks at mastering 10ths and 7ths on the road to solo jazz guitar.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G

Tempo: Various

CD: TRACKS 58-65

Will improve your

✓ Interval awareness

✓ Walking basslines

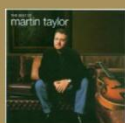
✓ Fretboard knowledge

Martin Taylor MBE is a legend, one of the very few British guitarists ever to be treated as an equal among the finest American jazz musicians.

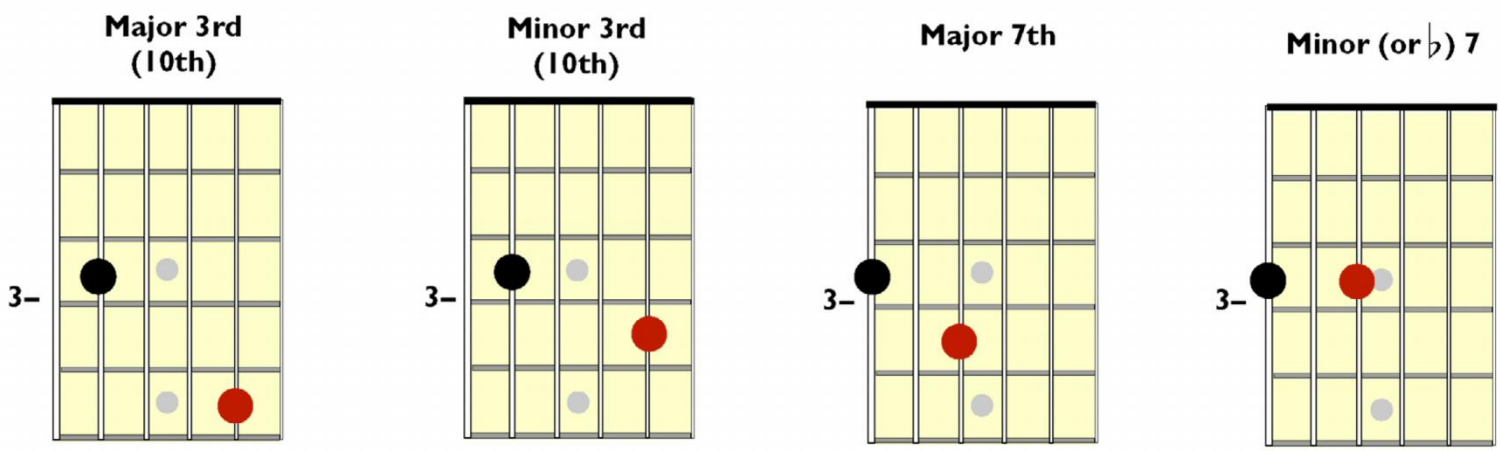
Among his many incredible strengths is his ability to play entire songs and solos picking out the bass note, the partial chord and the topline melody - all at the same time. It's a

staggering feat when you watch it live. For the next few issues Martin is serialising his book on that very subject. Take it away, Martin!

Last lesson we began laying the foundation of polyphonic solo guitar playing, where the melody, bassline and ‘inner’ chords are viewed as three separate ‘voices’. We saw how to create two-note 10th voicings with the root on the sixth string and the 3rd (10th) on the third string. Now we need to transfer this idea so the bass note is now on the fifth string and the 3rd on the second. Of course, due to the difference in tuning between the third and second strings (a major 3rd interval rather than the perfect 4ths between sixth and fifth, fifth and fourth, and fourth and third strings),



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 IN 10THS** CD TRACK 58

Play through the chord-scale of G Major, beginning from the lowest available fretted note on the fifth string (a B note).

	Bm	C	D	Em	F#m $\flat$ 5	G
E						
B						
G	3	5	7	8	10	12
D						
A	2	3	5	7	9	10
E						

EXAMPLE 2 **G MAJOR EXERCISE IN 10THS #1** CD TRACK 59

Now practise the following two exercises to help embed the shape and the sound in your head.

	Bm	D	C	Em	D	F#m $\flat$ 5	Em	G	F#m $\flat$ 5	Am	G	Em
E												
B												
G	3	7	5	8	7	10	8	12	10	13	12	15
D												
A	2	5	3	7	5	9	7	10	9	12	10	14
E												

EXAMPLE 3 **G MAJOR EXERCISE IN 10THS #2** CD TRACK 60

	Bm	G	Am	F#m $\flat$ 5	G	Em	F#m $\flat$ 5	D	Em	C	D	Bm
E												
B												
G	15	12	13	10	12	8	10	7	8	5	7	3
D												
A	14	10	12	9	10	7	9	5	7	3	5	2
E												

EXAMPLE 4 **MOVING FROM SIXTH TO FIFTH-STRING BASS NOTES #1** CD TRACK 61

Having practised 10ths with a root on the sixth and fifth strings, next we need to find good transition points on the fretboard. I'll demonstrate a couple here, but you should explore and find as many as you can. Here is one way.

	G	Am	Bm	C	D7	Em	F#m7 $\flat$ 5	G
E								
B								
G	4	5	7	5	7	8	10	12
D								
A	3	5	7	3	5	7	9	10
E								

EXAMPLE 5 MOVING FROM SIXTH TO FIFTH-STRING BASS NOTES #2 CD TRACK 62

And here is another. Play the previous examples ascending and descending – initially with the first finger in the bass, then the second finger, and finally the third finger where you can on the sixth string. Extend these examples by finding your own transition points.

Example 5 musical notation showing chords G, Am, Bm, C, D7, Em, F#m7b5, and G. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: G (4th string, 3rd fret), Am (5th string, 5th fret), Bm (7th string, 7th fret), C (9th string, 9th fret), D7 (7th string, 7th fret), Em (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and G (12th string, 12th fret). The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: G (4th string, 3rd fret), Am (5th string, 5th fret), Bm (7th string, 7th fret), C (9th string, 9th fret), D7 (7th string, 7th fret), Em (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and G (12th string, 12th fret). The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: G (4th string, 3rd fret), Am (5th string, 5th fret), Bm (7th string, 7th fret), C (9th string, 9th fret), D7 (7th string, 7th fret), Em (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and G (12th string, 12th fret).

EXAMPLE 6 G MAJOR SCALE IN 7THS (SIXTH & FOURTH STRINGS) CD TRACK 63

Playing through the chord scale with just roots and 7ths sounds a little unusual. They're not as rich as 3rds, but will come into their own later when combined with 10ths and melodic movements. For now, trust me and learn the chord-scale of G Major 7ths!

Example 6 musical notation showing chords Gmaj7, Am7, Bm7, Cmaj7, D7, Em7, F#m7b5, and Gmaj7. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: Gmaj7 (4th string, 4th fret), Am7 (5th string, 5th fret), Bm7 (7th string, 7th fret), Cmaj7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and Gmaj7 (12th string, 12th fret). The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: Gmaj7 (4th string, 4th fret), Am7 (5th string, 5th fret), Bm7 (7th string, 7th fret), Cmaj7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and Gmaj7 (12th string, 12th fret).

EXAMPLE 7 G MAJOR SCALE IN 7THS (FIFTH & THIRD STRINGS) CD TRACK 64

Now play the G Major scale in 7ths between the fifth and third strings. I can't stress enough the importance of practising using different fingers to fret the bass notes. Spend a few days experimenting with different fingerings to see how much you can free up the spare fingers of the fretting hand.

Example 7 musical notation showing chords Bm7, Cmaj7, D7, Em7, F#m7b5, Gmaj7, Am7, and Bm7. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: Bm7 (7th string, 7th fret), Cmaj7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), Gmaj7 (12th string, 12th fret), Am7 (5th string, 5th fret), and Bm7 (7th string, 7th fret). The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: Bm7 (7th string, 7th fret), Cmaj7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), Gmaj7 (12th string, 12th fret), Am7 (5th string, 5th fret), and Bm7 (7th string, 7th fret).

EXAMPLE 8 ADDING MELODIC NOTES CD TRACK 65

Now that you know the chord-scale of G Major in 7ths on both the sixth and fifth strings, find as many transition points as you can. Begin to add simple melodies to decorate the 7th while you play through the chord scale. Here's just one possible example.

Example 8 musical notation showing chords G7, Am7, Bm7, C7, D7, Em7, F#m7b5, and G7. The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: G7 (4th string, 3rd fret), Am7 (5th string, 5th fret), Bm7 (7th string, 7th fret), C7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and G7 (12th string, 12th fret). The notation includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bass lines are shown on a six-string guitar staff (E, B, G, D, A, E). The bass notes for each chord are: G7 (4th string, 3rd fret), Am7 (5th string, 5th fret), Bm7 (7th string, 7th fret), C7 (9th string, 9th fret), D7 (7th string, 7th fret), Em7 (8th string, 8th fret), F#m7b5 (10th string, 10th fret), and G7 (12th string, 12th fret).

