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OF MUSIC,  
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302 DECEMBER 2019

# Guitar Techniques



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Hendrix, Gary Moore,  
Larry Carlton, Jimmy  
Page and Philip Sayce!*

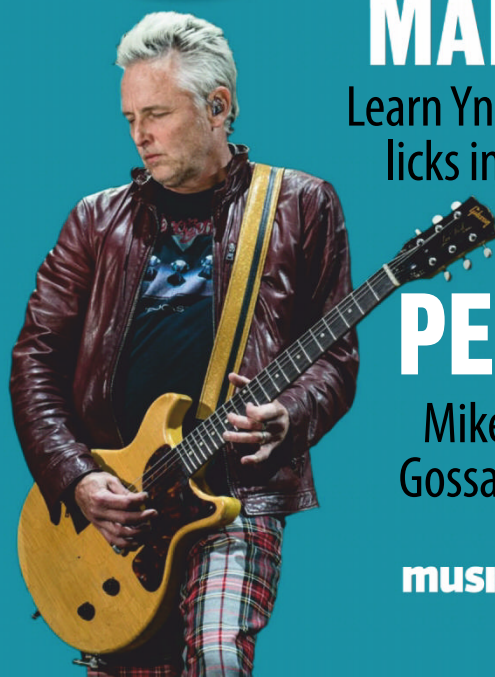


**83**  
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## Just a few of your regular GT technique experts...



### 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.



### 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.



### CHRIS BROOKS

Aussie metal and prog guitarist Chris's Speed Strategies For Guitar is published by Fundamental Changes. CDs include Axis Of All Things and The Master Plan.



### 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.



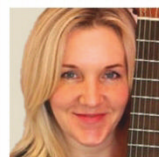
### PAT HEATH

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



### PHIL 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.



### BRIDGET MERMIKIDES

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



### JACOB QUISTGAARD

Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.



### PHIL SHORT

You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.



### ANDY SAPHIR

A superb guitarist, Andy is adept at all modern styles but boasts a fantastically melodic and technically able ability in whatever genre he chooses to play.



### 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

I CAN VIVIDLY remember the moment I discovered legato. And where. And what guitar I was playing. I lived at home in Essex and I was 18. I was a huge fan of all the late 60s bluesy-rockers and listened and played to Cream records for hours a day. I was using my brother's six-guinea Egmond and had detuned it, Albert King style, so I could bend notes on the wholly unsuitable strings.

There was a thing Clapton and others used to do where they seemed to play impossibly quick clusters of notes. I couldn't pick anywhere near that fast so believed they were possessed of superhuman powers.

Then one day I was noodling on the Egmond, when my third finger accidentally slipped off the edge of the fretboard and off the top string. But, as my first digit was already fretting a note further down the neck, I 'pulled off' to it. And that was it! It didn't take long to realise I could also hammer down onto strings without picking them. Combine this with my happy accident and there was Eric's trick - hammer-ons and pull-offs together; four notes for the price of one. It was an absolute revelation.

I didn't know they were called hammer-ons and pull-offs, and would not have known the word 'legato' if it jumped up and bit

me. But it was one of my greatest ever 'lightbulb' moments, and of course it led me on to so much more.

I also recall watching Ten Years After on the Woostock film and marvelling at how Alvin Lee had taken the idea several steps further - he even did another thing which, I found out decades later, was called sweep picking. How naive we were back then, with no tuition mags, no tapes or vidoes, and certainly no internet. We just muddled through as best we could - and immediately rang our mates to explain any new discovery.

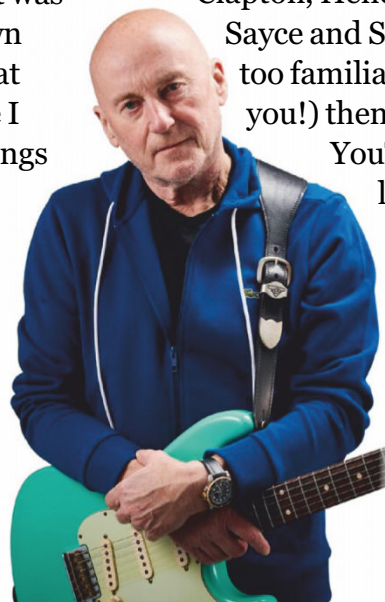
So, as if by magic, this month our superb tutor, and player, Andy Saphir has devised a special feature that focuses on some great legato players in the blues-rock style -

Clapton, Hendrix, Page, Gary Moore, Philip Sayce and Scott Henderson. If you're not too familiar with the last two (shame on you!) then check a few things out on

YouTube. There's tons of super licks to learn here, and I'll leave you to marvel at Andy's mega jam at the end.

See you next time!

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



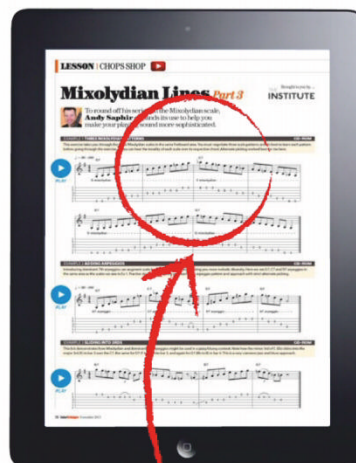
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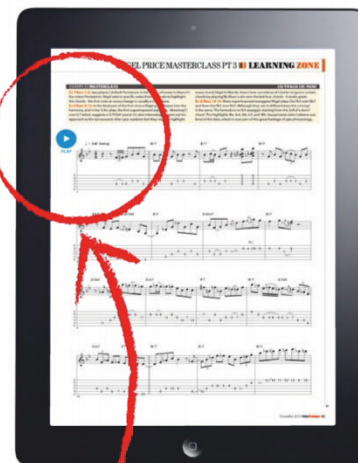
### Tap the links

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



### Animated tab & audio

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



### Play the videos

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

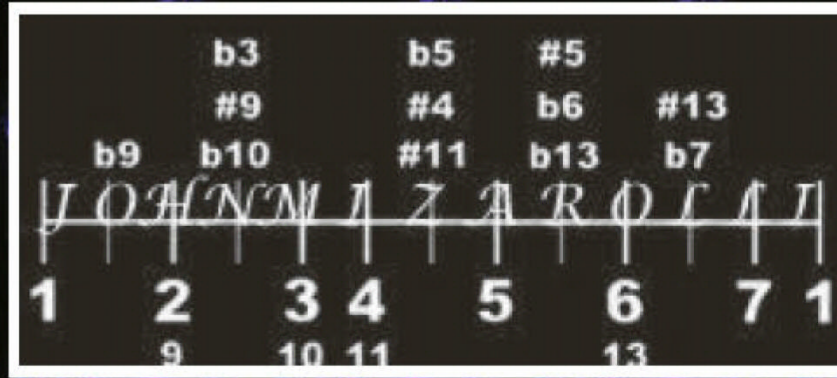
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\* PLEASE NOTE: Only the Apple version contains interactive tab and audio. Zinio and others do not.



**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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# Guitar Techniques

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# FOOD FOR *thought*

Justin  
GUITAR

**Justin Sandercoe** of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Modern Musician Skillset.

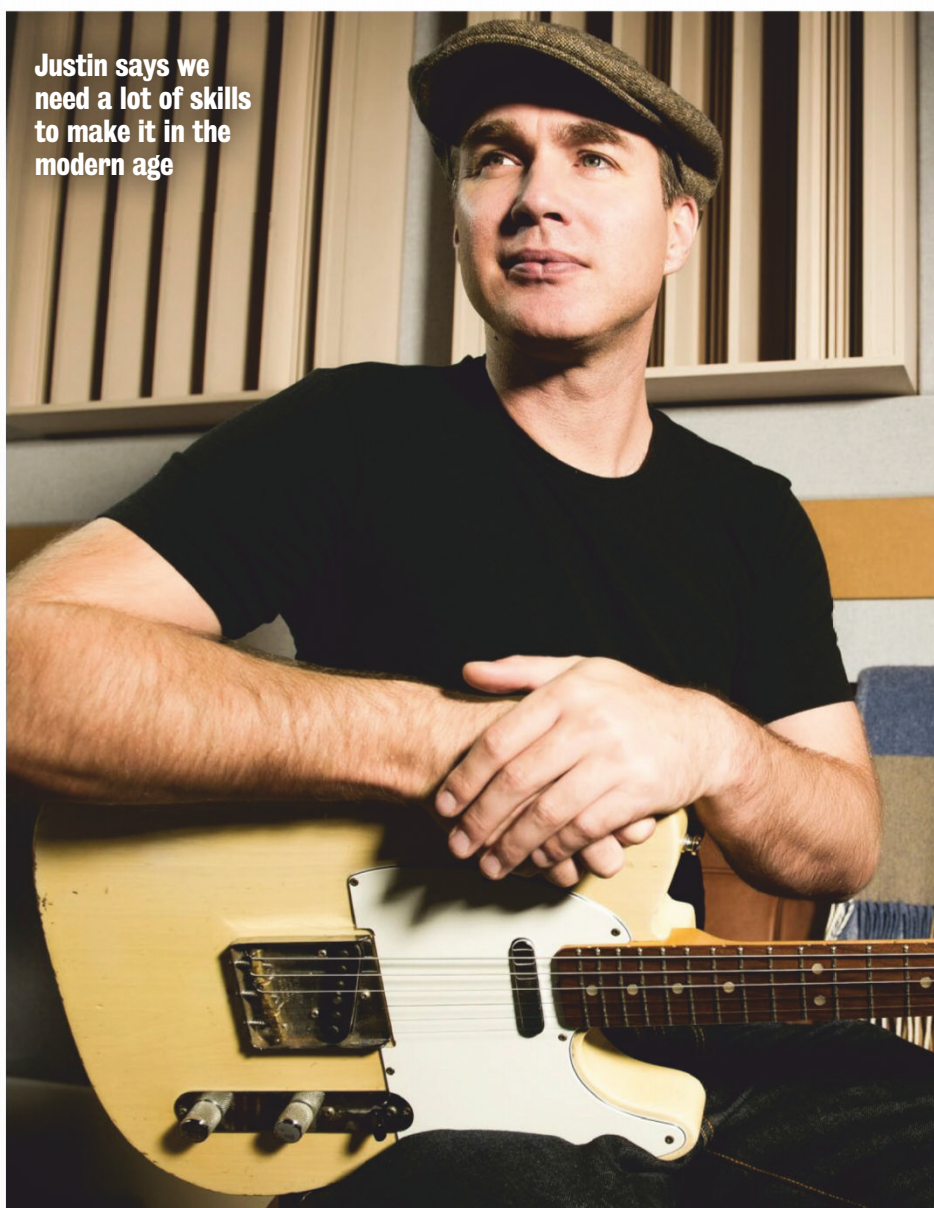
I'm just starting a new podcast series in which I interview teachers, academics and skilled players about the future of music education and how students should approach learning music in this 'new world' where information is mostly free and there is a LOT of content available (from a vast range of people with varied quality of output). It's been fascinating and I've only just scratched the surface.

