

SPECIAL COLLECTOR'S EDITION

Guitar Techniques

50 LICKS OF THE LEGENDS!

ISSUE
300
SPECIAL!



Learn to play the licks of the greatest guitarists of all time

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✓ PROG ROCK ✓ METAL ✓ JAZZ ✓ FUNK

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CARROLL

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to the legendary
John Renbourn



The
DOORS

Learn Robby
Krieger's cool
guitar licks



Carlos
SANTANA

His post 'Smooth'
style dissected and
fully explained



Scott
JOPLIN

The Entertainer
transcribed for
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Just a few of your regular
GT technique experts...**SIMON BARNARD**

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

**SHAUN BAXTER**

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

**RICHARD BARRETT**

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

**JON BISHOP**

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

**MARTIN GOULDING**

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

**CHARLIE GRIFFITHS**

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

**PHIL HILBORNE**

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

**PAT HEATH**

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

**PHIL SHORT**

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

**BRIDGET MERMIKIDES**

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

**STUART RYAN**

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

**JUSTIN SANDERCOE**

One of the most successful guitar teachers ever, justinguitar.com is a mine of information, and his YouTube channel boasts over 1,000,000 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

IT'S GUITAR TECHNIQUES' 300th issue! Actually that's not quite true: it's the 300th issue since Future Publishing bought GT in 1996. We'd been going since March of 1994 so in reality it's more like issue 332.

But what the heck? We need no excuse to celebrate the fact that we've lasted 25 years and counting - especially as such a specialist title, struggling for your attention in these times of free Internet lessons (bad as many of them are), and the desire to have it *now*!

We began in simpler times when what we offered simply wasn't available elsewhere - certainly not at such high quality and with the sheer class of tutor that GT brought to you. Today's roster of writers is just as amazing, and the breadth of styles that we cover, on occasion astonishes even me.

Such an occasion is issue 300. It's packed with extraordinary goodies, with Jon Bishop's superb 50 Licks of the Legends feature leading the way and offering you a whole new stylistic lickbag. Check it out!

Equally brilliant and something you just wouldn't get elsewhere, is an article that Jason put together. Its premise is that we are all striving to get better on our chosen instrument, so what tips could we glean from some real guitar legends about things

they wish they'd done earlier, to speed their progress and improve their musicianship.

We came up with three questions: a 'technique' regret (something they wish they'd known sooner); a 'theory' regret; and a general 'music' regret (time wasted, things they should or shouldn't have done, etc). Their answers are both fascinating and enlightening, and well worth a read even if you merely dip in and out.

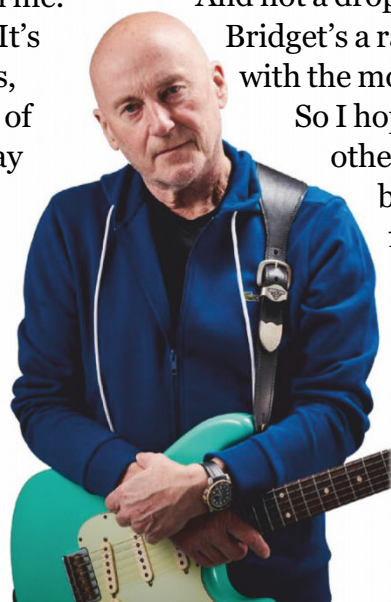
As always, there's a ton of other great stuff inside, but I want to make special mention of Bridget's absolutely stunning version (watch her on video, too) of Scott Joplin's The Entertainer. It's spectacular! Not only is it a tricky beast to play, but she nails it with feel and technique to die for.

And not a drop-in or edit in sight.

Bridget's a rare find and is right up there with the most legendary of GT's tutors.

So I hope you enjoy this, and all the other fantastic stuff in this bagged bumper issue (check out the free chord book, too!).

See you in issue 301!



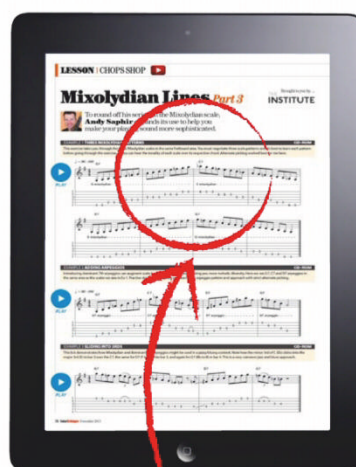
Neville Marten, Editor
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CHECK OUT OUR AMAZING DIGITAL EDITION

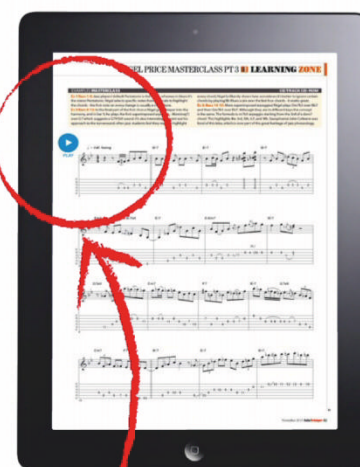
Guitar Techniques' iPad* edition is now even better!

**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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Clive Carroll
is a simply
awesome
guitarist



Hindsight is 20-20 vision!

We asked 20 top guitarists three things they regret not learning earlier; one technique-based, one theory-based and one about music in general.

With GT reaching its 300th issue we've been reflecting on the vast amount of tuition we've presented you since March 1994. To augment this, we've been in touch with a colourful array of our celebrity friends to reflect on their early developments as musicians. Looking back, what areas did they feel could have improved their early years of playing? Read on to check out their fascinating replies...

1 JOHN MCLAUGHLIN

Founding father of jazz-rock fusion guitar

1) A technique based 'I wish'.

I wish I could have had either a drum kit and teacher, or the possibility to learn and be able to articulate the fundamentals of rhythm. In improvised music, 99% of the time we play with drummers, and to fully understand what they are playing is essential in this world.

2) A theory based 'I wish'

The harmonic foundation that is used in contemporary jazz for the past 60 years is founded upon the music of Ravel, Satie, Fauré, Scriabin and others such as Bartok and Stravinsky. It would have been extremely useful to have had an opportunity to learn the harmonic techniques of these composers.

3) One thing related to music I wish I had done earlier.

I should have taken singing lessons!

2 JOE SATRIANI

New York's titan of instrumental rock

1) A technique based 'I wish'

I wish I had found my most comfortable 'right hand position' at the start. I've gone through three radical shifts in how I anchor or float my picking hand. At first it was resting my palm right above the bridge, at the muting spot, very effective but not without limitations. Then I tried no anchoring but dropped that after many trials and tribulations. Next was



Joe Satriani:
the father of 80s
instrumental rock

resting my fingers on the pickguard area which was good for some stuff but not everything. So now I use all three whenever they seem appropriate. I'm still searching!

2) A theory based 'I wish'

All theories are equally golden and dangerous.

It's good to remember that in music there are no rules, only cause and effect. The key to embracing and utilising this approach is to learn all the cause and effect situations, remember them and apply accordingly.

Example: If you want people to sing along with your melody don't make it complicated. That's an easy one. If you want people to get up and dance to your song don't make it dreadfully slow or painfully fast. That's easy to understand too.

Theories get dangerous when they stifle creativity and lead you down the path of mediocrity. Free your mind, your guitar will follow.

3) One music-related thing I wish I had done earlier

I wish I had pursued learning recording studio techniques alongside my writing and playing studies. Perhaps a job at a local studio would have been the right move when I was in my teens. I can't help thinking it would have opened my eyes and ears to the wonders of the recording studio. However, my path led me to the stage, which helped me build my live performance chops, which I still rely on to this day. After answering these three questions I'm reminded of an old Scottish proverb, "If wishes were horses, beggars would ride." So true!

3 PAUL GILBERT

One of the modern rock greats

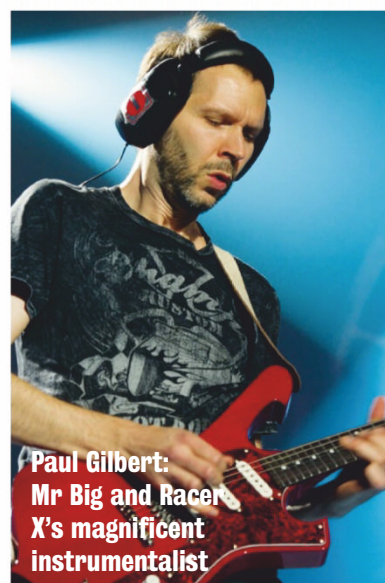
1) A technique based 'I wish'

My technical journey has not been a logical straight line, but I wouldn't change much. I had all kinds of strange technical 'mistakes' but they all turned out to be beneficial. The first two years that I played guitar, I only did upstrokes. But I got *really good* at upstrokes! I also held the pick with too many fingers,

and at a backwards angle. This turned out to give me a larger palette of tones and textures that I still use all the time. My fingering for an open G chord is also really odd. I didn't even know that I was doing it 'wrong' until a few years ago. I may eventually switch to the world-standard G chord, as it's a little easier on my wrist. But my old weird one, sounds good for a lot of things!

2) A theory based 'I wish'

Melodies often drop from the



Paul Gilbert:
Mr Big and Racer
X's magnificent
instrumentalist

root, directly to the lower 5th, without playing the 6th or 7th. This can be a bit of tangle to do on the guitar, especially if you've trained your hand to play every note of scale... which I certainly did! My recent experiments in leaving these notes out has been such a great melodic discovery. I certainly wish I had left out the 'Crazy Train note' (the ♭6) a bit earlier.

3) One music-related thing I wish I had done earlier

When I set up my monitors on stage these days, I just need to hear my guitar, my voice, and some snare drum. I used to want all kinds of things like ride cymbals and hi-hats and a pretty blend of everyone's voices. That made for some long, and ultimately impractical sound checks. The Beatles didn't have *any* monitors when then played stadiums in the 60s. Simpler is often *better*. And *always* wear earplugs!

4 STEVE LUKATHER

Top sessioneer and Toto's mighty axeman

1) A technique based 'I wish'

I wish I had practised more!

2) A theory based 'I wish'

I wish I had started learning to read music when I started as a kid of 7-8 years old. I started to learn and study at 14. Wish it was day one but... rock and roll hit! I can't tell you how much it has helped me but sight-reading takes time. No way around it.

3) One music-related thing I wish I had done earlier

Watch my money and I wish I'd never let 'the party' get in the way. It was okay as a kid, but when I got older, not good. So I quit all that 10 years ago. Wish it was 20. Sorry. It crept up, ended bad but I am okay now, thank God. I was 18, thrown into a room with 20-30-40 year-old people and it was 1976-77 to the early 80s, THE most insane times in rock and roll. Fun as some of it may have been, a waste of time and money and life.

5 TOMMY EMMANUEL

Acoustic giant and thumbpicker supreme

1) A technique based 'I wish'

I wish I had learned to read music. I could have learned a lot more and perhaps had a better understanding of the fretboard. I was busy trying to earn a living and support my family by playing and teaching guitar. I tried once but I found it impossible so I just carried on as I do today and followed my instincts.

2) A theory based 'I wish'

I learned later in life, to be more adventurous and unafraid when going for a solo. When you are young and inexperienced you tend to play it



safe and stay close to the melody. When you've had some time to grow as a musician you feel the freedom to step outside the comfort zone and see what's possible to make a bolder statement and have fun with music.

3) One music-related thing I wish I had done earlier

I wish I'd have been more aware of time when I was younger. I was too busy trying to impress people enough so I had plenty of work. What I now feel is that I would have been a much better musician

if I'd started working with a metronome, every day! *Time, feel and groove*; these are the elements that put bums on seats and cause people to run out and buy concert tickets. So I

“TIME, FEEL AND GROOVE; THESE ARE THE ELEMENTS THAT PUT BUMS ON SEATS AND CAUSE PEOPLE TO RUN OUT AND BUY CONCERT TICKETS” Tommy Emmanuel

suggest getting to work on training your mind to understand time and groove. When you've spent enough time with a metronome, it will set you free!

6 MIKE STERN

Ex-Miles Davis guitarist and fusion legend

1) A technique based 'I wish'

I always knew guitar came first, but I wished I had learned at least one other instrument. Sometimes when you learn another instrument, it can help your guitar playing. When I was a kid I took some piano lessons, but then I let that go when I started playing guitar. But no real regrets, there is so much to learn on guitar, it's endless. It's always a challenge and it's always kicking my ass!

2) A theory based 'I wish'

I wish I had studied a bit more classical music when I was younger. I do it now. I read and try to learn some Bach pieces, but I do it with a guitar pick. I wish I had learned more fingerstyle classical technique.

3) One music-related thing I wish I had done earlier

I got into drugs and alcohol when I was younger. I've been sober for over 30 years now. The guitar enabled my drinking and drugging, but it also had a lot to do with saving my life. Music is such a positive force.

7 MARTY FRIEDMAN

Megadeth, Cacophony and solo genius

1) A technique based 'I wish'.

I'm glad I didn't spend too much time copying others in detail as a kid. The down side was

that there were many guys who could play like Jeff Beck or Van Halen much better than I could. The upside was that instead of using energy to copy others, I used all my energy to focus on my own stuff. I do wish I'd paid a little more attention to overall timing and where notes started and ended on my first couple of solo albums.

2) A theory based 'I wish'

Absolutely none. I wholeheartedly believe it's each artist's responsibility to have his or her own 'theories' on what are the essential points in the 'recipe' for their own music, and understand *that* theory inside and out. The cliché, "You gotta know the rules before you break them" is also only applicable to *your* rules, not any other set of rules. If we all perfectly learn the same theory rules, from the same books, and the same sources, what would we have?

3) One music-related thing I wish I had done earlier

I wish I had the experience of playing with an orchestra. The prep for playing with a world class orchestra is really serious, because unlike a rock band, they rehearse so little. You might get one run through and maybe one sound check and that's if you're lucky. And in that short time you have to adjust your ears to the lack of pounding bass drums or snares that rock musicians are so used to, as well as many other unfamiliar cues. The whole experience is quite unforgiving, so you have to really know your stuff. Lastly, I wish I had cared more about album artwork from the start of my career. I've had more than my





Andy Timmons:
musically tasty
rock guitarist
and tone hound

share of right stinkers. Only since the mid 2000s have I had album covers that I really like, my last three or four in particular.

8 ANDY TIMMONS

Technical monster but feel-filled too

1) A technique based 'I wish'

The whole idea and application of economy picking and sweeping has largely eluded me most of my playing career, even though some of my lines do include some of these techniques (must have happened naturally). There is now much more awareness and

by the chart, I would be reliant on the paper as opposed to when I took the time to learn it by ear. It internalised aurally instead of visually and isn't music largely an aural experience? Of course, some music may be more complicated than your ear is capable of 'figuring out' but always make an effort to get as much as you can, *then* check out the video or transcription.

3) One music-related thing I wish I had done earlier

I wish I'd have been a more ardent and disciplined practiser. I *played* all the time, but I wasn't always practising. Big difference! Playing all the time is essential of course, but also pushing yourself to learn *new* things consistently while also fortifying what you already know is a way to grow rapidly. I'm only now (at the age of 55!) becoming a good practiser. I'll keep you posted how it goes.

9 RON THAL

The whacky but brilliant Bumblefoot!

1) A technique based 'I wish'

I would have benefited from using up-stroke economy-picking and up-stroke sweeps sooner. I often did third-string-down-up-down to second-string-down-up-down, but never did second-string up-down-up to third-string-up-down-up, and I missed out on a chunk of phrasing that didn't start happening until later in life.

2) A theory based 'I wish'

Slonimsky. I should have explored his Thesaurus Of Patterns sooner. It may not qualify as traditional Western theory, but it is using mathematical divisions of octaves, and

10 ROCCO ZIFARELLI

Guitarist with composer Ennio Morricone

1) A technique based 'I wish'

My beginning was completely self-taught and I learned exclusively by listening to records. I played with the rounded part of the plectrum for a softer sound, but I lost definition with the alternate picking. Much later I turned the pick and finally got the same sound but with more control, demonstrating that it is never late to learn or change.

2) A theory based 'I wish'

I have long abandoned the relationship between scale and chords as a primary technique for the study of improvisation. Instead, I favour a more saxophonistic approach that emphasises the concept of chord tones. So I focus on the triads-chords relationship, in which the notes of the triad (R-3-5) are the main notes to be highlighted in improvisation and the adjacent diatonic notes (neighbour notes) complete the modal scale of the extended chord. The most beautiful melodies generally have chord tones on the beat. I have developed a system based on numerical codes - 3-1, 1-2-1, 3-4-1 etc - where a combination of chord tones, neighbour and chromatic notes, combined with rhythmic patterns, create an almost mathematical but very efficient phrasing. I wish I had started working this way years ago!

3) One music-related thing I wish I had done earlier

When I was 20, I left southern Italy alone except for a guitar and a suitcase. No money. I wanted to see what was possible in a big city like Rome but I should have gone to another city in Europe or America. During my musical growing up, I liked all the guitar styles but today I love listening only to the music connected to the roots: blues, jazz (hard bop), classical and electronic. I'm glad I started with the blues as other styles require more musical maturity even though I wanted to get into them much earlier.

“ I WISH I'D HAVE BEEN A MUCH MORE ARDENT PRACTISER. I PLAYED ALL THE TIME BUT I WASN'T ALWAYS PRACTISING. BIG DIFFERENCE! ” *Andy Timmons*

instruction available for working on developing these techniques, that I wish would have been around in my early years of learning. But as they say, 'it's never too late!'. I'm working on these techniques daily as part of a practice regimen so will see if any of it works its way into my playing.

2) A theory based 'I wish'

Learning by ear is most assuredly the best way to obtain and retain music. I feel fortunate to a degree that there wasn't an abundance of didactic material when I was growing up. I eventually took lessons, but I was largely self-taught from the age of 5 to 16. Someone showed me barre chords and the A Minor Pentatonic scale and off I went. I had my guitar and a record player. Occasionally you'd see someone on TV (I loved Roy Clark on Hee Haw!) but I had to 'earn it', meaning figure out by ear what was on the recording. This realisation was fortified years later if I would learn a song first

gets you looking at music in a different way, phrasing from distances and shapes rather than the standard diatonic sequence.

3) One music-related thing I wish I had done earlier

I wish I had become comfortable hearing myself through monitors. Whether in-ears or stage wedges, I usually have none of my guitar and just a little vocals in my monitors, where I don't hear a note I play, and barely any of what I sing. I want to hear everyone else and stay locked in with them, and if I hear myself it's distracting, almost crippling. That needs to change. With this Summer's Yes/Asia tour I'm choosing to use in-ear monitors and will get used to singing and playing under the microscope. I feel more like an analyst than a performer, giving attention to myself when I want my energy to only be moving outward. But maybe I need to start including myself in the moment as well.



Ron Thal
with fretted
and fretless
double-neck

MIKE COPPOLA / GETTY IMAGES



Bonamassa:
the saviour of
electric blues?

11 JOE BONAMASSA

America's new king of blues-rock guitar

1) A technique based 'I wish'

Legato: I have absolutely no capacity to play anything using the legato technique. Eric Johnson blends legato and picking perfectly in my opinion. I am an Al Di Meola school player, especially when it comes to faster playing. I pick literally every note unless I'm onstage playing pretend rock star. I've tried to incorporate legato a little but as my tech (who is extremely good at it and a huge Allan Holdsworth fan) glares over with the look of, "You are embarrassing yourself Bonamassa." I decided it was not in my best interest to pursue that avenue.

2) A theory based 'I wish'

One of my strengths and weaknesses is that I have a very limited knowledge of theory. Strength: It makes me more fearless as a musician. I don't care if what I'm doing is in the book, it just sounds good to me. You use that inter-barometer in all facets of your playing and life. I don't want the numbers or the rule book swirling in my head.

Weakness: Some people ask me if I want a chart for the song. I laugh and say play the demo and save a tree.

3) One music-related thing I wish I had done earlier

One of the reasons I do not collect celebrity instruments is because they will not write those iconic songs for you. As I'm doing this I am in Abbey Road Studios making a new album. The 'Hey Jude' piano is in eyesight. If I went over and played it, it is not gonna write a song of that calibre for me. It's gonna sound like a hack piano player playing in the key of G. So, in hindsight I would most definitely trade some of my playing ability for songwriting ability without hesitation.

12 TIM MILLER

Berklee professor and jazz-rock master

1) A technique based 'I wish'

In hindsight I wish I had taken classical guitar lessons. I took them later on (in my 20s) and learned a lot about balance, relaxation, tone production and dynamics.

2) A theory based 'I wish'

I wish I had learned about major, minor and dominant chord voicings (root, 3rd, 7th) earlier in my musical development. Once I learnt these it became much easier to add tensions to the chords with excellent results. This would have saved me a lot of time.

3) One music-related thing I wish I had done earlier

I wish I had learned more jazz standards. Learning chord melodies to classic songs is one of the best ways to learn how to play an instrument.

13 STEVE KHAN

Son of lyricist Sammy Cahn and jazz colossus

1) A technique based 'I wish'

I wish I had learned about clove oil to keep the nails on my picking hand strong enough to survive the period before and during a

“I AM IN ABBEY ROAD. THE ‘HEY JUDE’ PIANO IS IN EYESIGHT. IF I WENT OVER AND PLAYED IT, IT’S NOT GOING TO WRITE A SONG OF THAT CALIBRE” Joe Bonamassa

recording. Before this recommendation from a young friend from Brazil about 4-5 years ago, I would always seem to break an important nail just before the recording, and would have to go the nail salon, and have a false nail put on. It was always pretty funny - and though they worked, it was not exactly the same feeling as one's natural nail.

2) A theory based 'I wish'

It became important to me not to view improvising as a linear journey headed towards one monumental moment - but more as a journey with one's bandmates that can have highs and lows, and you continue to play through them - as the low moments don't have to mark the end of an improvisation.

3) One music-related thing I wish I had done earlier

I really wish that I hadn't spent so much time and energy, when I was so much younger, thinking that it was the guitar, or the strings, or the picks, or the pedals, or the amp that was preventing me from finding my way, my sound, my velocity (such as it was). It was none of those things - it was always *me* that was the problem. It was always internal!

14 RONNI LE TEKRO

Norway's finest rock guitar export

1) A technique based 'I wish'

The action height at the 12th fret of my guitars is about 8mm which doesn't allow me to employ sweep picking or extensive legato high up the fretboard. Sometimes when I play my guitars I wish I had chosen the 'easy way' and gone for a low action so I could implement some of those techniques and scales into my playing. Instead I fight this Stratocaster-Beast. It leaves me no other choice than playing my own technique, which I think is limited but 'pure' maybe. All that said, I don't regret anything!

2) A theory based 'I wish'

I wished I had gotten more into the Russell School of Harmonics and gotten more of Robert Fripp's way of thinking into my playing at an earlier stage. In my opinion it's never too late to explore, so I will take my own advice and dig more into their theories.

2) One music-related thing I wish I had done earlier

Actually I wished that I had gone to more parties when I was younger. Living in nature I don't go to enough bars, parties and live concerts; my lifestyle might be good but it

pretty much leaves me with only my own inspiration. I also think that partly sedated musicians are much more fun to create and play with in the studio. Although I recommend everyone to stay off substances when in a live situation!

15 ALEX SKOLNICK

Thrash metal overlord turned tasty jazzier

1) A technique based 'I wish'

The main technique that I wished I'd learned earlier is mental: achieving focus and clarity, or what is often referred to today as

'mindfulness'. I was already in my late 20s when I discovered a great book by jazz pianist Kenny Werner (one of the best, in my book), *Effortless Mastery*, which deals with these concepts for musicians. That led to other enlightening materials (with care taken to avoid anything pseudo-scientific or 'cult'). Today there are great apps for your smartphone, such as Waking Up App (by Sam Harris). John McLaughlin really set an example with his embrace of meditation and Eastern



Alex Skolnick
switched from
metal to jazz



Martin Barre:
Prog Rock's
master guitarist

philosophy in the 70s, which I dove into and appreciated more as I got older. But as a young guitarist, I just wanted to *rock*!

Ironically, the rock is the perfect metaphor for stillness, tranquility, inner calm and strength.

2) A theory based 'I wish'

My hindsight theory relates to music theory itself and if written as an equation, it would be this: Music > Theory. In other words, music determines music theory, not the other way around. History is full of music theory taboos that later became acceptable to our ears, from a

have some percussion instruments and know some very basic drum beats but again, wish I'd started much earlier. It took a while to figure out, but so many of my favourite guitarists play other instruments too, from Pat Metheny composing on the piano to Al DiMeola getting behind the timbales in concert to Stevie Ray Vaughan playing drums occasionally to Eddie Van Halen's keyboard skills (drums too) to the all time master multi-instrumentalist, Prince. Although I wish I'd started sooner, having incorporated piano and percussion into my practice in more recent years has helped develop my playing, timing and composing invaluable. Better late than never!

16 JENNIFER BATTEN

Tapper supreme with M Jackson and J Beck

1) A technique based 'I wish'.

I wish I had gotten into economy picking early on. When I was at GIT alternate picking was emphasised so I thought that was the best way. I dabbled in sweep picking later, but it seemed overwhelming to relearn all the scale patterns I had already learned (Frank Gamble style). Recently I started to incorporate a hybrid of the two techniques.

2) A theory based 'I wish'

I find combining scales over chords generates the most interest. Over a dominant chord I'll combine a Mixolydian scale with a Minor Blues. That gives you the option of playing nine notes instead of seven. For G7 you can use G-A-Bb-B-C-Db-D-E-F.