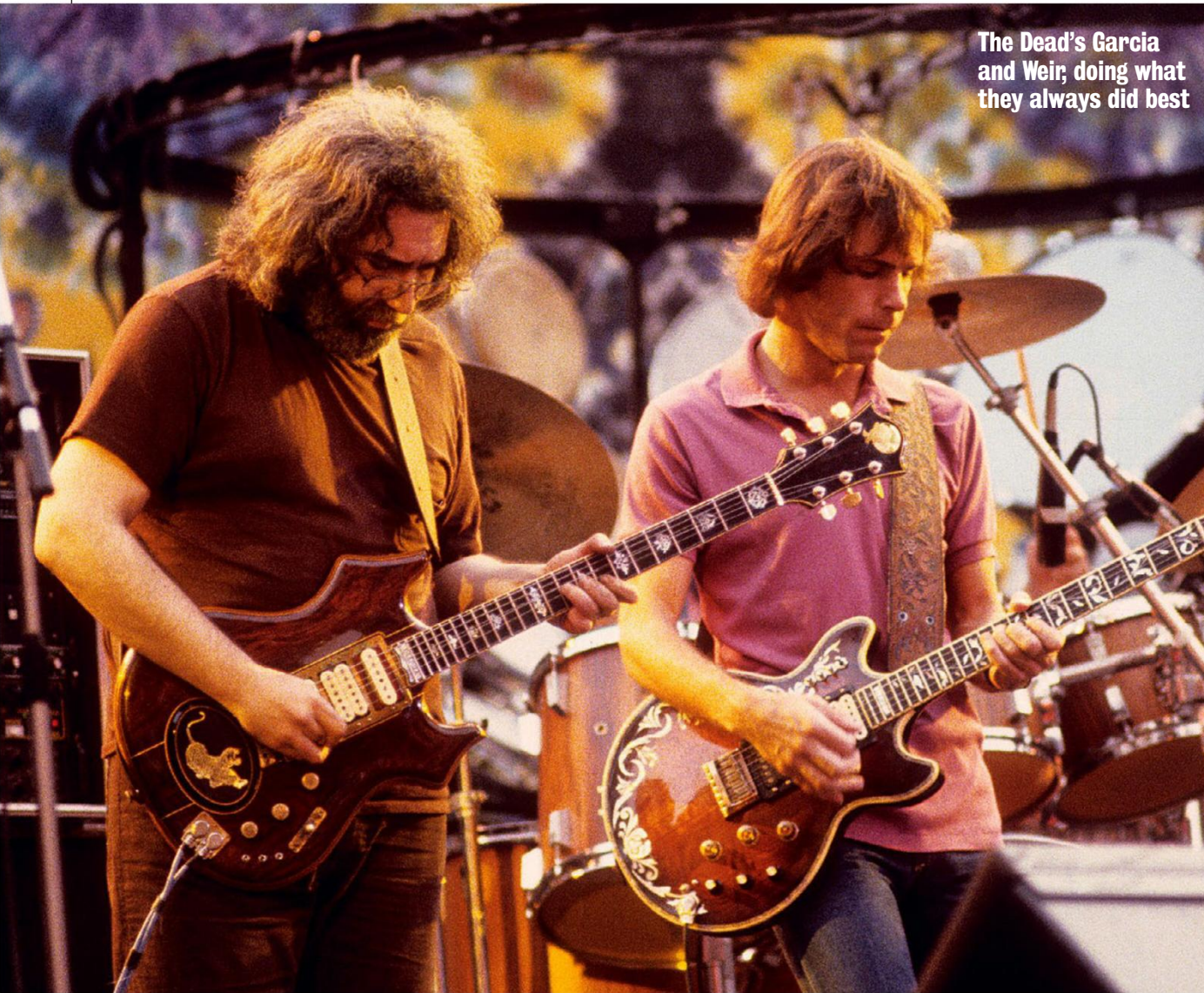
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The Dead's Garcia and Weir; doing what they always did best

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RGT@LCM

1989. It was certified gold by the RIAA and reached number 27 on the Billboard charts.

On their recordings, Garcia provided lead guitar and vocals while Weir was primarily rhythm guitar and vocals. However, when playing live these roles became somewhat blurred. Very much a performance band their extended jams would become legendary.

In terms of guitars, Garcia played some unique and well documented instruments. Most notably were those designed and built by Doug Irwin from Alembic, makers of incredibly fine instruments. Most famous were his Wolf, Tiger and Rosebud (visit www.gerrygarcia.com for further details on these

“ ON RECORDS GARCIA PLAYED LEAD AND WEIR RHYTHM, ALTHOUGH LIVE THE ROLES BECAME SOMEWHAT BLURRED ”

and more). Garcia's Wolf guitar is one of the of the most expensive ever sold at auction. It was originally bought for \$790,000 by philanthropist Daniel Pritzker in 2002, but then went for an eye-watering \$1.9 million in 2017. Garcia died on August 9th 1995.

Bob Weir was a fantastic rhythm guitarist, vocalist and songwriter, and an encyclopedia of chord voicings. Weir was well known for playing a Gibson ES-335 and Guild Starfire IV as well as his own signature Ibanez Bob Weir model, among others. Amp-wise, many were used by the 'Deadly Duo', but they were loyal fans of the Fender Twin Reverb. 

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

The Grateful Dead



Today **Simon Barnard** explores one of the originators of the early jam band scene, and the playing of Jerry Garcia and bandmate Bob Weir.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various
Tempo: 90bpm
CD: TRACKS 66-67

Will improve your

- ✓ Pentatonic and modal soloing
- ✓ Hybrid-picked arpeggios
- ✓ Syncopated rhythms

Formed in 1965 in San Francisco, The Grateful Dead fused a multitude of genres, along with extended jams to create their unique sound. Fans were so devoted that they branded themselves 'Deadheads' who would follow them on tour, selling their own merchandise to fund their allegiance. Still very much alive in the hearts of their followers, the Dead released 13 studio album, 10 live and nine compilations, plus 27 singles among other releases on different formats. They have over 35 million album sales to their credit.

Formed by guitarists Jerry Garcia and Bob

Weir, Phil Lesh on bass, Bill Kreutzmann (drums) and Ron McKernan (keyboards and harmonica), The Grateful Dead's eponymous first album was released in 1967. Recorded in just four days it was produced by David Hassinger. The band had wanted to work with Hassinger because he had helped to engineer works by the Rolling Stones and San Francisco contemporaries Jefferson Airplane. This first release was followed in 1968 with Anthem Of The Sun, on which they explored a wide range of sounds and textures. Initially produced by Hassinger, he quit the project after becoming frustrated with the group's snail-like pace in the studio. However, 'Anthem' made number 288 on Rolling Stone's list of the Top 500 albums of all time.

Aoxomoxoa (1969) was one of the first albums ever to use 16-track technology, as was Live/Dead, released the same year.

The Grateful Dead released their final, and 13th studio album some two decades later in


GAIN


BASS

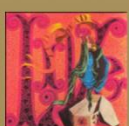

MIDDLE


TREBLE


REVERB

Get the Tone

Like many late 60s American bands, The Grateful Dead didn't rely on heavily overdriven Marshalls to obtain their sound, instead opting for cleaner, Fender-style tones. Go for something clean but on the edge of overdriving (think loud stages and cranked Fender Twins). Add reverb, and 60s style fuzz or wah-wah to bring colour to sections that need a lift.



TRACK RECORD The first two Grateful Dead albums (The Grateful Dead and Aoxomoxoa) are what caught hippydom's imagination and ignited a stellar career. But many see the more acoustic-led American Beauty as the Dead at their musical best. Of course live recordings are perhaps where you hear them reign as 'jam-band' kings: there have been numerous releases as well as bootlegs by fans over the years.

TRACK 66

[Bars 9-16] The ideas here are built around an idea using 6ths (or inverted 3rds). The first four bars are quite sparse, but become more rhythmically and melodically varied over the next four. The best way to play these, after transitioning from the previous bar, is to approach them using hybrid picking (pick and m). This is also detailed in the tab and notation.

>>



EXAMPLE GRATEFUL DEAD STYLE

TRACK 66

[Bars 17-20] This section features a typical Jerry Garcia-style solo in D Mixolydian (D-E-F#-G-A-B-C). Some of the lines are made up of streams of 16th notes, sometimes using sequences built around the scale. Use alternate picking here, keeping the notes even in timing and dynamics.

[Bars 21-25] Garcia liked to use repeating licks that modulate depending on the chords he was playing over. Here the Major Pentatonic (with added 3rd for some chromaticism), sounds cool over the Mixolydian progression. These two Garcia approaches to soloing can be heard in many of The Dead's tracks.

System 1 (Bars 16-18): C, D, C. Fret numbers: 8, 10/12, 10, 8, 8/9, 10/12, 10, 9, 5-7, 4-5-7, 4-5-7, 4-5-7, 5-4-5-7, 4-5-7, 5-7, 5. Dynamic: sim.

System 2 (Bars 19-21): G, C, D. Fret numbers: 8-7-5, 7-5, 5, 7-5-4-5-7-5-4, 5-4-5-7, 5-8, 8, 7-9/10-11, 10-11, 10-12-10-12-10. Dynamic: V, V, V, V.

System 3 (Bars 22-24): C, G, C. Fret numbers: 5-7-8-9, 8-10-8-10-8, 5-7-8-9, 7-9-7-9-7, 5-7-8-9, 8-10-8-10-8. Dynamic: V, V, V, V.

System 4 (Bars 25-27): D, Bm, A. Fret numbers: 10-11-12, 3-4, 2-3-2, 4-2, 4-2, 2-3-2, 4-2, 4-2, 0-2, 4. Dynamic: p, p, m, p, p, i, p, p, sim.

System 5 (Bars 28-30): G6, A6, Bm. Fret numbers: 5-4-3-4-5-3-4, 5, 7-6-5-6-7-5-6, 3-4, 2-3-2, 4-2, 4-2, 4. Dynamic: i, m, i, m, i, p, p, i, m, i, m, i.

EXAMPLE GRATEFUL DEAD STYLE

TRACK 66

[Bars 26-33] Here's a fingerstyle passage that's typical of the band. Use p, i and m fingers to play these bars; when switching between pick and hybrid you might like to try keeping the plectrum between your first and second fingers so it can be quickly accessed for the following solo.

[Bars 34-41] Our solo again mainly outlines the chord changes using the Major and Minor Pentatonic scales as well as the modal scales within the key of B Minor - B Aeolian (B-C#-D-E-F-G-A), A Mixolydian (A-B-C#-D-E-F#-G) and G Lydian (G-A-B-C#-D-E-F#).

Measure 31: Chord A. Fingering: i m i m i p p i m i m i.

Measure 32: Chord G6. Fingering: i m i m i p p i m i m i.

Measure 33: Chord A6. Fingering: i m i m i p p i m i m i.

Measure 34: Chord Bm. Instruction: Use a pick... Fingering: 7-9-7-9-10-9-7-9-7-9-8.

Measure 35: Chord A. Fingering: 7-9-10-11-11-9-11-14.

Measure 36: Chord G6. Fingering: 12-14-(16)-15-16-(14)-12-14-12.

Measure 37: Chord A6. Fingering: 14-16-(18)-17-18-(16)-14-16-14.

Measure 38: Chord Bm. Fingering: 16-16-14-16-14-15-17-15-14-15-14.

Measure 39: Chord A. Fingering: 14-14-12-14-12-14-15-14-12-14-12.

Measure 40: Chord G6. Fingering: 12-12-11-12-10-12-14-12-10-12-10.

Measure 41: Chord A6. Fingering: 12-(14)-12-14-(12)-10.

Measure 42: Chord Bm. Fingering: 10-10-10-10-10-10-10-10-10-10-10.

Measure 43: Chord A. Fingering: 9-10-9-10-9-10-9-10-9-10-9.