One thing that became apparent very quickly is that the modern musician requires a much broader skillset than they did when I was learning my craft – and it's that that I'd like to explore today.

If you want to be a pro (or semi-pro) musician you need to be able to play – and the path you take to learn your instrument and songs is something we'll have to leave for another time – for the most part everyone's journey and choices will be (should be) unique.

Once you've got your playing cooking you are probably going to want to make music; either form a band or decide to go at it alone and be your own act. This involves learning other people's songs, or writing your own music (which is a whole new skillset way beyond the scope of this article).

When you have your music ready to take to the world, how are you going to do it? The first thing you need is something for people to hear - you need some recording skills. You can hire a studio for a day or a week and record yourself or your band but many choose to start recording demos at home. This is a skillset that most musicians should develop, and even if you go to a studio, understanding what is going on will help a lot. These days it's expected that musicians have some familiarity with recording themselves in a DAW (Digital Audio Workstation) like ProTools, Logic or Ableton and can do basic drum programming and create a track. There are tutorials on every aspect you might want to learn and



I always have a browser open when recording, and any time I hit a snag or think "there must be an easier way" then I Google it and usually find an answer.

As well as a recording, most bands and artists will want some kind of video to use for promotion – again you could hire video production company but that gets super expensive. So usually

is best left to a pro if you want a great result, but if there is no budget, someone will have another skillset to explore.

You will almost certainly need a website made (there's another skillset) and you'll need to set up and manage a selection of social media accounts (more skillsets) and learn about meta tags and SEO (Search Engine Optimisation),

## “WHEN I CHAT WITH ‘KIDS THESE DAYS’ THEY DON’T EVEN REALISE THE SKILLSETS THEY’RE DEVELOPING”

someone will end up learning some basic video editing skills in iMovie, Final Cut or Premiere. They'll need to learn a little about lighting and filming and possibly get creative with locations and set design. Again, there is a lot of info around for budding film producers on t'internet. An artist will probably need some promo photos too, and in my experience it's one thing that

hashtags, promoted posts and...

With your demo recording, cool video, promo photos and super-hip website you now need to get it out there and develop another skillset – promotion. Ain't nobody going to find any of your amazing hard work without it; it's a dark art and there's very little credible information on it around. Partly because it's very fluid and technology and fashion is

ever changing, so knowing what to promote to whom and how, is something you'll have to feel out and explore a bit for yourself – might make a cool article in the coming weeks now I think of it.

More often overlooked skillsets are things like networking and people management – especially if you want to play live. You need to be confident enough to approach people for gigs but not so overconfident to put people off. You'll need to make sure your band and crew get to gigs on time, and with everything working well – and be well rehearsed, looking the part, and ready to walk the walk.

Developing creativity in promotion and marketing is one skill that you will find super useful to cultivate – thinking of ways to make your social media posts engaging and your videos interesting is almost as important these days as making great music. Rarely do people only listen these days (which is a shame in my opinion) so you need to feed their eyes and interest too.

So from being a guitar player you may become: recording engineer, videographer, video editor, photographer, website designer, booking agent, promoter, tour manager, social media manager, PR writer, fan club manager, band manager, accountant - and still find the energy to make music.

When I chat with 'kids these days' they don't even really realise the broad skillsets they're developing – they just get on with it. It's the future and absolutely nothing to be afraid of. I find it fascinating to have such a varied work life and be using so many skillsets as part of my every day. If you're thinking of a career in music, then for sure you should be aware that it's a whole lot bigger than just playing your instrument.

Safe travels my friends!

Get more info and links to related lessons on all Justin's GT articles at [www.justinguitar.com/gtmag](http://www.justinguitar.com/gtmag)



# SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: Notes From A Small Principality.

**“W**orking for other people is important. It's what separates us from the animals. And those with individual voluntary arrangements.” I like to think that Homer Simpson, the bard of broadcasting and sage of our age, would have said that eventually.

But no matter. It's always a source of considerable satisfaction and no little relief to produce musical performances that meet an acceptable minimum standard commensurate with prompt payment. However, it's also equally important to find the time and energy to do your own thing. I mean, that's why we chose our instrument in the first place, right? Delightful as it may be to stun the client with one's virtuoso banjo stylings on McDongle's Spicy Rabbit Pellets, man lives not by cat food commercials alone. Nor do cats, in all fairness.

Which is why (if not how) I found myself driving to a recording studio near Llanwrda, North Wales this summer. And there, after an enforced leisurely commute of four hours and two hundred miles, culminating in a four-mile single-track adventure reminiscent of a Welsh rally stage, you will find the delightful two-hundred acre estate of sound designer extraordinaire Martin Levan, his home, his award winning converted barn studio and his chickens. To say nothing of the swallow's nest in the entrance hallway. The purpose of the mission was to record the 'moderately difficult' second album for Mitch Dalton & The Studio Kings after a hiatus of only five years. In the intervening period, I had forced myself to write two new tunes for each of our gigs, an activity that compares unfavourably to The Sisyphus Guide To Boulder Schlepping (currently unavailable). But the upside is that at least 12 serviceable new arrangements were ready to assemble using only a rhythm section, a plectrum and a cheque book.

My co-conspirators and I

arrived on a mellow July evening and set up drums, keyboards, bass and guitars. The guitar amp was placed in a booth which also served later as an acoustic room. The kit was positioned at the far end of the studio and screened off. The bass guitar and keyboard were both DI-ed. I'm not crazy. Minor musical repairs on any

**“SOMEDAY WE’LL PLAY EVERYTHING PERFECTLY, AND GIVE PROTOOLS ITS P45. UNTIL THEN I’M LEFT WITH PLAN B”**

instrument's part wouldn't be an issue. We retired for the night to our adjacent four-bedroom cottage, built with admirable foresight two hundred and fifty years earlier for just such an eventuality. The next morning found us refreshed and button

bright, in no small part due to the distinct absence of a pub within a 10-mile drive. Frankly, the sheer joy of parking for a week outside one's place of work, and the 10-second walk necessary to access Red Kite Studio from one's bedroom would have been enough. The potential audio results were almost an irrelevance.

We warmed to our task with only mild caffeine based beverages as stimulants. Lunches were served on the cottage terrace and dinners up at stately Levan Manor by Karen, gifted artist and more importantly, Head Of Catering. After two days of intense but

rewarding concentration, we had our dozen basic tracks in the can. I bade my fellow band members a grateful “au revoir” as they raced away into the Welsh gloom, leaving nothing but their VAT invoices as a souvenir of their endeavours. I'm told that some of them have finally reached London.

Another two full days then ensued, tidying up the tracks. Nudging a misplaced chord here. Fixing a wrong note there. Agonising, painstaking and at times mind-numbing work. Someday we'll all play everything perfectly and then give ProTools its P45. As a certain Mr B Wilson once intoned, “Wouldn't It Be Nice?” Until that unlikely day comes around, I'm left with Plan B - “Genius is an infinite capacity for taking pains. And pain killers.”

I was back for another couple of days last week, soldiering on with guitar solos that I hope not to cause me embarrassment in later life. And there will be more. Much more. Keyboard, brass and percussion overdubs. Mixing. Weeping. And so it goes.

I returned home at 2am on a Saturday morning a tired but poorer man.

To be honest, I haven't yet found a better way to spend one's time. Of course that may be merely down to the paucity of my imagination and the fact that I failed Woodwork O-level at school.

Mitch Dalton & The Studio Kings are David Arch (keyboards), Tim Goodyer (drums), Steve Pearce (bass guitar) and er... Mitch Dalton (guitars).

Recorded at Red Kite Studios by Martin Levan. Cheer leading and coffee by Peter van Hooke. Motoring exchange rate: One Welsh mile equals 10 English miles. The Severn crossing is now free of charge. Diamonds are a girl's best friend. Erm... time to stop, I think. Hywl Fawr!

For more on Mitch and his musical exploits with the Studio Kings, go to: [www.mitchdalton.co.uk](http://www.mitchdalton.co.uk)



Mitch travelled to darkest Wales to record a new album



# ALBUM *inquisition!*

As It Bites prepare to tour their milestone 1988 album, *Once Around The World*, played note literally for note, the band's founder, singer, guitarist and frontman **Francis Dunnery** gives Jason Sidwell a track-by-track rundown.

**GT: Thirty-one years have passed since the release of It Bite's second studio album. Why do a tour to celebrate it now?**

FD: I've been touring for years. I normally play three electric shows per year in January and this is just another one of them. I think the marketing is more forceful, that's why you may think it's new.

**GT: You talk of doing the whole album note for note. That level of reproduction is a considerable challenge for everyone.**

FD: When you have the original members it's very easy because they know exactly what to play and how to play it. But with a new band you spend most of the time shaping the approach. It Bites always had a weird approach to songs. They sound easier than they are. To get the songs to sound right you have to spend time with each player shaping the individual parts. So it's not so much the parts are hard to play, it's more like the approach is very very difficult to reproduce so it sounds authentic.

**GT: Back in the late 80s you were heralded as an impressive guitarist with fast, almost Holdsworthian legato lines that were quite chromatic, adding a unique tension to the songs and quite unlike other impressive guitarists of the time such as Alan Murphy or Nik Kershaw. What were the direct influences for your soloing style back then?**

FD: I think my brother was the biggest influence on me. I always thought he played guitar the right way. For the record, no one can play like Allan Holdsworth. Allan was untouchable. Many tried and all failed. A lot of modern guitar playing is based on tricks. The musicality of people like Glen Campbell or Larry Carlton are not as celebrated as soloists like Yngwie Malmsteen, but it's far more impressive when you get older and more mature. I don't like guitar solos any more. They are boring. I



Francis is a stunning fingerstylist as well as rock guitarist!

like tunes. I like musical solos you can remember and sing along to.

**GT: How long did it take to write then record the album?**

FD: We lived those albums. That's the difference between the original band and the new band. We are all playing the same things but the original band lived the songs. They were with us every day. We wrote and updated them every day. They were our entire life.

**GT: What was your typical guitar set-up back then, and will you be duplicating this for the tour?**

FD: I had two Seymour Duncan amps, a Rat pedal and a delay pedal. That's it. I use Laney Lionhearts

now. I love them. Really top class components. I still have my old Rat and my old Boss delay.

**GT: Do you have any song favourites from the album?**

FD: I think *The Old Man And The Angel* because it's very melodic. I'm not a big fan of difficult muso stuff. I like *The Beach Boys* and *Paul McCartney*. I'd rather go and see *James Taylor* than *Dream Theater* and I don't mean that against *Dream Theater*. I'm just too old to base my life on a musical piece that demands your entire attention for six months. I used to do that all the time when I was younger with *Mahavishnu Orchestra* or *Return To Forever*, *Genesis*, *Yes* and the like.