“ I SHOULD HAVE HAD A BUSINESS ‘HEAD’ EARLIER ON. THIS ENABLED A LOT OF BAD DEALS FROM A HANDFUL OF DUBIOUS MUSIC EXECS ” *Martin Barre*

minor 3rd rubbing up against a chord with a major 3rd (a staple of the blues), to the tritone interval, once thought to be sacrilegious. The earliest musicians - probably cave-dwellers who discovered sound-making in a manner similar to Kubrick's apes in the opening scene of 2001: A Space Odyssey - were not thinking, 'Wait! The book says we can't use this note in that scale!' Yes, music theory is quite useful and recommended for some; I wouldn't play the way I do without it. But that doesn't mean it's required for everyone. Whatever your musical trajectory, it's most important to focus on sound first and theory later (if so inclined).

3) One music-related thing I wish I had done earlier

What I wish I'd done earlier is pursuing additional instruments, particularly piano. I did get a piano about 15 years back and just love getting lost in music separate from the familiarity of the guitar as well as figuring out piano parts from recordings (film and TV soundtracks, classic tunes I grew up with, manageable classical and jazz pieces). I also

3) One music-related thing I wish I had done earlier

Wish I'd started a Youtube channel early on with consistent uploads. I've been travelling too much to do anything consistently but I know several people that got in there in the beginning and now have the choice of staying home as much as they want.

17 MARTIN BARRE

Jethro Tull's super-talented guitarist and now solo artist

1) A technique based 'I wish'

Nobody mentioned alternate picking in 1960 when I bought my first guitar. Many years later, I pay the price for having a hybrid picking technique! Essentially there are some things I struggle to play picked and resort to a legato style to bridge the danger areas. I can

get by nearly everything but I am frustrated when I can see the obvious method but have to take a by-pass. I construct musical passages that in theory have no barrier in executing them. It is a challenge that I can meet but only if I had worked on alternate picking. That said, playing mandolin helps my picking technique, so it's a great instrument to explore.

2) A theory based 'I wish'

Music has a habit of taking us all on a journey. At no point on this fabulous trip is there something that is not a pleasure to discover and examine. So theory has its place and the rules are written in stone, yet I would rather discover them with an ear for music than to transcribe them or download a video. Self discovery makes music a very personal journey and gives the player a unique 'personality'.

3) One music-related thing I wish I had done earlier

I don't have any regrets with my music career. I savour the good times and learn and move on from the bad. I look (and listen) around me and if someone else makes a mistake, then it warns me and I thank them for letting me avoid the error. If anything, I should have had a business 'head' earlier on. In the late 60s and early 70s it was all about the music and very little attention to finances. This enabled a lot a bad deals from a handful of dubious music execs. The mind-set was to make business appear too complex for the average rock musician to handle. I think it was the same with studios and recording. Nowadays we can run our own band, record and market our own music - we do a better job for ourselves.

18 JOHN ETHERIDGE

Soft Machine's incredible fusion prodigy

1) A technique based 'I wish'

I wish there had been a good theory of picking. Like everyone else my age, I developed my own erratic methods. Actually this has worked okay and helped to give my generation of players individual approaches. When I see a

lot of young players (particularly the gypsy guys), their picking hands look so beautifully efficient.

2) A theory based 'I wish'

Reading music. I'm very slow and this has cost me energy, nerves and given me a sense of inadequacy when playing with other musicians (who tend to read better). I wish someone had *forced* me to do this at age 13-15. It's boring but is so helpful, time saving and opens up so much music to you. And more money could have been made from playing sessions!



3) One music-related thing I wish I had done earlier

I always practise with metronome or drum programme nowadays. For years I practised all my scales just tapping my foot. I was a terrible 'racer' as I always wanted to play like John Coltrane and cramming more notes in does, in an undisciplined player, lead to speeding up. For people playing with you, this is infuriating. I think I've got over this now, although as a result of years of bad practice, it can creep in. Good Time is the best ingredient a player can have.

19 ALEX MACHACEK

Austrian virtuoso beloved of Holdsworth

1) A technique based 'I wish'.

I wish I had practiced *every* technique that I am using more of now.

2) A theory based 'I wish'

I wish I had never learned *any* licks! I don't have too many licks, but it's hard to avoid the ones I have. And every time I use one of those 'old friends' I feel like I just missed another opportunity to come up with something fresh. Sure, we all need something to play in the beginning but still...

3) One music-related thing I wish I had done earlier

About two years ago I became serious about my pingpong training. When I was young I was only interested in guitar and everything that comes with it. I rejected extracurricular activities such as sports. But I have discovered that physical activity is very beneficial for my guitar playing and well-being in general. I now think much more about my posture for example. Plus the couple of hours a week where I only think of that tiny little ball that I want to hit as hard and precisely as possible, gives my brain a much needed break.

20 RUSTY COOLEY

US shredder with technique to die for!

1) A technique based 'I wish'.

I wish I had developed my eight-finger tapping and hybrid picking all the way through, the way I did many other techniques. I see a lot of value in it and the added creativity that it can bring to your playing.

2) A theory based 'I wish'

I wish I had kept up my sight reading. There was a time when I could read really well but as the old saying goes, 'use it or lose it'.

3) One music-related thing I wish I had done earlier

I would have done anything to have gone to GIT (Guitar Institute of Technology) right after high school. It just wasn't in the budget. Being in LA that time would have been amazing. All things aside it's never too late for anything and I still have lots of things I want to accomplish as a musician and plan on continuing to work on it each and every day.

In Summary

Some conclusions that could shape how and what you practise from now on...

THE ABILITY TO read music notation is the single biggest regret raised by our celebrity panel of guitarists. So many either wish they could read, had started earlier or could do it better. It's a skill set that once acquired, has countless benefits. If you can't read at all, it's a wise musician that puts it high on the 'to do' agenda.

A VERSATILE PICKING technique is an admirable quality that many wish they had developed more at an earlier stage. It's a guitarist's most important source of dynamics and time keeping so make sure your practice covers this as extensively as possible. That said, it's often championed as a more 'hard core' technique than legato ("I couldn't pick that well or fast so I used legato instead"); while it can require more practice than legato, it should not be considered as 'better' - Joe Bonamassa's reply is proof of that.

THEORY IS NOT a dirty word but rather a means to improving creativity and options for a given musical scenario. Being naive of the notes in a chord, fundamental modes like Mixolydian and Dorian, knowing relevant notes to use over a chord progression and how to harmonise the Major scale is not elitist knowledge. It means you're well positioned to play better and are ready more promptly for any music scenario.

STYLES CAN DICTATE direction. Classical and jazz music requires a strong base level of technique and theory ability (classical more about interpretation, jazz more about improvisation). Other contemporary styles like blues and rock have been, at times, culturally dismissive about academic based skills. In this day and age, all styles feature countless musicians that *do* know and *want* to know about what they are doing.

SLOW PRACTICE ALLOWS you time to critique what you're doing, adjust accordingly and play in time; playing fast can be euphoric but you've not time to clock what you're really doing and you've not built up a strong enough technique foundation.

NEVER LOSE THE ability and the will to just 'go for it'. The results can sometimes be wonderful!

GOOD TIMING IS imperative so work with a metronome, a drum machine or, better still, a drummer. Focus on your picking hand's technique. Many of our artists told us this.

GOOD GEAR CAN make a great sound but it won't save you; you create the music, not the gear. Jazz and fusion guitarist Steve Khan was adamant about this.

BE WARY OF BEING a 'back of the book' learner; at the back of guitar tuition books there tends to reside the harder material such as eight-finger tapping licks - the flashy, showy stuff. If you have holes in the fundamentals (can you play five voicings of a C chord, imply the three chords in a blues when single note soloing, know the note names in F major, can maintain a 4/4 rhythmic groove for five minutes, etc), you're better served improving those to become a rounded musician than spending time on flash music shop licks that get you zero gigs or work.

LEARNING ABOUT CLASSICAL music or classical guitar technique can be a good source of improvement, as Tim Miller and Mike Stern were quick to point out.

LEARN ANOTHER INSTRUMENT. The sound and the physical interaction can create new scenarios. Some musicians talk about the guitar being a warm instrument that we physically embrace to make music on; the piano is more aloof, our hands pushing the music outwards onto the keys. Mike Stern regrets not learning piano while John McLaughlin said drums.

IF YOU'VE GOT THE material and a drive to get established, don't hesitate and make your move as several guitarists here regret not getting out and being an artist at an earlier age.

FINALLY, STEVE KHAN'S point about clove oil is most interesting!

“THE EARLIEST MUSICIANS – PROBABLY CAVE DWELLERS – WERE NOT THINKING, ‘THE BOOK SAYS WE CAN'T USE THAT NOTE IN THAT SCALE’” *Alex Skolnick*

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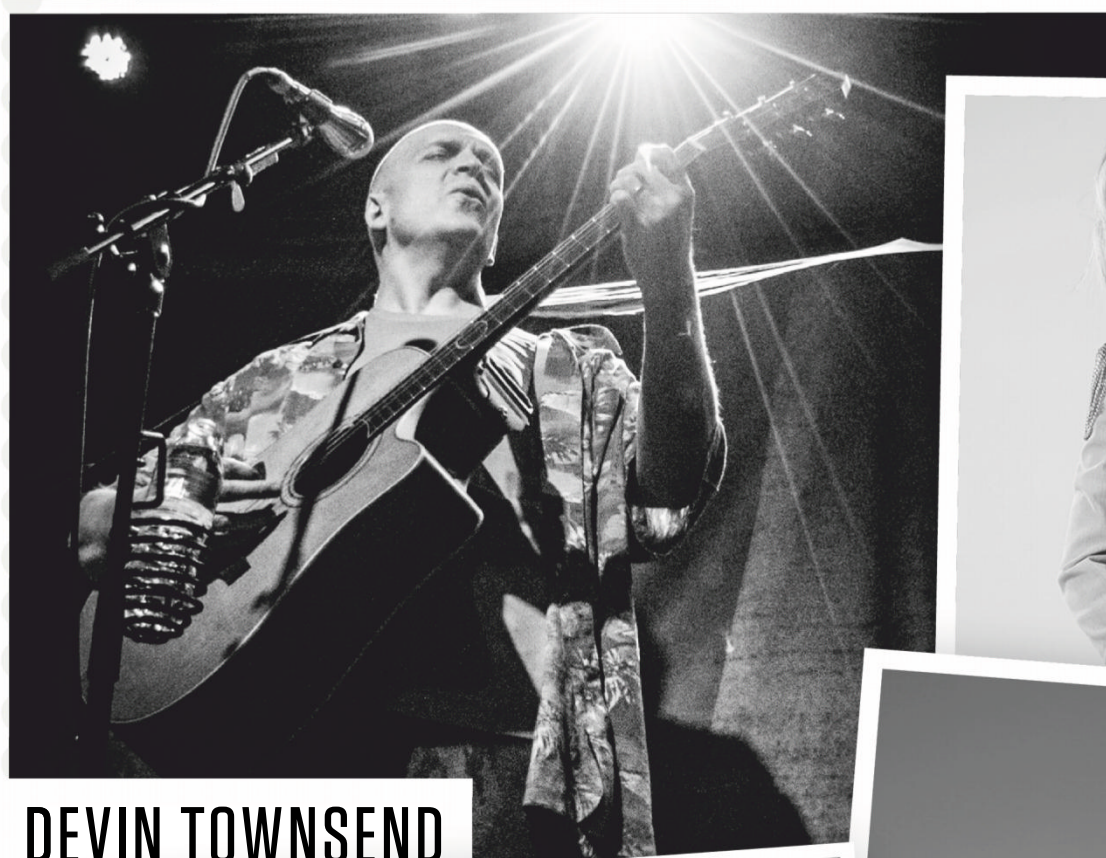
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Jon Bishop pays homage to 50 of the most innovative and legendary guitarists of all time, unlocking some of the secrets that make these players such firm favourites.

ABILITY RATING

Easy to Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 4-13

Will improve your... ✓ Lead guitar feel and phrasing

✓ Knowledge of tone and effects use ✓ Stylistic awareness

Welcome to this giant feature that celebrates issue 300 of Guitar Techniques magazine. I first became a contributor back in issue 137 and couldn't in my wildest dreams have foreseen enjoying being part of over 150 issues covering many of my favourite guitarists, music styles and tracks of all time.

For this special feature we have selected 10 contrasting styles of music, in fact the styles we know you like to see in GT. We've then created representative licks of five guitarists that have contributed to the evolution of that style; or perhaps indeed encapsulate it.

This collection of licks is in no way a definitive list or a 'top 50' so to speak. Instead it's more of broad celebration of 300 issues of delivering tips and techniques that you can enjoy perfecting, twisting and tweaking, to use in your own music making.

The 10 styles we are covering here are

staples of the music that's been created, primarily but not exclusively, by musicians from America and the UK. They are: Blues, Rock And Roll, Classic Rock, Hard Rock, Metal, Instrumental Rock, Progressive Rock, Country, Jazz and Funk.

Each of the 10 styles has a track containing five, four-bar licks that are based on a famous guitarist's style or technique trick-bag. There is a one or two-bar gap between each lick to allow you to change pickups and effects between each idea. The backing track has all of the notated lead guitar performances

Jimi is top choice in our '60 seconds with' Q&A of 'best guitarist of all time'



TECHNIQUE FOCUS

Listening 'properly'

Tab and notation are wonderful aids to learning any piece of guitar music. But you also have two amazing tools of your own. In stereo, too! Yes, your ears. It's easy to look at the tab, plot your fingers on the right strings at the right frets and say, "Learnt it!" But have you really? Take a famous lick like Jimi's intro to Hey Joe: a million guitarists think they can play it, but listen to it again and see how he inflects every note in one way or another - he slides up, he slides down, he double-stops strings, he hammers on, he pulls off - and all in a 'throw-away' opening lick to which he probably never gave a second thought. So use the tab for these 50 great licks, but remember to listen 'properly' too.

“IT WOULD OF COURSE BE A COLOSSAL UNDERTAKING TO LEARN ALL 50 LICKS VERBATIM, BUT WHY NOT SHOOT FOR THE SKY AND GO FOR IT?”

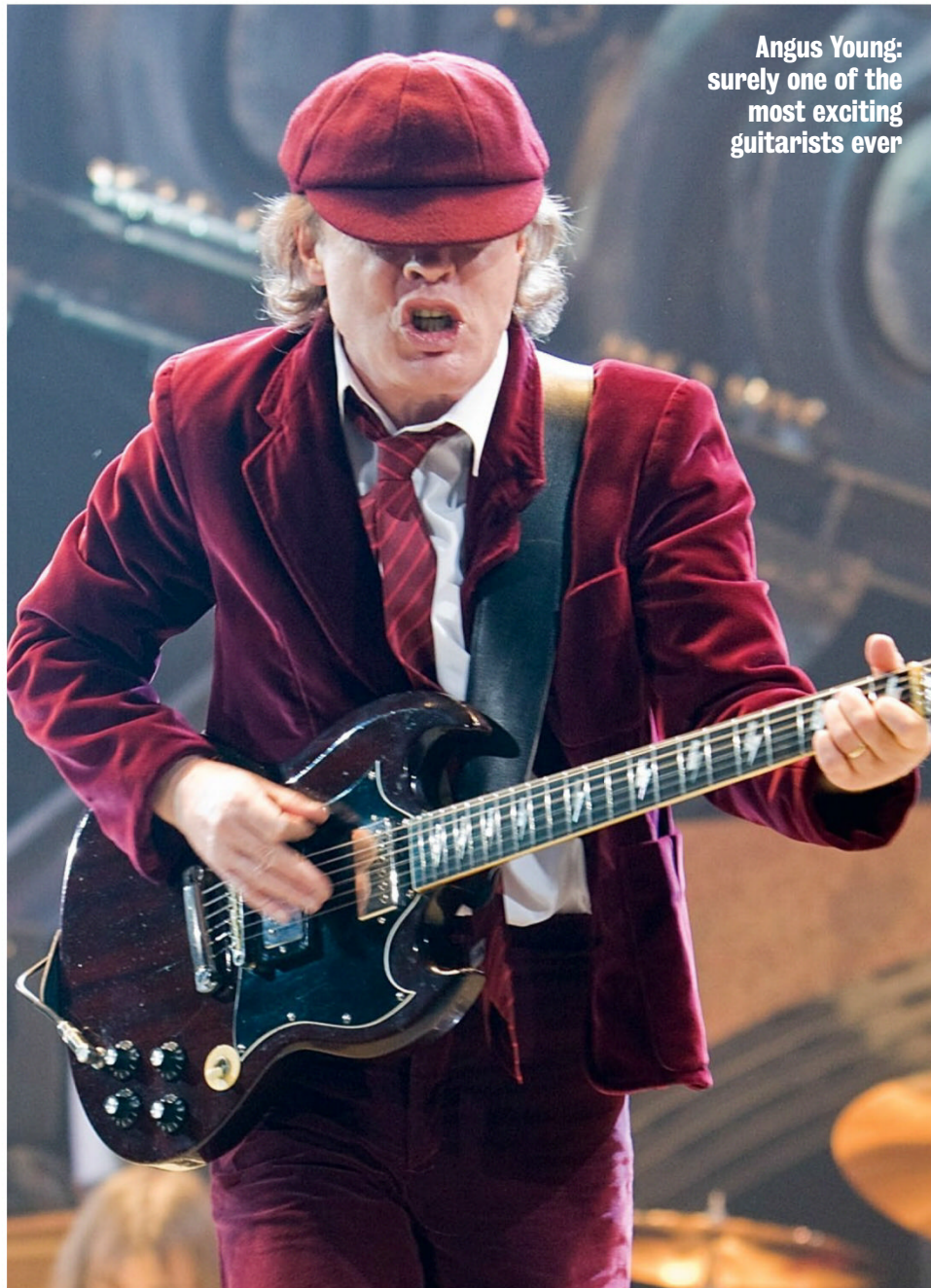
removed so you can play along.

It would of course be a colossal undertaking to learn all 50 licks verbatim, but why not shoot for the sky and go for it? Learning one track a week (ie five solos in each particular style) will keep you busy for two and half months! However, this approach would provide a structured practice routine and no doubt supercharge your knowledge of techniques and guitar styles.

Of course, once you've nailed my take on all these great players' approaches, it makes obvious sense to take the essence of the idea or technique demonstrated, and construct and record solos of your own. Whichever path you take, I wish you the best of luck and here's to many more fun-packed issues! **GT**

Get the Tone

All of the effects and amp tone combinations are listed in the notation alongside the relevant examples and the one or two bar drum break will allow you time to change settings as you go. The ideas in this article can of course be played on any type of guitar but the most authentic results will undoubtedly come from using the pickup selections and effects combinations suggested.



Angus Young: surely one of the most exciting guitarists ever



Steve Vai: this rock legend turned the guitar world upside down



George Benson: a living jazz legend and one of the greatest ever



Nile Rodgers: all but invented the sound of modern funk guitar

EXAMPLES 1-5 BLUES

CD TRACK 4

- 1 BUDDY GUY STYLE STRING BENDING** Buddy Guy is a blues guitarist that Clapton has called "The Best". Our lick combines his aggressive string bending style with the Minor Pentatonic scale. The ascending chromatic string bending lick helps to build the tension.

$\text{♩} = 123$ Drum Intro

Middle & Neck Pickup With Overdrive

ff

BU

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

1 3, 7

- 2 FREDDIE KING STYLE MIXING MAJOR AND MINOR PENTATONICS** Our Freddie King lick mixes these two scales superbly, a concept that would go on to influence guitarists like Eric Clapton. Freddie King played firstly a Gibson Les Paul Goldtop with P90 pickups and later a Gibson ES-345.

$\text{♩} = 140$ Drum Break

Bridge Pickup With Overdrive

ff

A5

3 3 3

5 5-7 5-7/9 5-7 7 5-7 (9) 5 5-7 5-7/9 5-7 7 5 8-5 7-5 7

11 13, 17

- 3 ERIC CLAPTON STYLE SLOWHAND WOMAN TONE** Our Clapton lick is pure 'slow hand' and combines string bending and finger vibrato. Clapton was the first artist to have a signature series Fender guitar and his Strat features a hefty mid boost circuit that helps to simulate the sound and feel of humbucking pickups.

$\text{♩} = 125$ Drum Break

Bridge/Middle Pickup With Overdrive & Mid Boost

ff

D5 B $\flat$ 5 C5 G5 D5 B $\flat$ 5 C5 G5

BU dragged a tempo BU

17-(19) 15-15-15-17 17-18-17-15-17-17(18) 15-18 15-15-17 15-17 15-17-15 15-17 15-17 15-17 18 15-17 15-17

21 23, 27

- 4 SRV STYLE FAST RUNS** Our Stevie Ray Vaughan lick demonstrates the classic use of a fast descending Minor Pentatonic run. To supercharge the tone Stevie made a few key tweaks to his Stratocasters included fitting high frets, using hot overwound pickups, fitting heavy gauge strings and down tuning to E $\flat$.

$\text{♩} = 123$ Drum Break

Cm7

Clean With Bridge/Middle Pickup

mf

BU

8 7 11-(13) 8 11-8 11-10-8 10-8 10-10-10-8 10 8 10 8 10 10

31 33, 37

- 5 GARY MOORE STYLE AGGRESSIVE TOUCH** Gary started as a heavy rock guitarist, but transferred his technique and aggressive, fully committed feel across to create an incendiary blues style. For this lick, pump up the overdrive and dig in hard; the more finger vibrato and ferocious string bending the better.

$\text{♩} = 140$ Drum Break

Bridge Pickup With Overdrive

ff

A7

BU BU BU BU BU

15-(17) 15-(17)-15-(17) 15-(17)-15-13 14-14 13-(15) 13 10 11 10-13-10

41 43, 47

EXAMPLES 6-10 ROCK AND ROLL

CD TRACK 5

6 CHUCK BERRY STYLE DOUBLE-STOPS Double-stops are the essential part of Chuck's style. This lick may seem simple to play, but to get this classic style of soloing to groove nicely is quite a challenge. Our Chuck Berry style lick has a straight eighth-note feel in the vein of several Berry songs.

♩ = 150

Drum Intro

Bridge Pickup With Light Overdrive

f

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

7 BUDDY HOLLY SINGLE-NOTE RIFFING This lick is a simple idea that effectively links together two major chords a tone apart. Buddy was one of the first high-profile artists to use a Fender Stratocaster and his 1958 Sunburst model inspired guitar players the world over to seek one out.

♩ = 140

Drum Break

Bridge Pickup With Reverb *mf*

A G A G

8 SCOTTY MOORE STYLE SOLOING Scotty Moore's groundbreaking guitar stylings were showcased on early Elvis Presley records. Our lick is simple yet effective and exploits the open strings combined with the pull-off technique. Adding a single slap-back echo is the icing on the cake.

Shuffle

♩ = 190

Drum Break

Bridge Pickup With Slap Back Echo *ff*

A E7

9 HANK MARVIN STYLE VIBRATO BAR Hank was another rock and roll guitarist who was there right at the start. Here's Hank's use of the vibrato arm in conjunction with the bridge pickup and a tape echo. Even though the melodies often seem simple, they are brought to life with Hank's phrasing and touch!

♩ = 120

Am w/bar Dm C Dm

EXAMPLES 6-10 ROCK AND ROLL ...CONTINUED

CD TRACK 5

10 BRIAN SETZER OPEN STRING PULL-OFFS Brian and The Stray Cats revitalised interest in rockabilly in the 80s and 90s. Our lick uses an ascending run with chromatic notes punctuated with the genre-typical 6/9 chord. Rockabilly is an exiting fusion of several music styles, most notably country, blues and jazz.

Shuffle
♩ = 190

Drum Break

A

E7

A7

E6/9

f Bridge/Middle Pickup With Slap Back Echo

BU

41 43, 47

EXAMPLES 11-15 CLASSIC ROCK

CD TRACK 6

11 JIMI HENDRIX FUNKY ROCK 7#9 Jimi changed everything with his inventive exploitation of effects and the electric guitar's controls and features. Our lick uses Jimi's favourite E7#9. The Univibe effect (a Leslie speaker simulation and early modulation) works particularly well for these Hendrix style wig-outs.

♩ = 125

Drum Intro

E7#9

Middle Pickup With Overdrive & Uni-vibe

ff

1 3, 7 0 5-7 5-7 0 5-7 5-7 0 5-7 5-7 0 5-7 5-7

12 JIMMY PAGE STYLE OPEN-STRING RIFFING Our Page style lick combines a tight picking-hand rhythm with a medium overdrive setting and bridge pickup selection. Jimmy is veritable riff machine and probably best known for playing the iconic pairing of a Gibson Les Paul through a Marshall amp.

♩ = 105

Drum Break

E5

Bridge Pickup With Overdrive

ff

11 13, 15, 17 0 0 7 5 0 0 0 0 0 0 7 5 0 0

1 2

E9

Play 2 times

7 7 7 6

14 16, 18

13 BRIAN MAY STYLE SLASH CHORDS The A to D/A chord movement is classic Brian and is used as the foundation of several Queen songs. The chords are played with a slow spread or rake of a coin pick which adds a unique attack metallic edge to the notes. The whammy bar is used to add a subtle shimmer.

♩ = 140

Drum Break

A

D/A

A

D/A

mf w/bar

Bridge and Middle Pickup Out Of Phase With Overdrive

19 21, 25

CD TRACK 7

18 SLASH STYLE MELODIC LEAD Heavy rock isn't always about playing fast and using the flashiest techniques available. Guitarists like Guns N' Roses axeman Slash, have played emotive melodies that complement the song. Our lick here is simple, yet effective (and eminently stealable!).

19 MICHAEL SCHENKER COCKED WAH WAH German Schenker was fond of using the wah-wah for his solo work in bands like UFO. Instead of rocking the treadle to create the typical wah sound, the pedal is left stationary in the 'sweet spot.' This acts like a filter and helped to provide Schenker's unique lead tone.