Measure 44: Chord G. Fingering: 7-8-7-8-7-8-7-8-7-8-7.

Measure 45: Chord A. Fingering: 9-10-9-10-9-10-9-10-9-10-9.

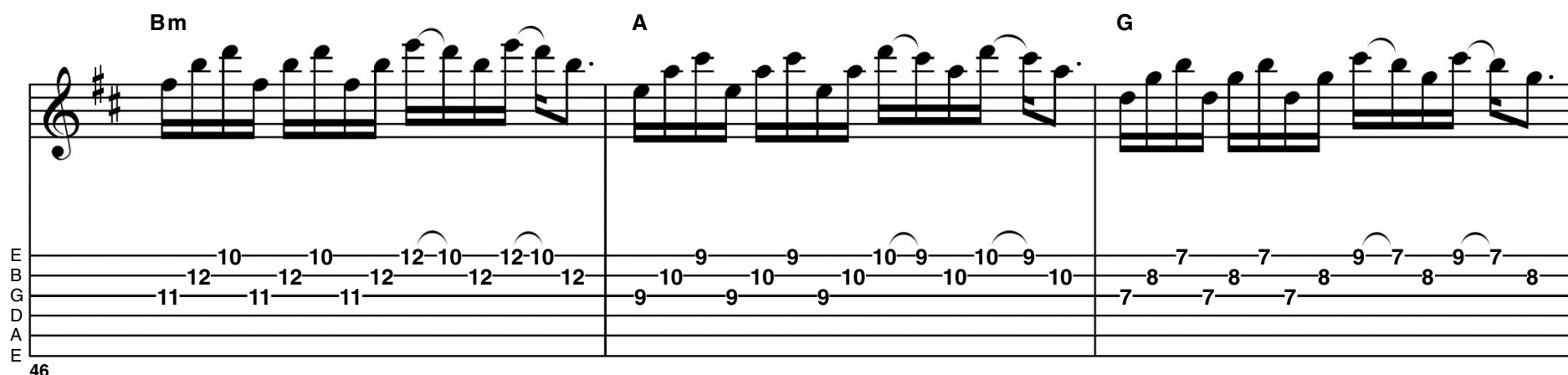
EXAMPLE GRATEFUL DEAD STYLE

TRACK 66

[Bars 42-50] We continue with the same chord progression, but switch to an arpeggio idea. Garcia would often change approach to maintain interest.
[Bars 51-58] Let's go back to a Weir inspired syncopated guitar part using

triads. As before, we want to keep the picking hand going using a continuous 16th-note up and down movement, picking out the chords with the relevant up or down stroke as notated on the score.

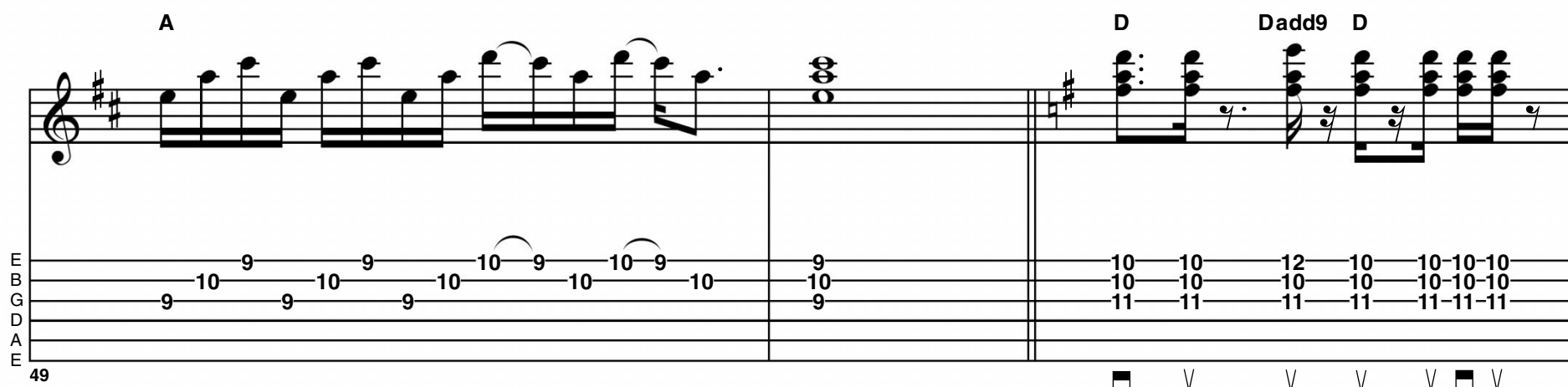
Bm **A** **G**



E 10 10 12 10 12 10
 B 12 12 12 12 12 12
 G 11 11 11
 D
 A
 E

46

A **D** **Dadd9** **D**

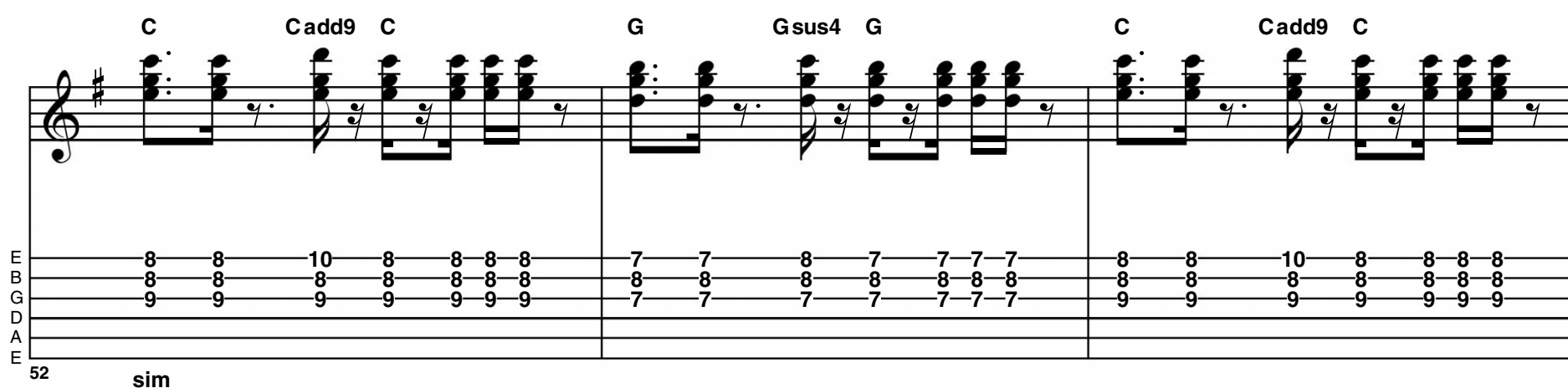


E 9 10 9 10 10 9 10 9 10
 B 9 9 9 9 9 9 9 9 9
 G 9 9 9 9 9 9 9 9 9
 D
 A
 E

49

■ V V V V ■ V

C **Cadd9** **C** **G** **Gsus4** **G** **C** **Cadd9** **C**

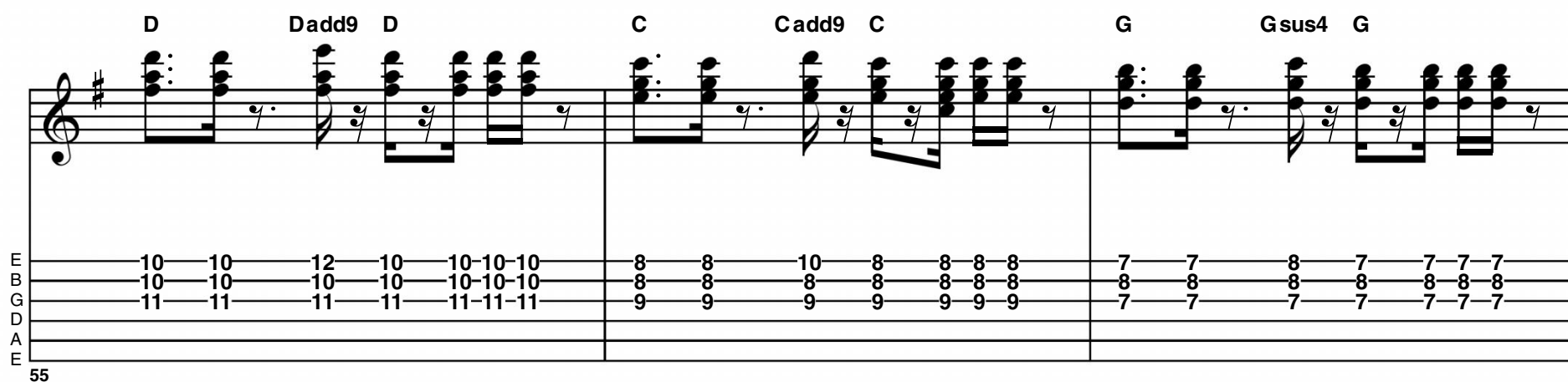


E 8 8 10 8 8 8 8
 B 8 8 8 8 8 8 8
 G 9 9 9 9 9 9 9
 D
 A
 E

52

sim

D **Dadd9** **D** **C** **Cadd9** **C** **G** **Gsus4** **G**



E 10 10 12 10 10 10 10
 B 10 10 10 10 10 10 10
 G 11 11 11 11 11 11 11
 D
 A
 E

55

EXAMPLE GRATEFUL DEAD STYLE

TRACK 66

[Bars 59-67] As you can imagine, in the jam-band scenario where songs (and solos) can extend to phenomenal lengths, musicians need to come up with a variety of approaches to keep the audience (and themselves) interested.

Therefore, in this final solo section, as in the previous solos, Garcia outlines the harmony by using a combination of the Major Pentatonic scale, various arpeggios, modes and some light chromatism.

The guitar score for Track 66, Example Grateful Dead Style, spans bars 58 to 67. The score is written for a guitar in the key of D major (one sharp, F#). The guitar staff includes a treble clef and a key signature of one sharp. The fretboard is shown with fret numbers (8, 9, 10, 11, 12, 13, 15) and chord symbols (C, Cadd9, D, G). The score includes various techniques such as bends, vibrato, and slides. The guitar staff is divided into four systems, each corresponding to a measure of music. The first system (bars 58-60) features a C chord, a Cadd9 chord, and a D chord. The second system (bars 61-62) features a G chord and a C chord. The third system (bars 63-64) features a D chord and a C chord. The fourth system (bars 65-67) features a G chord and a C chord. The score concludes with a double bar line at the end of bar 67.