**GT: How much pressure was the band under from the record company to create a mainstream 'hits' album following your debut with *Calling All The Heroes*?**

FD: We were oblivious to it. I think our manager should have made us write singles. It would have kept us alive a lot longer. It's very difficult to be in the industry when everyone is enjoying success and you are being told you don't fit in.

**GT: Will you be releasing a CD or DVD of the live show?**

FD: Maybe a CD. It depends on how well we play it.

**Once Around The World, 'track by track'**

## MIDNIGHT

**GT: The album's opener has a real sense of power and aggression in both your vocals and the guitar playing. How did the song come about and did anything shape the solo's development?**

FD: I do most things on the fly. I don't usually work things out unless it is a composition solo. I'm not very musical that way. Some people are extremely musical. I'm not. I'm more creative in a diverse range of things. I admire people like *Guthrie Govan* who is a complete and utter master at all things guitar. He's literally brilliant. But the last time I hung out with him he told me he can't ride a bike.

## KISS LIKE JUDAS

**GT: This has a great 12/8 triplet feel with very precise guitar. Did the guitar parts come in the initial stages of writing the song or later in the studio?**

FD: The guitar line was a composition I had come up with from a bunch of old jazzers. *Barney Kessel*, *Joe Pass* and *Tal Farlow*. I was listening to those guys and it rubbed off in the solo part.

## YELLOW CHRISTIAN

**GT: For such a progressive sounding album, there are many songs that quickly become 'ear**



# Intro

FD: That was developed playing live. We wrote it on the original demos back when we were squatting in Peckham. It was pretty much the same since its inception.

**GT: As famous for your tap board solo as the driving rock groove and the 'dark' chords. What inspired the tap board's creation?**

**band Genesis. Black December has qualities that tie in with this both from a rhythmic perspective and a harmonic one. What links do you hear with Genesis's late 70s and 80s output and It Bites' three studio albums?**

rehearsals and then when we got home we would get stoned out of our brains and see if we liked it or not. By the time we got home we had forgotten what it went like so it was like listening to another band.

FD: I don't really have weird deep reasons for doing things. They just come out. It's just what I thought sounded great at the time. As I said, I'm an 'on the fly' type of guy.

**GT: The album's title and its longest piece at nearly 15 minutes. Can you explain how it came about and how you approached creating and recording the guitar parts on it?**

*Coming up, Once Around The World tour dates:*

*Thursday 16 January 2020 - St  
Luke's, Glasgow*

*Friday 17 January 2020 - The  
Slade Rooms, Wolverhampton*

*Saturday 18 January 2020 - Club Academy, Manchester*

*Sunday 19 January 2020 - Bush  
Hall, London*

was very interesting in the beginning. I was tapping like that on the start for a year before and John Hill and Dave Farmiloe from Fender contacted me and asked if they could develop a physical instrument out of it.

frame in which you hang your own authentic pictures.

**GT: This is the second longest song on the album, clocking in at over nine minutes. How did this song take shape musically and lyrically?**

## HUNTING THE WHALE

**GT: What inspired this song's creation as it's arguably the album's most abstract number from a production or arrangement perspective?**

FD: Definitely pot smoking. Loads and loads of pot. And perhaps the odd knee trembler.

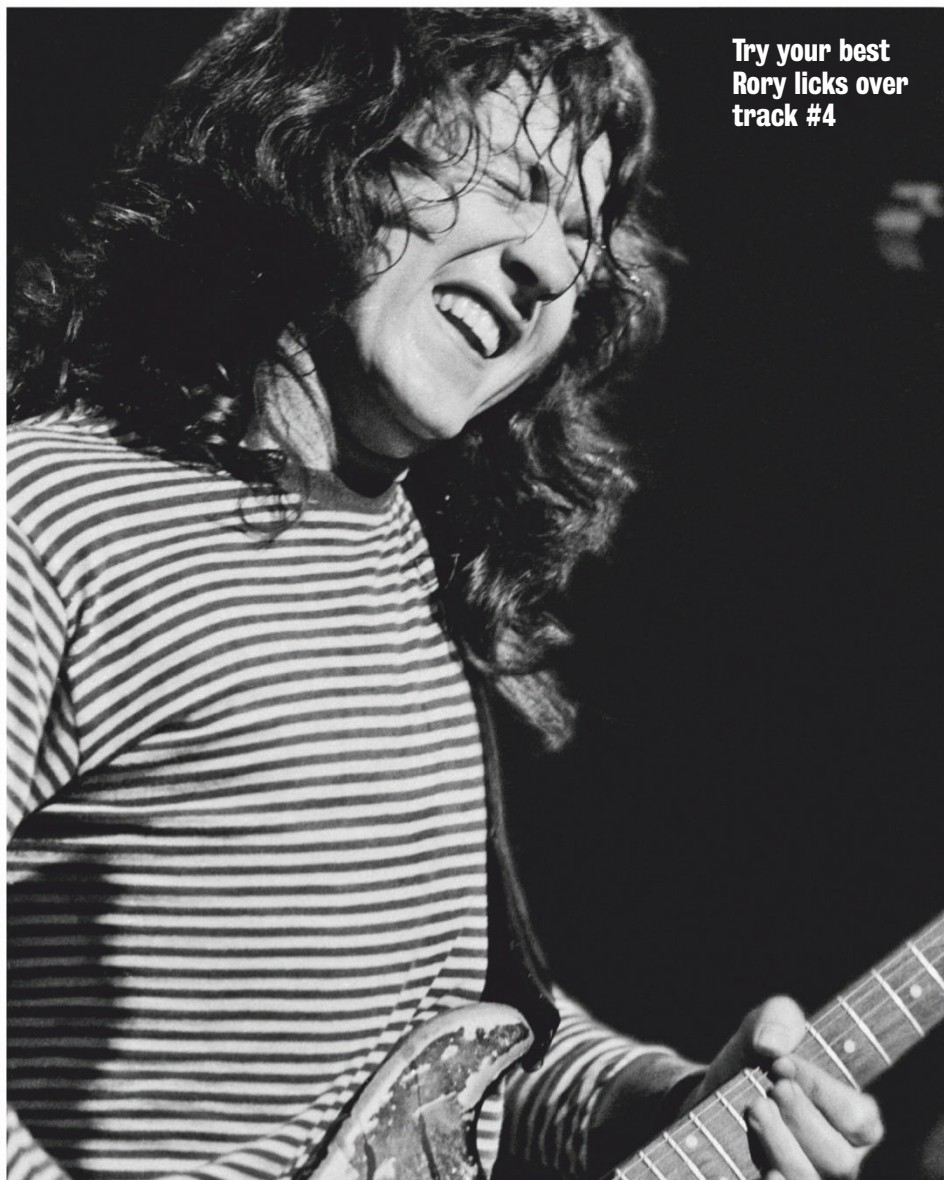
**GT: This song features one of your great legato guitar breaks. How quickly did you create your solos at this time?**

## Dominant Mixed Pentatonic Lick

THIS IDEA will work well at all tempos and in many styles. It is played against an A7 blues 'vamp' and uses notes from A Minor Pentatonic (A-C-D-E-G) and A Major Pentatonic (A-B-C#-E-F#) with a Blues scale  $\flat 5$  (E $\flat$ ) thrown in. Combinations such as this are often called 'hybrid' scales. Bar 1 to beat 3 of bar 2 is all Minor Pentatonic. Beat 3 of bar 2 contains a typical minor to major 3rd (C-C#) move followed by a Blues scale idea incorporating the

5 (E<sub>b</sub>). Bar 3 has another 3-3 into a short Major Pentatonic idea – notice how the final two beats of this bar contain an A6 arpeggio and also an Em6 arpeggio that implies A9 – no root. The final two bars involve a descending line that pedals against a repeated root (A). This line contains all the notes from both Pentatonics (except B) as well as the 5 (E<sub>b</sub>). As always, experiment with similar ideas, all over the neck and in as many keys as you can.





GETTY IMAGES

## JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

### 1 G Mixolydian blues jam

For this simple G Mixolydian two-chord vamp, the obvious choice of scale is of course G Mixolydian mode (G-A-B-C-D-E-F), but you can also get bluesy with it and employ some tasty G Minor Pentatonic action (G-B $\flat$ -C-D-F), adding the  $\flat 5$  (D $\flat$ ) for even greater bluesy effect.

### 2 Country style blues waltz (A)

Here's a cool 12-bar blues progression with a little country flavour. It's in three-quarter time so three beats to each bar, rather than the more common four. Mix A Minor Pentatonic (A-C-D-E-G)



with A Major Pentatonic (A-B-C#-E-F#) for some classic blues moods.

### 3 Slow Chicago blues shuffle (D)

The end-of-the-cycle-turnaround here is D-D7/C-G/B-Gm/B $\flat$ -D/A-A7. Classic Chicago style. I recommend using both D Minor Pentatonic (D-F-G-A-C) and D Major Pentatonic (D-E-F#-A-B) to capture a great bluesy sound.

### 4 A Minor groove jam

This last jam is a simple, fun groove in A minor. A Minor Pentatonic (A-C-D-E-G) works a treat, but you can definitely also use A Natural Minor scale (A-B-C-D-E-F-G) for the type of cool licks that Rory Gallagher or Gary Moore might have played. Happy jamming!

For hundreds more jam tracks, visit [www.Quistorama.com/jamtracks](http://www.Quistorama.com/jamtracks). And make sure you subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) on youtube to get all the latest free jam tracks & licks. Finally, you can also find Quist on Spotify, Instagram & Facebook.

That Was  
The Year...

1953

Hillary, Douglas,  
Stuart & Kay

**GUILD INTRODUCES THE STUART** cutaway archtop guitar, fully bound (including f-holes and scratchplate) with an ebony bridge and fretboard and pearl block abalone wedge inlays. The instrument comes loaded with a pair of humbucking pickups, volume and tone controls for each and a three-way selector switch. The fittings are gold-plated and the distinctive harp-style tailpiece was made by Muller in Germany. The X-500 sports a sunburst finish while the X-550 is natural blonde.



### A QUARTER OF BRITISH HOUSEHOLDS

now own a television set with many buying one to watch the Coronation of Queen Elizabeth II at Westminster Abbey. A full colour film of the day is also shown in cinemas all over the UK and national street parties are organised to celebrate the event. New TV watchers enjoy The Quatermass Experiment, The Good Old Days and Panorama, and the government's proposals for a commercial television station are backed by the House of Lords.



### SIR EDMUND HILLARY AND TENZING NORGAY

are the first to reach the summit of Mount Everest; author Ian Fleming introduces James Bond in his novel Casino Royale; the G-Plan furniture range goes on sale; the Moka in Soho is the first Italian espresso coffee bar to open in Britain; Walt Disney's Peter Pan feature film premieres.

### KAY REVEALS ITS 'THIN TWIN'

a semi-hollow guitar that features an internal solid wooden block running from neck to tailpiece. The maple top and striking tortoiseshell scratchplate and ivory coloured control knobs make this a very eye-catching presentation. The pickups are slick bar type high-fidelity units, the bridge is wooden and it sports a trapeze style tailpiece. As ever, it's a very cost effective guitar.