20 YNGWIE MALMSTEEN STYLE PHYGIAN DOMINANT LICK For this next lick we 'bring the fury' with some fast finger work in the style of Swedish virtuoso Malmsteen. The Harmonic Minor is the scale of choice and the diminished 7th arpeggio is used for the ascending sweep-picking idea at the end.

CD TRACK 8

CD TRACK 8

25

[illegible]**CD TRACK 9**

26

27

Drum Break

Bridge Pickup With Overdrive & Reverb

Final Chorus

Tempo: 130 BPM

Key: E Major

Time Signature: 4/4

Measure Numbers: 11, 13, 17, 19

Instrumentation: Guitar, Bass, Drums

Notes: The score includes a drum break, a bridge pickup with overdrive and reverb, and a final chorus section. The guitar part is in E major, 4/4 time, with a tempo of 130 BPM. The bass part is in E major, 4/4 time, with a tempo of 130 BPM. The score includes a drum break, a bridge pickup with overdrive and reverb, and a final chorus section.

EXAMPLES 26-30 INSTRUMENTAL ROCK ...CONTINUED

CD TRACK 9

28 JOE SATRIANI STYLE LEGATO This pattern can be transferred across the fretboard. It's up-down-up using first, second and fourth fretting fingers. Hit the string with the pad of the finger for the hammer-ons. For the pull-offs, pluck the string with the friction of the skin as opposed to just lifting your fingertip.

♩ = 110 Drum Break Cadd11 Fmaj7 G6

Bridge Pickup With Overdrive & Reverb

f Hold bend BU BD BU RP BD Play freely . . .

E B G D A E

21 22, 26

7-(9)(7)(9) 12 9-(7) 5 5 6 8 6 5 6 8 10 8 6 5 8 6 5 6 5 3

29 STEVE VAI STYLE LYDIAN MODE MELODIES Vai is a master of Lydian mode composition. One concept he loves is superimposing the G# Minor Pentatonic scale over the A major 7#11 chord. Finger slides are also a big part of the sound. You can slide into and out of any target tone from above or below.

♩ = 130 Drum Break Amaj7 #11

Neck Pickup With Overdrive & Reverb

f

E B G D A E

31 32, 36

0 4 6 4 6 8 11 9 7 8 6 9 6 4 6 6 8 4

30 JASON BECKER STYLE SWEEP PICKING The sweep pick is an economic way to play a series of notes on adjacent strings. Here we are playing simple five-string triad arpeggio shapes and then increasing the range by tapping the high root note. Sweeping the pick near where you tap will make life a little easier.

♩ = 110

Bridge Pickup With Overdrive & Delay

A G

E B G D A E

41 43, 47

12 11 9 10 9 12 17 12 9 10 9 7 8 7 10 15 10 7

Continue sim.

A D/A

E B G D A E

43, 47

12 11 9 10 9 12 17 12 9 10 10 14 17 14 10 12 12 11 10

EXAMPLES 31-35 PROG

CD TRACK 10

31 STEVE HOWE STYLE PALM-MUTED PATTERNS Palm muting adds thickness and attack. Getting an even palm mute across multiple strings can take some practice. Our lick tests your ability to pick evenly across strings and maintain a consistent palm mute. Adding some delay is the icing on the cake.

♩ = 125 Count In F Eb Bb/D F Eb Bb/D

Bridge Pickup With Light Overdrive & Delay

ff PM

E B G D A E

1 3, 7

10 8 7 10 8 10 10 10 8 7 10 8 10 8 7 8 8 7 10 8 8

CD TRACK 10

32 ROBERT FRIPP STYLE SUSTAINED NOTES Using a heavy fuzz tone provides plenty of sustain to the notes. This extra sustain can be handy when creating lines with longer notes, as the King Crimson guitarist loves to do.

The image displays a musical score for the 'Bridge Pickups' section of a song. It consists of two systems, each with a guitar staff (top) and a bass staff (bottom). The guitar staff uses a treble clef and a key signature of one flat (Bb). The bass staff uses a bass clef and a key signature of one flat (Bb). The tempo is marked as 102 beats per minute.

System 1 (Measures 11-13):

- Measure 11:** The guitar staff has a whole rest. The bass staff has a whole note E1 (open string).
- Measure 12:** The guitar staff has a whole rest. The bass staff has a whole note E1 (open string).
- Measure 13:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10). The guitar staff has a 'Dm' chord marking above the staff.

System 2 (Measures 14-18):

- Measure 14:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10).
- Measure 15:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10).
- Measure 16:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10).
- Measure 17:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10).
- Measure 18:** The guitar staff has a half note D4 (fret 12) and a half note C4 (fret 10). The bass staff has a half note D2 (fret 12) and a half note C2 (fret 10).

33 ALEX LIFESON STYLE ODD-TIME Playing licks that use odd time signatures is a trademark of Canadian band Rush. Our lick is in 5/4, which can feel a little odd if you are not used to it. Playing in odd time gets easier with practice and you will soon get the feel of the phrases after a few listens.

[illegible]

34 JOHN PETRUCCI STYLE-STRING SKIPPING Our John Petrucci style lick is great practice for the picking hand as string skipping is a key feature. Once you have this idea mastered it is easy to improvise with it and you can try descending as well as ascending.

Bridge Pickup
With Overdrive & Delay

Dm11

Dm13

Capo 1

8va

EXAMPLES 31-35 PROG ...CONTINUED

CD TRACK 10

35 DAVID GILMOUR STYLE STRING BENDING The neck pickup sounds great for blues orientated lead work, especially when a compressor is added. Big string bends are also a key component of the David Gilmour style. While you might not say Pink Floyd are 'prog', they sit here better than in 'classic rock'.

EXAMPLE 35: DAVID GILMOUR STYLE STRING BENDING

Tempo: $\text{♩} = 110$

Neck Pickup With Compressor & Delay

mf

BU

Dm

BU BD BU

13 (15)

15 (17) (15) (17)

41 42, 46

44, 48

Dm7

Dm6

BU

BU

13 13 10 12 10 12 10 12 (14) 10 13 10 12 (14) 12 10 12 10

EXAMPLES 36-40 COUNTRY

CD TRACK 11

36 CHET ATKINS STYLE 3RDS AND 6THS 'Mr Guitar', Chet Atkins often uses the 3rd and 6th interval to spice up melodies. Our example slides these intervals around to create a suitably country-style lick. You can use fingerstyle, pick and fingers together (hybrid) or, as Chet did, thumbpick and fingers.

EXAMPLE 36: CHET ATKINS STYLE 3RDS AND 6THS

Tempo: $\text{♩} = 180$

Count In

Clean Bridge Pickup With Slap Back Echo

G

D C G7

10 9 9 6 7 8 8 5 7 6 5 3 4 5 6 3 4 5 6 7 5 7 6 5 5 3 3 3

12 11 10 7 8 8 5 7 6 5 3 4 5 6 3 4 5 6 7 5 7 6 5 5 3 3 3

1 3, 7

37 ALBERT LEE STYLE VI-II-V-I Our next lick navigates a classic bridge section chord progression. The D Country Pentatonic (D-E-F-F#-A-A-C - think of the Blues scale played three frets or a minor 3rd down) is used in bar 15 and this type of line has become a classic country guitar cliché.

EXAMPLE 37: ALBERT LEE STYLE VI-II-V-I

Tempo: $\text{♩} = 180$

Drum Fill

Clean Bridge Pickup With Slap Back Echo

f

E7

A7

BU

BD

12 (14) 12 14 (12) 10 10 9 8 7

4 5 6 4 6 5 7 5 12 (14) 12 14 (12) 10 10 9 8 7

3 2 1 13, 17

D7

G7

9 10 7 10 9 7 9 7 9 7 8 9 8 9 5 3 2 1

15, 19

CD TRACK 11

38 DANNY GATTON STYLE TURNAROUND LICK Here a repeating lick is used to outline the chords of a turnaround section. The bass notes are played with a down pick and the double-stops are plucked by the fingers and followed by a pull-off. This lick is typical of the guitarist known as 'The Humbler'.

[illegible]

39 BRAD PAISLEY STYLE OPEN-STRING RUN This lick sounds impressive, but is quite easy once you get the concept. The same six-note pattern is taken through each of the string pairs descending. Try it in other keys too. Some will work and some won't due to how the open string notes fit into the run.

[illegible]

40 BRENT MASON STYLE TOGGLING Brent Mason is a Nashville session legend and has played on countless mega hits. The open-string repeating phrase is similar to the concept we looked at in our Danny Gatton style example. The fast run in bar 44 is relatively easy to play, but sounds impressive at speed.

[illegible]

EXAMPLES 41-45 JAZZ

CD TRACK 12

41 WES MONTGOMERY STYLE OCTAVE THUMB STRUMMING Wes's thumb flesh provides a fat, and unique tone. Playing melodies in octaves helps bolster the sound. It can take some practice to play melodies and finger slides accurately in octaves. Use only down strums of the thumb for playing this part.

Example 41: Wes Montgomery Style Octave Thumb Strumming

Tempo: $\text{♩} = 180$ Swing

Chord: Am7

Instructions: Clean Neck Pickup, Tone on 4. Brush Strings With Thumb Flesh.

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingering: 1, 3, 7

42 JOE PASS STYLE STACKED 4THS HARMONY Joe Pass was a master of playing solo arrangements and chord melody ideas. The stacked 4th chords sound completely jazz genre friendly and can be used to create chord melody ideas.

Example 42: Joe Pass Style Stacked 4ths Harmony

Tempo: $\text{♩} = 180$

Chord: Dm7

Instructions: Clean Neck Pickup, Tone on 4. Drum Fill.

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingering: 11, 13, 17

43 BARNEY KESSEL CHORD PUNCTUATED LICKS This next lick uses the D Dorian mode. This scale has no 'avoid' notes (bad sounding notes) so is ideal for improvisation. Each lick is punctuated by a chord stab. This helps to break up the phrases and provides a structure the listener can latch on to.

Example 43: Barney Kessel Chord Punctuated Licks

Tempo: $\text{♩} = 180$

Chord: Dm7, Dm11, Dm13

Instructions: Clean Neck Pickup, Tone on 4. Drum Fill. *mf*.

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingering: 21, 23, 27

44 GEORGE BENSON STYLE CHORD SOLOING Combining chords and a melody is very impressive sounding and something that jazz guitarists like George Benson is a master of doing. The key thing here is the melody is placed as the top note of chord each time.

Example 44: George Benson Style Chord Soloing

Tempo: $\text{♩} = 180$

Chord: Dm11, Dm9, Dm13

Instructions: Clean Neck Pickup, Tone on 4. Drum Fill. *mf*.

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingering: 31, 33, 37

45 JOHN MCLAUGHLIN STYLE HARMONIC MINOR MELODIES McLaughlin is a fan of using more exotic sounding harmony, and the Harmonic Minor scale is a popular feature. Our example uses the Harmonic Minor and also introduces chromatic notes by approaching chord tones from a semitone below.

Example 45: John McLaughlin Style Harmonic Minor Melodies

Chord: Dm7

Instructions: Clean Middle Pickup, Tone on 4. *mf*.

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingering: 41, 43, 47

CD TRACK 13

46 JIMMY NOLAN STYLE CHICKEN SCRATCHES Nolan was part of the James Brown rhythm section and used muted strums (chicken scratches) as part of his funky rhythms. Don't overdo the muted strumming as this can clutter the sound and get in the way of other parts of the groove such as the hi-hat.

Example 10-9

♩ = 105 Swing

Count In

Clean Neck Pickup

D9 D13 D9 D $\flat$ 9 D9 D13 D9

E B G D A E

f

1 3, 7 Continue sim.

D13 D9 D $\flat$ 9 D9 D9 D9sus4

E B G D A E

5, 9

47 NILE RODGERS STYLE EMBELISHMENTS From the heady disco days to the present day Rodgers' sound has stayed pretty much the same. Select the neck pickup, dial up a lively clean tone and strum those funky 16th-note rhythms. Thin picks and light strings round off the equipment lists.

Drum Break

Clean Neck Pickup

Chord Progressions:

- First System:** Fmaj7, Am7, Em7, Am
- Second System:** Fmaj7, C/E, Em7, Am

Tempo: ♩ = 105

Instrumentation: Guitar (E, B, G, D, A, E), Bass (E, B, G, D, A, E)

Key Signatures: F major (one flat)

Time Signature: 4/4

Measure Numbers: 11, 12, 16, 14, 18

Performance Notes: *f* (forte), *Continue sim.* (continue similarly)

EXAMPLES 46-50 FUNK

CD TRACK 13

48 DAVID WILLIAMS STYLE POPPING LINES Williams was a great funk and R&B guitarist and has played on some of the biggest records of all time including Michael Jackson's Thriller. For our popping example dig in hard with the pick so the string snaps back off the frets, providing a funky tone that sits in the mix.

♩ = 105

Drum Break

Fmaj7 Am7 Em7 Am Fmaj7 Am7 Em7 Am

Clean Bridge & Middle Pickup

f

7 5 7 5 7 7 7/9 5 7 7 5 7 5 5 7

20 21, 25

49 AL MCKAY STYLE DRIVING FUNK For this next lick we use the E7#9 chord combined with a funky syncopated rhythm. Earth Wind And Fire are funk royalty who used a lot of guitar in their tracks. Al McKay lays down a driving rhythm, which is a backbone of the groove.

♩ = 105

Drum Break

E7#9 F9

Clean Neck Pickup

f

8 8 8 8 8 X X 8 8 X X 8 8 X X 9 9 X X

7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 X X

6 6 6 6 6 6 6 6 6 6 6 6 6 6 7 7 X X

7 7 7 7 7 7 7 7 7 7 7 7 7 7 8 8 X X

29 30, 34 0 0

E7#9

8 8 8 8 8 X X 8 8 X X 8 8 X X 12 12 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 12 12 12

6 6 6 6 6 6 6 6 6 6 6 6 6 6 12 12 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 12 12 12

32, 36 0 0

50 LEO NEOCENTELLI STYLE FUNKY WAH-WAH Neocentelli from The Meters has helped to create timeless funk standards like Cissy Strut. The wah-wah pedal can be an essential ingredient for funky rhythm guitar work. Here our lick alternates between a single-note part and some cool chord stabs.

♩ = 105

D9 Dm

Clean Middle Pickup With Wah

f

X X 5 5 5 5 X X 10 10 10

X X 5 5 5 5 X X 10 10 10

X X 5 5 5 5 X X 10 10 10

3 X 3 X 3 5 3 X 3 X 3 5

38 39, 43

D9 G9

X X 5 5 5 5 X X 10 10 10

X X 5 5 5 5 X X 10 10 10

X X 5 5 5 5 X X 10 10 10

X 3 X 3 X 3 5 3 X 3 X 3 5

41, 45

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Remembering John Renbourn

John Renbourn's death sent shockwaves throughout the acoustic guitar world. We asked **Clive Carroll**, who toured with John extensively, for his reminiscences about the man and his music. With **David Mead**.

After touring in the south west of England in the early 1960s, John Renbourn first came to prominence when he formed a duo with Bert Jansch, riding the wave of the great English folk revival, but blazing a trail for what became known as 'folk baroque'. The pair's intricate and exacting instrumentals already had a flavour with Renbourn's interest in medieval music, something he had come into contact with while studying classical guitar at school. Jansch and Renbourn went on to form the band Pentangle with vocalist Jacqui McShee, fiddler Sue Draheim, bass player Danny Thompson and drummer Terry Cox. The band's unique blend of influences, which included blues, traditional folk with the occasional foray into pop, reached American ears, leading to appearances at the Newport Folk Festival and Carnegie Hall. Parallel to this was an increasingly fruitful career for Renbourn as a soloist, recording many albums that would go on to become pioneering landmarks of acoustic playing.

Clive Carroll first encountered John Renbourn when he supported him at his local folk club. Renbourn was so impressed with this young performer that he decided to take him under his wing and over the years the pair toured extensively both here in the UK and in the United States.

The opening track on Clive's latest solo album, *The Furthest Tree* is an affectionate memorial to Renbourn. Titled *The Abbot's Hymn* after a memorable occasion when John discovered Green King's Abbot ale, it forms a touching tribute to a man who acted both as mentor, friend and guide in Clive's formative years as a musician.

What was it like when you first began touring with John?

"It was a real eye-opener, because I'd just come out of college and I was playing straight down-the-line classical repertoire at college, pieces like *The Cathedral* by Barrios. For my final recital I played *Nocturnal* by Benjamin Britten and I'd just recorded the *Rodrigo Guitar Concerto* with the college orchestra and I was well into that world. But as welcome

breaks from those heavyweight pieces I was writing solo tunes that worked well on steel string guitar and then I asked for a support slot at the local folk club, where John was playing. I had a few cassettes, but I didn't really know too much about John's music because I was fully immersed in contemporary music. When you leave college, it's just the start. It takes a lot of work and you have to be in the right mindset to play a decent final recital, but walking out in front of 150 John Renbourn fans at Stamford Art Centre is a whole different kettle of fish. And I stood there at the wings and watched how he did it. There were two guitarists that took me under their wing, one was John Renbourn the other one is Tommy Emmanuel and I learnt a lot from both of them."

What kinds of things did you learn from John at the start?

"I really appreciated the vibe he had. You know, he was pretty laid back. He always started his sets with *Sweet Potato* by Booker T & The MG's. A pretty groovy start to a set. Then he might go into something like *Lord Franklin* and the audience were settled. He

I asked John what would be a good number to cover and he suggested the *Mississippi Blues* by William Brown. He gave me a sheet of music, or tab, and I think it was from a Stefan Grossman book. It was funny travelling to the USA for the first time and the first piece of work was teaching Americans how to play blues guitar. I'm from Chelmsford in Essex and John Renbourn was born in Marylebone! So, yes, life on the road in America started out in Floyd in Virginia and it wasn't as well organised as a lot of other tours have been, in the sense that we rocked up to some motel by the side of the freeway and John would negotiate the price. So I thought, 'Okay, this is the set-up,' and I soon realised that it was a good idea to get to sleep first because the snoring wasn't quiet. So we'd be straight out of the gigs, John would be talking to some old friends of his, I'd say, 'Right, I'll see you later,' and I went back and got straight to sleep, otherwise you wouldn't stand a chance."

Did John have an established fanbase in the US at that time?

"He had a lot of fans over there. People would turn up with stacks of LPs for him to sign. One

“HE WAS FASCINATED BY LEGENDS AND MEDIEVAL TALES AND ROMANCES”

settled before he was onstage, to be honest, while I was playing my opening part he'd be in the green room smoking a cigarette and just chilling out. When you're on the stage as a solo performer, you're wholly exposed. There's no one to hide behind, like you are in a duo or a five piece band, you've got to carry the whole show. So I was intrigued by his storytelling. He was one of the people that I met who had the strongest command of the English language – and he was funny. The way he told stories, he was full of details and he had good timing. A lot of people gravitated towards that, including me. I found him and the whole thing fascinating."

He took you on tour in America, didn't he?

"Yes. He was the first person to bring me to the United States and our first concert was in Floyd in Virginia. I think it was there where we were asked to give a blues guitar workshop and

of the most memorable concerts was in Rockport in Texas, the Maritime Museum. The after-show party was really interesting. The gig was great and then afterwards we went back to this guy's house and he lived way out there... I think we maybe even crossed some wooden boards over swampland to this place. There were about 20 or 30 people there for this after-show party and they all sat around the room. It was a special event, so not only was his wife there but I think they'd invited some kids and grandkids, they were asleep in baby carriers and they had a couple of dogs. Some other characters, probably from hearing John the first time round in the late 60s, were there too and I think a lot of them will openly admit that they had proceeded into an advanced state of refreshment or medication. I always remember one guy's hat had an inchworm living on it. And he

Clive Carroll on Renbourn: "He's like the Dante Gabriel Rossetti of the guitar; in more ways than one."



described how he picked it up and it had been living on the rim – apparently they retrace their scent, these little inchworms. So he'd been making his way round, once he finished the circumference he caught a sniff of where he was before, you know, 'I recognise this,' and just kept going round and round and round. There was also a strong smell of gas in the room and it was an old three-piece suite setup with a few chairs scattered about and it was one of the highlights of the tour because it turns out that our host, John Grimaldo, played guitar and his wife sang. So about one o'clock in the morning the real gig started. All the old boys started nodding their heads and the kids woke up, they were screaming and the dogs were barking, it was about 98 percent humidity with a strong smell of gas... you really felt you were in the South."

What were John's main interests, outside of his music?

"He dabbled in all sorts of things and he was fascinated by legends and medieval tales and romances. He reminds me of the pre-

Raphaelites; you get people like Dante Gabriel Rossetti, or later on Waterhouse and Edward Burne-Jones, Millais and all those kind of characters, where they really felt passionate about art, pre-Raphael, and then they bypassed that formalised classical period. And, for me, John Renbourn shared some similarities with the pre-Raphaelites in that he was fascinated by that early music but from a 1960s perspective. So, as a musician, he's like the Dante Gabriel Rossetti of the guitar, in more ways than one."

Did John ever discuss his writing process?

"No, he didn't talk about it, but he'd be working on things. He worked with the guitar and with those landscape A3 manuscript pads. That was his composing board. He'd write out tons of ideas. He wasn't short of ideas in that he had huge storage containers, groovy-looking things. He had trunk loads of unfinished scores and lots of them finished, too. After he died, one of the big questions was, 'What's going to happen to this lot?' It was a treasure trove and he wanted it all to be

sent down to a university in Exeter, as far as I can remember, but that wasn't possible. So it's now being held in quarantine, as they call it, at Newcastle University, waiting to be sifted through and catalogued. I think the idea is to catalogue it all and make it available to anyone who wants to come and see it, or see the microfilm version, I guess, so there aren't too many hands touching it."

Being particularly familiar with John's work, what would you say are his most representative albums?

"Well, I'd say the first one would probably be Sir John Alot [1968]. He was absolutely into full swing then – his early music fascination really came through and it came to fruition in Sir John Alot, and then after that you've got The Lady And The Unicorn [1970]. So I would say probably those two albums, though a lot of people would argue for Another Monday [1966], which is another great record. But then, I guess, by the end of his life he's also fascinated by the works of Erik Satie, for example, and he ventures from the Renaissance period into the Baroque world, because in the last project he also included a Bach cello prelude. The last album is called Palermo Snow and if you listen to the opening track of that there's a kind of southern Mediterranean undertone alongside decades of fascination with Medieval Renaissance music and blues and folk."

If you had to pick a single memory from all your time touring with John, which one would you say stands out?

"I was 27 when I was on tour with John in the USA and a lot of people die when they're 27 in the music world, like Kurt Cobain, Amy Winehouse and Jimi Hendrix. We were in a car crash on my 27th birthday, driving from Washington to Philadelphia. We picked up a hire car and we could hear this rattling and we didn't know where it came from. We slowed down in a traffic jam and I opened the window, spoke to a guy in a truck to my right and asked him could he see anything wrong and he just chuckled saying, 'You must have a tin can in your hubcap, son.' What actually happened was the bolts had sheared off the axle because they were done up too tight from the factory, so it was just bolts jangling in the hubcap. So the wheel had come detached from the axle and we were flying at 60mph and all of a sudden there was this crash, bang, sparks flying up the right side of the car and John pulled over to the 45 degree angle slope at the side of the freeway. He said, 'What's going on, have we got a blowout?' I looked out of the window and said, 'John, there's no tyre.' He said, 'What about the wheel?' I said, 'There's no wheel,' and at exactly the same time this wheel came flying past down the exit. But we survived and so what does that mean? I haven't made it. Just got to trudge on!"

www.johnrenbourn.co.uk

www.clivecarroll.co.uk



Clive Carroll

Plays Renbourn's tune



Clive Carroll's arrangement of Lord Of All Hopefulness is based on John's own beautiful version. **Adrian Clarke** is your guide.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

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Tempo: ??

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Lord Of All Hopefulness is a tune that appears within the folk canon in many different guises – and names. Despite its title being that of a hymn that dates back to the 1930s with words by Jan Struther – which was heard recently at the recent royal wedding between Prince Harry and Meghan Markle – the tune itself is based upon a traditional Irish song entitled Slane. It crops up in a slightly different form in Martin Simpson's version of The Lakes Of Champlain from his album Prodigal Son. An alternative title is At The Break Of Day and features on Renbourn's 1998 album, Traveller's Prayer.