Mixolydian solo Indian Pentatonic_{pt1}



Shaun Baxter explores an exotic scale that exists within Mixolydian and is used by players from Jimi Hendrix to Jeff Beck and Eric Johnson.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 94bpm

CD: TRACKS 68-70

Will improve your

Recognition of the Indian Pentatonic

Creating lines using the scale

Melodic connections between keys

In terms of speed, what would you say was the perfect blend for a well-balanced guitar solo? Perhaps 20% slow, 60% medium, and 20% fast? Whatever the precise ratio, most players would probably agree that medium-paced ideas should be the dominant category; however, many rock players spend the bulk of their time shredding (fast category) punctuated by ear-catching Steve Vai-like effects (such as harmonics, whammy bar gurgles etc, that reside in the slow

category) leaving the medium-paced category relatively unexplored.

Depending on the tempo and feel, most medium-paced ideas will involve either 16th notes or eighth-note triplets and, because they don't practise them, many players experience difficulty playing these rhythmic denominations securely and accurately even though they can play things that are much faster, because, rhythmically, notes are under less scrutiny by the listener (or the player) when executed at speed.

Currently, this column is devoted to a series of medium-paced Mixolydian solos that will be achievable to play from start to finish and will serve to provide much-needed vocabulary in this under-used speed category.

In this lesson, we are focusing on the Indian Pentatonic scale, which is a five-note

scale that can be established by leaving out the 2nd and 6th notes of Mixolydian.

A Mixolydian:

A	B	C	D	E	F	G
1	2	3	4	5	6	♭7

A Indian Pentatonic:

A	C	D	E	G
1	3	4	5	♭7

Diagram 1 shows the five CAGED shapes of A Indian Pentatonic scale (identical to the Mixolydian CAGED shapes but all the 2nd and 6th degrees missing).

Wherever you see two notes on a single string, you should also try taking the lowest note (3rd) and placing it on the adjacent lower string. This will convert each CAGED shape into a two-notes-per-string shape which will provide you with new playing possibilities.

The progression behind the solo study comprises five chords: A7, C7, D7, F7 and G7, and the object here is to use the Indian Pentatonic scale from the root note of each chord.

C Indian pentatonic –	C	E	F	G	B♭
	1	3	4	5	♭7
D Indian pentatonic –	D	F#	G	A	C
	1	3	4	5	♭7
F Indian pentatonic –	F	A	B♭	C	E♭
	1	3	4	5	♭7
G Indian pentatonic –	G	B	C	D	F
	1	3	4	5	♭7

Apart from providing you with some useful key changes, this particular series of chords has been chosen so that you can also use the progression to practise playing all five CAGED shapes in just one area of the guitar neck. For example, if you start using CAGED shape #1 for A7, in order to stay in the same area of the neck (position), you would use shape #5 for C7, #4 for D, #3 for F, and #2 for G7.

Try starting with each of the other CAGED

“THE AIM IS TO DO IT IN SUCH A WAY THAT WE ELEVATE OURSELVES FROM SQUARE BASHING TECHNICAL EXERCISES TO PLAYING MUSIC”

shapes of the A Indian Pentatonic scale and then establish the appropriate CAGED shapes for C, D, F and G Indian Pentatonic in order to continue in the same position each time.

Listen to how the solo transitions from one chord and scale to the next. The aim is to do it in such a way that we elevate ourselves from square bashing technical exercises to playing music, by pursuing musical trains of thought rather than abandoning them on each key change, and using rhythmic ideas that break away from the rigidity of the chord changes

There's lots to get your teeth into this month so best get cracking. And enjoy! **BT**

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



Jeff Beck uses the Indian Pentatonic in many of his solos

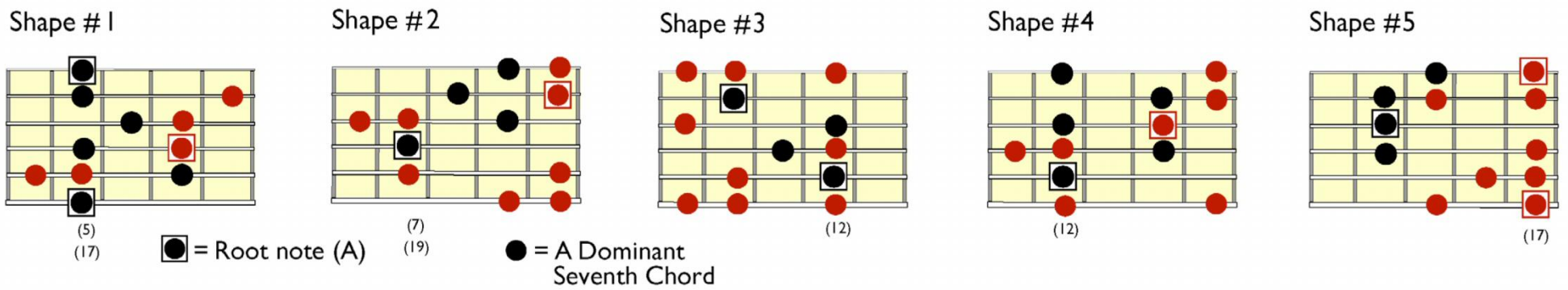
Get the Tone

My suggestion for this solo is to use a good distortion pedal with the gain set halfway, through a moderately clean amp, for a sound that's not too overdriven. This helps with separation and clarity when playing triads, and forces you to dig in rather than just sit back and let the amp do the work (which can result in a performance that lacks attitude). Add delay or reverb to taste.



TRACK RECORD Although some of the stylistic use of the Indian Pentatonic scale in the solo study is intentionally based on influences from the work of Jeff Beck and his keyboard-playing sidekick Jan Hammer (listen to *Wired* and *Blow By Blow*), other parts of the solo are also reminiscent of the other guitar players who have also used this scale, such as Eric Johnson, Steve Hillage and, originally, Jimi Hendrix.

DIAGRAM 1 INDIAN PENTATONIC IN A



EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 69

[Bars 1-2] Although the first two bars seem to be based around an A7 arpeggio, conceptually I was still thinking in terms of Indian Pentatonic. Basically, you don't have to use all of the notes of the device that you are using. At this point, I simply chose not to play the 4th, which left me with 1, 3, 5 and ♭7. Although the F# note at the start of bar 2 isn't in the scale, it is merely a chromatic approach to G, and could be done to any note in the scale.

[Bars 3-4] This section features a C pedal note on the 13th fret, second string. The use of downstrokes will help to give it its strength. It's a technique used

by American jazz guitarist Mike Moreno who uses downstrokes for just about everything unless he is playing very fast. This helps to make the results more rhythmic, punchy and consistent. Try to place everything that you play in a visual context. For example, the contents of these two bars reside exclusively within CAGED shape #2 of C Indian Pentatonic.

[Bars 5-6] The repeated off-beat bends at the end of bar 6 are very reminiscent of Jeff Beck and Jan Hammer (Jeff's keyboard player in the 80s who also liked to imitate guitar).

♩ = 94 A7

A Indian Pentatonic scale

BU 7 (8) 5 9 10

1

C7

C Indian Pentatonic scale

Play downstrokes throughout

10/11 13 12 13 10 13 9 13 12

3

D7

D Indian Pentatonic scale

BU 10 13 (15) 13 (15) 10 13 (15) 10 13 (15)

12 10 12 11/12 10 13 12 (14)

5

F7

F Indian Pentatonic scale

11 13 11 13 11 10 10 8 10 8 7 8 10 8 10 10/11 13 11 13 11 10

7

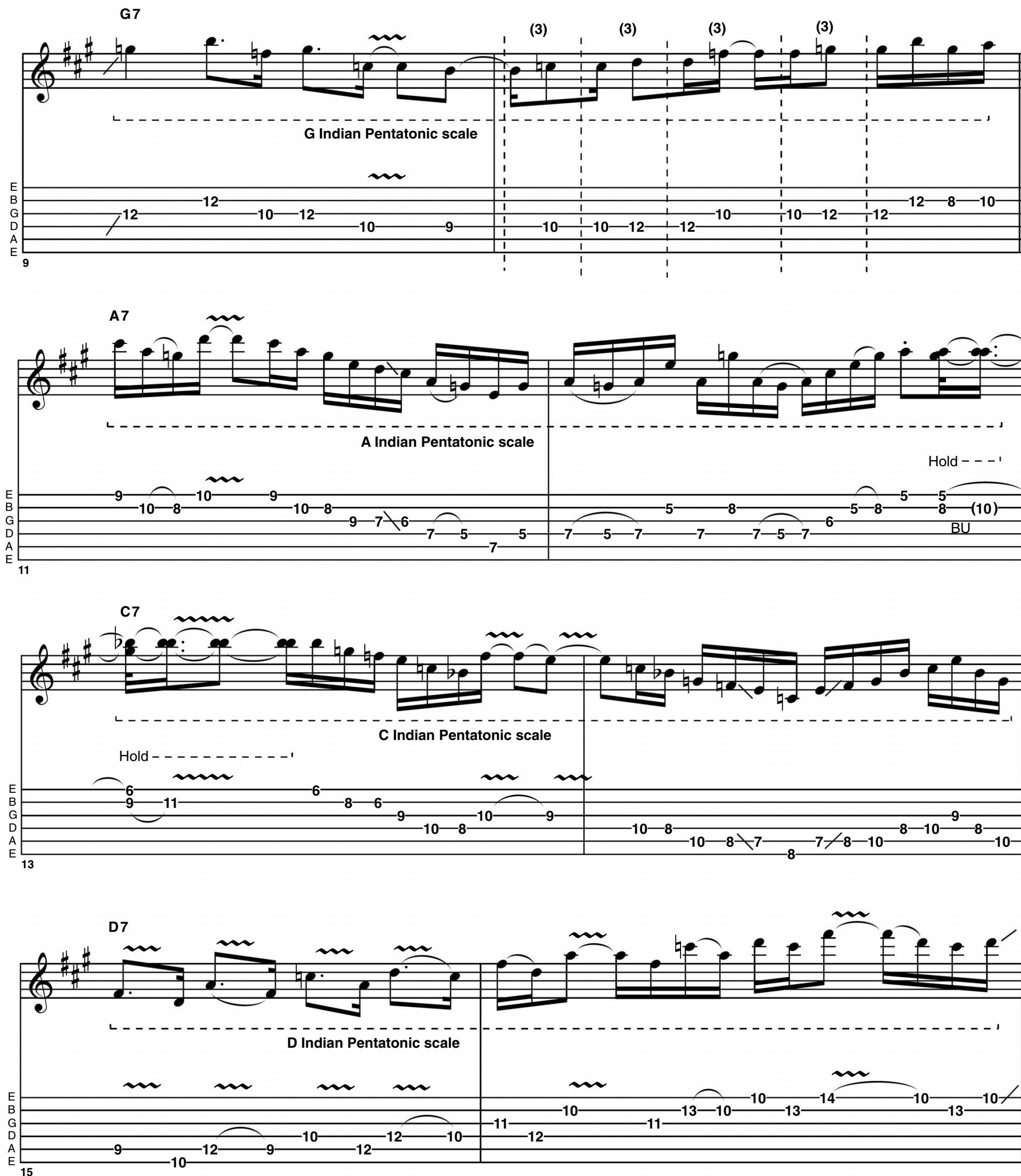
EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 69