### THE KOREAN ARMISTICE AGREEMENT

finally brings the Korean War to an end with the North remaining communist and the South capitalist. Prisoners are repatriated. American President Harry S Truman announces the development of a hydrogen bomb; Senator John F Kennedy marries Jacqueline Lee Bouvier; and Marilyn Monroe is the centrefold in the first issue of Playboy magazine.

### FLYING THE DOUGLAS D-558-2 SKYROCKET

Scott Crossfield becomes the first test pilot to reach a speed of Mach 2; Jackie Cochran is the first woman to break the sound barrier flying an F-86 Sabrejet. Chevrolet introduces the Corvette sports car.

### HOFNER'S 450 ARCHTOP ROLLS OFF

the production line and is offered at a budget price. The body has maple back and sides with a plain maple top, two f-holes and binding to the top edge only. It has a single-saddle bridge, trapeze tailpiece, a two-piece maple neck with rosewood board and either triple spot inlays or five large blocks that span the width of the neck. It's also available as an electric but most of the early models are acoustic.





HOW TO

...find all the notes on the fretboard

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

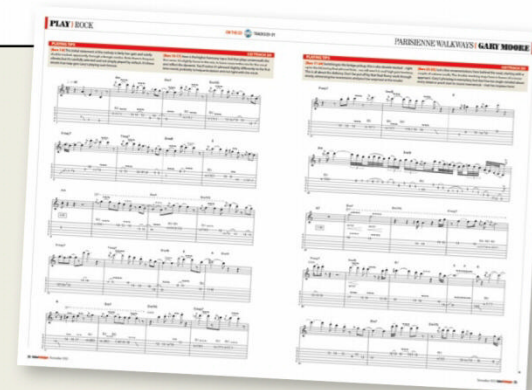
|   | 1                 | 2                 | 3                 | 4                 | 5 | 6                 | 7                 | 8                 | 9                 | 10 | 11                | 12 | 13                | 14                | 15                | 16                | 17 | 18             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

Open Strings

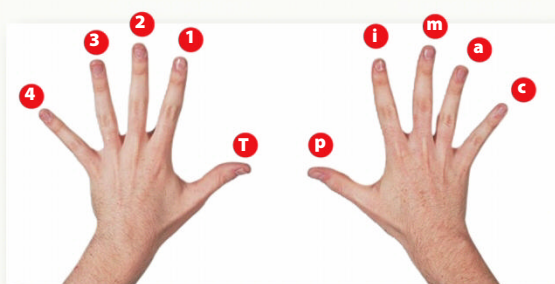


# GT User Guide

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

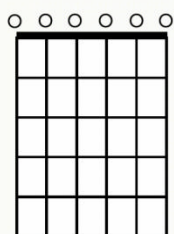


## RELATING TAB TO YOUR FRETBOARD



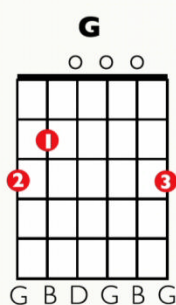
### HAND LABELLING

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



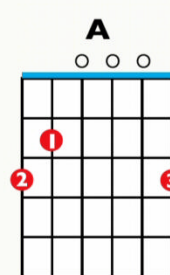
### NUT & FRETBOARD

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



### CHORD EXAMPLE

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

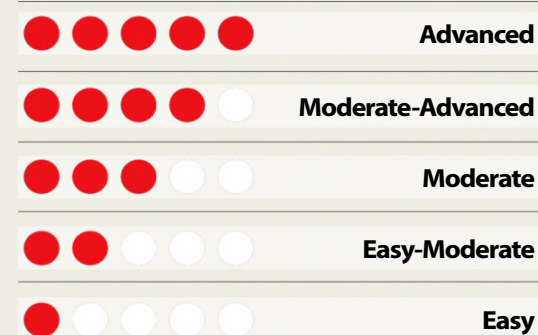


### CHORD EXAMPLE (WITH CAPO)

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

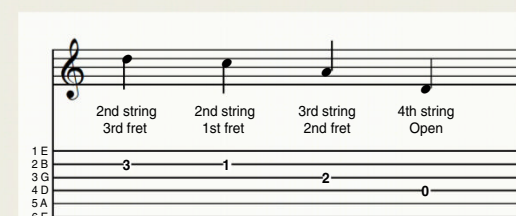
## OUR RATING SYSTEM

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

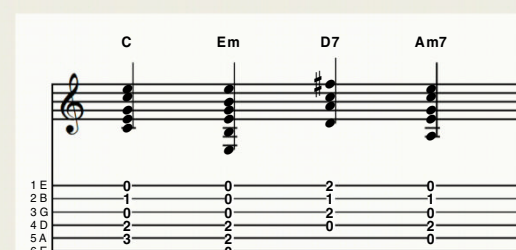


## READ MUSIC

Each transcription is broken down into two parts...

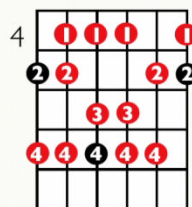


**MUSICAL STAVE** The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



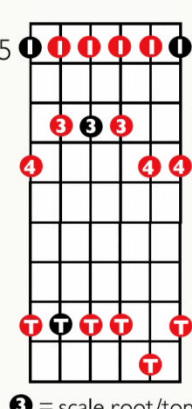
**TABBING** Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor),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

### A major scale

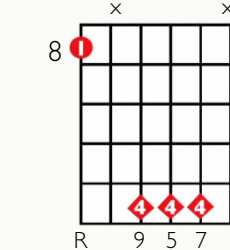


### SCALE EXAMPLE

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



③ = scale root/tonic



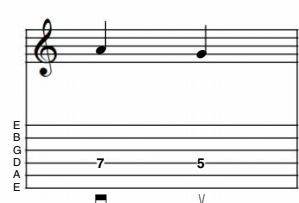
### TAPPING & HARMONICS

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

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

### PICKING VARIATIONS AND ALTERNATIVES

#### Up and down picking



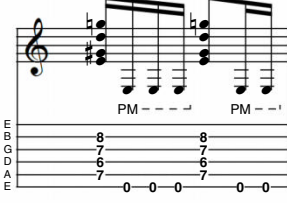
■ The first note is to be down-picked and the last note is to be up-picked.

#### Tremolo picking



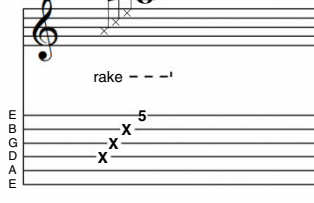
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

#### Palm muting



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

#### Pick rake



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

#### Arpeggiate chord

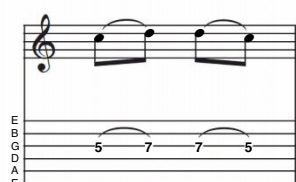


■ Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.



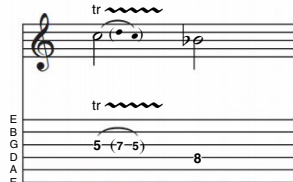
## FRETTING HAND

### Hammer-on & Pull-off



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

### Note Trills



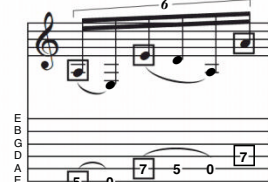
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

### Slides (Glissando)



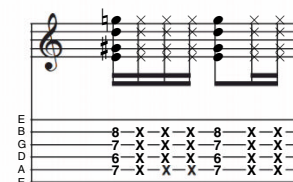
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

### Left Hand Tapping



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

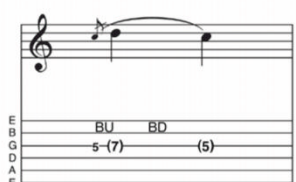
### Fret-Hand Muting



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

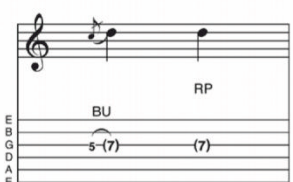
## BENDING AND VIBRATO

### Bend up/down



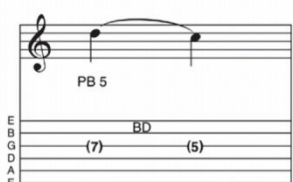
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

### Re-pick bend



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

### Pre bend



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

### Quarter-tone bend



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

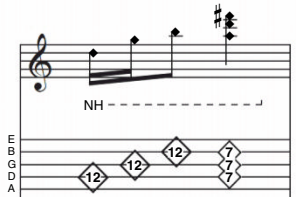
### Vibrato



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

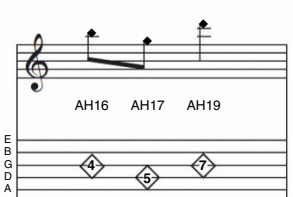
## HARMONICS

### Natural harmonics



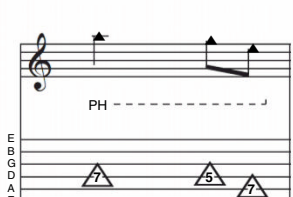
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

### Artificial harmonics



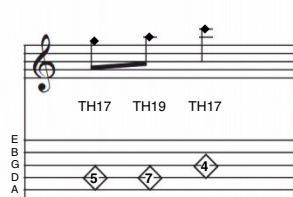
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

### Pinched harmonics



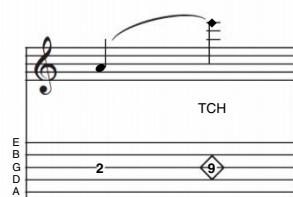
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

### Tapped harmonics



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

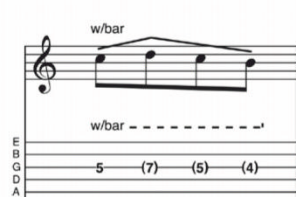
### Touch harmonics



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

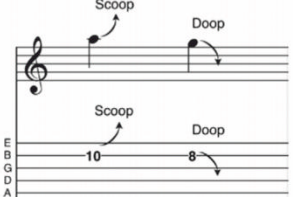
## VIBRATO ARM (AKA WHAMMY BAR)

### Vibrato arm bends



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

### Scoop & doop



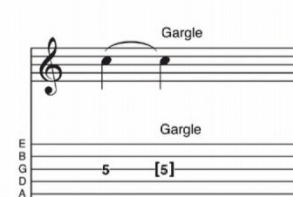
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

### Dive bomb



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

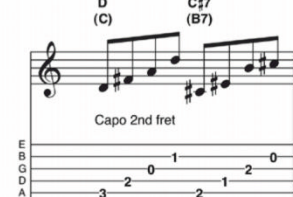
### Gargle



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

## CAPO

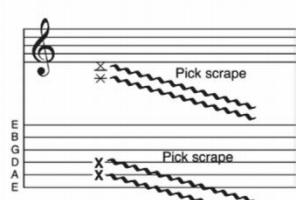
### Capo Notation



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

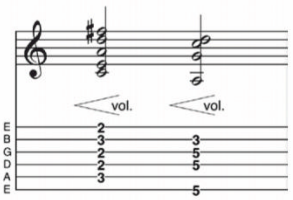
## OTHER TECHNIQUES

### Pick scrape



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

### Violining



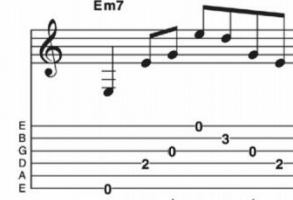
■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

### Finger numbering



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

### Pima directions



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

### Right-hand tapping



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



# RED HOT BLUES!

## Speed up your blues

### With flashy fretting!



Always wanted to fly around the neck like your blues-rock heroes? Well, now you can get the 'wow factor' into your solos with **Andy Saphir's** 10 essential legato exercises and all-star legato speed jam.