A recording of Renbourn playing the tune live in concert as a duet with Clive Carroll in 2001 is present on a compilation album entitled Nobody's Fault But Mine. The piece presented here is Clive's arrangement based on John's own and should form a very worthwhile challenge to anyone wanting to explore the great man's music and guitar style. Once learnt it's a fabulous performance piece that can be tweaked to your own liking, as both John and Martin have done. **ti**



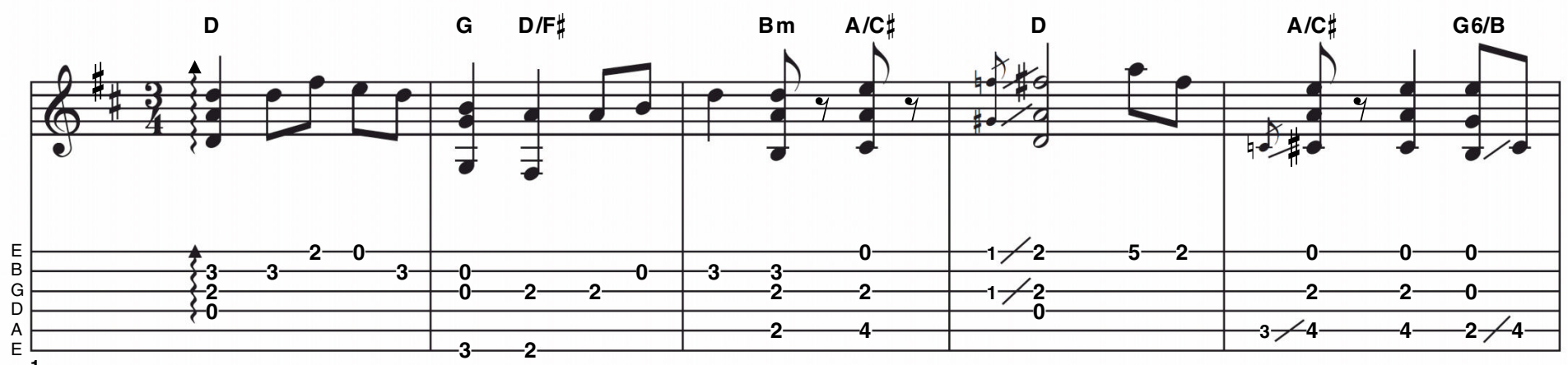
EXAMPLE LORD OF ALL HOPEFULNESS

CD TRACK 14

Clive played this in regular tuning and everything is notated and tabbed in the following pages. Make sure you check out his incredible performance on

the GT video. You will notice a lot of personal inflections, in both picking and fretting hands, that will help you to perform the tune more satisfactorily.

Chord progression: D G D/F# Bm A/C# D A/C# G6/B



1

EXAMPLE LORD OF ALL HOPEFULNESS

CD TRACK 14

Chords: A/C# D D/F# G D/F# D7 F#m7 D7 G D

6

Chords: D Bm F#m Gadd9 D/A Bm D/F#

11

Chords: G6 A7sus4 D G D/F# Bm7 A/C#

15

Chords: D A/C# G6/B A/C# D D/F# G D/F# F#m7 D7

20



EXAMPLE LORD OF ALL HOPEFULNESS

CD TRACK 14

Chords: G/D, D, Bm, F#m, Gadd9, D

Staff 1: Treble clef, key of D major. Chords: G/D, D, Bm, F#m, Gadd9, D.

Staff 2: Bass clef, guitar tablature. Fingering: 0, 7, 7, 9, 10, 9, 7, 5, 2, 3, 5, 3, 2, 0, 0, 2, 3, 2, 5.

Staff 3: Bass clef, guitar tablature. Fingering: 0, 0, 0, 8, 0, 4, 2, 0, 0, 5, 2, 2, 3, 3, 5.

Staff 4: Bass clef, guitar tablature. Fingering: 25.

Chords: Bm, D/F#, G6, A7sus4, D, A, G, D/F#, A7

Staff 1: Treble clef, key of D major. Chords: Bm, D/F#, G6, A7sus4, D, A, G, D/F#, A7.

Staff 2: Bass clef, guitar tablature. Fingering: 7, 10, 7, 3, 2, 0, 0, 3, 3, 3, 9, 9, 7, 5, 5, 3, 3, 2, 4, 4, 2.

Staff 3: Bass clef, guitar tablature. Fingering: 7, 7, 7, 2, 0, 0, 0, 0, 0, 4, 5, 0, 9, 9, 7, 5, 5, 3, 3, 2, 4, 4, 2.

Staff 4: Bass clef, guitar tablature. Fingering: 30.

Chords: D, A/C#, D, A, D

Staff 1: Treble clef, key of D major. Chords: D, A/C#, D, A, D.

Staff 2: Bass clef, guitar tablature. Fingering: 2, 2, 0, 2, 0, 0, 2, 2, 0, 0, 2, 3, 0, 5, 5, 5/7, 7, 9, 7, 8, 7, 5.

Staff 3: Bass clef, guitar tablature. Fingering: 0, 0, 2, 0, 0, 0, 0, 0, 0, 7, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Staff 4: Bass clef, guitar tablature. Fingering: 35.

Let ring - - - - -

Chords: A, G/B, A, G, F#m7, D5, A7, D, A/C#

Staff 1: Treble clef, key of D major. Chords: A, G/B, A, G, F#m7, D5, A7, D, A/C#.

Staff 2: Bass clef, guitar tablature. Fingering: 10, 9, 10, 8, 10, 9, 7, 5, 5, 3, 3, 3, 2, 0, 2, 2, 5.

Staff 3: Bass clef, guitar tablature. Fingering: 0, 9, 7, 5, 4, 2, 2, 0, 2, 2, 4, 0, 0, 5.

Staff 4: Bass clef, guitar tablature. Fingering: 40.

EXAMPLE LORD OF ALL HOPEFULNESS

CD TRACK 14

45

D Bm D/F# G6 A7sus4 D

E B G D A E

3 2 5 7 10 7 3 2 0 3 3 3 3 2 0 2

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

49

N.C. G/B A/C# D A5 D Gmaj9

E B G D A E

3 0 2 0 2 0 0 2 0 0 2 4 2 4 2 2 2 2 4 2 4 2 4

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

56

D5 A/C# G D Bm F#m

E B G D A E

5 7 7 9 10 9 7 5 2 3 5 3 2 2 2

2 0 4 7 0 7 8 0 7 5 7 4 2 2 2

60

Gadd9 A7 D/F# Bm D/F# G6 D

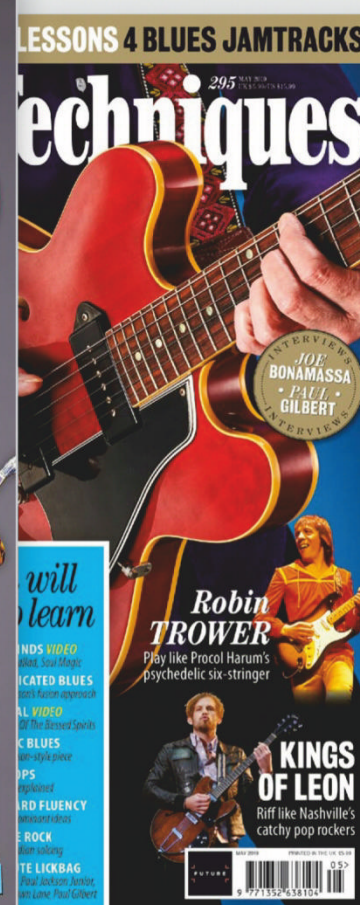
E B G D A E

0 0 2 3 2 5 7 10 7 3 2 0 3 3 3 0 3 3 2 0 4 5

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

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

Let ring - - - -



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ON VIDEO

Mattias IA Eklundh *pt4*

Smash Down



In the final instalment of this video feature, guitar virtuoso Mattias 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: D minor

Tempo: 120bpm

CD: CD-ROM & 15-17

Will improve your

✓ Use of two handed tapping

✓ Use of harmonics

✓ Snapping the strings

Mattias concludes his video series with yet another cracking solo

This month we wrap up our series of four video masterclasses with avant-garde guitar virtuoso Mattias IA Eklundh.

Mattias explains the process of having a quick listen to Jason Sidwell's Smash Down and then plugging in and playing. This no-nonsense approach provides spontaneous sounding results.

Mattias points out that the song is in D Minor (D-E-F-G-A-B_b-C) and so he gravitates towards D Minor Pentatonic (D-F-G-A-C) and D Blues scale (D-F-G-A_b-A-C). He says that pretty much all of this song can be navigated using these three scales. There is however a breakdown section (bar 46-53) which features the chords of A7 and F diminished 7. These two chords fall outside of the D Minor scale harmony.

For the A7 chord Mattias targets the C# note (the major 3rd) which is perfectly descriptive of the new underlying harmony. Not surprisingly, Mattias attacks the F diminished 7 with an Fdim7 arpeggio (F-A_b-B-D).

Readers who've followed this series will notice Mattias's usual use of two-handed tapping and high pitched harmonics. He explains and demonstrates his tapping approach at 3.30 in the video, saying he favours the second finger to perform the tapping, while the fretting hand selects various notes from the D Minor scale.

The high-pitched harmonic notes are played on the third string in various tricky-to-find places. One is around the 14th fret and another is around the 15th fret. It will take a bit of trial and error and indeed finesse to find these node points consistently. High levels of gain and compression will help these harmonics to pop out cleanly.

The whammy bar is also utilised to scoop into notes and doop out of them. Mattias also uses the whammy bar as an expressive tool for adding vibrato and string bends.

“ READERS WHO'VE FOLLOWED THIS SERIES WILL NOTICE MATTIAS'S USUAL USE OF TWO-HAND TAPPING AND HIGH-PITCHED HARMONICS ”

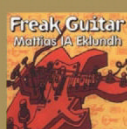
In addition to his incredibly far-reaching staple techniques Mattias gets great, ear-grabbing results from snapping the strings onto the frets. He uses the second finger of the fretting hand to snap the note against the fret and then hammer on. In the main performance he also alternates the picking with the thumb and second fingers and then pulls off onto the open strings.

We hope these series of four videos has been enlightening. We are confident there will be an idea or two in here that you have never tried before. Many thanks to Mattias for recording the four solos and to Jason Sidwell for producing such fine backing tracks. **GI**

NEXT MONTH Marty Friedman takes over with a blazing emotive solo, *tabbed and explained!*

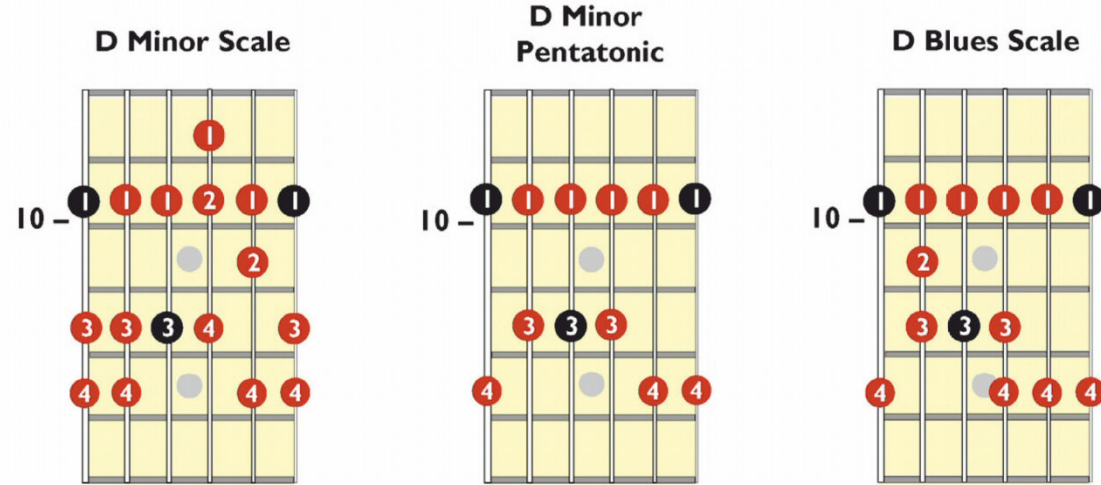
Get the Tone

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.

CHORD DIAGRAMS



CHORD CHART SMASH DOWN

VERSE 1 & 2
Dm

PRE-CHORUS
Dm

CHORUS
Dm

VERSE 3
Dm

CHORUS 2
Dm

BREAKDOWN
B $\flat$ /D A7/E

PRE-CHORUS V2
Dm

OUTRO CHORUS
Dm

CHORD CHART SMASH DOWN

1 2, 9

6, 14

18

22

26

30

34

38

42

46

50

54

59

63

67

G5 E $\flat$ 5

E $\flat$ 5

G5/A $\flat$ A5 G5 A5 G5

G5/A $\flat$ G5 E $\flat$ 5

G5 E $\flat$ 5

G5/A $\flat$ A5 G5 A5 G5

G5/A $\flat$ G5 E $\flat$ 5

A7/E

A7

G5 A5

G5/A $\flat$ E $\flat$ dim A7

G5/A $\flat$ Dm F5

Dm G5/A $\flat$ Dm F5 D5



SMASH DOWN FULL PIECE

CD TRACK 15 & CD-ROM

Verse 1 [Bars 1-9] After a one-bar drum fill Mattias starts his solo with some sparse, high-pitched harmonics. Articulation is everything so note how the whammy bar scoops and doops in and out of notes. The harmonics are allowed to ring while fretted notes are played. This provides some cool dissonances.

Verse 2 [Bars 10-17] This verse starts with an interesting sounding, descending chromatic tapping lick. In bar 16 the whammy arm is pre scooped down so when the harmonic is struck the arm can be released to provide an upward glissando.

VERSE 1 $\text{♩} = 120$

Bridge Pickup With Distortion & Delay

8va Dm

w/bar

NH

Doop

3 (5) (3)

3

3 (5) (3)

5

6

(8va)

Doop

w/bar

NH

Let ring

8

5 8 5 / 12

12-13-12-0

Scoop

3

11

VERSE 2 Dm

10

10 9 8 7

11 10 9 8

11 10 9 8

7 7/9

10 5

10 7 10 5 10 7 / 9

13

Doop

Doop

Scoop

Scoop

w/bar

NH

Scoop

17

2 / 5

G5

E♭5

Dm

Doop

Doop

12-17-12-17-12-17-12-17-12-17-11-17-11-17-11

Doop

Doop

13-10-8-10-13-10-8-10-13-10-8-10

17

SMASH DOWN FULL PIECE

CD TRACK 15 & CD-ROM

Pre-Chorus [Bars 18-21] Mattius lets rip with some fast tapping ideas. Take these slowly if you plan to learn them verbatim. However it is probably more realistic to learn the overall concept and come up with your own version.

Chorus [Bars 22-29] Bar 23 features a semitone-tapping trill. Mattius is fond of these type of ideas as they sound effective and are relatively easy to perform and integrate with all the other techniques that he employs.

Bar 19

E
B
G
D
A
E

Bar 20

E
B
G
D
A
E

Bar 21

E
B
G
D
A
E

CHORUS Dm

Bar 22

E
B
G
D
A
E

Bar 24

E
B
G
D
A
E

SMASH DOWN **FULL PIECE**

CD TRACK 15 & CD-ROM

Verse 3 [Bars 30-37] Mattias gets great, ear-grabbing results from snapping the strings onto the frets. Here he uses the second finger to snap a note

followed by a quick hammer-on and pull-off. The thumb is used to play a staccato note on the open string.

VERSE 3

(8va)

G5 E♭5 Dm

Doop

22-20-17-22 20-17 20-17-20-17 20 18 20-17 18 17 14

27

(8va)-----

With fingers

E
B
G
D
A
E

13-15 15-17 13-15 12-13 12-13-12 X 12-13-12 X

31

(8va)----- Dm

E
B
G
D
A
E

12-13-12 X 12-13-12 X 12-13-12 X 12-13-12 X 13-15-13 8-10-8 X 10-12-10 X 12-0 13

33

[illegible]

CHORUS 2
Dm

Scoop

G5/A $\flat$

Scoop

BU

BU

BU BD

E
B
G
D
A
E

38

SMASH DOWN FULL PIECE

CD TRACK 15 & CD-ROM

Chorus 2 [Bars 38-45] For this section Mattias breaks out with some more conventional sounding Blues scale based ideas. In bars 44 and 45 the same

three-note fingering pattern is used. This pattern slides up in one and two-fret intervals to an ascending phrase that is relatively easy to play.

41

A5 G5 A5 G5 Dm

BU BD BU

12 (14) (12) 12 10 12 (14) 10 12 10 9 12 8 19 17 19 17 17 14 17 15

Doop

43

G5/Ab

17 13 10 12 10 7 10 7 5 7 5 2 5 6 8 10 8 7 9 10 12 13 11

45

BREAKDOWN

G5 Eb5 Bb/D Scoop Doop A7/E

10 12 13 15 17 15 14 10 8 13 10 8 10 8 9 13 12

Scoop

w/bar

49

Fdim7

11 10 9 10 9 13 10 13 16 15 13 15 13

Doop

Scoop

52

A7

12 0 12 0 7 9

Scoop Doop NH

w/bar

SMASH DOWN **FULL PIECE**

CD TRACK 15 & CD-ROM

Breakdown [Bars 46-53] Here Mattias navigates the chords with some key target tones. All the phrases are played exclusively on the sixth string. Using a single string can be really effective if you want to allow your ear to lead the way and break out of the same old box shapes.

Pre-Chorus V2 [Bars 54–end] Many guitarists will struggle to play the idea in bar 57 as you need an instrument with at least 25 frets, as Mattias's Caparison does! Alternatively you could play this phrase down the octave and use a whammy pedal if you have one.

PRE-CHORUS V2

54

OUTRO CHORUS

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation on a treble clef staff, with a key signature of one flat (Bb) and a 4/4 time signature. The vocal part is written in standard notation on a soprano staff. The score is divided into three measures. The first measure shows the guitar playing a sequence of notes (Bb, A, G, F, E, D, C, Bb) and the vocal part singing "Hello darkness, my old friend." The second measure shows the guitar playing a sequence of notes (Bb, A, G, F, E, D, C, Bb) and the vocal part singing "I have seen your face." The third measure shows the guitar playing a sequence of notes (Bb, A, G, F, E, D, C, Bb) and the vocal part singing "Remember me, remember me." The score includes various musical notations such as notes, rests, and accidentals. There are also annotations in the margins, including "w/bar" and "NH" for the guitar part, and "Doop" for the vocal part. The score is numbered 60 at the bottom left.

[illegible]

PLAYING TIPS



● TIP 1 WHAMMY BAR VIBRATO

Mattias favours holding the bar between his second and third fingers for whammy bar vibrato. This allows plenty of options from subtle vibrato to bigger, tone wide or more pitch variations.



● TIP 2 WHAMMY BAR DEPRESSED

When it comes to bigger dive bomb style whammy dives, Mattias lays his fingers flat on the bar and pushes downwards. Notice he still has the pick in his thumb and first finger, close to the strings.



● TIP 3 HIGH FRETBOARD TAPPING

When Mattias uses two hand tapping he places his thumb on the upper edge of the fretboard. This allows him to stabilise the hand, curling up the first finger to keep hold of the pick. He will then tap the fretboard with his second finger.



● TIP 4 CHICKEN PICKING

When Mattias is playing fast single notes on one string or across two strings, he often opts for thumb and second finger for a 'chicken picking' effect; the notes are played staccato, sounding almost like chicken's 'clucking'. Notice the pick is then held by a curled up first finger.



VIDEO DEMONSTRATION LICK 1 SNAPPED PERCUSSIVE NOTES

CD TRACK 17 & CD-ROM

Mattias loves to snap the strings onto the frets. Here he demonstrates how to snap a note with the second finger and then hammer on. In the main

performance he also incorporates alternating the picking with the thumb and second fingers and pulling off onto the open strings.

Dm

Snap the string with fingers
Bridge Pickup With Overdrive

VIDEO DEMONSTRATION LICK 2 TWO-HANDED TAPPING

CD TRACK 17 & CD-ROM

Here Mattias demonstrates a tapping pattern using D Dorian mode (D-E-F-G-A-B-C). The tapping finger always taps a note on the 17th fret while the fretting

hand selects notes from D Dorian. The notes in the boxes are hammered (tapped) with the fretting hand.

Dm

Bridge Pickup With Overdrive

VIDEO DEMONSTRATION LICK 3 POSITION BASED TAPPING

CD TRACK 17 & CD-ROM

Here Mattias demonstrates a position or fingering that provides a firm foundation. From here he is free to improvise various rhythmic ideas. Try

moving freely between the three strings and concentrate on mixing up the rhythms you use.

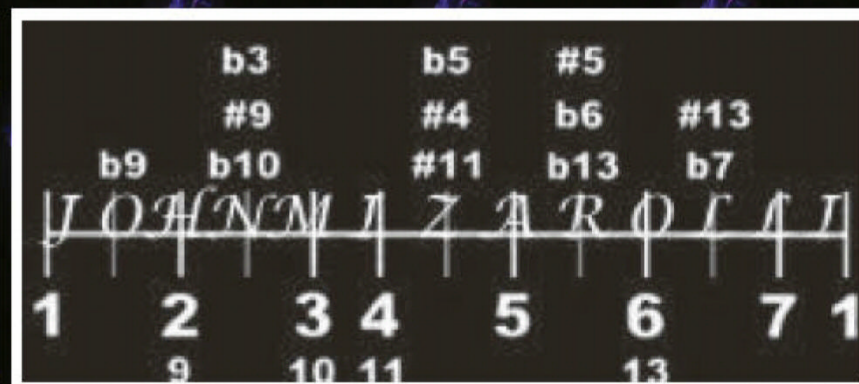
Dm

Bridge Pickup With Overdrive

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Scott Joplin

The Entertainer



Bridget Mermikides takes us back to the soundtrack of the 1973 Oscar-winning movie *The Sting* and arranges this iconic 1902 piano rag by the king of ragtime, Scott Joplin.

ABILITY RATING

Moderate/Advanced



Info

Key A major **Tempo** 65bpm **CD** TRACK 18

Will improve your...

✓ Syncopation ✓ Bass muting ✓ Fretting hand fluency

One of the most extraordinary and seminal figures in the history of American music is the multi-instrumentalist, teacher and composer, Scott Joplin (≈1868-1917). Although some dispute remains over his birthdate and place, it's likely he was born in Texas in 1868 (or 1867) where he was raised in a family of railway labourers. He first encountered music from his father (a freed slave and violinist), and his mother (a singer and banjo player). A dedicated music student, Joplin gathered musical training wherever he could, and with the family's limited time and funds, he received tuition on guitar, mandolin, piano

and singing. From the age of 11 to 16 he took lessons from a local music professor Julius Weiss – a German-born Jew. Weiss (who, due to his background was a recipient of severe race attacks) saw promise in the young Joplin and developed the boy's knowledge of folk, classical and operatic music, as well as his appreciation of the artistic and entertainment potential of music.

Joplin developed a career as a touring musician and teacher on a range of instruments, and his involvement with the 1893 World's Fair in Chicago saw him caught up in the ragtime movement. Ragtime – a hybrid of the march style and Western harmony popularised by de Sousa and the syncopations and rhythmic sophistications of African music – was a fundamental building block to the emergence of jazz. Joplin (who died aged just 48 with dementia from syphilis) was to become in his short career an eminent figure in the ragtime style. He composed its first and most influential hit, *Maple Leaf Rag*, plus 43 other solo ragtime pieces, a ragtime ballet, and two ragtime operas, earning him the moniker 'The King of Ragtime'. This marriage of a proto-jazz style to these 'high art' forms would act as model and inspiration for the likes of Ellington, Gershwin, Miles Davis and countless other jazz artists.

Perhaps his most famous work is *The Entertainer*, a classic piano rag written in 1902, and brought back to popular consciousness by the 1973 film, *The Sting*. The film is set in the 1930s and Joplin's music,

which captures the mood perfectly, created a resurgence in the popularity of his highly infectious musical style.

The *Entertainer* was first sold as piano sheet music, then as piano roll (essentially an instruction set for player pianos, not unlike the concept of MIDI) and first recorded on wax cylinder in 1928 on mandolin and guitar. So, although a challenge to adapt the piano

“ HE COMPOSED MAPLE LEAF RAG, PLUS 43 OTHER PIECES, A RAGTIME BALLET, TWO RAGTIME OPERAS AND EARNED HIM THE MONIKER ‘THE KING OF RAGTIME’ ”

music to guitar, Joplin's playing and recording history makes it a somewhat natural choice.

Ragtime is characterised by a 'striding' bass pattern, harmonic ideas from 'classical' music and the syncopations of African music. Within these constraints, Joplin wrote with such elegance and finesse that he drew a deeper sense of emotion than seemed possible within this 'entertaining' genre. 

NEXT MONTH Bridget arranges a piece from Puccini's *La Rondine*, *Sogno Di Doretta*

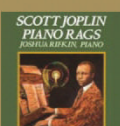
TECHNIQUE FOCUS

Posture

Posture and holding the guitar correctly are important for optimum positioning of both hands in classical guitar playing. The traditional method is sitting on the front edge of an upright chair with the left foot on a footstool (for right-handed players), the guitar sits on the left thigh with the head of the instrument tilting upwards. For long hours of playing, many people prefer to have both feet on the floor keeping the pelvis level, and popular alternatives to the footstool are the Gitano guitar rest and the ErgoPlay guitar support. My personal preference is the Gitano guitar rest combined with a low footstool.



Scott Joplin: multi-gifted musician and composer



TRACK RECORD This has been recorded countless times to great virtuosity, but there is a relaxed character, and great sonic quality to Joshua Rifkin's *Scott Joplin Piano Rags* (Nonesuch 1970). Although *The Entertainer* is not included, there are piano roll recordings of Joplin playing his own work from 1916. These have been digitised and made available on MIDI and are fascinating to check out.

PLAYING TIPS

CD TRACK 18

After an easy four-bar introduction the first theme begins. The upbeat semiquaver notes B and B# at the end of bar 4 are fingered on the third and second string because I like the slight over ringing effect this can give. But if you prefer, these notes could both be played on the third string with a slur. The

motif at bar 5 has open-string bass notes A and E that will need to be muted with the thumb (see video). Follow the picking-hand fingering and practise the sliding 6ths (bars 6-7) slowly at first for accuracy and always allow the fretting-hand thumb to shift with the rest of the hand.

♩ = 66

System 1 (Measures 1-4): Treble clef, key signature of two sharps. Measure 1: Treble (1 3 4 1), Bass (7 9 10 7 9 0). Measure 2: Treble (1 3 4 1), Bass (4 6 7 4 6 7). Measure 3: Treble (1 3 4 1), Bass (2 4 5 2 4 2 1). Measure 4: Treble (1 3 4 1), Bass (0 0 0 0). Chords: A, A/E, A7/G, D.