[Bars 7-8, previous page] Here's a theme we have explored many times; the practice of using the same fingering over three different octaves. For example, whatever is played on the upper string pair can be dropped three frets and transferred to the middle string pair and then dropped two frets and transferred to the lower string pair, allowing us to use the same fingering in three different octaves. At the start of bar 7, the five notes of F Indian Pentatonic scale are compressed into just the second and first strings. The same fingering is then employed three frets lower down on the fourth and

third strings. In other words, we are just using two of three available octaves. Finally, note where this same approach is also used in bars 23-24 and 37-38.

[Bars 9-10] When improvising, it is crucial to provide rhythmic interest by using a variety of rhythms as well as utilising space, or the results can end up sounding very robotic. In bar 10, note the rhythmic effect produced by playing consecutive three-note rhythms comprising one 16th-note and one eighth-note (totalling three 16th-notes); when played to 4/4 count, this produces a '3 against 4' effect (also known as hemiola).



The image displays four examples of Indian Pentatonic scales, each with a treble clef staff and a guitar-specific staff below it. The scales are G, A, C, and D major, each associated with a 7th chord (G7, A7, C7, D7). The guitar staff shows string pairings (E, B, G, D, A, E) and fret numbers. The scales are played in a 4/4 time signature, with a '3 against 4' effect (hemiola) in bar 10.

G Indian Pentatonic scale

Notes: G, A, B, C, D, E (F major pentatonic).
 Fingering: 12, 12, 10, 12, 10, 9 (E string); 10, 10, 12, 12, 10, 10, 12, 12 (B string).

A Indian Pentatonic scale

Notes: A, B, C, D, E, F# (D major pentatonic).
 Fingering: 9, 10, 8, 10, 9, 10, 8, 9, 7, 6, 7, 5, 7, 5 (E string); 7, 5, 7, 7, 7, 5, 7, 6, 5, 8, 5, 8, (10) (B string).

C Indian Pentatonic scale

Notes: C, D, E, F, G, A (C major pentatonic).
 Fingering: 6, 9, 11, 6, 8, 6, 9, 10, 8, 10, 9 (E string); 10, 8, 10, 8, 7, 8, 10, 8, 10, 9, 8, 10 (B string).

D Indian Pentatonic scale

Notes: D, E, F#, G, A, B (D major pentatonic).
 Fingering: 9, 10, 12, 9, 10, 12, 10, 12 (E string); 11, 10, 11, 13, 10, 13, 14, 10, 13, 10 (B string).

EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 69

[Bars 15-16, previous page] As in the first two bars, these two do not contain all the notes of D Indian Pentatonic scale. By missing out the 4th degree (G) we are left with a D7 arpeggio which is employed exclusively here.

[Bars 17-18] Once you have done your homework with a scale, an improvised solo will often contain fragments of all the various ways that you have of visualising it. For example, this passage starts off with a descent of CAGED shape #5 of F Indian Pentatonic arranged two-notes-per-string, before drifting into shape #1 and then moving up into shape #2 via forms that are derived

from the three-octave approach discussed earlier (whereby we move in octaves via the lower, middle and upper string pairs).

[Bars 21-22] The five-note groupings in bar 21 have been used to add some rhythmic interest. Even though you might count four separate notes in each group, the first one is always an eighth-note which is equivalent to two 16th-notes, so each group contains five 16th-notes.

[Bars 23-24] Here we have a G pedal note below higher melody notes in the last two beats of bar 24.

The musical score is divided into four systems, each representing a different Indian Pentatonic scale. Each system consists of a treble clef staff and a bass clef staff (labeled E, B, G, D, A, E). Fret numbers are indicated below the notes.

- System 1 (F Indian Pentatonic scale):** Starts at bar 17. Treble staff has a wavy line and a '11' fret mark. Bass staff has fret marks 11, 16, 13, 11, 14, 10, 13, 10, 13, 12, 13, 12, 13, 10, 13, 15, 14, 15, 17, 16, 18, 17, 20. A dashed line labeled '8va' is above the treble staff.
- System 2 (G Indian Pentatonic scale):** Starts at bar 19. Treble staff has a wavy line and a '(7)' fret mark. Bass staff has fret marks 19, (20), (19), 15, 18, 15, 17, 16, 18, (20), (18), 15, 17, 16, 17, 15, 16, (17), (16), 12, 15, 12, 15, 14, 15, 13, 15, 14, 17, 15, 17, 16, 17. A dashed line labeled '(8va)' is above the treble staff.
- System 3 (A Indian Pentatonic scale):** Starts at bar 21. Treble staff has a wavy line and a '(5)' fret mark. Bass staff has fret marks 18, 14, 17, 14, 15, 14, 12, 10, 14, 10, 15, 12, 15, 12, 15, 14, 10, 12, 9, 12, 11, 12, 9, 12, 7. A dashed line labeled '3' is above the treble staff.
- System 4 (C Indian Pentatonic scale):** Starts at bar 23. Treble staff has a wavy line and a 'C7' fret mark. Bass staff has fret marks 10, 8, 10, 8, 7, 8, 10, 8, 10, 9, 8, 10, 9, 10, 9, 12, 10, 9, 10, 9, 10, 12, 11, 12, 12, 12, 12. A dashed line labeled '8va' is above the treble staff.

EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 69

[Bars 25-26] Now we flip things back to using a pedal note above moving notes. Note again how downstrokes give this line strength and consistency. Varying the way you pick phrases is a great way to alter the sound of your notes, adding power, or delicacy - even different tones.

[Bars 27-28] A similar pedal note approach is also taken here.

[Bars 31-32] Bar 32 illustrates the fact that you don't need to just have a single note as a pedal point. Here, we alternate between three notes (A-G-A) to a single note (A).

D7 (8va)

D Indian Pentatonic scale

Play downstrokes throughout

25

F7 (8va)

F Indian Pentatonic scale

BU

27

G7 (8va)

G Indian Pentatonic scale

29

A7

A Indian Pentatonic scale

PM

31

EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 69

[Bars 33-34] Bar 33 is one of the few times that I departed from using the Indian Pentatonic scale in this solo, but shows how I see it as being derived from Mixolydian, which is always in my sights as the parental form or note-source. Also, observe how bar 34 employs notes from CAGED shape #2 of C Indian Pentatonic scale arranged two-notes-per-string.

[Bars 35-36] Apart from adding various forms of articulation like vibrato, bends and slides in order to add more expression to your soloing, it is also

useful to add various forms of texture to dish up some variety for the listener. Here, via some held-down double-stops and some hybrid picking, we get to produce a thicker, more country-tinged effect in contrast to all the surrounding cleanly-played single-notes.

[Bars 39-40] Finally, the G# in beat four of bar 40 is used as a chromatic approach to the A note at the start of the final bar. The final five notes employ a D pedal, echoing a similar motion at the end of bar 24.

C7

C mixolydian

C Indian Pentatonic scale

D7

D Indian Pentatonic scale

Hold

F7

F Indian Pentatonic scale

Sva

G7

G Indian Pentatonic scale

(Sva)

A7

BU BU BU BD BU BD

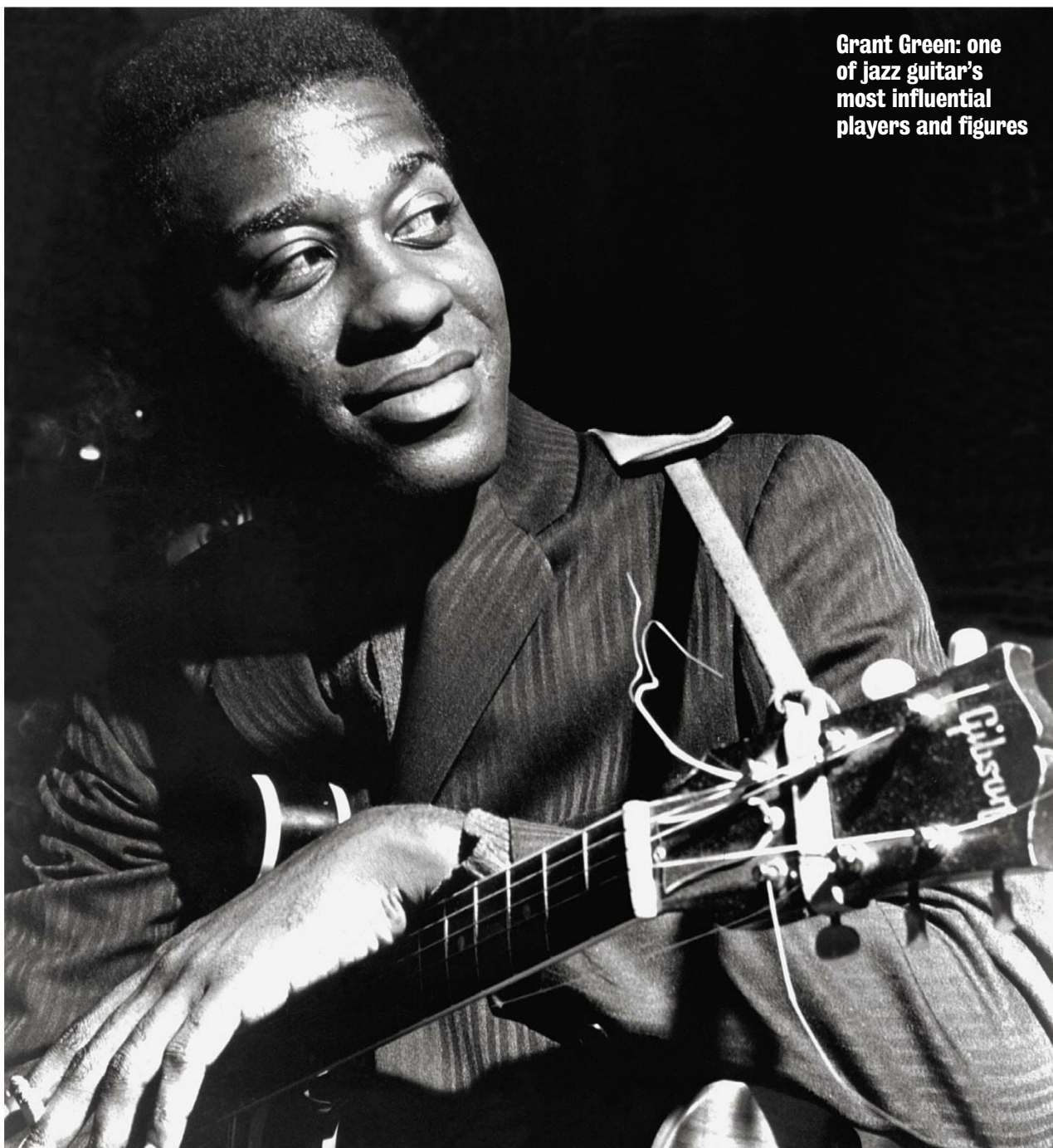
18-(20)-18(20) 15 18-15 17-16(17)-(16)-17-16(17) (16) 17-15 17-15-17 15-18 15-16 15 17