#### ABILITY RATING

Moderate/Advanced 

#### Info

Key Various Tempo Various CD TRACKS 4-15

#### Will improve your...

✓ Legato playing ✓ Blues vocabulary ✓ Stylistic awareness

**M**ost guitarists have fantasised about being like their heroes; taking centre stage before a crowd of thousands and launching into a fret-melting solo, thereby cementing themselves forever into the hearts of generations of guitar players. Well, if this is you (it certainly is me), working on your technique is essential if we are to develop the speed and fluidity necessary to play similar types of flashy lines.

Now we all know that good guitar playing isn't measured simply by how many notes can be crammed into a second (although some would seem to think it is); and what makes a great solo can be largely subjective, creating many a healthy argument among us guitarists.

However, I think most would agree that a great combination of musicality and technical skill is needed if we are to have the tools to be able to combine tasteful melodic playing with the 'now it's time to blow your socks off' type of flashy lick; the type of lick that's so intrinsic

to all the great blues-rock players.

It's this 'flash' element of blues-rock guitar that is the focus of this lesson. Assuming that the word 'flash' is synonymous with rapid-fire licks and lines, then many of these have historically been based on the use of legato techniques. As the musical definition of legato refers to 'smooth articulation between notes', this approach can be translated into guitar playing by the use of hammer-ons,

**“AS SOME OF THE LICKS IN THE SOLO ARE QUITE INTENSE, IT'S VITAL TO WARM UP FIRST AND TAKE THEM VERY SLOWLY TO BEGIN WITH”**

pull-offs, string bending and slides. Players like Allan Holdsworth, or GT friends Allen Hinds and Brett Garsed, have taken this idea to its extreme, bringing us stunning jazz-fusion style solos that can make the hairs on the back of our necks stand to attention.

In blues-rock too, many guitarists have employed a range of these techniques to produce a wide variety of different sounding phrases. These also lend themselves to faster, more fluid lines due to the fretting hand being the one that does most of the hard work.

So, with this in mind I have created a huge 72-bar solo in the key of A, split into six separate 12-bar blues solos. It's my take on a blues-rock 'mega jam' in the style of six iconic and amazing players, past and present: Jimi Hendrix, Eric Clapton, Jimmy Page, Gary Moore, Phillip Sayce and Scott Henderson.

In each section I have done my best to highlight facets of their style of legato, imagining the kind of things they might play over their allotted 12 bars. There are additionally 10 exercises that feature various legato approaches to help develop your technique and ideas. The solos and exercises are predominantly based around the A Minor Pentatonic scale (A-C-D-E-G) but sometimes feature notes from A Blues (A-C-D-E<sub>b</sub>-E-G), A Major Pentatonic (A-B-C<sub>#</sub>-E-F<sub>#</sub>), A Mixolydian mode (A-B-C<sub>#</sub>-D-E-F<sub>#</sub>-G), A Dorian mode (A-B-C-D-E-F<sub>#</sub>-G), plus a few rather nice 'outside' tonalities too.

As some of the licks in the solo and exercises are quite intense, it's vitally important to warm up first and take them very slowly to begin with, gradually working up your stamina as your technique develops. If your muscles get tired, stop and take a break. Don't overdo it and hurt yourself!

Learning licks from other players can act as a 'springboard' for developing your own vocabulary and technique too. All the greats have done it, but as every player has a unique style and approach, we can do this without us all sounding the same. Time to get flashy! 

#### TECHNIQUE FOCUS

##### Where does the thumb go?

Most blues, rock and other Pentatonic-based guitarists have traditionally wrapped their thumb over the top of the neck in order to gain purchase for string bends and finger vibrato. On the other hand, speed metal, fusion and jazz players tend to play more 'classically', with the thumb in the middle of the back of the neck. This is often due to playing three-notes-per string licks where a greater fretboard stretch is required. Most of the phrases in this article are of the former variety, but you may find yourself having to reposition your thumb from time to time, for those stretchier licks. It will probably happen naturally, but it's good to be aware of the different approaches.



**Get the Tone**

We have a range of players here, from relatively clean-toned soloists like Hendrix, Clapton and Page, to much more distortion based players such as Henderson, Moore and Sayce. Try using the above settings for your Hendrix, Clapton and Page licks then jump on a drive pedal (and maybe change pickup) for Henderson, Sayce and Moore. Add reverb and delay to taste.



Jimmy Page on the Tele he used for so many tasty solos



Philip Sayce took SRV's template and cranked it up several notches



**CD TRACK 4**

slides is regularly used to create fluid legato Pentatonic based phrases. Try the fingerings suggested, but ultimately use what works best for you.

**CD TRACK 5**

The musical score consists of two staves. The top staff is in treble clef, 4/4 time, with a tempo marking of ♩ = 110. It contains a melodic line with various triplets and slurs. The bottom staff shows fret numbers for each note of the melody, such as 10-12, 10-12, 10-12/14, 12-14, 13-15/17, 15-17-15, 17, 15-13, 14-12, 14-12/10, 12-10, 12-10-12, and 10-12.

**CD TRACK 6**

the beat will help your fingers to 'recover' slightly before trying to join them together in a repeating fashion as your stamina increases. Ex3b: This is a very similar idea, but uses second and third strings, as seen in the Clapton solo.

**Ex 3b** Am pentatonic repeating two string set pull off (strings 2 & 3)

The musical score for "The Rose Tree" is presented in a standard musical notation format. The top staff is a treble clef staff with a tempo marking of 88. The guitar staff is a five-line staff with a capo at the 8th fret, indicated by a dashed line and the text "8va". The fretboard diagram below the guitar staff shows the fret positions for the strings: E (20-17), B (17-17), G (20-17), D (17-17), and A (20-17). The fret numbers are 17 and 19.

**CD TRACK 7**

idea which is based on a 16th-note figure but has a 32nd-note legato triplet in the middle. Depending on the speed, this can be tricky to keep in time, so it's important to pay attention to this.

### Ex 4b Triplet based Am pentatonic legato sequence

♩ = 88

4/4

6 6 6

3 3 3

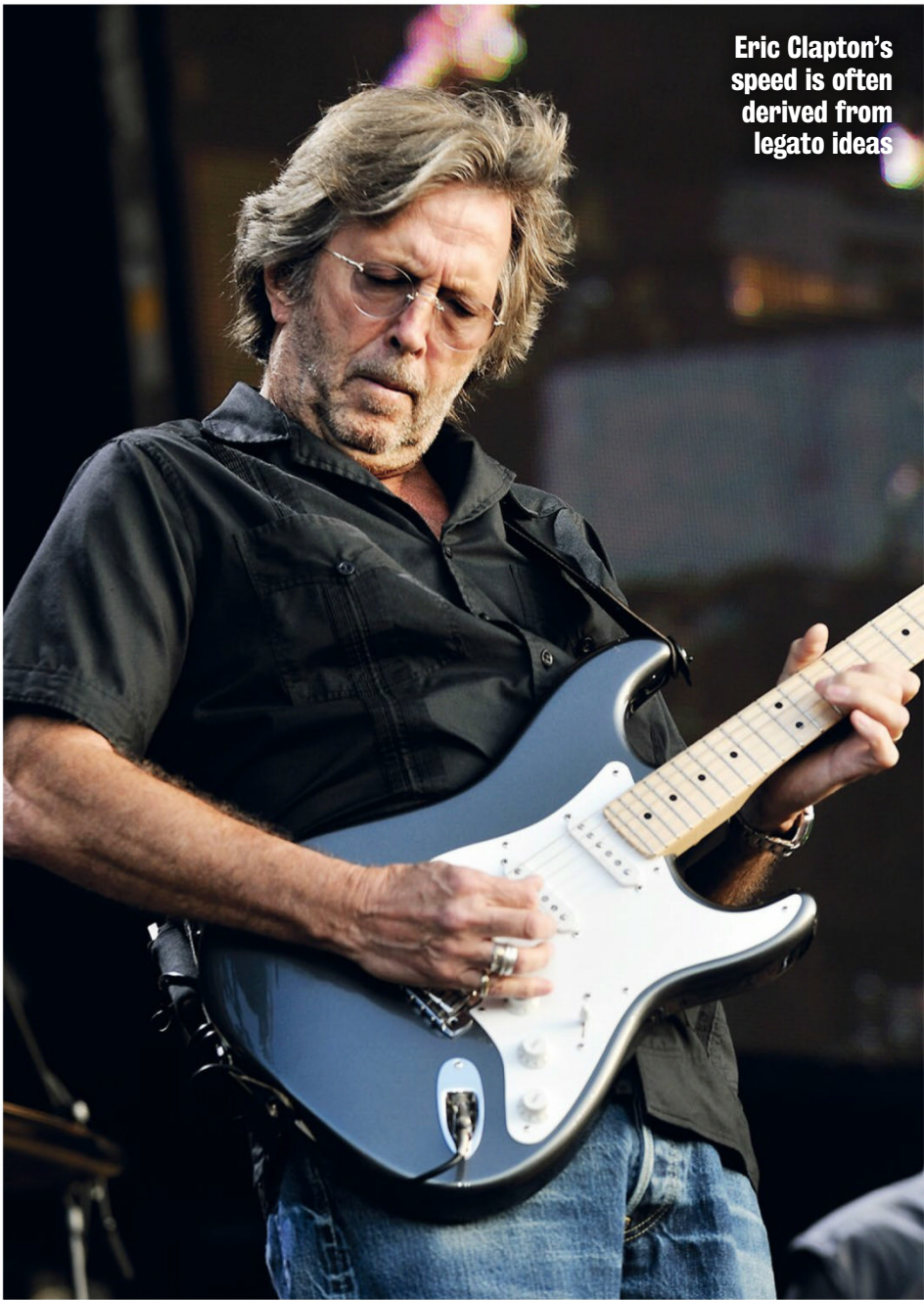
8 5 8 5 8 5 7 7 5 7 5 7 7 5 7

8 5 8 5 8 5 7 7 5 7 5 7 7 5 7





Scott Henderson is one of the tastiest jazz-blues-rock fusion players



Eric Clapton's speed is often derived from legato ideas

**EXAMPLE 5 BLUES BENDS** **CD TRACK 8**

Not really an exercise in speed necessarily, this is one that helps you to be aware of pitching accuracy when bending. As bending is such an intrinsic legato technique in blues (and bends often feature in fast licks), its accuracy should not be overlooked. This exercise uses the second string and should be played with the fretting hand's third finger (supported by others) and your thumb over the top of the neck. The first bend is a tone interval, the second a minor 3rd and the third a major 3rd. Go easy, and work up to the larger bends (especially the major 3rd) as your skill and stamina develop over time.