System 2 (Measures 5-8): Treble clef, key signature of two sharps. Measure 5: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 6: Treble (1 3 4 1), Bass (5 7 8 5 7 8). Measure 7: Treble (1 3 4 1), Bass (9 5 7 9 4 7). Measure 8: Treble (1 3 4 1), Bass (5 2 0 5). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

System 3 (Measures 9-12): Treble clef, key signature of two sharps. Measure 9: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 10: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 11: Treble (1 3 4 1), Bass (4 2 5 9 7 10 7). Measure 12: Treble (1 3 4 1), Bass (7 9 0 5). Chords: A, A/E, A7/G, D, Cdim, B7, E7.

System 4 (Measures 13-16): Treble clef, key signature of two sharps. Measure 13: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 14: Treble (1 3 4 1), Bass (5 7 8 5 7 8). Measure 15: Treble (1 3 4 1), Bass (9 5 7 9 4 7). Measure 16: Treble (1 3 4 1), Bass (5 2 10 7). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

System 5 (Measures 17-20): Treble clef, key signature of two sharps. Measure 17: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 18: Treble (1 3 4 1), Bass (5 7 8 5 7 8). Measure 19: Treble (1 3 4 1), Bass (9 5 7 9 4 7). Measure 20: Treble (1 3 4 1), Bass (5 2 10 7). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

System 6 (Measures 21-24): Treble clef, key signature of two sharps. Measure 21: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 22: Treble (1 3 4 1), Bass (5 7 8 5 7 8). Measure 23: Treble (1 3 4 1), Bass (9 5 7 9 4 7). Measure 24: Treble (1 3 4 1), Bass (5 2 10 7). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

System 7 (Measures 25-28): Treble clef, key signature of two sharps. Measure 25: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Measure 26: Treble (1 3 4 1), Bass (5 7 8 5 7 8). Measure 27: Treble (1 3 4 1), Bass (9 5 7 9 4 7). Measure 28: Treble (1 3 4 1), Bass (5 2 10 7). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

System 8 (Measures 29): Treble clef, key signature of two sharps. Measure 29: Treble (1 3 4 1), Bass (2 5 2 5 2 5). Chords: A, A/E, A7/G, D, A/C#, A/E, E, E7, A, A/C#.

CD TRACK 18

so follow the indicated fingering carefully and slowly. Three bars before the end of this theme is an ascending and descending A major arpeggio with a repeating E in the bass – use of the open first string helps make this fluent.

52 **GuitarTechniques** October 2019

THE ENTERTAINER { SCOTT JOPLIN

PLAYING TIPS

CD TRACK 18

There is a recurrence of the first theme, which appears here for the last time and is this time unrepeatd. Practising with a slow metronome is invaluable for determining how good your time is (it can be a cruel mistress!) Always aim to keep the syncopation and subdivisions relaxed and rhythmic.

71

A/E E E7 A A/C# A A/E A/E A7/G D Cdim

75

B7 E7 A A/E A7/G D A/C#

79

A/E E E7 A A/C# A A7/G A/F# Dm6/F

83

A/E E E7 D G

85 101

87 103

Bm Em Em/G Em D/F# Bm

i m i p m a

a p i p i p m

PLAYING TIPS

CD TRACK 18

The third section moves into D major with a new, beautifully nostalgic call and response between the upper part and bass line. Hold the melody note B in the second bar so it rings over the answering bass line and follow the picking-hand

fingering. Watch out for the big jump up to the C# major barre chord in the 7th bar and also the slightly stretchy B₇ chord three bars before the end of the section. The next four-bar interlude serves as a link to the final theme.

Chords: C#7, F#m, A7, D, G

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

91 107

Chords: Bm, Em, Em/G, Em, D/F#, B₇

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

95 111

Chords: D/A, A, A7, 1 D, 2 D, D^{dim}

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

99 115 100 116

Chords: A/E, B7, E7, A, D6, D6/F#

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

118 121

PLAYING TIPS

CD TRACK 18

The final theme has new motif, again with lovely call and response phrases that move through simple D, A and E major harmony. The last four bars of this section are more technically challenging, particularly for the fretting hand

so work one bar at a time and be vigilant with the precision of the fingering. Going slowly, gradually building up the tempo is the path to a successful performance of what is a pretty challenging but immensely rewarding piece.

Chords: D6, D6/F#, A, A/C#, A, A/E, E, E/D

122
138

Chords: E9, E9/G#, D#dim7, A/E, D6, D9/F#

126
142

Chords: D6, D9/F#, A, A/C#, A, A/E, D, Bm, Bm/C#, D

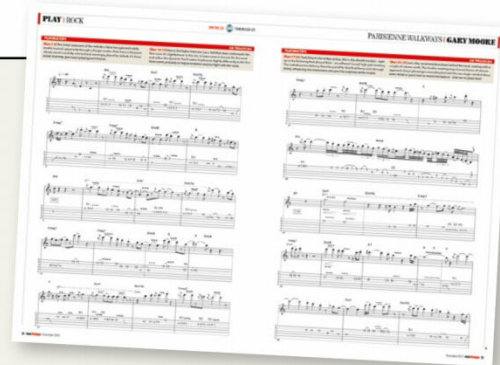
130
146

Chords: A/E, D#dim7, A/E, B7/F#, B7, E, E/G#, A

134
150

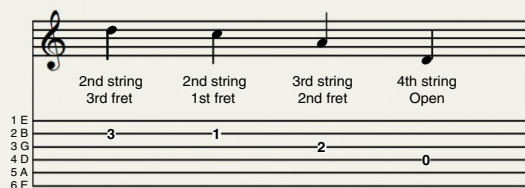
GT User Guide

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



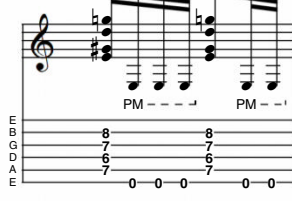
The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



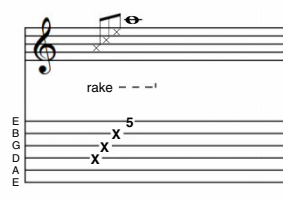
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



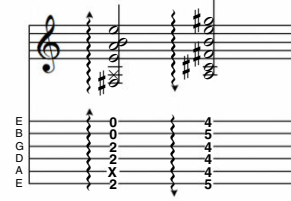
Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



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

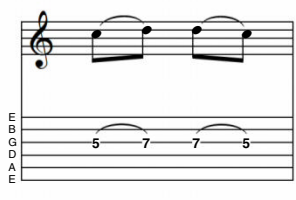
Appoggiate chord



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

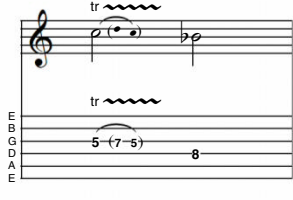
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



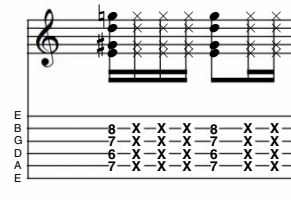
Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

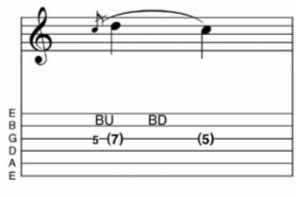
Fret-Hand Muting



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

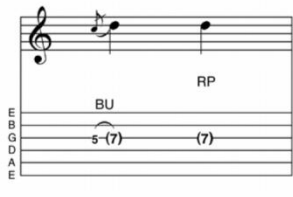
BENDING AND VIBRATO

Bend up/down



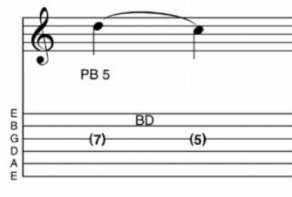
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

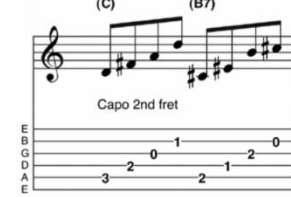
Quarter-tone bend



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

CAPO

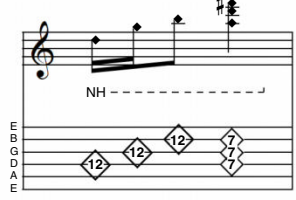
Capo Notation



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

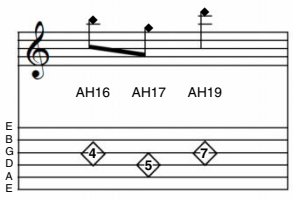
HARMONICS

Natural harmonics



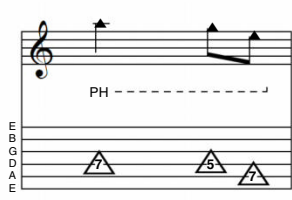
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



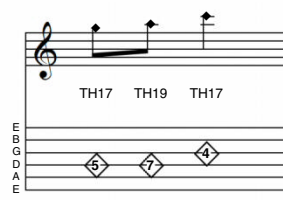
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

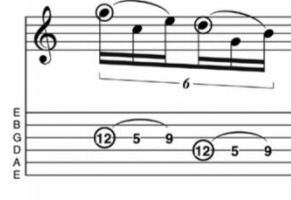
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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



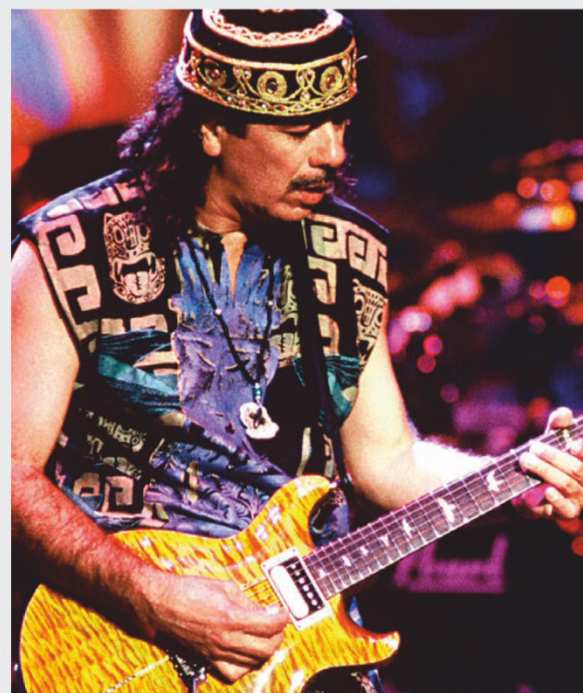
LEARNING ZONE

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

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IN LESSONS GT#300



ROCK: SANTANA..... 64

This month Martin Cooper takes a look at the Latin pop-rock style of Carlos Santana and the sound of the band that bears his name.



PSYCHEDELIC: THE DOORS 78

Simon Barnard gives you the key to unlock some of the sounds and techniques used by Robby Krieger, guitarist from this legendary band.

Issue 300! What a number to have reached and it's not even the actual truth (we're well over that when the pre-Future owned issues are accounted for too).

Were you to see this amount of GTs lined up on a couple of big IKEA Billy bookcases, you'd have to agree it's a staggering amount of tuition-only based magazines. But many of you know this already as you've got all these issues stacked in your own music room or garage.

It's only because of you that we've been going this long - 1994 is our year of birth - and it's been one helluva ride. From song transcriptions to theory articles, genre and artist-based tutorials; to how to read music, through to the details of sweep picking and harp harmonics there's barely been a guitar based topic we've not covered. Not only that but, humbleness aside, we've covered all this really rather well, balancing high-quality, authoritative information with a 'mate next door' attitude that's always about encouragement; never to alienate you from becoming a great guitarist. All GT tutors have been beginners once and we're all still super keen on learning new material

for ourselves which in turn we present to you. Even when the content gets quite niche - Harmonic Major vocabulary with eight-finger tapping anyone? Yep, we've covered that too!

So with issue 300 you've no doubt been enjoying the huge Licks Of The Legends article and the expansive Hindsight based Q&A (three months in the making) with many of GT's favourite guitar celebs (excuse the crass term). After you've recovered from Bridget's outstanding rendition of Scott Joplin's The Entertainer, this latter section is crammed with good stuff - pastiche studies ('Beano' Clapton on p60, Santana on p64, The Doors

on p80), nailing chord changes (p68), exploring the Mixolydian based Indian Pentatonic (p84) and then Superlocrian sequencing (p90) and lower-string bending (p94). It's hard to get all this in one product anywhere else on the planet. So from all of us, many thanks for being a part of it.

Enjoy the issue!

Jason



30-Minute Lickbag



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

Brought to you by...



EASY LICKS EXAMPLE 1 NOEL GALLAGHER

CD TRACK 19

This exercise should be approached with heavy down strokes, noting the short bend in the second bar. Noel's approach is one of simplicity, always serving the song, but with plenty of attitude, especially in the final two chords.

$\text{♩} = 100$

A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 G D A

mf PM PM PM

1/4 1/4

E B G D A E

2 4 2 4 2 0 0 0 2 4 2 0 0 0 2 4 2 0 0 0 3 2 2

0 0

1

EASY LICKS EXAMPLE 2 LARRY CARLTON

CD TRACK 20

A challenging second exercise, especially to read, but imagine a laid-back groove underneath and reflect this in your playing. Don't be afraid of upstrokes either, and apply a slow, cool vibrato.

$\text{♩} = 90$

N.C.

mf PM PM PM PM

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

x 7 5 7 5 9 7 5 7 5 9 5

1

INTERMEDIATE LICKS EXAMPLE 3 CLUTCH

CD TRACK 21

This riff in the style of the American rockers requires a one-beat bass drum approach on the E root notes with a quick flick of the fretting hand on the pull-offs. Use an upstroke attack on the 3rds for a biting tone.

$\text{♩} = 115$

N.C.

mf PM PM PM PM PM PM PM PM PM PM PM PM PM PM PM

7 7-5 7 4 7 7-5 7 6 7 7-5 7 9 7 5 5 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 7 7

1



30-MINUTE LICKBAG **GT** LEARNING ZONE

INTERMEDIATE LICKS EXAMPLE 4 **STEVE LUKATHER**

CD TRACK 22

Session king Lukather is a heavy hard-picking player finding his way round an Em7 arpeggio using an alternate picked style, beginning and ending with a mix of funk and hard rock. Add compressor and chorus if you have them, for the authentic vibe.

$\text{♩} = 110$

D6/E Em7 Bm N.C. Em7 Bm

mf

PM — PM PM PM

E B G D A E

1

ADVANCED LICKS EXAMPLE 5 **DANNY GATTON**

CD TRACK 23

This example requires a straightforward open country approach, based around a G Major Pentatonic (G A B D E). Roll the first finger down over the A# (B_b) so the fretting hand can land comfortably on the G chord. Pick this at the bridge for that incisive Tele-type tone.

$\text{♩} = 150$

N.C. G

mf

E B G D A E

1

ADVANCED LICKS EXAMPLE 6 **JASON BECKER**

CD TRACK 24

This example focuses on straight 16th-note alternate picking over two positions. After a descending A Harmonic Minor (A B C D E F G#) idea, the second part ascends in 6ths ending on a major triad for a 'Picardy 3rd' resolution (where a minor piece resolves to a major chord at the end).

$\text{♩} = 140$

N.C. A

mf

(A Harmonic Minor)

Let ring —

E B G D A E

1

Clapton Bluesbreakers era



This month **Jim Clark** looks at the 'Beano' album, one of the most classic and influential blues records and the one that saw the emergence of Clapton as 'God'.

Brought to you by...



BLUES BREAKERS JOHN MAYALL WITH ERIC CLAPTON

DERAM



His notoriety grew so much that he had his own fan club, and the now legendary 'Clapton is God' graffiti began appearing around London. Clapton states that while on the one hand he welcomed the acclaim, it also left him feeling uncomfortable and made him want to 'run a mile' from it.

This period of Clapton's playing has influenced so many well-known guitarists of

“THE ALBUM CAPTURED A FRUSTRATED POST-YARDBIRDS CLAPTON SPORTING A FRESH SOUND VIA HIS NEWLY ACQUIRED LES PAUL AND MARSHALL”

different generations, from Gary Moore and Edward Van Halen, to Eric Johnson and Joe Bonamassa. The 'Beano' guitar tone has also become something of a holy grail, with amp and pedal manufacturers producing products to 'replicate' it to this day.

The importance of this album to the development of blues and rock cannot be overstated. So the following two solos should provide a flavour of the licks that Eric was using at that time. And while technically not as advanced as some of the players you'll hear today, are definitely no walk in the park! **G**

NEXT MONTH Jim checks out one of Eric (and Jimi's) big influences, the great **Buddy Guy**

ABILITY RATING

★★★★★ Moderate

Info

Key: E/Cm

Tempo: 120/100bpm

CD: TRACKS 25-28

Will improve your

- ✓ Articulation and expression
- ✓ Pentatonic vocabulary
- ✓ Targeting the changes

Blues Breakers With Eric Clapton: aka, John Mayall's infamous 'Beano' album, is cited by many as giving birth to the definitive vintage Clapton guitar tone. It has also become synonymous with creating the sound of 60s British blues-rock. The album is a mix of blues standards by Freddie King, Otis Rush and Robert Johnson as well as various originals penned by Mayall. But all numbers serve as a showcase for Eric,

whose sheer fire and technique bore all the hallmarks of a young man obsessed with the sound of American blues, and guitarists such as King, Rush and Buddy Guy.

Recorded in 1966, this album captures a frustrated post-Yardbirds Clapton, sporting a fresh sound via his newly acquired Gibson Les Paul and Marshall 1962 combo, a tone perfectly matching his aggressive playing style (Eric wanted to move away from the Telecaster and Vox AC30 sound that he'd used in The Yardbirds as he felt it too lightweight for his current needs).

This new sound, and a technique honed from playing along to albums from Mayall's vast collection (he stayed with John and his family for several months), soon established Eric as the hottest guitar player on the scene.



7

GAIN



7

BASS



5

MIDDLE



6

TREBLE



3

REVERB

Get the Tone

It's widely accepted that Eric used a 1960 Les Paul into a Marshall 1962 45watt 2x12 combo (that would later be nicknamed the 'Bluesbreaker'). There is further speculation as to the use of a Dallas Rangemaster Treble booster. I used an LP Std into a Marshall Bluesbreaker Reissue cranked up loud, but go for a bright, powerful but not too distorted tone. A little room reverb and even very light slap-back echo can add to the vibe.



TRACK RECORD The Beano album, simple as that! Two great instrumentals on which Clapton is supreme, are Steppin' Out and Hideaway. Slow blueses that show Eric's zeal for the genre are Double Crossing Time and the brilliant Have You Heard. However there have been numerous reissues, so perhaps check out the 40th Anniversary edition which has tons of extra tracks and some live recordings.

EXAMPLE 1 12 BAR IN THE KEY OF G CD TRACK 25

Our first solo is designed to evoke the feel of the instrumentals that feature on the Beano album. I've opted to focus on Eric's eighth-note phrasing, and there are plenty of licks that can be isolated for your own use so, once you have learned the solo, strip it down into logical bite-size phrases. Regarding the vibrato and bending: in bar 2, where the 3rd (B₃) is bent by a quarter tone, Clapton uses his first finger to push upwards and not the more conventional downwards motion favoured by most. On a similar note, the vibrato should be played (where possible) by removing the thumb from the back of the neck, using the arm to raise and release the note while the finger remains still. There are a couple of fiddly five-note figures over two beats here too; they're not speedy but I'd advise you to listen closely to the recording for reference

Solo 1

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

G7

C7

G7 **D7**

C7 **G7** **D7**

E B G D A E

1 4 7 10

EXAMPLE 2 TRIPLET PHRASING IDEAS

CD TRACK 27

Our second solo study focuses on Eric's triplet (three notes per beat) phrasing ideas in another 12 bar progression, this time a shuffle in E. We are incorporating a mix of Minor and Major Pentatonic scales, which is something of a Clapton trademark. You should notice that this enables Eric to always convey the underlying changes throughout the progression, which is something all great blues players will do. This can be challenging to

do at first as you are trying to visualise two scales on top of each other, but the effort is well worth it. A great example can be seen in bars 4-7 where the harmony is premeditated before the chord changes occur, moving to an A Major Pentatonic shape at the end of bar 4, then a mix of A Major and A Minor Pentatonic in bars 5 and 6. Also notice the addition of the major 3rd interval (13th fret, third string) to the E Minor Pentatonic scale in bars 11-12.

Solo 2

$\text{♩} = 138$ $\text{♩} = \text{♩} \text{ (triplet)}$

E7

BU BU

15 (17) 15 (17)

14 (16) 12 12 14 (16) (14) 12 14 14 12 (13) 14 5

A7

BU RP

7 (9) (9) (9) (9) (9) (9) 7 5 6 5

7 5 7 (8) 7 5 7 5 7 (8) 7 5 6 5

9 8 10 8 (9) 9 8

E7

BU

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

B7

BU

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

A7

BU BU BD

15 (17) 15 12 14 (16) 14 (12) 14 12 12 13 12 12 15 12 14 (16) 14 12 14

E7

BU

12 12 15 12 14 (16) 14 12 14

B7

12 13 14 14



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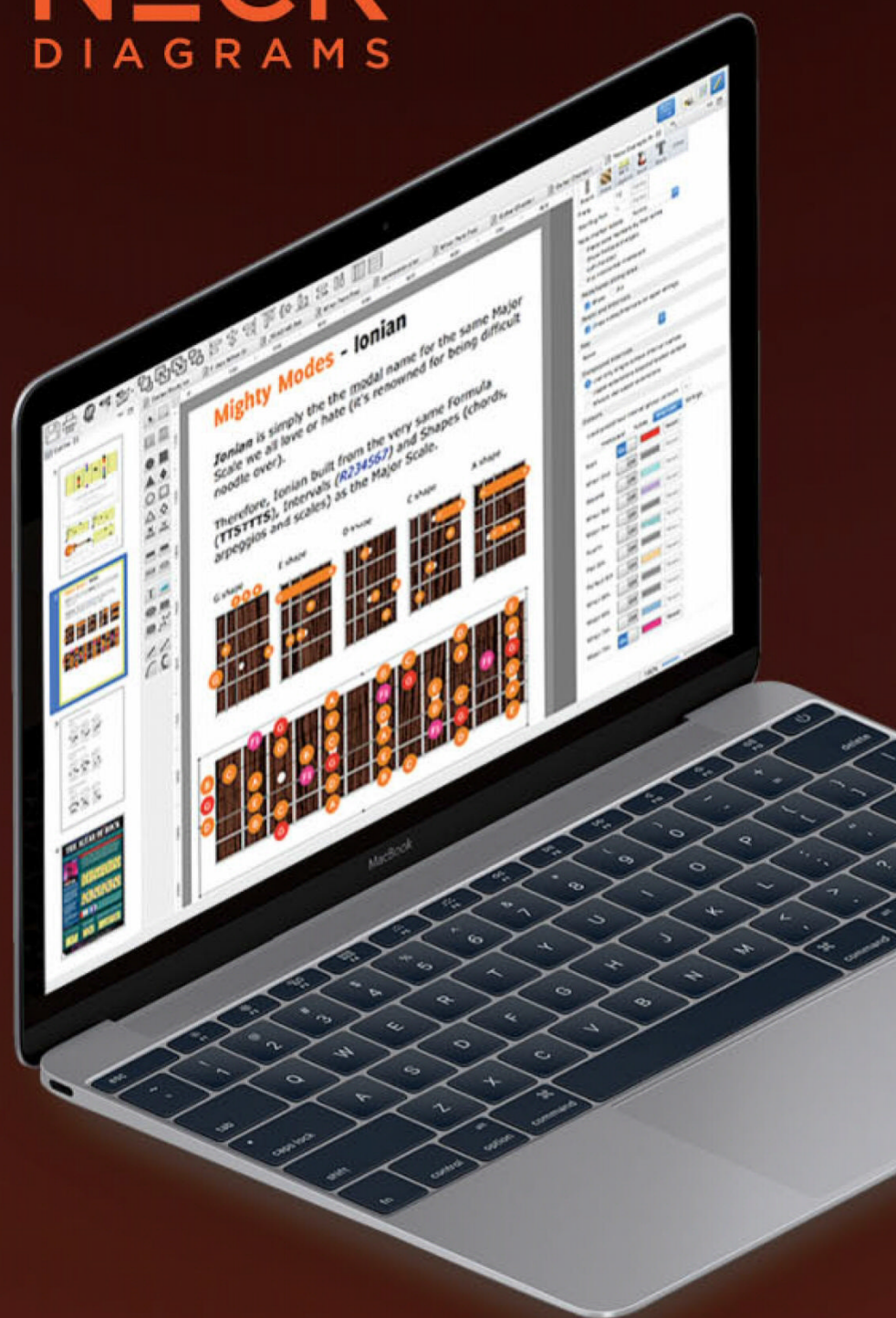
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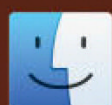
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Carlos Santana



This month **Martin Cooper** takes a look at the Latin pop-rock style of Carlos Santana and the sound of the band that bears his name.



Carlos Santana with one of his stunning PRSes

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am
Tempo: 127bpm
CD: TRACKS 29-30

Will improve your

- ✓ Dorian scale soloing
- ✓ Arrangement skills
- ✓ Theory knowledge

Carlos Santana was born in Mexico in 1947. His style is instantly recognisable and he is a household name around the globe. Carlos rose to prominence in the late 60s and early 70s as founding member of the band that shares his surname. He played Woodstock in 1969, has won 10 Grammy awards and been named 20th greatest guitarist ever by Rolling Stone magazine.