33 35 37 39

Fretboard fluency



Martin Goulding looks at the Altered scale (Superlocrian), as commonly used over altered dominant chords in jazz and blues progressions.



Grant Green: one of jazz guitar's most influential players and figures

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applied over a Im7-IVm7-V7alt minor blues progression. This month, we'll continue our study of this distinctive sounding mode by looking at its use as a means of creating tension over the V7alt chord within a IIm7-V7alt-Imaj7 progression in the key of A. | Bm7////| E7#5#9////| Amaj13////////|

We'll start off with an overview of the B Dorian, E Superlocrian and A Ionian modes along with their corresponding chords arranged in one area of the fretboard, before working through some scale exercises using alternate picking to help develop our technique and visualisation of the changes.

“ ONE WAY THAT JAZZ DIFFERS FROM BLUES OR ROCK IS THE USE OF UPBEAT ACCENTS, WHICH HELP TO ACCENTUATE THE SWING FEEL ”

We'll then move on to a selection of swing eighth-note lines which outline our progression in the style of some of the great jazz players including Wes Montgomery, Jimmy Raney, and Grant Green, and where we can see how the Superlocrian mode is used to create tension over the V7alt chord. One way that the jazz style differs from blues and rock-based approaches is in the use of upbeat accents, which help accentuate the swing feel.

Don't worry if the tab captions look scary, listening closely to the GT audio, along with these breakdowns of each bar, will help you to develop the dynamics and authenticity. **GT**

NEXT MONTH Martin looks at more fretboard navigations to *spice up your playing*

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A

Tempo: 120bpm

CD: TRACKS 71-80

Will improve your:

- ✓ Superlocrian understanding
- ✓ Timing and accuracy
- ✓ Eighth-note swing feel

Over the last couple of months, we've been looking at Superlocrian mode (also known as the Altered scale), which is commonly applied over altered dominant chords (dominant chords with alterations to the 5th and/or 2nd (9th) degrees. Superlocrian: R- $\flat$ 2- $\sharp$ 2-3- $\flat$ 5- $\sharp$ 5- $\flat$ 7.

As we can see from the formula above,

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, altered dominant chords function as a means of creating tension, which helps guide the listener's ear towards the resolving tonic chord a 4th higher (5th lower).

So far, we've worked through the E Superlocrian mode in five shapes along with some diatonic arpeggio sequences – initially applying our ideas over a static or 'non-functional' E7#9 chord vamp. In last month's lesson, we looked at the Superlocrian mode in a functional context, with a selection of lines



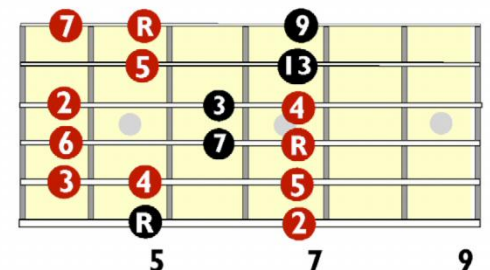
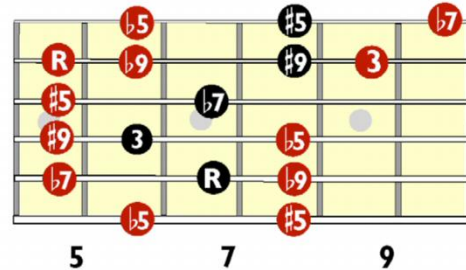
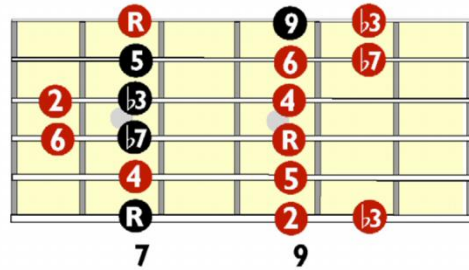
Get the Tone

For this month's swing jazz-style examples, set up a clean amp sound with the EQ set fairly flat, then add a dash of reverb. This ensures the amp has plenty of headroom for the wider dynamic range needed here. Use your neck pickup with the tone control rolled back to around half-way. knocking the guitar's volume back a touch can also aid in creating a 'sweeter' sound.



TRACK RECORD The Superlocrian mode hosts a range of colourful intervallic combinations which can be used to create tension and release in a progression. For some great swing eighth-note playing which incorporates the major II-V-I progression, check out legendary jazz guitarist Grant Green's track Matador, taken from the album by the same name and featuring performances recorded in 1964.

The II Bm9 chord and B Dorian mode are presented in shape 1 before moving down the fretboard to the V7alt – #7#5#9 in shape 3, which in turn corresponds with the tonic I Amaj13 chord and A Ionian mode in shape 1.

**CD TRACK 71**

second string, with the shift executed by the first finger. Break the example down into three, 4-bar exercises, with each shape repeated until memorised. Once fully memorised, join them together to form the whole exercise.

[illegible][illegible]

N.C. A Ionian shape 1

9

etc

CD TRACK 72

with plenty of space between the underside of the neck and the cup of the hand. The example is played using alternate picking so tap your foot on each beat and work slowly through the example two bars at a time until memorised.

B Dorian shape 1
N.C.

E Superlocrian shape 3
N.C.

♩ = 120

1 3 4 1 3 1 2 4

1 2 4 1 3 4 1 3

4 2 1 4 3 1 3

7 9 10 7 9 6 7 9 6 7 9 10 8 6 9 8 6 5 7

7 9 10 7 9 6 7 9 6 7 9 10 8 6 9 8 6 5 7

etc

CD TRACK 72

EXAMPLE 3 **CHORDS AND RHYTHM** CD TRACK 73

– Amaj13. On the recording, I played the downstrokes using the thumb for a softer tone with beats 2 and 4 slightly accented to bring out the swing. Once the part is memorised and you're able to connect the chords smoothly with accuracy and consistency, try applying over this month's II-V-I backing track.

EXAMPLE 4 II-V-1 LEAD LINE #1 CD TRACK 74

the tonic Amaj13 on beat 1 of bar 4. From here, we can visualise the line based around the A Major Pentatonic framework, with a chromatic approach note on the 'and' of beat 2. These lines are all played with a swing eighth-note feel and feature accents on the 'ands' of each beat, so break each example.

EXAMPLE 5 II-V-1 LEAD LINE #2 CD TRACK 75

altered intervals: $\flat 5^{\text{th}}$, $\sharp 5^{\text{th}}$, $\flat 9^{\text{th}}$ and $\sharp 9^{\text{th}}$. In bar 4 over the tonic Amaj13, we see a superimposed C#m Pentatonic phrase in shape 4. The example also incorporates first and third finger barring and rolling techniques, so work on avoiding any dissonance by muting the lower string with the tip of the finger.

EXAMPLE 6 II-V-1 LEAD LINE #3

CD TRACK 76

Our third line starts from the $\flat$ 3rd of B Dorian and incorporates an F#m triad. A chromatic enclosure from the 'and' of beat 3 sets up the 3rd of the E7#5#9 in bar 3. The line descends to target the 3rd of the tonic Amaj13 in bar 4, continuing down the A major triad and finishing with a chromatic enclosure

targeting the 3rd. Here we see a commonly used approach over the V7alt – with the altered intervals appearing in the second half of the bar to heighten tension before resolving to the tonic chord. Listen out for the dynamics on the audio and aim to accent the upbeats to bring out the swing eighth-note feel.

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

Bm9 **E7#5#9** **Amaj13**

EXAMPLE 7 II-V-1 LEAD LINE #4

CD TRACK 77

Start in B Dorian from the root, we skip to the second string with a chromatic enclosure around the 6th. On the 'and' of beat 4, a passing note leads down to the $\flat$ 7th of E7#5#9 in bar 3, where a D major 7 arpeggio is superimposed for an

E13 sound. Tension arrives in beat 3, with an Fm triad which gives us the #5th, 3rd and $\flat$ 9th over our V7alt chord. Over the tonic Amaj13, we see a chromatic enclosure around the 3rd, to set up a C#m7 arpeggio for an Amaj9 sound.

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

Bm9 **E7#5#9** **Amaj13**

EXAMPLE 8 II-V-1 LEAD LINE #5

CD TRACK 78

We start from the root of B Dorian before ascending to target the #5th of our V7alt on beat 1 of bar 3. The line then continues with a descending phrase based around an Fm triad, with a #9th on the 'and' of beat 2 setting up an Fm/

maj7 arpeggio from beat 3, and which gives us the root, #5th, 3rd and $\flat$ 9th degrees. Resolving on the 5th of our tonic Amaj13 chord on beat 1 of bar 4, the line finishes with a phrase based around the A Major Pentatonic scale.