♩ = 88

|   |               |                             |                         |
|---|---------------|-----------------------------|-------------------------|
|   |               |                             |                         |
|   | one tone bend | tone and 1/2 bend (min 3rd) | two tone bend (maj 3rd) |
|   | BU            | BU                          | BU BD                   |
| E |               |                             |                         |
| B |               |                             |                         |
| G |               |                             |                         |
| D |               |                             |                         |
| A |               |                             |                         |
| E |               |                             |                         |
|   | 13 (15)       | 13 (16)                     | 13 (17) (13) 10         |

**EXAMPLE 6 A DORIAN BASED BLUESY LEGATO LICK** **CD TRACK 9**

This is a bluesy style legato lick based around A Dorian tonality. Pay attention to the technicalities of how the notes are articulated and aim to hear the flavour of the major 6th (F#) note with the minor 3rd (C) note, as this is the Dorian sound so beloved of Santana, Robben Ford and others.

♩ = 88

|   |                           |                           |
|---|---------------------------|---------------------------|
|   |                           |                           |
|   |                           |                           |
| E |                           |                           |
| B |                           |                           |
| G |                           |                           |
| D |                           |                           |
| A |                           |                           |
| E |                           |                           |
|   | 5 7 5 8 5 8 7 5 7 5 7 5 7 | 5 7 5 4 5 4 7 4 5 7 5 7 5 |



## EXAMPLE 7 A MIXOLYDIAN BASED BLUESY LEGATO LICK

CD TRACK 10

This exercise is a blues style legato Mixolydian based lick. Very similar to the beginning of the previous exercise, note how the addition of the ♭5th (E<sub>b</sub>) from the Blues scale and the hammer-on from the ♭3rd C note (from the Am Pentatonic scale) to the major 3rd C# note (from the A Major Pentatonic or A

Mixolydian scale) create a typical blues sound. Again learn the sound of the Mixolydian within the framework of the lick. This is evident in the second bar of the exercise where there's a straight Mixolydian run. Also learn to hear the flavour of the ♭7 note (G) with the major 3rd note (C#).

♩ = 88



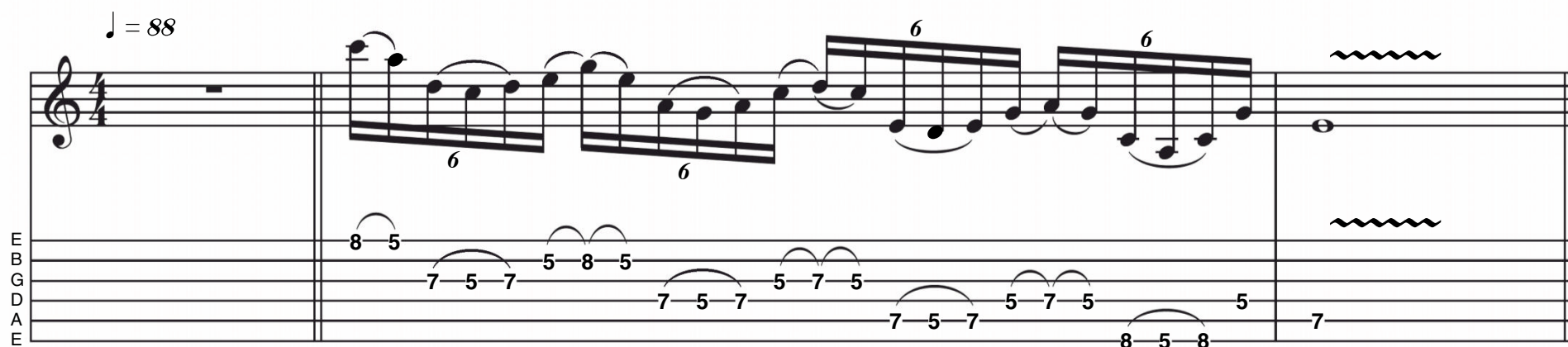
## EXAMPLE 8 LEGATO STRING-SKIPPING LICK

CD TRACK 11

This tricky legato sextuplet lick uses a string-skipping approach within the Am Pentatonic scale and gives an interesting sound - both Joe Bonamassa and Eric

Johnson are fond of phrases like this. A bit of a tongue twister for the fingers, this needs to be approached slowly first.

♩ = 88



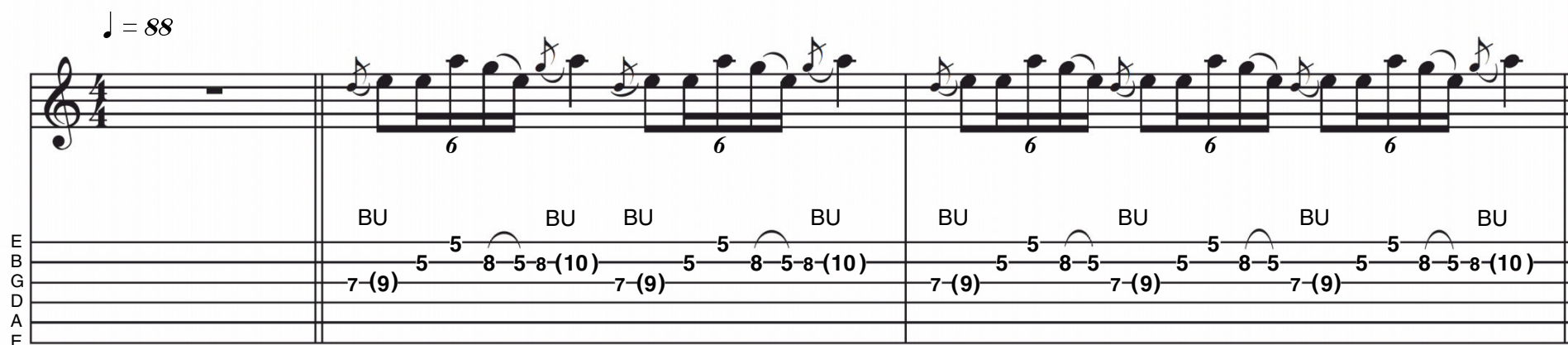
## EXAMPLE 9 REPEATING 'ROLLING BEND' MOTIF LICK

CD TRACK 12

This is a well used bending lick that is often heard as a repeating 'rolling' motif. There's no specific right way to pick this, but I use strict alternate picking (down

on third string, up on second, down on first, up on second). Again, the faster this goes the harder it gets, so gradually build up the speed as you develop.

♩ = 88



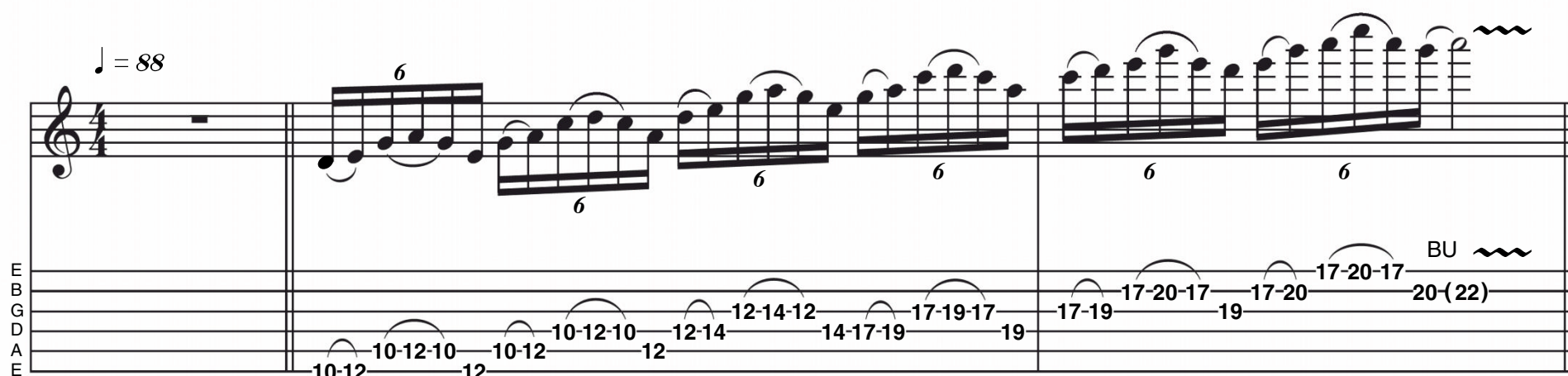
## EXAMPLE 10 RAPID A MINOR PENTATONIC LEGATO LICK

CD TRACK 13

This is one of those speedy Pentatonic legato licks that always sound impressive. Apart from the speed, the tricky thing here is moving between three positions, keeping in time and maintaining accuracy. You really need

to be sure of where your fretting hand needs to be, so practice looking at where you are going next, so your eyes are ahead of your fingers instead of following them. This one simple tip can help you no end. Enjoy!

♩ = 88





# FLASHY FRETTING { **BLUES LEGATO**

## MAIN SOLO

CD TRACK 14

**JIMI HENDRIX (Bars 1-12)** Some standard string bending licks and some 'over bends' feature here, as well as some Am Pentatonic rapid sequence licks. Note the use of sixth-string root linear pattern Am Pentatonic in bars 4 and 5. Watch out for the rapid-fire repeating pull-off lick in bar 8!

**Bar 1:** Treble clef, key of A major (two sharps), 4/4 time. Tempo: ♩ = 88. Chord: A7. Fingering: 7-(9) 5 7 5-7 (9) 5. Technique: BU (bend up).

**Bar 2:** Treble clef, key of A major (two sharps), 4/4 time. Chord: A7. Fingering: 7 (9) 5 5 5 8 5. Technique: BU (bend up).

**Bar 3:** Treble clef, key of A major (two sharps), 4/4 time. Chord: A7. Fingering: 8 (10) 8 5 8 5 8 5 7 5. Technique: BU (bend up), 1/4 (quarter note bend).

**Bar 4:** Treble clef, key of A major (two sharps), 4/4 time. Chord: D7. Fingering: 5 7 5 7 5 3 5 (7) 3. Technique: BU (bend up).

**Bar 5:** Treble clef, key of A major (two sharps), 4/4 time. Chord: D7. Fingering: 5 7 5 7 9 8 10 8 10 (12) 10 (12) 10 8 10 (12). Technique: BU (bend up), 3 (triple).

**Bar 6:** Treble clef, key of A major (two sharps), 4/4 time. Chord: A7. Fingering: 8 10 8 9 8 10 (13) 10 (13) (10) 8 9 7. Technique: BU (bend up), BD (bend down), 1/4 (quarter note bend).