The band was signed by Columbia Records and began recording tracks that would make their way onto the eponymous debut album in January 1969. They played Woodstock before the album's release, and the set showcased the band's fantastic musicianship and Latin influences to great effect. The gig was seen as an influential factor in the album going top 5 on its release. The film of the Woodstock Festival also exposed Santana to a vast global audience and they went on to build on that success over the next 40 years and more.

Carlos Santana has also flirted with other styles and genres such as free jazz and Eastern Indian music over the years, including collaboration with guitar virtuoso John McLaughlin. In 2016 Santana released the

album Santana IV and embarked on a tour that reintroduced Journey guitarist and early Santana member Neal Schon to the fold.

Carlos's style is notable for its rich tone, and almost complete lack of vibrato, which is a trait of Latin music. Although largely Pentatonic in nature, his signature long held string bends and two or three-note tremolo-picked trills are characteristic of his style.

Our track this month is in the key of A minor (A-B-C-D-E-F-G), but is actually built around A Dorian mode (A-B-C-D-E-F#-G), the second mode of G Major. So even though it's largely built around an A minor chord, the

“ PAY ATTENTION TO HOW THE NOTES WORK OVER THE HARMONY. USING DORIAN OVER PROGRESSIONS LIKE THIS IS A GREAT CRAFT TO ADD TO YOUR ARMOURY ”

melody utilises the Dorian mode for its overarching sound.

The Am6 chord that features in the first section contains the F# note, which gives the A Dorian mode its sound (likewise the D9 chord can be looked at as being an inversion of Am6, but with its D root note added).

The track isn't difficult to play in terms of speed or technique, but will require the right tone and touch. It's worth paying attention to how the notes work over the harmony, as using Dorian mode over progressions like this is a great craft to add to your armoury. **E**

NEXT MONTH Martin examines the 'drop D' style of Alice In Chains guitarist **Jerry Cantrell**







GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Carlos Santana played Gibson SG and Les Paul guitars in the early days of his career, then Yamaha SG2000, but has long been known for using PRS Guitars and Mesa Boogie amps. Set up a thick and creamy sound on your neck pickup, with a lot of front-end gain (from your amp or a pedal - Carlos goes the amp gain route) to create a smooth and sustaining tone. Lush reverb or a long delay will enhance this kind of sound.



TRACK RECORD The 1969 eponymous debut features Jingo, while follow-up Abraxas from 1970 includes Black Magic Woman and Oye Como V. 1999's Supernatural, which spectacularly resurrected Santana's career, offers Smooth (ft Rob Thomas) and Maria Maria, while follow-up Shamen has the huge hit The Game Of Love (ft Michelle Branch). Santana IV from 2016 includes Love Makes The World Go Round.

EXAMPLE SANTANA STYLE

CD TRACK 29

It will probably take some time to play the notes and deliberately not add vibrato, so it's worth working at this and hearing how different the phrasing is when the technique is deliberately avoided. This should make it sound

instantly more Latin, and less like the blues. Aim to play the chords accurately, outlining the harmony clearly; also, make sure the lead phrases are played with authority, but retaining a lightness to the overall dynamic.

EXAMPLE 1 $\text{♩} = 127$

Am7 Am6 Am7 Am6

EXAMPLE 2

Am7 Am6 Am7 Am6

BU BU BD

7 (9) 7 (9) (7)

EXAMPLE 3

Am7 Am6 Am7 Am6

BU BU BD

15 (17) 15 (17) (15)

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

EXAMPLE 4

Am7 D9 N.C.

Play 4 times

13, 15, 17, 19 21

EXAMPLE SANTANA STYLE ...CONTINUED

CD TRACK 29

23

E
B
G
D
A
E

7 5 7 5 7 6 5 7 5 7 5 7 6 5 4 3 5

27

D7 E7 Am7 D7

BU BU BD

5 5 5 5 7 15-(17) 15-(17) (15)

E
B
G
D
A
E

31

Am7 D7 Am7 8va

13-15-13 14-12-11 12 15-14-12-15-14-12-15-14-12-15-14-12-15-14-12-15-14-12

E
B
G
D
A
E

34

(8va) Am7 D7 Am7

BU

15-13-12-13-15-13-12 12-11 17-15-17-15-17-15-17-15-17-15-17-15 17-(18) 5 5 5 5

E
B
G
D
A
E

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Rhythm changes



John Wheatcroft looks at one of the most common compositional templates found in jazz, Gershwin's now ubiquitous 'rhythm changes'.



Charlie Parker composed many tunes around rhythm changes

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Bb

Tempo: 160bpm

CD: TRACKS 31-38

Will improve your...

- ✓ Knowledge of functional harmony
- ✓ Chord tone connections
- ✓ Single-note vocabulary

It's common practice in jazz, to take an existing chord sequence and use this as a template to create a new original melody.

In jazz education, these new pieces are called contrafacts. Well-known examples include Charlie Parker's *Ornithology*, with the changes taken from *How High The Moon*; *Tad Dameron's Hot House*, or *Lee Konitz' Subconscious Lee*, both derived from *What Is*

This Thing Called Love. Even *Wes Montgomery's Four On Six* is based on the changes of George Gershwin's evergreen *Porgy And Bess* standard, *Summertime*.

But one piece that stands head and shoulders above all others in terms of contrafact action is another Gershwin classic, *I've Got Rhythm*. Charlie Parker alone produced at least a dozen compositions based on this simple 32-bar sequence, structured in four eight-bar groups and arranged in the popular AABA form. These include, *Chasing The Bird*, *Anthropology*, *Dexterity*, *Moose The Mooch* and many more. While Parker was by no means the first, his influence can't be overstated, so there are literally hundreds of compositions that are based around this

template, albeit with some substitute changes, twists and turns and key shifts along the way.

Following is a selection of exercises and musical excerpts designed to give the tools you need to tackle any rhythm changes tune and provide you with some harmonic and melodic options. We'll define the chordal moves you'll need, apply these to the various A sections, then progress to a selection of soloing options before tackling the B section. We round things up with a study against the complete 32-bar form, full of authentic phrases that you can dip in and out of in your own practice and playing.

Of course, given that there is a strong precedent set here, why not attempt to

“ RHYTHM CHANGES ARE BASICALLY IN THOUSANDS OF PIECES, ALL AMERICAN MUSIC, FROM GERSHWIN AND JEROME KERN TO STEVIE WONDER AND WILLIE NELSON ” *Joe Pass*

compose your own rhythm changes melody? It's really not that hard, as remember that our 32-bar sequence is really just a pair of eight-bar sections, with the first repeated three times with slightly modified endings.

Successful composition is about treating your ideas with respect and value, rather than discarding what you create out of fear that they're not 'good' enough (or 'technical', 'modern', 'traditional', 'clever', 'fancy', or any other topic from an endless list of excuses). Why not give it a go? It's great fun and in the process you'll address a number of musical obstacles and your playing will grow as a result. As always, enjoy! 

NEXT MONTH John shows how to solo using the *Dorian* in this lesson on **Modal Pentatonics**







GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

As we're dealing mainly with conceptual ideas here, you can use pretty much any guitar you like, although the most popular choice is to select the neck pickup and dial in a warm and balanced clean tone. The main choice facing today's jazz guitarist is deciding if you go down the flatwound route, opt for the brighter tone of roundwound strings, or go a bit more modern with a solid guitar (Tele) and some overdrive.



TRACK RECORD Rhythm changes tunes are widely prevalent in jazz. Here's just some: Gershwin's *I've Got Rhythm* (check out Martin Taylor's amazing arrangement), any of Charlie Parker's finger twisting heads like *Anthropology*, *Dexterity* or *Moose The Mooch*, *Sonny Rollins' Oleo* (Pat Martino's version is great), *Thelonius Monk's Rhythm-A-Ning*, *Django Reinhardt's Moppin' The Bride*, and many more.

EXAMPLE 1 COMPONENT CHORD MOVES

CD TRACK 31

Let's start by looking at some of the component chord moves that'll you need to create the A section of our sequence. As you can imagine with such a popular set of changes, there's a huge number of potential choices and

common substitutions in regular usage. Ex1 a) to 1c) gives us some options for bars 1-2 and 3-4, while 1d) and 1e) are located in bars 5-6. Either of the final two examples fit neatly into the last two bars.

1a) $\text{B}\flat\text{maj7}$ G7 Cm7 F7

1b) $\text{B}\flat\text{maj7}$ Bdim7 Cm7 F7

1c) Dm7 $\text{D}\flat7$ Cm7 B7

1d) $\text{B}\flat\text{maj7}$ $\text{B}\flat7$ $\text{E}\flat\text{maj7}$ $\text{E}\flat\text{m7}$

1e) $\text{B}\flat6$ $\text{B}\flat/\text{D}$ $\text{E}\flat6$ $\text{A}\flat7$

1f) $\text{B}\flat6$ F7 $\text{B}\flat6$

1g) $\text{B}\flat6$ B7 $\text{B}\flat6$

EXAMPLE 2 A SECTION COMPING

CD TRACK 32

Here's what the finished A section looks like, complete with first and second time ending. When slotting this all together to create the entire AABA form, your choice of first or second endings for A3 will depend upon if you intend to

repeat the entire sequence again. Notice here that we've elected to use fuller and more complete sounding chords, rather than just root, 3rd and 7th in the previous example.

$\text{B}\flat\text{maj7}/6$ $\text{G7}\flat9$ Cm7 $\text{F7}\sharp9$ Dm7 $\text{G7}\flat9$ Cm7 $\text{F7}\flat9$

CD TRACK 32[illegible]**CD TRACK 33**

the bass line remains true to the harmony. The basic concept when changing chords two-per-bar, is to play the root of your intended chord, then the note on beat 2 is a chromatic approach to the next root that you'll find on beat 3. Beat 4 is devoted to approaching whatever chord you'll find on the first beat of the next bar, and so on. It's a simple technique but it works a treat.

E	B	G	D	A	E
.	.	.	.	.	.
7	8	8	9	8	10
5	8	8	8	10	10
9	8	9	8	11	9
6	8	9	8	10	9

[illegible][illegible]

EXAMPLE 4 MAJOR AND MINOR 'BLUES' SCALES

CD TRACK 34

We're onto some soloing now; starting simple with some melodic, almost riff-like ideas derived from either the Major or Minor Blues scale (Major: R-2-3-3-5-6, Minor: R-3-4-5-5-7). While it's possible, with some careful note

selection and a clear sense of phrasing and intent, to use either over the complete A section, our plan here is to use the Major option over bars 1-4, and 7-8, shifting towards the Minor sound over bars 5 and 6.

♩ = 160 Swing

B♭maj7 G7 Cm7 F7 Dm7 G7 Cm7 F7

B♭maj7 B♭9/D E♭maj7 A♭13

1 Dm7 G7 Cm7 F7 2 B♭maj7 F7 B♭maj7

EXAMPLE 5 'MINORISING' DORIAN KEY CENTRES

CD TRACK 35

One way to approach quick chord progressions, such as the I-IV-II-Vs in bars 1-4, is to consider the whole thing from the perspective of the II, imagining all the other chordal events as contributing a form of tension that will ultimately resolve to the I. In this example we're perceiving bars 1-4 as a long extension of mildly unresolved C Dorian (C-D-E-F-G-A-B), before doing the same

thing in bars 5-6, although this time coming from F Dorian (F-G-A-B-C-D-E) juxtaposed against a II-V-I in the parent key of E. In the final phrase we resolving to B, although remember that if we were to play another complete round of AABA, we could keep the tension going by viewing this from the perspective of C Dorian. Pat Martino's Oleo, illustrates this approach perfectly.

♩ = 160 Swing

B♭maj7 G7 Cm7 F7 Dm7 G7

C Dorian

Cm7 F7 B♭6 B♭7/D E♭maj7 A♭13

F Dorian

EXAMPLE 5 'MINORISING' DORIAN KEY CENTRES CD TRACK 35

1

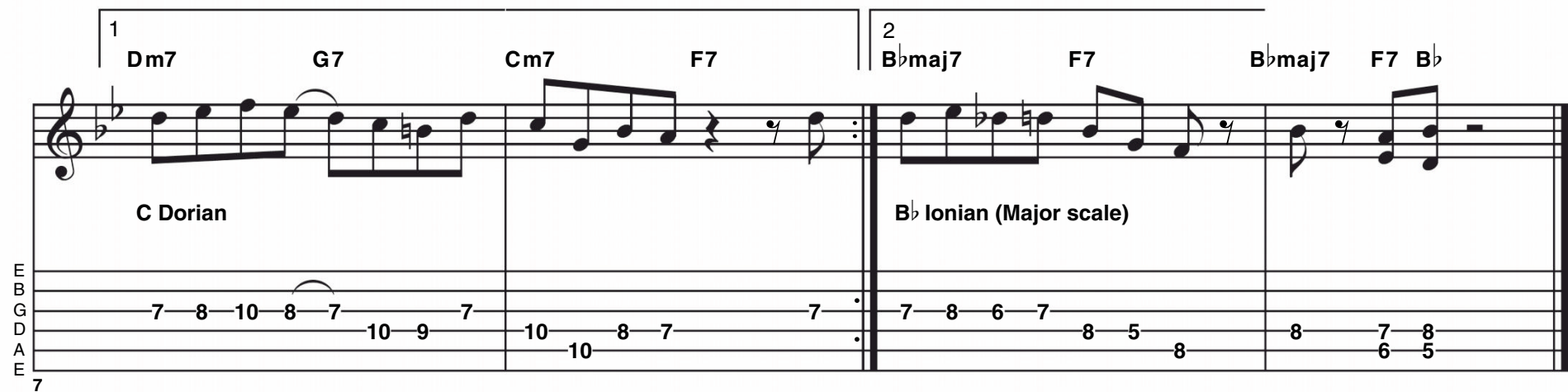
Dm7 G7 Cm7 F7

C Dorian

2

Bbmaj7 F7 Bbmaj7 F7 Bb

Bb Ionian (Major scale)



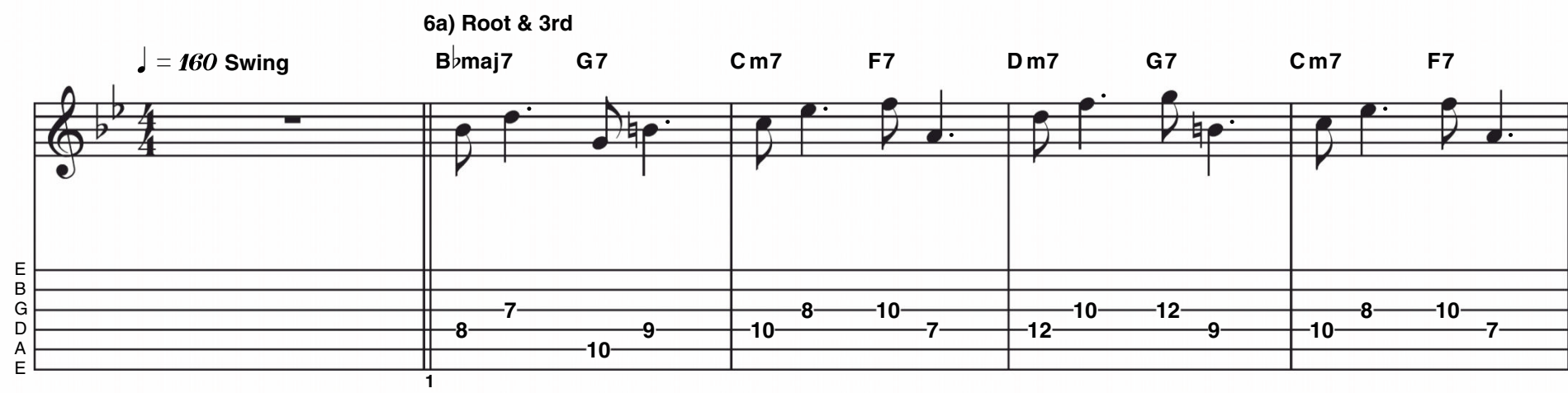
EXAMPLE 6 GUIDE TONE EXERCISE CD TRACK 36

While all of these 'horizontal' approaches (using one device through a selection of chords) do the job, there are moments when you might wish to express the harmony 'vertically' (selecting an appropriate option for each event). This exercise shows how we can build this vertical independence, firstly by choosing just root and 3rd for each chord, outlined with a rhythmic motif. We do add the $\flat 7$ of B $\flat$ (A $\flat$) in bar 7 to outline a popular guide tone route that you'll hear frequently exploited against these changes. The second section of eight bars explores this 7th interval more explicitly, as here we're just using the most important notes from each chord, the 3rd and 7th. There are clear connections here, with neighbouring notes moving smoothly from one chord to the next. You'll find all the best and most confident improvisers using these connections to create fluidity in their lines and ideas.

6a) Root & 3rd

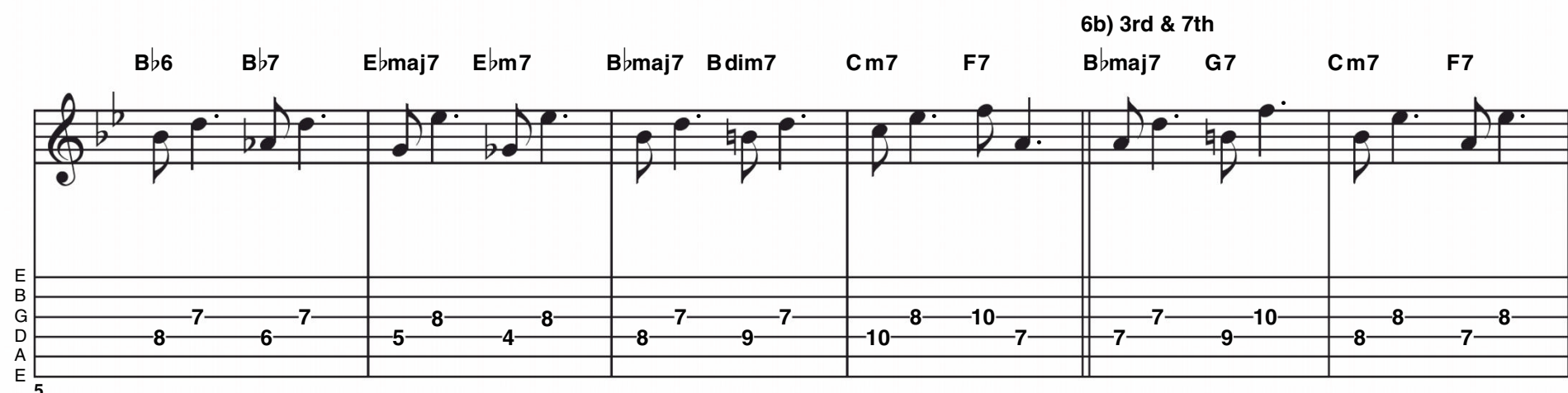
$\text{♩} = 160$ Swing

Bbmaj7 G7 Cm7 F7 Dm7 G7 Cm7 F7

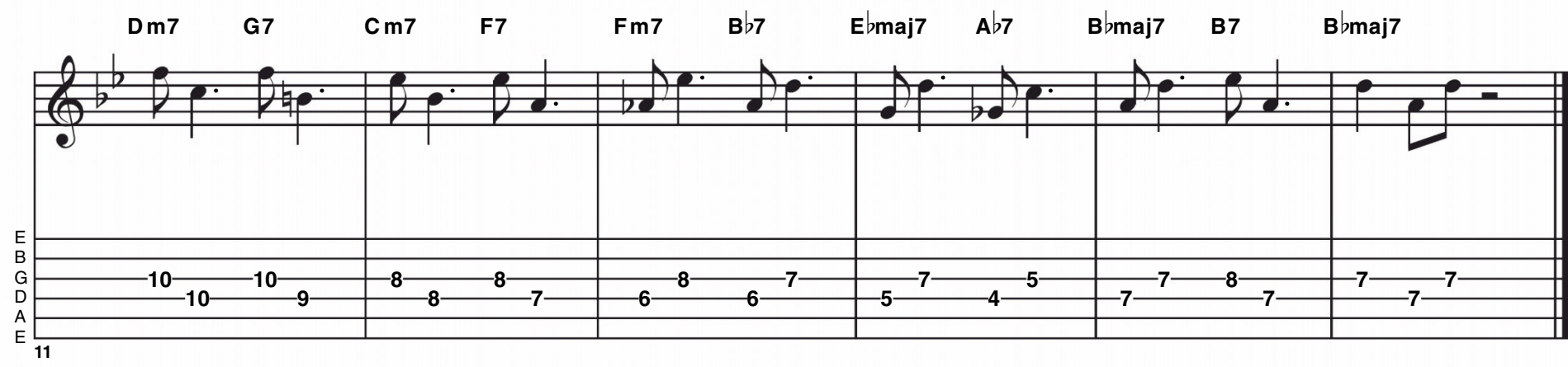


6b) 3rd & 7th

Bb6 Bb7 Ebmaj7 Ebm7 Bbmaj7 Bdim7 Cm7 F7 Bbmaj7 G7 Cm7 F7



Dm7 G7 Cm7 F7 Fm7 Bb7 Ebmaj7 Ab7 Bbmaj7 B7 Bbmaj7



EXAMPLE 7 B SECTION BASIC SCALE CHOICES

CD TRACK 37

Let's introduce the B section changes. We're dealing with a 'round the houses' sequence of dominant 7th chords, resolving in perfect 4ths starting from the III location in the key, in this tonality (B_b) starting on D7. D7 resolves to G7, G7 to C7, C7 to F7, and F7 takes us back to our A3 section by resolving to B_b. While there are numerous potential options, two good choices are the associated

Mixolydian (R-2-3-4 5-6-**b**7) and Lydian **b**7 (R-2-3-**b**4-5-6-**b**7). These can also be reinterpreted from a minor perspective, so D Mixolydian (D-E-F#-G-A-B-C) is the same notes as A Dorian (A-B-C-D-E-F#), and D Lydian **b**7 (D-E-F#-G#-A-B-C) corresponds with A Melodic Minor (A-B-C-D-E-F#-G#). Naturally, these connections can be transposed to fit the remaining chords in this sequence.

♩ = 160 Swing

D7

D Mixolydian (A Dorian) D Lydian **b**7 (A Melodic min)

G7

G Mixolydian (D Dorian) G Lydian **b**7 (D Melodic min)

C7

C Mixolydian (G Dorian) C Lydian **b**7 (G Melodic min)

F7

F Mixolydian (C Dorian) F Lydian **b**7 (C Melodic min)

1 4 8 12

EXAMPLE 8 32-BAR SOLO STUDY

CD TRACK 38

We finish with a complete study, around the entire AABA form, in B $\flat$.

[Bars 1-8] There's a touch of Charlie Christian to the first A section, mainly based around some bouncy chromatically decorated Major Pentatonic lines (R-2-3-5-6), although in bars 5-8 we shift to a more chord-tone based approach.

[Bars 9-16] A2 is more bebop derived, so lots of 3rd to 7th connections with the associated arpeggio, scale and chromatically derived connections. Make sure that you observe all the detail in the delivery, the hammer-ons, pull-offs and slides, as they all play a big part in the dynamic contour for each phrase.

$\text{♩} = 160$

A1 B $\flat$ maj7 G7 Cm7 F7 Dm7 G7 Cm7 F7

E B G D A E

6-7 8-5-8 8-5-8 5-6-6-6 8-6 8-6-7 8-5 8 6-5-8 8

1

B $\flat$ 6 B $\flat$ 7 E $\flat$ maj7 E $\flat$ m7 Dm7 G7 Cm7 F7

E B G D A E

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

5

A2 B $\flat$ maj7 G7 Cm7 F7 Dm7 G7 Cm7 F7

E B G D A E

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

9

B $\flat$ 6 B $\flat$ 7 E $\flat$ maj7 E $\flat$ m7 B $\flat$ maj7 F7 B $\flat$ maj7

E B G D A E

6-8-6-5 9-8-6 5-8-5 6-4-6-3 6 5-6-7-8 6-5-6 8 11

13

EXAMPLE 8 32-BAR SOLO STUDY ...CONTINUED

CD TRACK 38

[Bars 17-24] There's a definite Django Reinhardt flavour to the B section here, with a different dominant 7 (R-3-5-7) approach for each of the four chords found here. For D7, we're treating this rather like a D7₉-D Phrygian Dominant (R-2-3-4-5-6-7), whilst G7 takes on more of a Lydian Dominant sound, via a resounding G9#11 (R-3-5-7-9-#11). We're decorating the C7 with some chromatic approach tones, including the major 7th (B), and finally for F7/9 (F-A-C-E_♭-G), we're treating this in true gypsy jazz fashion and using its

harmonic equivalent, Cm6 (C-E_♭-G-A).

[Bars 25-32] Some chord melody to kick off A3, with a selection of voicings, found on the top four strings. We conclude with a pull-off idea clearly defining the harmony, albeit with a slick tritone substitute E7/B_♭ in place of the expected B₇, chosen to create an unbroken pattern of descending semitones. Don't forget that B₇ and E7 share the same 3rd and 7th, although theory dictates we need to harmonically respell one note B₇ (D-A_♭), E7 (G#-D)

B D7

G7

C7

F7

A3 B_♭maj7 G7_{♭9} Cm9 F13_{♭9} Dm7 G7_{♭9}#5 Cm11 F7#5#9

Fm7 E7/B_♭ E_♭maj7 E_♭m7 B_♭maj7 F7 B7 B_♭maj7

Walking basslines



In this series from his Beyond Chord Melody book, **Martin Taylor** looks at decorating 10th and 7th intervals to create movement.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: G

Tempo: Various

CD: TRACKS 39-48

Will improve your

✓ Interval awareness

✓ Walking basslines

✓ Fretboard knowledge

Brought to you by...