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

Bm9 **E7#5#9** **Amaj13**

EXAMPLE 9 II-V-1 LEAD LINE #6

CD TRACK 79

Our final II-V-I line in the key of A Major starts in B Dorian from the $\flat$ 3rd and incorporates an F#m triad from beat 2 for a Bm9 sound. The line descends from beat 3 to target the $\flat$ 9th of our V7alt chord on beat 1 of bar 3. From here, the line ascends an Fm/maj9 arpeggio, continuing on with the $\flat$ 9th on the 'and' of

beat 4, leading smoothly down a semitone to resolve on the 5th of our tonic Amaj13 chord on beat 1 of bar 4. The line continues with a chromatic enclosure targeting the 3rd degree on beat 3, before finishing with a C#m7 arpeggio superimposed for an Amaj9 sound.

$\text{♩} = 120$ $\text{♩} = \text{♩}^3$

Bm9 **E7#5#9** **Amaj13**

In The Woodshed



Whether you're on the light side or the dark side of the 4ths, the tritone interval is one of the most fascinating of all. With **Charlie Griffiths**.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 81-90

Will improve your:

✓ Interval knowledge

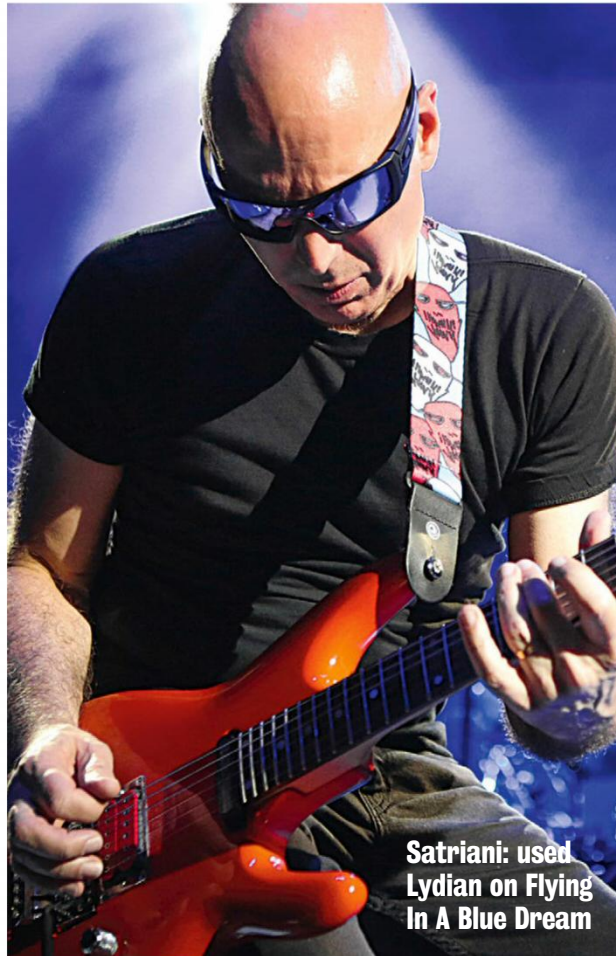
✓ Harmonic awareness

✓ Fretboard navigation

The interval we'll be exploring this month has at least two names; the $\flat 5$ or the $\sharp 11$. You could also call it the $\sharp 4$ or the tritone. Whatever you call it, the point is it can be an extremely evocative and powerful interval and can have radically different effects depending on the harmonic context. For example the tritone intro to Purple Haze is a little scary and dangerous sounding, but the intro to the Simpsons is playful and quirky. In common harmonic settings like pop or rock songs, playing the $\flat 5$ for an extended time will sound grating, so usually it's more suitable as a passing note; great for a moment of tension, but not to be lingered upon.

In the following examples we will use the interval as the focal point in a few different harmonic settings, from metal to jazz-fusion. Generally speaking, if used in a minor tonality we call it a $\flat 5$ where it sounds dark, but if used in a major tonality, we call it a $\sharp 11$ and it sounds more magical.

Our first example is based on the Blues scale (1-2- $\flat 3$ -4- $\flat 5$ -5- $\flat 7$). Usually we think of the Blues scale as something we use for jamming over pretty much any chord. In this scenario the $\flat 5$ interval works best as a passing note, which we tend not to stay on for too long as the dissonance can sound a little too dark. This Tony Iommi style riff however makes full use of that dark dissonance and fully embraces the 'Diabolus in Musica'. In tracks



Satriani: used Lydian on Flying In A Blue Dream

like Black Sabbath the $\flat 5$ interval immediately evokes a foreboding atmosphere which is a lot of fun to explore.

Examples 2 and 3 are based in the brighter sounding Lydian mode (1-2-3- $\sharp 4$ -5-6-7). This scale is exactly the same as Major scale, except the 4th note is sharpened. This is the go-to scale for that bright, ethereal, otherworldly sound used by Joe Satriani in tracks like Flying In A Blue Dream or by John Williams throughout the ET movie soundtrack.

For our first Lydian example we have a Queensrÿche or Dream Theater inspired riff in A Lydian (A-B-C $\sharp$ -D $\sharp$ -E-F $\sharp$ -G $\sharp$). The $\sharp 11$ interval works really well in this progressive

metal setting as that slight dissonance has a pleasingly dramatic quality which allows you to hammer the point home.

Our second Lydian example is a Satriani style melodic tapping lick in B Lydian (B-C $\sharp$ -D $\sharp$ -E $\sharp$ -F $\sharp$ -G $\sharp$ -A $\sharp$). The backing chord is a Badd9 $\sharp 11$ which makes Lydian the only logical choice. In this context we can repeat the $\sharp 11$ (E $\sharp$) interval throughout the whole second bar and it works perfectly.

For our fourth example we look to the diminished 7 arpeggio which has four evenly spaced minor 3rds (1- $\flat 3$ - $\flat 5$ - $\flat 7$). Here we have two sets of tritones; first between the root and $\flat 5$, then between the $\flat 3$ and $\flat 7$. This shape is

“THE TRITONE INTO TO PURPLE HAZE IS SCARY SOUNDING, BUT THE INTRO TO THE SIMPSONS IS PLAYFUL AND QUIRKY”

used very effectively in metal soloing by players like Jeff Loomis or Kiko Loreiro. You can use this over a diminished or minor, dark sounding riff, or if the backing is major based, try moving the shape up a semitone for a more Yngwie Malmsteen-type sound.

Our final example is a dominant 7 $\sharp 11$ arpeggio (1-3- $\flat 7$ - $\sharp 11$) which has a jazz-fusion flavour. This lick is reminiscent of Allan Holdsworth or Scott Henderson. This sound comes from the Lydian Dominant scale (1-2-3- $\sharp 4$ -5-6- $\flat 7$) which is from the Melodic Minor family of scales. You can introduce this sound over a dominant chord vamp if you want an 'outside' sound, so it's a great counterpart to the more 'inside' Mixolydian mode.

Practise each example slowly and cleanly at first before gradually getting up to speed. And don't forget to try them over the backing tracks to really internalise the sounds. **GI**

NEXT MONTH Charlie offers some great examples showing how to **get your bends in tune**

EXAMPLE 1

CD TRACK 81

You can play this riff using all four fingers in a one-finger-per-fret arrangement, starting with your first finger at the 2nd fret. Add character to the notes with some vibrato; turn your wrist back and forth (think of rotating a round door knob) to bend the string up and down more easily.

$\text{♩} = 120$ **F $\sharp$ m**

Play 4 times

1, 5, 9, 13

CD TRACK 83

The chord shapes are all fretted on the middle two strings; the root note being on the 7th fret, fourth string and the changing intervals on the third string. Play these chords with confident downstrokes to really make them punch through. In contrast play the open A root notes with tight palm-mutes.

E Major

Tempo: ♩ = 120

Chords: Adim5, A5, A, Adim5, A5, Aadd9/#11, A5, A6, A5, Adim5, Aadd9

Rhythm: PM - - - | PM - | PM - - - - | PM - | PM - | PM - - - | PM

Fingering:

- E: 1, 5, 9, 13
- B: 8, 7
- G: 9, 6, 7
- D: 0, 0, 0, 0
- A: 0, 0, 0, 0
- E: 0, 0, 0, 0

Play 4 times

CD TRACK 85

Use your fretting-hand's second finger to repeatedly tap the 12th fret, then pull off to the open second string. These two notes are the B root and the octave. The remaining notes in between are all from the Lydian mode and can be played with any fretting-hand fingers you wish.

Badd#11

♩. = 120

12/8

Play 4 times

1, 3, 5, 7

CD TRACK 87

Play the first five notes with fingers first and fourth fingers, then play the sixth note with your third. Repeat this fingering to ascend the strings until you reach the second string. Here you will need to play the eighth note of bar 2 with your second finger. Finish by sliding up from 14th to 17th fret with your fourth finger.

Adim

$\text{♩} = 120$

Play 4 times

E
B
G
D
A
E

1, 3,
5, 7

5-8 6-9 6-8 6-9 7-10-7 9 7-10 8-11 8-10 8-11 10-13-10 11 10-13 11-14-14/17

CD TRACK 89

Start with your second finger, then use your first and second fingers to play up to the third string. Next skip over the second string and play the highest string with your first and fourth fingers before descending the strings again. As you play the final note, scoop your whammy bar slightly and bring the note up to pitch smoothly.

♩ = 120

D7#11

scoop

Play 4 times

scoop

E
B
G
D
A
E

10-14-10

10-12

11-13

13-11

12-10

11

10

9-11

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AUGUST GT298

PLAYING PROBLEMS SOLVED!

We all need a technique shake-up from time to time to hone weak areas or fix bad habits. This article addresses every area to refine your style and improve ability. Plus: Learn 12 fabulous Lukather licks from the man himself, play Morning Has Broken for solo guitar & more!



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!

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NEW ALBUMS

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

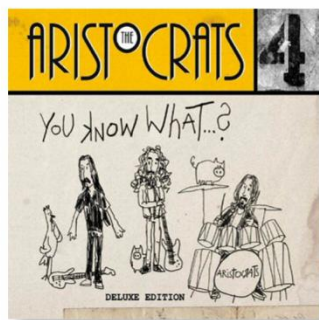
Album of the Month

THE ARISTOCRATS

YOU KNOW WHAT...?