**Bar 7:** Treble clef, key of A major (two sharps), 4/4 time. Chord: A7. Fingering: 5 19 (21) 20 (21) (19) 17. Technique: BU (bend up), RP (rapid pull-off), BD (bend down), 8va (octave up).

**Bar 8:** Treble clef, key of A major (two sharps), 4/4 time. Chord: Fmaj7. Fingering: 20 (22) 17 20 17 20 17 20 17 17 17 17 17. Technique: BU (bend up), 6 (sixth).

**Bar 9:** Treble clef, key of A major (two sharps), 4/4 time. Chord: Fmaj7. Fingering: 20 (22) 20 17 20 17 20 17 19 17 19 17 17 19 (21). Technique: BU (bend up), 6 (sixth).

**Bar 10:** Treble clef, key of A major (two sharps), 4/4 time. Chord: E7#9. Fingering: 17 5 6 7 5 7 (9) 8 (9) (7) 5 7 5 8 (10). Technique: BU (bend up), RP (rapid pull-off), BD (bend down).

**Bar 11:** Treble clef, key of A major (two sharps), 4/4 time. Chord: A7. Fingering: 5 8 5 7 5 7 5 7. Technique: BU (bend up), 6 (sixth).

**Bar 12:** Treble clef, key of A major (two sharps), 4/4 time. Chord: E7#9. Fingering: 0 2 2 (5). Technique: tr (trill), BU (bend up).



**CD TRACK 14**

and in bar 15, beat 1. Bar 17 has a big 'major 3rd' bend on the second string from a C to an E; pitch correctly here, but go easy if you're not used to these big bends (Lighter string gauges like .009s will help).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two main sections: a guitar solo and a fingerstyle guitar accompaniment.

**Guitar Solo:** The solo is written in treble clef with a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or vibrato effect. The melody is composed of eighth and sixteenth notes, with some measures featuring triplets. The solo concludes with a D7 chord.

**Fingerstyle Guitar Accompaniment:** This section is written for a six-string guitar, with the strings labeled E, B, G, D, A, and E from top to bottom. The notation includes fret numbers (e.g., 5, 7, 10, 12) and specific techniques such as "BU" (bump) and "BD" (bump down). The accompaniment is structured in measures, with some measures containing multiple notes on different strings.

**Chords and Fingering:** The score includes several chords and fingering indications. The guitar solo features a D7 chord. The fingerstyle guitar accompaniment includes chords such as BU (Bump Up) and BD (Bump Down), with specific fret numbers and fingering instructions provided for each measure.

**Page Number:** The page number "15" is located at the bottom left corner of the image.



# FLASHY FRETTING { BLUES LEGATO

## MAIN SOLO

CD TRACK 14

**JIMMY PAGE (Bars 25-36)** This solo features quite a few fast legato scale passages, often based around sextuplet figures. Play slowly to begin, paying

attention to accuracy and timing. Note the use of the F note over the Fmaj7 chord in bar 33 which fits nicely but momentarily gives a non Pentatonic sound.

Sheet music for the Main Solo, featuring Jimmy Page's solo (Bars 25-36). The music is written for guitar, showing standard notation and fretboard positions.

**Bar 25:** A7 chord. Scale: 19 (21) 19 (21) 19 (21) 19 (21) (19) 17 19 19 (21). Fingering: BU BU BU BU BD BU.

**Bar 27:** Scale: 17 20 17 20 (22) (20) 17 20 (22) 20 20 (22) (20) 17. Fingering: BU BD BU BU BD. Includes a 1/4 note and a 6th fret.

**Bar 30:** A7 chord. Scale: 19 (21) 20 (21) 19 (21) 20 (21) 19 (21) (19) 17. Fingering: BU RP BU RP BU BD. Includes a 1/4 note and a 6th fret.

**Bar 33:** Fmaj7 chord. Scale: 13 15 17 15 17 19 17 19 17 19 17 17. Fingering: BU. Includes a 6th fret.

**Bar 35:** A7 chord. Scale: 19 17 19 17 19 (21) 19 (21) 19 (21) 19 (21). Fingering: BU BU BU BU. Includes a 6th fret.



**CD TRACK 14**

practise very slowly at first, ensuring good accuracy and timing. This lick is followed by another big 'major 3rd bend in bar 41, from C to E, as we saw earlier, but this time the bend is a gradual one.

&gt;&gt;



## MAIN SOLO

CD TRACK 14

**PHILLIP SAYCE (Bars 49-60)** This solo launches straight in with a fast-paced Am Pentatonic based phrase in bars 49-50. Again, go through this slowly in order to ensure correct timing. The following phrase starting with the dead notes at the end of bar 50 and finishing at the end of bar 52 should be

'strummed' or played with a 'free' picking hand to get the appropriate feel. Make sure you're muting unwanted strings accurately with the fretting hand here. The rapid-fire sextuplet ascending Am Pentatonic lick could be tricky; make sure your eyes get to the appropriate fret before your fingers!

**A7**

**BU**

**BU**

**D7**

**A7**

**Fmaj7**

**E7#9**

**A7**

**E7#9**

**BU**

**BU BU**

**BU**

**RP RP RP**

**BD**

**BU BD**



## MAIN SOLO

## CD TRACK 14

**SCOTT HENDERSON (Bars 61-73)** There are some tasty 'outside' moments in this solo, like the use of an F# major arpeggio over the A7 chord (that Scott Henderson often uses) in bar 63, and a D# note (augmented 4th, or E $\flat$  =  $\flat$ 5) in bar 61. Note how quite a few notes in the phrases are articulated with slides,

such as the one in bars 65-66 which also uses slippery 6ths to create a wider interval between notes (you may want to try using hybrid picking for these). The moving Minor Pentatonic shape legato figure in bar 68 is particularly tricky but it implies some interesting harmonic flavours.

**A7** *8va* *Loco*

(swung 1/16ths)

BU BU BU BD

E 17 (18) 14 16 14 13 (14) 17 13 14 15 14 (15) (14) 12 15 13 14 14 13 12 11 14 11 13 14 12

B

G

D

A

E

61

*8va*

BU BD BU RP BD

E 13 16 16 15 14 13 14 13 14 17 16 (17) (16) 15 15 (17) (17) (15) 13 15 13 14 14

B

G

D

A

E

63

**D7** **A7**

E 10 9 8 7 8 7 7 10 9 7 10 7 7 6 10 8 9 7 9 7 5 5 4 2 5 7 5

B

G

D

A

E

65

**Fmaj7** *8va*

PB 15 BD BU

E 5 2 4 2 4 5 7 4 6 4 6 7 8 5 7 5 7 8 10 7 9 7 9 10 (17) (15) 13 14 13 15 13 15 (17) 15

B

G

D

A

E

68

*(8va)* **E7#9** **A7** **E7#9** **A7** *Loco*

BU BU BU BU

E 15 (17) 15 12 15 (17) 13 14 13 13 5 6 5 8 6 7 8 7 6 5 6 7 8 9 9 (10)

B

G

D

A

E

70





Gary Moore loved to use legato to make his licks even faster



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# Bending rules

## COUNTRY-FLAVOURED LICKS

PART 4



Last issue, we looked at three various single-note string bending approaches to scale shapes. Now it's time for **Guthrie Govan** to introduce a batch of new bending concepts using actual licks.

## ABILITY RATING

Advanced



## Info

Key Various Tempo Various CD ROM &amp; 16-19

Will improve your... ✓ Knowledge of string bending approaches

✓ Scale and fretboard knowledge

✓ Harmonic and melodic awareness

Some of the following ideas are admittedly a little trickier than anything we've looked at in the previous columns. But hey, it's all in the name of fun! The unifying theme throughout the following selection of licks is that they all utilise multiple strings, some of which are bent while others remain static. Consequently, there's a distinctly 'country' flavour this month. It's probably fair to say that country players have more fun with string bending than the rest of us do, and this is at least partially because the cleaner tones typical of the genre allow multiple strings to ring out simultaneously with great clarity, facilitating all kinds of new double- and triple-stop bending ideas that wouldn't sound anywhere near as defined if you tried to play them through a more overdriven 'rock' amp.

One significant reference point for any country guitar player must surely be the sound of the pedal steel – an instrument that is all about bending. The mechanics of the pedal steel enable the player to bend a string swiftly and accurately up to a target pitch by pushing on a pedal or a knee lever. Translating some of this characteristic onto the guitar requires that you bend very quickly and purposefully from one note to the next, as opposed to the slower 'wailing' style of bend, which can work so well in bluesier contexts.

As a general note about all of the following licks: one of the biggest challenges here will be maintaining a constant pitch on the unbent strings. Whenever you play a double (or triple) stop and bend one of the strings, there's a natural inclination for your fretting hand to move the other strings, too: preventing this from happening requires some experimentation to find the most comfortable and stable hand position... not to

mention constantly using your ears to monitor the tuning of each note.

Oh, and a quick apology to any reader whose guitar features a floating bridge. If your whammy bar is set up in such a way that it can both raise and lower the pitch of a note, you'll find that bending any one string sharp will cause all the others to go flat, as the increased pull on the strings affects the tension in the spring cavity of the guitar. Unfortunately, ideas like these really are much easier to

**“THE UNIFYING THEME HERE IS THAT THE LICKS ALL UTILISE MULTIPLE STRINGS, SOME OF WHICH ARE BENT WHILE OTHERS REMAIN STATIC”**

execute on a guitar with a fixed bridge. (For the video lesson, you'll note that I used a Charvel with a floating bridge, but appearances can be deceiving: that particular instrument features a device called a Tremol-No, which enables the user to lock the bridge by tightening some screws in the spring cavity area...)

Lick 1 is a typical double-stop idea that moves through three different mini-shapes on the neck, outlining the notes of a C7 chord. After the bend has been applied to each double-stop, the end result is a chord tone on each string: if you want to come up with some similar ideas of your own, bear in mind that the target pitch of the bent string is the one that needs to be a chord tone, and that the starting point of the bend should ideally be one scale tone lower. (Theory buffs might like to know that the mode of choice here would be C Mixolydian.) For each double-stop, try

picking the lower string while plucking the higher string with your second finger.