FUNDAMENTAL **CHANGES**

Last lesson we got to grips with 10ths (octave plus 3rd) and 7ths with roots on the sixth and fifth strings. We then found transition points on the fretboard in order to move these around and begin the basics of the 'walking basslines' solo guitar style. This time we are going to look at ways to decorate these voicings to create, although still very simple, more melodic movements. It's vital you learn these well, as they're the building blocks (the foundation) of even the most complex pieces that I play. Have fun!



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 DECORATING 10THS IN G MAJOR

CD TRACK 39

Let's dive in and begin by playing up the chord scale of G Major with the root on the sixth string. The 10th is played on the third string. Here's an ascending idea that adds a simple but pleasing decoration to the 10th.

Chord progression: Gmaj7, Am7, Bm7, Cmaj7, D7, Em7, F#m7b5, Gmaj7

Fretboard diagram (strings E-B-G-D-A-E from top to bottom):

- String E: 4, 2, 5, 4, 7, 5, 9, 7
- String B: 11, 9, 12, 11, 14, 12, 16, 14
- String G: 3, 5, 7, 8
- String D: 10, 12, 14, 15

EXAMPLE 2 ADDING MELODY

CD TRACK 40

Here's another ascending idea that adds a step-wise melody to the 10th.

Chord progression: Gmaj7, Am7, Bm7, Cmaj7, D7, Em7, F#m7b5, Gmaj7

Fretboard diagram (strings E-B-G-D-A-E from top to bottom):

- String E: 4, 0, 2, 4, 5, 2, 4, 5
- String B: 7, 4, 5, 7, 9, 5, 7, 9
- String G: 11, 7, 9, 11, 12, 9, 11, 12
- String D: 14, 11, 12, 14, 16

EXAMPLE 3 FURTHER DECORATIONS

CD TRACK 41

The following idea is more intricate. This might seem like quite a leap at first, but listen to the audio example to hear how it should sound. It looks worse than it is! You will need to use your second and third fingers to fret the 10th chord voicings, freeing up your first and fourth fingers to play the "decoration" notes.

EXAMPLE 4 EXTENDING THE IDEA

CD TRACK 42

I advise you to explore as many possibilities as you can find with this type of movement on the 10th. Using a different finger on the sixth string, you can access lots of melodic ideas. For instance, you can extend the decoration of the 10th onto the second string. As always - experiment!

EXAMPLE 5 AN ALTERNATIVE OPTION

CD TRACK 43

Or you can take it down on to the fourth string...

EXAMPLE 6 COMBINING EXAMPLES 4 AND 5

CD TRACK 44

Here's a challenge for you to go away and work on. Once you can play the previous two examples smoothly, try combining them as follows.

EXAMPLE 7 THINK ABOUT RHYTHM

CD TRACK 45

Practise these concepts ascending and descending. You will occasionally find that melodic ideas that cross strings are challenging to fret. It is your job to find a fingering that works. If you struggle to get creative with your melodies,

think about rhythm. Playing a similar phrase, with just one note that sounds for longer can take you to a completely different melodic place. Check out the difference a small rhythmic alteration makes in the following similar idea:

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 F#m7b5 Gmaj7

EXAMPLE 8 MOVING IN 3RDS AND MORE

CD TRACK 46

So far, each chord change has moved through the scale in sequence. But you can also move the chord in 3rds or even play through a simple chord progression.

Gmaj7 Bm7 Am7 Cmaj7 Bm7 D7 Cmaj7 Em7 Gmaj7

EXAMPLE 9 GETTING JAZZY

CD TRACK 47

So far, our decorations have sounded a little like classical etudes, but this last example is beginning to sound jazzier. The following exercise shows one way

to transition a simple 10ths melody across the strings and introduces some chromatic passing notes.

Gmaj7 Am7 Bm7 Cmaj7 D7 Em7 Gmaj7

EXAMPLE 10 APPLYING IT ALL

CD TRACK 48

Finally, it's time to apply everything we've discussed to root-and-7th voicings. You'll recall that 7ths sound quite 'unresolved', but when we add melody, they become much more appealing. The following exercises decorate the 7ths. Play through the chord-scale with roots on both the sixth

and fifth strings and explore the transition points as fully as you can. The information in this lesson may take a few weeks to digest, but the more comfortable and proficient you become, the stronger the foundation you'll lay for your playing.

Am7 Bm7 Cmaj7 D7 Em7 F#m7b5 Gmaj7 Am7 Bm7 Cmaj7 Am7 Gmaj7

The Doors

Brought to you by...

RGT@LCM



Simon Barnard gives you the key to unlock some of the sounds and techniques used by Robby Krieger, guitarist from the legendary band.



The Doors: Robby Krieger, Jim Morrison, John Densmore, Ray Manzarek, June '67

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E minor
Tempo: 100bpm
CD: TRACKS 49-50

Will improve your

- ✓ Fingerstyle
- ✓ Syncopated riffs
- ✓ Latin blues phrasing

The Doors formed in 1965 in Los Angeles and by the end of the year the line-up of Jim Morrison (vocals), Robby Krieger (guitar), Ray Manzarek (keys) and John Densmore (drums) was set. Each member came from different artistic backgrounds: Densmore was into jazz and Latin, Manzarek played jazz, rock and blues, Krieger studied flamenco (and had been playing just six months when he joined the band), and Morrison was more poet than singer.

Their self-titled first album hit the shelves in January 1967. It featured the classic singles Break On Through (To The Other Side) and Light My Fire and has been certified as multi-platinum in a number of countries, making it their best selling record of all.

Their second release, Strange Days surfaced in September that year and was

another commercial success, spawning People Are Strange and Love Me Two Times.

The Doors then went on to release Waiting for the Sun (1968), The Soft Parade (1969), Morrison Hotel (1970) and their last album to feature Jim, the massive-selling LA Woman (1971). Morrison died on 3rd July 1971 in Paris. He was found dead in the bathtub of his rented apartment. Although autopsies were not required by French law, the cause of death was declared as heart failure, most probably due to drug and alcohol abuse. Morrison was 27 years old at the times of his death, making him a member of the famed 27 club. Two other musicians who also died at this age have been covered within this series on psychedelic rock: Jimi Hendrix (GT294) and Brian Jones from The Rolling Stones (GT297).

The Doors went on to release two more albums before briefly splitting up in 1973. These albums were Other Voices (1971) and Full Circle (1972). The band opted not to replace Morrison, and instead lead vocals were shared between Krieger and Ray Manzarek. They reconvened to record An American Prayer (1978), which would be their

ninth and final album. The Doors are still loved by many, and are without a doubt one of the most successful and iconic bands of all time, not only among psychedelic fans.

Robby Krieger was mainly associated with using his fingers to play the guitar. He would often use his thumb (notated as p) accompanied by his first, second and third fingers (i m a). However, in the later days of The Doors he would sometimes use a pick. The reason for moving to a plectrum was based upon an interview with legendary jazz guitarist Wes Montgomery which Krieger had read. Montgomery was asked if he would do anything different if he was able to start playing the guitar all over again. He replied that he wished that he had learnt to use a pick

“THEIR FIRST ALBUM FEATURED THE SINGLES BREAK ON THROUGH (TO THE OTHER SIDE) AND LIGHT MY FIRE”

(he famously used the side of his thumb when playing) because he felt that he was limited technically by not using one. After reading this, Krieger started experimenting with a plectrum and ended up using one for around half of his playing ever since. He also dabbled in hybrid picking (pick and fingers) to give him the best of both worlds.

I started off as a classical guitarist before getting my first electric guitar and using a pick almost exclusively. These days, I use a combination of styles depending on the situation as it allows me to pick and choose, depending on the style, genre, etc. A lot of other GT tutors do this too, and I'd highly recommend to adopt the practice too. **GT**

NEXT MONTH Simon looks at the psychedelic late 60s guitar style of *The Beach Boys*

6

GAIN

5

BASS

5

MIDDLE

7 3

TREBLE

REVERB

Get the Tone

As Krieger played a Gibson SG (the company even produced a signature model), a humbucking guitar is preferable but not vital. Robby tended to opt for the bridge pickup, with a clean amp that was loud enough to sing when pushed. Use chorus (or Leslie type wobble), tremolo and overdrive where notated to really capture the essence of Krieger's playing.



TRACK RECORD As mentioned, The Doors' eponymous debut album went big with hits Break On Through (To The Other Side) and Light My Fire (made even more famous by José Feliciano's stunning reworking of the track). Follow-up Strange Days spawned two more hits with People Are Strange and Love Me Two Times. And we can't forget LA Woman and its title track plus the legendary Riders On The Storm.

EXAMPLE KRIEGER STYLE

CD TRACK 49

[Bars 1-6] This section is based upon Krieger's fingerstyle approach. I've written out a fingering, but a pick can be used if you prefer. To play the natural harmonics in bar 6 lightly touch the strings above the fretwire at the 12th fret and pluck the strings. Be careful not to push the strings down so that they

touch the frets; you just need to make contact without pushing them down. **[Bars 7-11]** We continue the fingerstyle approach, but this time with a more flamenco twist. Again, a pick can be used if preferred, but a hybrid approach would be required to strike the sixth string at the start of bars 7-9.

Clean with chorus $\text{♩} = 100$ **Em**



Em
Light overdrive

B7 **N.C.**

Em
Light overdrive

PM **PM** **PM** **PM** **PM** **PM**

PM **PM** **PM** **PM** **PM** **PM**

EXAMPLE **KRIEGER STYLE**

CD TRACK 49

[Bars 13-42] Here we pay homage to Krieger's blues and Latin stylings. At this point the time signature changes from 4/4 to 2/2 and the piece ascends into a double time feel. Again, feel free to experiment with both fingerstyle and pick here as with the previous bars, and add a touch of overdrive to your sound for added grit. Make sure that you lightly palm mute the sixth and fifth strings as

instructed on the score to give the low end more definition. **[Bars 43 - 64]** We continue with a Latin feel and here I'd definitely suggest using a fingerstyle approach for the chord part, and then switching to a pick for the solo. The solo uses notes taken from A Dorian mode (A-B-C-D-E-F#-G) which is diatonic to the key of E Minor (G Major).

Sheet music for bars 25-30. The score includes a treble clef with a key signature of one sharp (F#). The guitar part features a mix of eighth and sixteenth notes, with palm mutes (PM) indicated for the first four bars. The bass line is shown on a six-string guitar staff with fret numbers (0, 2, 12). Chords G5 and A are indicated above the staff for the final two bars.

Sheet music for bars 31-36. The score continues with a treble clef and a key signature of one sharp. The guitar part features a mix of eighth and sixteenth notes, with a double bar line at bar 31. The bass line is shown on a six-string guitar staff with fret numbers (0, 3, 4, 5). The chord Em is indicated above the staff for the first bar.

Sheet music for bars 37-42. The score continues with a treble clef and a key signature of one sharp. The guitar part features a mix of eighth and sixteenth notes, with a double bar line at bar 37. The bass line is shown on a six-string guitar staff with fret numbers (0, 3, 4, 5). The chord Em is indicated above the staff for the first bar.

Sheet music for bars 43-47. The score includes a treble clef with a key signature of one sharp. The guitar part features a mix of eighth and sixteenth notes, with a double bar line at bar 43. The bass line is shown on a six-string guitar staff with fret numbers (5, 7). The chords Am7 and Bm7 are indicated above the staff for the first four bars. The instruction "Clean with chorus" is written above the staff. The instruction "sim" is written below the staff.

Sheet music for bars 48-53. The score includes a treble clef with a key signature of one sharp. The guitar part features a mix of eighth and sixteenth notes, with a double bar line at bar 48. The bass line is shown on a six-string guitar staff with fret numbers (8, 7, 5, 7, 5). The chords Am7 and Bm7 are indicated above the staff for the first four bars.

EXAMPLE KRIEGER STYLE

CD TRACK 49

[Bars 65 - 80] go back to a steady 4/4 tempo at the original tempo of 100 bpm. The first section is built around a call and response idea taking inspiration from the song Riders of the Storm. A Tremolo effect is used here in accordance

with the original. The guitar solo that comes in at bar 73 features Krieger's sparse approach to soloing as found in Riders of the Storm as well as some chromatic sextuplets and double stops as found in the solo to Light my Fire.

Am7 Bm7 Am7 Bm7 Am7 Bm7 Am7 Bm7 Am7 Bm7

54

Am7 Bm7 Am7 Bm7 Am7 Bm7 Am7 Bm7 B7#5

59

Em
Clean with tremolo

65

Am Am#5 Am6 B7 Em

69

73

EXAMPLE KRIEGER STYLE

CD TRACK 49

[Bar 81] At Bar 81 through to 97 the rhythm changes from a straight feel to a swung rhythm as notated, in the style of Love Me Two Times. The solo that kicks in at Bar 85 showcases some of Krieger's blues influences found in the

song Roadhouse Blues. This section is played with an overdriven sound and can be played with fingers or a pick.

System 1 (Bars 77-80): Treble clef staff shows a swung rhythm with triplets. Bass staff shows fret numbers: 12-13-14, 12-13-14, 12-15, 12-15, 12, 15-12-15-15-12-10, 15-12-15-15-12-10.

System 2 (Bars 81-84): Treble clef staff shows a solo section with overdrive, marked with 'E7 Overdrive', 'C7', 'B7', and 'E7'. Bass staff shows fret numbers: 12-12, 0-2, 0-2, 0-2, 0-2, 0-3, 0-3, 0-3, 0-3, 0.

System 3 (Bars 85-88): Treble clef staff shows a solo section with various chords and bends, marked with 'A7'. Bass staff shows fret numbers: 5-5-5-5-0, 8-8-8-8, 7-6-5-8-5, 7-6-5-8-5-8.

System 4 (Bars 89-94): Treble clef staff shows a final solo section with a key change to E7#9. Bass staff shows fret numbers: 5-0-3-0-3-0-2-0, 2-0-2-0-2-0-2, 10-12-7-7-10-12-7-7-10-12, 11-13-8-8-12-8-11-12, 12-12-12-12-12-12-12-12-12-12-12, 15-12-14-12-14-12-14, 8-8-7-7-6-6-7-7.

Mixolydian solo

Indian Pentatonic *pt2*



In this article **Shaun Baxter** continues his exploration of a useful five-note scale that exists within Mixolydian: the Indian Pentatonic.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A (A7)

Tempo: 94bpm

CD: TRACKS 51-52

Will improve your

- ✓ Indian Pentatonic recognition
- ✓ Creation of lines using the scale
- ✓ Key-to-key melodic connections

Our recent set of articles has been devoted to a series of medium-paced Mixolydian solos that demonstrate various approaches and are achievable to play from start to finish; helping to provide

you with some much-needed vocabulary in this under-used speed category. In the previous lesson, the solo study (also using the Indian Pentatonic scale) employed a mixture of Jeff Beck and Jan Hammer-style lines, three-octave symmetrical patterns, sequences, groupings and pedal point ideas.

Although some of these approaches will also feature in this lesson's solo, it will mainly be devoted to the employment of repeated licks and using the Indian Pentatonic scale to provide a twisted template for blues and country-tinged ideas that one would normally hear used using the Major Pentatonic scale.

Before looking at the solo, it is important that we (re)acquaint ourselves with the Indian Pentatonic itself. Looking at the scales below you will see that it is a five-note scale that's created 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	b7

A Indian Pentatonic:

A	C#	D	E	G
1	3	4	5	b7

Diagram 1 shows the five CAGED shapes of A Indian Pentatonic scale (identical to the Mixolydian CAGED shapes but notice all the 2nd and 6th degrees are 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 chord progression behind the solo study comprises five chords: A7-C7-D7-F7-G7, and the object here is to use the Indian

Pentatonic scale from the root of each chord.

C Indian pentatonic –	C	E	F	G	B _b
	1	3	4	5	b7
D Indian pentatonic –	D	F#	G	A	C
	1	3	4	5	b7
F Indian pentatonic –	F	A	B _b	C	E _b
	1	3	4	5	b7
G Indian pentatonic –	G	B	C	D	F
	1	3	4	5	b7

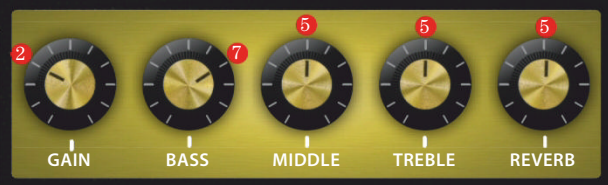
Apart from providing you with some useful key changes, this particular series of chords has been chosen so that you can also use the

“ THIS SOLO IS DEVOTED TO REPEATED LICKS AND USING THE INDIAN PENTATONIC TO PROVIDE A TWISTED TEMPLATE FOR BLUES AND COUNTRY-TINGED IDEAS ”

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 shapes of the A Indian Pentatonic scale and then establish the appropriate CAGED shapes for C, D, F and G Indian Pentatonic scale in order to continue playing in the same area or position each time. **1**

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



Get the Tone

For this solo I used a distortion pedal set with the gain at 12pm through a moderately clean amp to get a sound that was not too overdriven. This helps to give a central core to the tone, preserve the dynamic range (an important contributing aspect to playing with expression) whilst still providing enough vocal-like sustain. That kind of sound is ideal here.



Eric Johnson: uses Indian Pentatonic to bring out his Jimi and Jeff influences

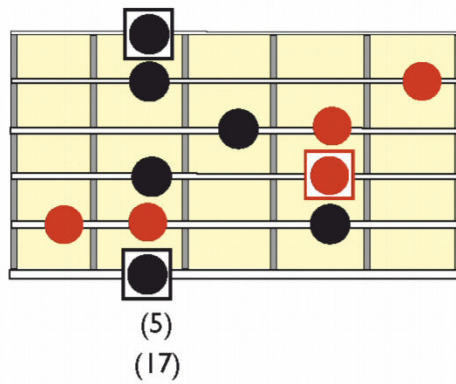


TRACK RECORD Many of the repeated licks in this lesson's solo study sound reminiscent of Eric Johnson who is influenced by other players who use(d) the Indian Pentatonic scale, like Jimi Hendrix and Jeff Beck. If you haven't heard any of Eric's playing before, I recommend one of his solo albums, *Venus Isle*. His big breakthrough was *Ah Via Musicom* which contains the incredible *Cliffs Of Dover*.

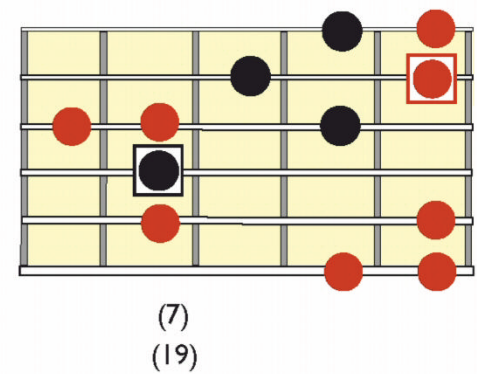
DIAGRAM 1 A INDIAN PENTATONIC

 = Root note (A)
 = A Dominant Seventh Chord

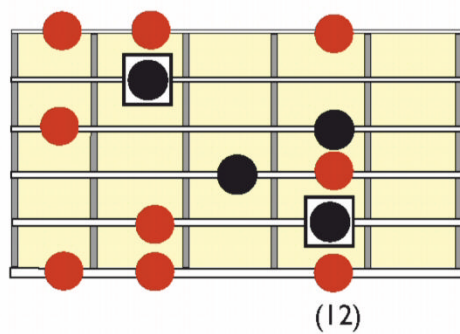
Shape #1



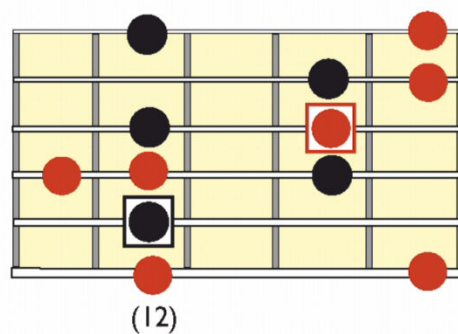
Shape #2



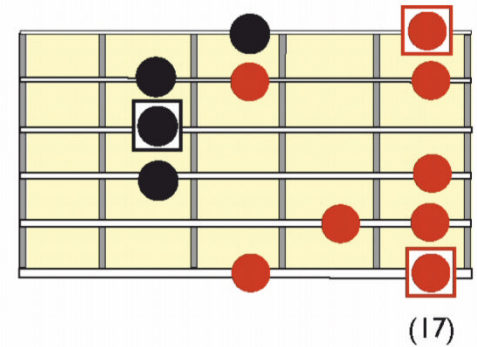
Shape #3



Shape #4



Shape #5



EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 51

[Bars 1-2] In the past, we have looked at the practice of compressing all the notes of a scale or arpeggio into a fingering that fits on two adjacent strings and then using it over the lower, middle and upper string pairs (sixth and fifth, fourth and third or second and first) to repeat the same fingering over three different octaves. This symmetrical approach to arranging notes on the guitar neck is reminiscent of the luxury enjoyed by all piano players where the

fingering in each different octave is identical. Apart from the final bend, this passage uses the same principle, whereby the notes on the middle string pair (which occupy CAGED shape #4) are duplicated up an octave on the upper string pair (upper reaches of CAGED shape #5). Note how the last note is played in anticipation of the following chord.

A Indian Pentatonic scale

C Mixolydian scale

C Indian Pentatonic scale

E
B
G
D
A
E

11 12-11/12-14 12-14 14 15 14 17-15/14 15 14 17 15 17 15-17-21-(22)

(22) 20 18 17 18-(20) 18 17-18 15 18 15 17 13 15 13 17 13

3

CD TRACK 51

[Bars 9-10] There's quite a lot of string skipping in this section. It's a line that starts off in CAGED shape #4 and finishes in CAGED shape #5. **[Bars 11-12]** More string skipping here. Note how the C# note (bend) at the start of bar 12 is

[Bars 15-16] This line is taken exclusively from the notes of CAGED shape #1 of the D Indian Pentatonic scale. Note the use of the thumb of the fretting hand to hold the low D at the end of bar 14, which is played in anticipation of the D7 chord that's about to arrive in bar 15. Anticipation is a great musical tool.

The diagram shows a guitar fretboard with six strings labeled E, B, G, D, A, E from top to bottom. The fret numbers are indicated by numbers on the strings. The A7 chord is shown in the first measure, and the A Indian Pentatonic scale is shown in the second measure. The scale is played in two positions: one starting on the 11th fret and another starting on the 13th fret. The notes are: 11, 12, 14, 15, 17, 12, 15, 14, 15, 12, 13, (14), 10, 14.

EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 51

[Bars 17-18] The shelf-life of most repeated licks will be improved if they have an odd note-group. The 10-note motif contained in these two bars maintains its interest (for the listener) when repeated because the start note falls on a different part of the bar each time (in other words, when played to a 16th-note count, it becomes rhythmically displaced).

[Bars 19-20] The B_b passing note used in the first half of this passage is

typical of how a minor 3rd (in this case, from G Minor Pentatonic) is used in conjunction with the Mixolydian mode in order to give it more 'bluesy' flavour. Finally, if you were to take the first three notes of beat 3 of bar 20 and then repeat the same fingering up an octave each time on the middle and top string-pairs respectively, you would get what is played in the last two beats of that bar, only we have missed out the C note on the 10th fret, fourth string.

C7

C Mixolydian scale

BU BD BU (decay)

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

7 9 10 8 10 8 10 9 12 10 10

D7

D Indian Pentatonic scale

BU

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

F7

F Indian Pentatonic scale

BU

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

G7

G mixolydian (with B_b passing note)

12 11 12 10 12 10 8 10 10 8 9 10 8 10 8 7 8 10

G Indian Pentatonic scale

12 11 12 10 12 10 8 10 10 8 9 10 8 10 8 7 8 10

CD TRACK 51

[Bar 28] The chromatic approach notes used at the end of this bar simply felt right at the time. Although 80% of the solo comprises various Indian Pentatonic scales, it's also good to flank these ideas with other sounds (such as straightforward Mixolydian) in order to provide some ear-catching variety.

[Bar 29] The eight-note motif in bar 29 contains string skips with octaves leaps.

A7

EXAMPLE INDIAN PENTATONIC SCALE

CD TRACK 51

[Bar 31-41] This final section (played in harmony with the keyboard) involves taking an initial repeated 16-note motif - using strings skips and based within the confines of a single CAGED shape - and playing an equivalent using an appropriate CAGED shape for each of the following chords so that we stay within the same area of the neck.