Boing Music ★★★★★

The Aristocrats, in the guise of fearsome instrumental talents Guthrie Govan, Bryan Beller and Marco Minnemann, have carved out a unique niche for themselves since delivering their first album in 2011. The problem comes when you are tasked with defining exactly what that niche is. To call their output alternatively 'jazz fusion' or 'rock' is still far from hitting the bullseye. There's too much humour in the music to simply pass it off as being jazz fusion, and yet there are certainly elements of that genre present. And rock is far too all-encompassing a term in any case. So how do we pin the tail on this particular donkey? Let's inspect the goods. Track titles like the opener D Grade Fuck Movie Jam moving on to Terrible Lizard and Spiritus Cactus don't offer up much of a clue, other than the collective obviously has a sense of humour, so maybe we should just try to describe the music. Would it help if we say that Spanish Eddie could pass as the theme from a psychedelic western, or that Burial At Sea possibly details a ceremony carried out at midnight by a bunch of ghoulish gangsters? Probably not. One thing's for certain, though; the only thing you can expect from an Aristocrats release is the unexpected. Here the band swings gymnastically through nine tracks of controlled mayhem with some explosive guitar moments from Mr Govan, ever the stylistic chameleon. It's joyful stuff and guaranteed to put a smile on your face. Last Orders is our standout track.



SUPERSONIC BLUES MACHINE

ROAD CHRONICLES – LIVE!

Provogue ★★★★★

Any album that features a guest appearance from Billy F Gibbons is already off to a good start, but when you consider that the other guitarist in the band is British rocker Kris Barras, our approval rating approaches overload. This is the Supersonics' fourth album and their first live outing, cataloguing the band struttin' its funky stuff across Europe. Billy F joined the tour and features on six of the tracks present here – including a version of ZZ Top's La Grange. The band is already in high gear for the first part of the disc, but when Mr Gibbons steps on the stage, we have lift-off. Fans of

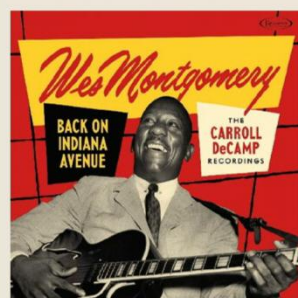
blues-drenched rock will nod their approval, certainly with tracks such as I Ain't Fallin' Again.

WES MONTGOMERY

BACK ON INDIANA AVENUE

Resonance Records ★★★★★

Any new recordings of Wes are welcomed but this two-CD release is a stunner. The performances are taken from the mid-late 50s and capture him live and in the studio in Indianapolis. In many ways, it's a greatest hits with the 22 tracks ranging from Four On Six to Jingles, West Coast Blues to I'll Remember April. What's especially great is the clarity of Wes' inventive, melodic playing, especially the studio sessions. While it's difficult to reference standout tracks (they're all



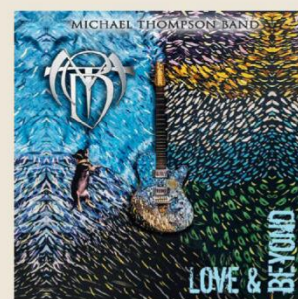
great), 'Round Midnight is gorgeous; the bounce of The End Of A Love Affair is infectious and his fretboard blazing on Stomping' At The Savoy is jaw dropping. Great stuff from one of jazz's most iconic legends.

MICHAEL THOMPSON BAND

LOVE & BEYOND

Frontiers Records ★★★★★

LA session guitarist Thompson's work ranges from Cher to Joe Cocker, David Foster productions (Celine Dion) to the Animal Logic supergroup with Stewart Copeland and Stanley Clarke. This album sees Michael as writer-guitarist with an array of musicians and vocalists. Hiss chops are nicely to the fore, residing in the zone of other LA players like Steve Lukather, Mike Landau and Dan Huff. Standouts include the chugging blues of Love & Beyond, reminiscent of a punchier Don Henley. Passengers has a lovely Jeff Beck-esque opener with bar dives, volume swells and singing high notes; one of several vocal-less interludes. Just Stardust references



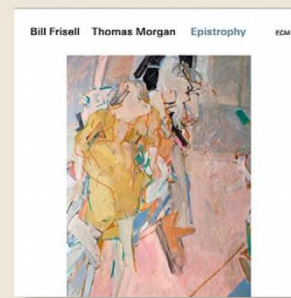
the anthemic stadium rockers that Bryan Adams has excelled at, again with great guitar (slick solo!). With 18 tracks in all, it's a packed album of great songs and guitar playing, perfect for a long motorway drive.

BILL FRISELL/ THOMAS MORGAN

EPISTROPHY

ECM ★★★★★

Guitar and double bass, live at New York's The Village Vanguard. Music doesn't get more exposed than this and with Frisell (on a rich sounding Gibson Super 400 and modded Tele) and Thomas Morgan, the results are magical. The interplay is intimate and exquisitely arranged. There's a rich ambient reverb around Bill's guitar so single notes and chords all sound wondrous. With their skills, they make a three-chord trick like The Drifters' Save The Last Dance For Me float with inventive interplay and a lilting joy. Likewise, the re-appropriation of John Barry's You



Only Live Twice is most appealing; full of space, sophisticated chords and a rich melodic presentation. There are standards, too: (All In Fun, Lush Life) and challenging modern works by composers like Paul Motian (Mumbo Jumbo). Central are two Thelonious Monk pieces, Epistrophe and Pannonica. Monk's music requires a certain musical sympathy, but this duo has such weight and dynamic range, the music is nothing short of outstanding. Bill is a one-off in jazz, so adventurously curious and this album is outstanding.

HANK MARVIN

GOLD

Crimson Records ★★★★★

Original British guitar hero Hank Marvin celebrates over 60 years of history with the release of this boxed set. With The Shadows' back catalogue already well plundered it's appropriate that this concentrates on his solo career. While his choice of material has taken many twists and turns Hank has always retained his distinctive style and sound which, even today, players strive to emulate. Most of his albums are featured excepting the gypsy jazz inspired Django's Castle. However, there's plenty of diversity: captivating arrangements of Jessica, Pipeline and Peter Gunn (morphing into Baby Elephant Walk), Oxygene (Part IV) and a moody Light My Fire. Other highlights include the James Bond Medley, the self penned All Alone With Friends and the harder to find Syndicated and Flamingo. Also check out his teaming up with Brian May for We Are The Champions and Mark Knopfler on Wonderful Land and Nivram. If by some reason you have no albums by Hank in your collection then this is the obvious way to correct that oversight.



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before she jumped into her limo for the airport we grabbed a quick chat with gutsy American blues singer-guitarist, **Samantha Fish**.

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

SF: I have no particular brand of pick. Anything with a matte finish and around 1mm thickness works fine for me.

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

SF: Analog Man King Of Tone, MXR Carbon Copy, and maybe a fun thing like a Micro Pog octave.

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

SF: I played drums early on. I have dabbled with bass... It depends on what 'well enough' actually means. Could I get through it? Probably. Would you want me to? Maybe not, haha.

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

SF: Strangely enough, when I took drum lessons, they sort of gave us this drum tablature sheet music. But if it's actual music notes on a staff, no chance.

GT: Do guitar cables really make a difference? If so, what make are yours?

SF: Honestly, I'm sure that they do, but I go through so many on the road. You end up using different amps; rooms sound different from one another, so it's hard to boil it down to something as finite as a cable. I usually just find something sturdy enough and long enough to take a walk with. I've used so many brands, I really don't have a favourite.

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

SF: It's more about appreciation than envy. I like learning from people. Mike Campbell was always one of my favourite guitarists. He could write these incredible, iconic riffs and perform with such finesse. Robbie Robertson had killer tone. Anyone who's mastered singing and playing *rhythm*! A la Prince. That can be so difficult and it's such an important role in the band.

“ MIKE CAMPBELL WAS ALWAYS ONE OF MY FAVOURITE GUITARISTS. HE COULD WRITE INCREDIBLE, ICONIC RIFFS ”

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

SF: The one with all the memories, or that I can hock for the most cash.

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

SF: My Category 5 Camille. I usually set volume around 6/7, 6s across the EQ, 2/3 on reverb.

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

SF: The medium amount. High enough to use a slide with a light touch, but low enough to solo.

GT: What strings do you use?

SF: Ernie Ball 10 gauge. Nickel wound strings.

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

SF: My dad.

GT: First guitar you lusted after?

SF: A Les Paul.

GT: What was the best gig you ever did?

SF: It's so tough to narrow it down to one. Telluride Blues and Brews festival (in the San Juan Mountains, Colorado)) has been pretty magical for me over the last few years. Jazzfest in New Orleans was exhilarating. Australia's Byron Bay festival was incredible too. But sometimes the best gigs are in sweaty clubs where the crowd is really into it. Connecting with the crowd is always a win in whatever the capacity.

GT: And your worst playing nightmare?

SF: When you're on stage and things start breaking.

GT: Do you still practise?

SF: Yes, it's hard to find time on the road. So, I do more at home.

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

SF: I like to do vocal warmups.

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

SF: My band, 'cause they will kill me if I don't shout em out! Or possibly animals and kids, because that sells tons of tickets these days.

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

SF: Haha, I'm not sure there is such a thing. It's a matter of perspective. My vote goes to

Keith Richards. He's got swagger and style and brings all things cool to the guitar.

GT: Is there a solo by anyone else that you wish you had played?

SF: Not a solo, but the opening riff to Can't Ya Hear Me Knocking? - The Rolling Stones.

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

SF: That's a tough question. Different things for different reasons. It changes and evolves all the time. Right now, the new single, Love Letters, has a fun solo and a cool riff. Really juxtaposed. Weird, sexy, off-kilter slide and volume pedal swells throughout the song then overkill fuzz solo.

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

SF: For writing and performing compelling music that speaks to people. Music has always touched my life in such profound way, it's helped me get through some obstacles and hardships. It's inspired me and kept me going. I'd in turn like to deliver that to my fans. Just perpetuating the greater good through my contribution to music.

GT: And what are you up to?

SF: Currently I'm on tour in the UK and the rest of Europe. Putting an album out, Kill Or Be Kind, on August 30 with Rounder Records. Then back in the UK next February and March. More info at www.samanthafish.com.





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Printed in the UK by: William Gibbons & Sons Ltd.
Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,
Canary Wharf, London E14 5HU. Tel: 0203 787 9060



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Roasted Mahogany Neck
Truly Vintage Scale Length
Ebony Fingerboard
USA Seymour Duncan Pickups

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