(8va) A7

A Indian Pentatonic scale

31

(8va) C7 D7

C Indian Pentatonic scale D Indian Pentatonic scale

33

(8va) F7

F Indian Pentatonic scale

37

(8va) G7 A7

G Indian Pentatonic scale

39

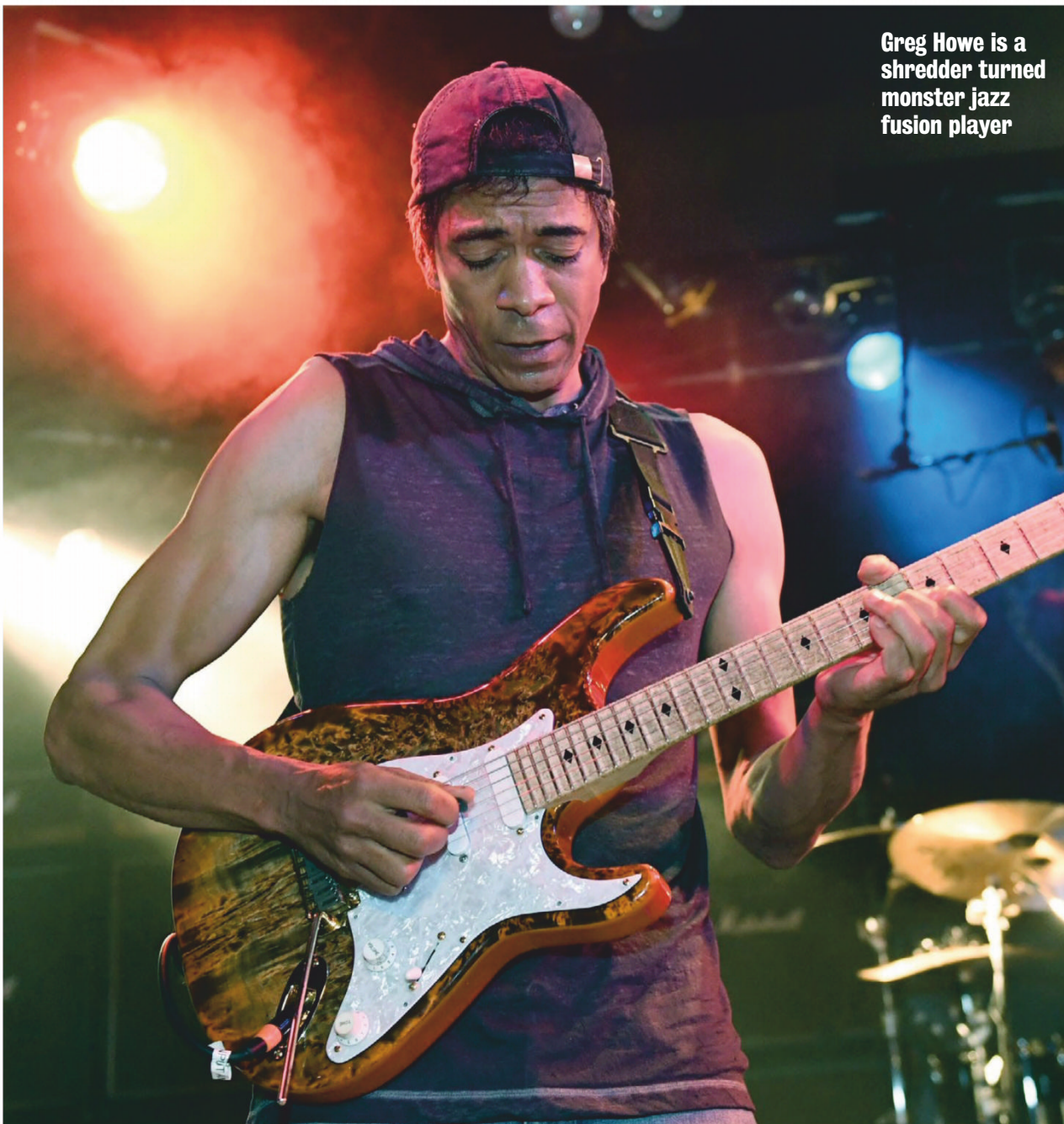
Fretboard fluency

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This month **Martin Goulding** continues his look at the Superlocrian mode. He's looking at the seven shape system, with each scale shape configured as three-notes-per-string.



Greg Howe is a shredder turned monster jazz fusion player

CAGED system to navigate the fretboard, with each scale shape arranged around one of the five altered dominant chordal positions.

This month, we'll continue our study of this mode by looking at the seven-shape system, with each scale shape configured as three-notes-per-string. These shapes offer greater range than our traditional CAGED box patterns which always contain a string arranged with only two notes, and so provide a more effective framework for executing runs and sequences at speed. We'll start by practising each of the seven E Superlocrian scale shapes as 16th-notes using legato, with the first note on each string picked and all subsequent notes played using hammer-ons ascending and pull-offs descending.

Once we've worked through all seven scale shapes, we'll move on to look at a selection of legato-based melodic patterns which we can use to develop our timing, strength and accuracy, including a scale/arpeggio sequence that combines sweeping with legato playing. These patterns can be used to build longer lines which may be useful if improvising for extended periods over non-functional altered dominant chord vamps, or in a functional setting where the V7alt is played for more than one bar, and where there may be more space and time to develop the faster and more technical ideas. Good luck! 

NEXT MONTH Martin looks at more fretboard navigations using **Superlocrian mode**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: E Superlocrian

Tempo: 80bpm

CD: TRACKS 53-62

Will improve your:

✓ Legato strength and stamina

✓ Left and right hand muting

✓ Timing and accuracy

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

As we can see from the formula above, the

Superlocrian mode contains all the possible combinations of altered 5th and 2nd (9th) degrees in addition to the root, 3rd, 5th and $\flat$ 7th of the dominant chord. Typically found within jazz and blues progressions, 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 (or a 5th lower).

Recently we've been studying the E Superlocrian in both non-functional and functional contexts. We've done this first by applying the scale over a static E7 $\sharp$ 9 chord vamp and secondly within progressions such as the Im7-IVm7-V7alt and IIm7-V7alt-Imaj, and where the V7alt resolves to the tonic chord a fourth higher. So far, we've used the



Get the Tone

Start by setting the bass and treble controls on the lead channel of your amp flat (12 o'clock) with a slight boost in the midrange (1-2 o'clock) and then adjust the gain from around 2-4 o'clock to taste. For a studio quality sound, try adding a little reverb with a quarter-note delay set to a single repeat and placed low in the mix. Using a guitar with a humbucker set to the bridge position, and with the volume and tone controls set to maximum will give you a full and sustained tone with plenty of bite.



TRACK RECORD Our emphasis this month is on legato playing, which is the technique of choice for many modern fusion players including Scott Henderson, Greg Howe, Brett Garsed and the late great Allan Holdsworth. To hear the Superlocrian mode in a rock-fusion context along with some truly amazing legato playing, check out Greg Howe and Ritchie Kotzen's version of Stevie Wonder's Contusion.

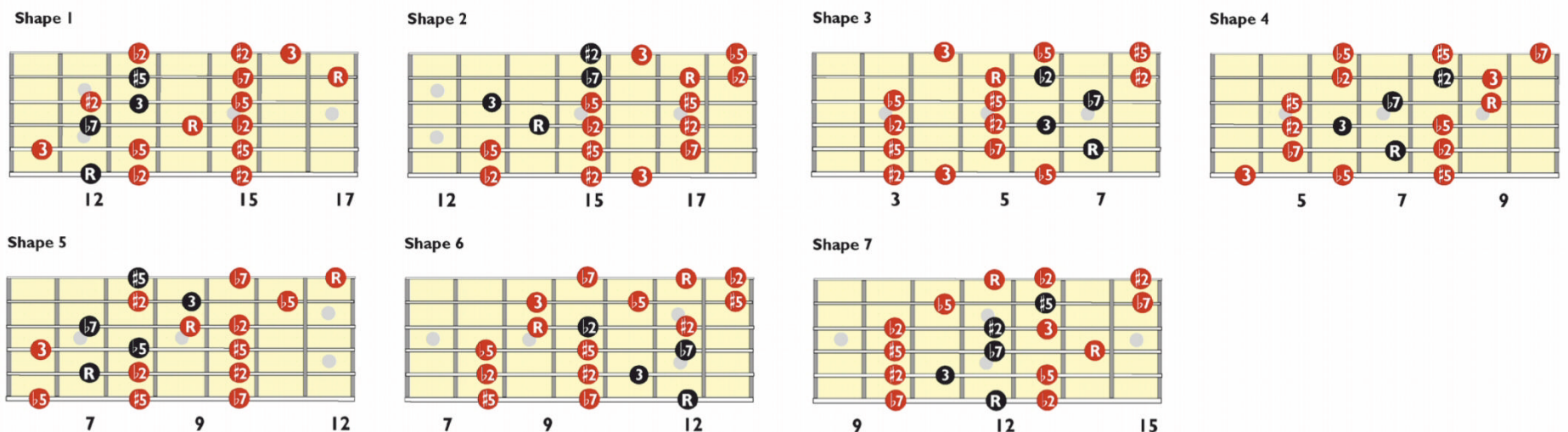
DIAGRAM 1 SEVEN, THREE-NOTES-PER-STRING SCALE SHAPES IN E SUPERLOCRIAN

Diagram 1 presents an overview of the seven, three-notes-per-string scale shapes in E Superlocrian. They are as follows:

R(E) - $\flat$ 2(F) - $\sharp$ 2(G) - 3(A $\flat$ /or G $\sharp$) - $\flat$ 5(B $\flat$ /or A $\sharp$) - $\sharp$ 5(C/or B $\sharp$) - $\flat$ 7(D).

With the scale consisting of seven notes, the shapes are constructed starting from each consecutive degree and cover two and a half octaves in range. We can still visualise our five CAGED altered dominant chord positions within these

seven shapes. If we look closely at scale shapes 3 and 4, we can see that both are based around a shape three or C-shape chord position. To differentiate between the two, I've adjusted the voicing, with the E7 $\flat$ 9 representative of scale shape 3 and the E7 $\sharp$ 9 indicating shape 4. Likewise, we can see scale shapes 6 and 7 sharing a G-shape chord position, again with two altered dominant chord voicings helping to differentiate between the two.



EXAMPLES 1-7 SEVEN, THREE-NOTES-PER-STRING SCALE SHAPES IN E SUPERLOCRIAN

CD TRACKS 53-59

Examples 1-7 demonstrate the seven E Superlocrian scale shapes configured as three-notes-per-string and played as 16th-notes using legato. Be aware that there is an intervallic skip on the first and sixth string turnaround. This helps to keep a consistent 16th-note rhythm as the shape ascends and descends. At I would advise isolating the second and first strings and looping beat 4 of bar 1 to beat 1 of bar 2. I'd then recommend doing the same for the low turnaround which sets up the repeat by looping beat 4 of bar 2 to beat 1 of bar 1. This will help you develop your timing, strength and accuracy. For a smooth and

consistent tone, pick the first note on each string lightly and hammer-on hard. When descending, pull-off gently downwards and outwards in direction and listen out for any dissonance which may indicate that the first finger is not properly positioned and may be pressing down on the adjacent higher string. As you ascend and descend, use the tip of the first finger to mute off the lower string above that being played, as well as resting flat over any higher treble strings underneath. The right hand will then mute off any unattended lower strings. Tap your foot on each beat to help lock in with the 16th-note feel.

Ex 1

Ex 1

E Superlocrian shape 1

$\text{♩} = 80$ N.C.

Ex 2

E Superlocrian shape 2

$\text{♩} = 80$ N.C.

Ex 3

E Superlocrian shape 3

$\text{♩} = 80$ N.C.

EXAMPLES 1-7 SEVEN, 3-NOTE-PER-STRING SCALE SHAPES IN E SUPERLOCRIAN ...CONTINUED

CD TRACKS 53-59

Ex 4 E Superlocrian shape 4

N.C.

$\text{♩} = 80$

Ex 5 E Superlocrian shape 5

N.C.

$\text{♩} = 80$

Ex 6 E Superlocrian shape 6

N.C.

$\text{♩} = 80$

Ex 7 E Superlocrian shape 7

N.C.

$\text{♩} = 80$

EXAMPLE 8 ASCENDING PATTERN IN E SUPERLOCRIAN

CD TRACK 60

From a CAGED perspective, we could regard this shape as being related to the shape 4 E7b5#5 chordal position. If we visualise the lowest note of this shape as the root note, then we get shape 1 of Bb Lydian b7 which is another mode that we've looked at over the course of our series. Again, pick lightly and

hammer-on hard and from a height at first to develop the timing, strength and accuracy. As speed is gradually increased over the weeks and months, the movement will naturally refine. The most important aspect is to achieve an even velocity, with the picked notes no louder than the hammer-ons.

E Superlocrian shape 5

N.C.

$\text{♩} = 80$

EXAMPLE 9 UP THREE STRINGS, DOWN TWO STRINGS IN 16THS

CD TRACKS 61

Start off by isolating the first bar, repeating the pattern slowly until memorised before moving on to the next bar which repeats the sequence from the fourth string. From bar 3, the pattern reverses – ascending two strings and descending three before the final two beats of bar 4 lead down to finish on the root note. When executing the five-note rolls used to change direction, keep the first finger pinned down, with the tip set to mute off the lower string

above. You'll notice that some of the pick strokes are placed off the beat as we are phrasing 16th-notes using three-notes-per-string scale shapes. With this in mind, pick very lightly to avoid accenting the notes and tap your foot on the first note of each beat to help reinforce the 16th-note feel. Once you are comfortable playing through the example, apply through the remaining six scale shapes. Watch some of Brett Garsed's GT videos to see great legato!

E Superlocrian shape 5
N.C.

♩ = 80

EXAMPLE 10 'UP ARPEGGIO, DOWN SCALE' SEQUENCE

CD TRACKS 62

This example is played in shape 1 E Superlocrian as 16th-notes using sweeping combined with legato. It starts with an ascending Em7b5 arpeggio (R- b3 -b5- b7) before descending the scale to the root note of the next consecutive diatonic arpeggio – Fm/maj7 (R- b3-5-7). From here the example continues ascending through the remaining diatonic arpeggios – Gm7 (R-b3-5-b7), Abmaj7#5 (R-3-#5 7), Bb7 (R-3-5-b7), C7, and Dm7b5. Break the example into

two-beat repetition exercises before connecting to form the whole sequence. Position the fretting hand square and dropped with the thumb in the middle of the neck. This will maximise the stretch and allow the first finger to rest over the higher strings as a mute. When sweeping, push the pick through the strings in a single motion and when descending, pull-off gently downwards and away from the string.

E Superlocrian shape 1
N.C.

♩ = 80

In The Woodshed



In the shed his month **Charlie Griffiths** is in riffing mode and shows us how to bend it like Wylde, Iommi, Dimebag, Vai, and Grohl.



Here's a third-string bend, but this month we go much lower down

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 63-67

Will improve your...

- ✓ General string bending accuracy
- ✓ Specific low-string bending
- ✓ Use of unusual techniques

String bending when soloing is second nature to us as guitar players, but this month we focus on using the technique to bend the lower strings in the context of riffs. We can jump straight in to Example 1 which is a nifty primer for this technique featuring some nice and easy quarter-tone bends using your second, third and fourth fingers. For the lower three strings it makes sense to pull downwards for bending as

opposed to pushing upwards as we tend to do in our favourite blues licks. After this light warm-up we can start to get a little wider with our bends. Example 2 ascends the A Minor Pentatonic scale along the fifth string so there's a mixture of tone and minor 3rd bends throughout. The concept here is to make each bend fit within the scale.

As the bends get wider, correct technique becomes important so you can achieve the results without hurting yourself. Anything wider than a tone will require a lot of force to push the string where it needs to be, but rather than using brute strength we should implement the laws of physics and employ leverage. Keep the side of your first finger knuckle against the underside of the neck and use this as a pivot point for your hand. Turn

your wrist in a key turning fashion while keeping the side of your knuckle on the neck; this wrist turning is the motion that we'll use to bend the string. The next step is to fret a note and turn the wrist in order to pull it down toward the floor. The point of this is to take the stress away from your fingers and to use the forearm muscles to perform the task, so keep your fingers locked in position and resist the temptation to use a grabbing motion with your fingers. You can also hook your thumb over the top of the neck to stabilise the hand.

Example 3 is a metal riff in the style of the great Dimebag Darrell. The riff starts with an F# note which is actually played on the 1st fret

“STRING BENDING IS SECOND NATURE TO US, BUT THIS MONTH WE FOCUS ON BENDING THE LOWER NOTES IN THE CONTEXT”

with a semitone pre-bend. This is followed by a bend down to F, then the open E note. This single-note approach is very satisfying when coupled with bass and a heavy drum groove.

Example 4 uses a cool trick employed by Tony Iommi and Dave Grohl. Here we press down on the lowest string behind the nut in order to achieve an open-string bend.

Example 5 is riff is reminiscent of Zack Wylde's muscular riffing style and Steve Vai's ingenious riff work. Here we are bending both notes of a powerchord up and down a semitone. Keeping both notes in parallel is a challenge as each string has a slightly different tension. This riff also has a wide minor 3rd bend to finish things off.

Practise each example slowly and carefully, and focus on making your bends controlled and in tune before playing up to speed along with the backing tracks provided. **BT**

NEXT MONTH Charlie looks at using lifting your blues licks with the use of *Mixolydian mode*

EXAMPLE 1

CD TRACK 23

Keep your first finger at the 2nd fret throughout for stability, although in reality there's no need to anchor your finger too firmly (in fact too much tension is never good when it comes to playing a musical instrument). Use second, third and fourth fingers to curl the fifth string up slightly in a one-finger-per-fret fashion.

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

1, 3, 5, 7

EXAMPLE 2

CD TRACK 24

Play each note of the A Minor Pentatonic scale ascending the fifth string. Bend each note up and down to the next highest scale tone. Make sure you are using your forearm muscles to turn the wrist and lever the string downwards. Do not use your fingers to pull the strings!

Am
♩ = 130

BU BD BU BD BU BD BU BD BU BD BU

1, 5, 9

EXAMPLE 3

CD TRACK 25

Bend the note at the 1st fret up a semitone first, then pick the note and let the string bend down from F# to F. Play these bends nice and loud, then play the open sixth-string notes with tight palm mutes to lock in with the bass and drums.

♩ = 115 Em

PB1 BD PM PB1 BD PB1 BD BU BD BU BD BU BD

1-3, 5-7, 9-11, 13-15 4, 8, 12 & 16

EXAMPLE 4

CD TRACK 26

Place your first finger behind the nut and push the string down in between the nut and the machinehead. This will allow you to bend the open sixth string up and down a semitone. Repeat the first bar three times, then finish off with a series of semitone bends, using all four fretting fingers on the corresponding frets.

♩ = 120 Em

PB0 BD PB0 BD PB0 BD BU BD BU BD BU BD BU BD

1-3, 5-7, 9-11, 13-15 4, 8, 12 & 16

EXAMPLE 5

CD TRACK 27

This riff features powerchord bends. The B₅, A₅ and G₅ chords are played with first and fourth fingers on the two lowest strings. Bend both strings up and down a semitone while aiming to keep both notes in tune with each other. The last bar has a 3rd bend at the 3rd fret (the equivalent of playing between 3rd and 6th fret).

♩ = 80 E5 G5 A5 B_b5 B5 B_b5 A5 B_b5 G5 A_b5 G5 E5 G5 A5 N.C.

PM BU BD BU BD BU BD PM BU BD BU BD BU BD BU BD

1, 3, 5, 7 3, 6, 9, 12, 15

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JULY GT297 BUILD BETTER SOLOS

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



JUNE GT296 PAUL GILBERT EXCLUSIVE

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



MAY GT295 CHORD MASTERCLASS

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



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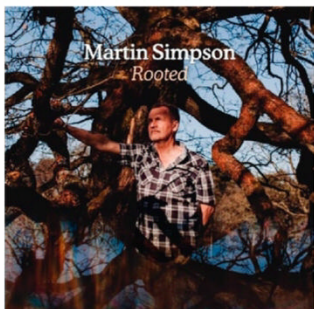
A selection of new and reissued guitar releases, including *Album Of The Month*

Album of the Month

MARTIN SIMPSON ROOTED

Topic Records ★★★★★

A new album from virtuoso Martin Simpson is always a major event. "The songs embrace nature and travel, mental health, real life, loss, politics and history..." he tells us. "Threads that that bind all this together can be followed back a long way, to 1965 when I got my first guitar and started to soak up material and ideas at a very rapid rate." Available in both standard and deluxe formats – the latter comes with a second CD of instrumentals – Rooted comprises 13 tracks played sublimely on an eclectic collection of instruments including banjola, five-string banjo, six-string fretless banjo, electric, acoustic and resonator guitars. In the case of the album's second track, Kimbie, it's a Martin D-28 on which cult artist Jackson C Frank wrote and recorded the staple folk track Blues Run The Game, a song that featured on Martin's previous outing, Trails And Tribulations. The album takes the form of a travelogue through some of the finest American and British folk, with some of Martin's originals along the way. Possibly the most heart-rending tale on the album is his version of Shel Silverstein's Hills Of Shiloh, where a woman waits for the return of her partner who was killed in a war 40 years previously. Queen Jane is a previously unreleased song by banjo player Hedy West which receives a fierce fingerstyle accompaniment. Another Hedy West song, Joe Bowers sees Martin take to his slide for some superb, soulful playing. Truly excellent!



Robben. Catch A Ride is Booker T inspired with a moody minor key stomp and rousing sax licks. Ford goes for a thick and warm organ-like chord rhythm on Big Mama while Gold On My Shoulder has an Al Green-esque feel as Robben sings. Pixies features the blueser's barking clean lead licks but if you prefer his throaty, driven tone there are some wonderful moments on Something In The Rose. For sure, it's a richly coloured hybrid album of genres and textures.

COCO MONTOYA COMING IN HOT

Alligator Records ★★★★★

After 10 years with John Mayall's Bluesbreakers, filling the shoes of Clapton, Green and Taylor, Coco Montoya struck out on his own. The early influences of 'The Alberts', that is, King and Collins, still shines through in his playing and the material here nods its head towards his time with Mayall, too. Coco has a shelf laden with awards for his work in the blues field and this album tells you why. The playing is



vibrant and fiery from the outset; check out Coco's cover of Albert Collins' Lights Are On But Nobody's Home, or the passionate ballad What Am I? for some stinging lines. Unlike many today, as far as blues is concerned, Coco's the real deal - check out Stop Runnin' Away From My Love if you don't believe us!

KENNY WAYNE SHEPHERD THE TRAVELLER

Provogue ★★★★★

It can be elusive to define what a blues artist is these days; especially when the music gets a bit heavier or groovier, the chords number beyond three and organs or horn sections freely come and go. What isn't disputable is a guitarist that can belt out Pentatonic licks, riff with authority and sing with real passion. KWS is one such artist and while his new 10-track album features non-typical blues aspects,

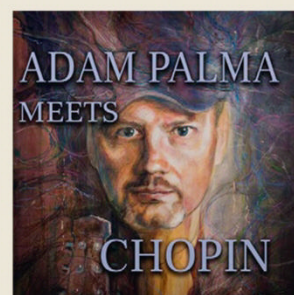


from the sing-a-long opener Woman Like You onwards he sure can deliver the blues. While he's been around much longer than Joe Bonamassa, Kenny's muscular guitar-driven blues is still infectiously unique; he has a 'cross-over' voice and more than enough Hendrix meets SRV punch to grab everyone's ears. What makes The Traveller a joy though is the strength of the songs; I Want You is a real blues stomper (what an impassioned solo too), the Americana strummer Tailwind, the Allman-esque Take It Home and the Booker T styled Mr Soul complete with fuzzed-out solo. So: strong songs, great guitar playing, solid vocals - a win-win, we say!

ADAM PALMA ...MEETS CHOPIN

MTJ ★★★★★

Although here we have steel-string acoustic player Adam Palma reimagining the works of fellow Pole Frederick Chopin, don't make the mistake of thinking that this a classical guitar album because that couldn't be further from the truth. "No, I am not playing in the classical style," he told us; "my idea was to bring the music to steel-string guitars so it could be played with a pick..." The tunes are all very recognisable but the ingenious arrangements and improvised passages succeed in making Chopin's 19th century music sound contemporary. Waltz In A Minor is a case in point; the speedy muted picking here is worthy of Al Di Meola in his Return To Forever heyday, but also check out tracks like our favourite, Mazurka In F Major to hear one true master re-interpreting the writing of another.



KRIS BARRAS BAND LIGHT IT UP

Provogue ★★★★★

As one of our favourite 'new' faces continues his upward trajectory, the UK rocker has not only toured more extensively with his own band, but also taken on the role of vocalist and guitarist with the Supersonic Blues Machine, going from strength to strength in the process. Light It Up is a definite step forward from last year's The Divine And The Dirty with 13 tracks of no-nonsense rock and roll, delivered with all the meters well and truly in the red. Tracks like Vegas Son, What You Get and Ignite (Light It Up) are prime examples of hooky, superbly executed material with guitar

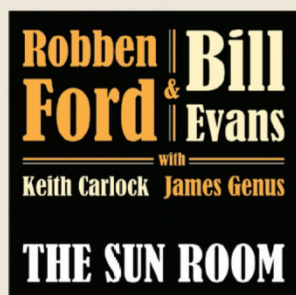
playing that is simply divine. Our standout track is Let The River Run, but every song is a killer; we would definitely recommend you catch Kris and his band live on their UK tour this autumn.

ROBBEN FORD/BILL EVANS

THE SUN ROOM

earMusic ★★★★★

Nine mostly instrumental tracks by four musicians: Robben Ford, Bill Evans (sax), James Genus (bass) and Keith Carlock (drums). It's a great line-up and the music is a wonderful mix of blues, jazz and funk - the good stuff! Opener is Star Time where the uptempo groove sees a great 'octaver' solo from



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

CLIVE CARROLL

Lord Of All Hopefulness

This incredible acoustic guitarist pays homage to one of his own great heroes, the legendary John Renbourn.

CLASSICAL TAB VIDEO

SOGNO DI DORETTA

La Rondine - Puccini

Bridget Mermikides arranges a super Puccini piece, as featured in the Daniel Day Lewis film, A Room With A View.

FEATURE #3 VIDEO

MARTY FRIEDMAN

Komorebi

For this exclusive lesson Jason enlisted the mighty rock guitarist to solo over a brand new track. Watch and learn!

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Rhythm changes; fingerstyle

Learn to solo over the famous Gershwin progression, and take the next step to solo fingerstyle jazz.

We examine the rhythm and lead styles of...

STEVIE RAY VAUGHAN

Learn four fabulous pieces that emulate the late genius's Scuttlebuttin' style lead, Mary Had A Little Lamb type riffing, Lenny flavoured chords, and a Texas Flood influenced slow blues solo. It's a career-spanning lesson that's both enlightening and fun!

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Six more licks to challenge you

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Carlos Santana

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