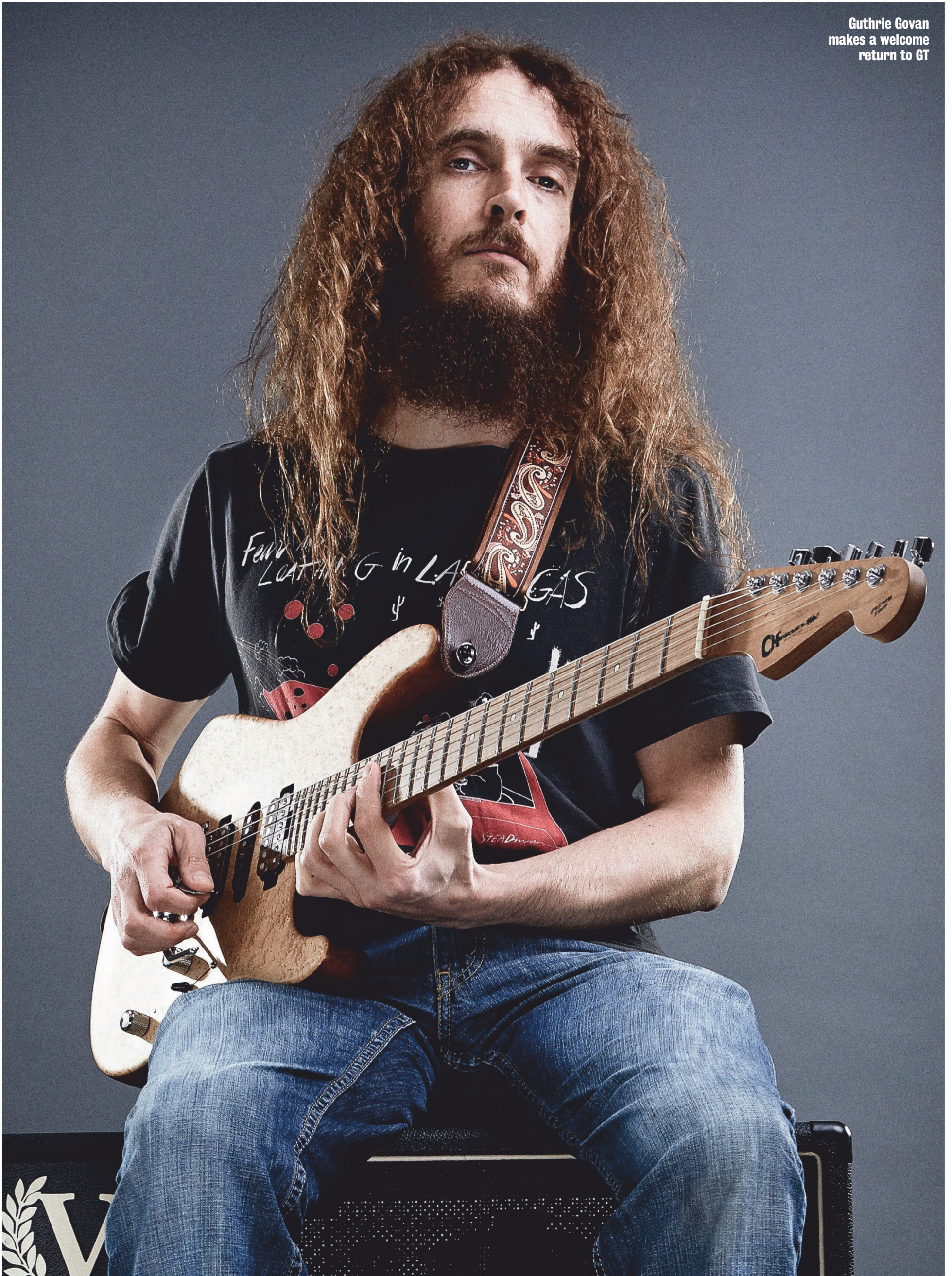
Lick 2 works over a D7 chord: through the first bar, use the pick for all the second-string notes and your second finger for everything on the first string. For the latter half of bar 2, I would recommend assigning the third and second fingers of your picking hand to the first and second string, leaving your pick free to handle the third string. This kind of hybrid picking might feel awkward at first but it offers a certain tonal authenticity and also reduces the overall amount of picking-hand movement so... do persevere.

Lick 3 takes its inspiration from some pedal steel clichés: note the suggested fingerings. For the final chord, your fretting hand should barre the top two strings at the 8th fret while bending the third string up a whole tone from the 7th fret. The artificial harmonic is actually optional, but if you do intend to incorporate it, I find that the clearest-sounding approach for this particular chord is to hold the pick between the thumb and second finger so your first finger can lightly touch the harmonic node at the 19th fret on the third string. You can then strike the third, second and first strings using your pick, third and fourth fingers respectively.

Lick 4 introduces the idea of playing three-string shapes to outline a chord progression, bending the lowest string up to a chord tone from one scale degree below. For the bulk of this lick, the best picking-hand approach is similar to that which we encountered at the end of Ex. 2: assigning your pick, second and third fingers to the third, second and first strings respectively. You'll also spot that the bend in the final chord requires a degree of 'cheating', as it's impossible to execute a conventional whole-tone bend on the second string without either dragging it beyond the edge of the fretboard (if you're bending downwards, towards the floor) or colliding with the other strings (if you're bending in the other



Guthrie Govan  
makes a welcome  
return to GT





« direction.) To solve this problem, move your picking hand behind the fretting hand and try to find a comfortable way to bend the string from there. (As you're doing this, ensure that the first finger of your fretting hand doesn't move: you'll need to resist the pull of that picking-hand bend.).

Lick 5 we encounter a new kind of double-stop bend: here, both strings are being bent simultaneously. For the first such double-stop, you should be able to keep the distance between the first and second strings pretty much constant as you bend, whereas you may need to push the higher string a little harder when executing the following double-stop on the third and second strings (beats 3 to 4). Your ears have to be your guide

here in terms of accurate pitching.

Note the 'stepped' release towards the end of bar 1, as well: you'll recall we encountered a more basic version of this idea in the previous instalment of this column, but now we're applying the same approach to two strings simultaneously: ensure that you pause the bend halfway through, so that the chromatic descending movement is clearly outlined.

Let's wrap things up with a truly unusual lick. The first challenge here is that we need to play a four-note chord (the first finger barres all the way down to the first string) and then bend one of the second notes up a tone: this approach is somewhat unorthodox, to be sure, but it can be very effective if you get it right.

To make the first half of Lick 6 work, you'll need to experiment with using various parts of your fingertip to execute the bend: your ultimate goal is to be able to bend that third string note up a whole tone without muting the first string note that follows it: the more you can allow all the strings to ring out together, the more effective this kind of lick will sound.

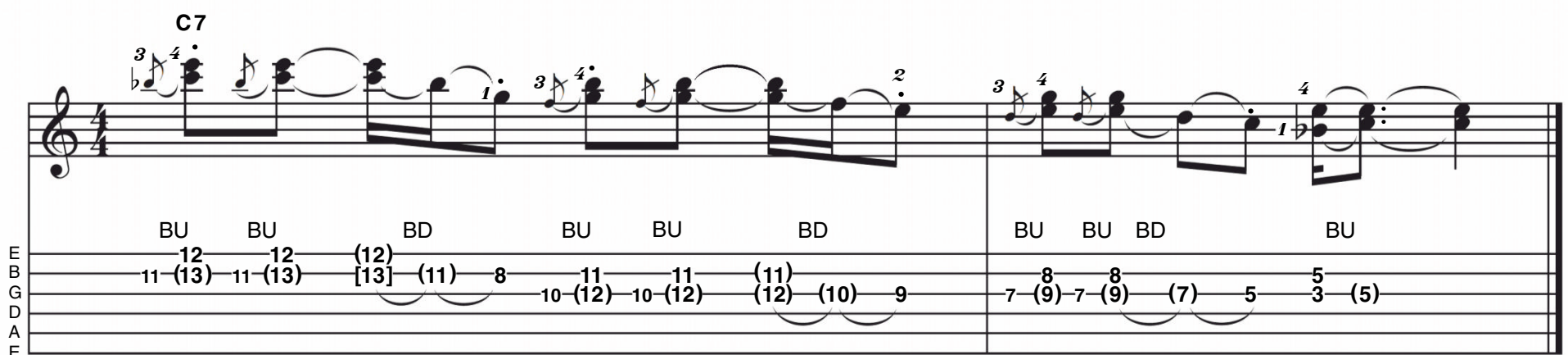
The last few notes of this lick consist of natural harmonics at the 7th fret and, as you'll see from the tab, the final bend is executed behind the nut, using whichever hand feels more natural. And finally, a further apology to anyone whose guitar has a double-locking tremolo unit: it saddens me to say that this particular lick is not for you. Sorry 'bout that! 

## LICK 1

CD TRACK 16

This is a typical double-stop idea that moves through three different mini-shapes on the neck, outlining the notes of a C7 chord.

**C7**



BU BU BD BU BU BD BU BU BD BU

E 12 12 (12) 11 (13) 11 (13) 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

B 11 (13) 11 (13) [13] (11) 8 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

G 11 (13) 11 (13) [13] (11) 8 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

D 11 (13) 11 (13) [13] (11) 8 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

A 11 (13) 11 (13) [13] (11) 8 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

E 11 (13) 11 (13) [13] (11) 8 10 (12) 10 (12) (11) (12) (10) 9 7 (9) 7 (9) (7) 5 3 (5)

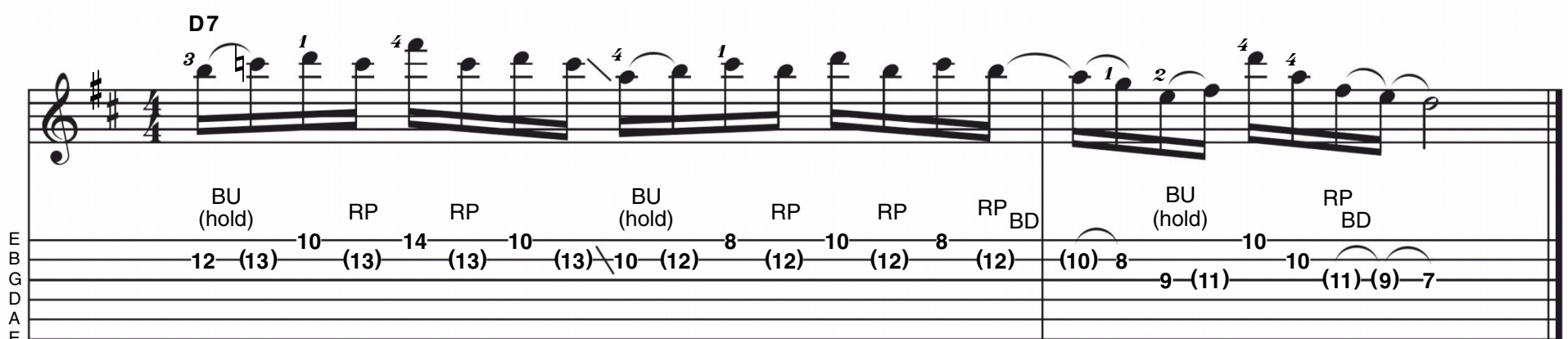
## LICK 2

CD TRACK 16

This example works over a D7 chord: throughout the first bar, use the pick for all the second string notes and your second finger for everything on the first string.

For the latter half of bar 2, use the third and second fingers of your picking hand to the first and second string, leaving your pick free to handle the third string.

**D7**



BU (hold) RP RP BU (hold) RP RP RP BD BU (hold) RP BD

E 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

B 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

G 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

D 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

A 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

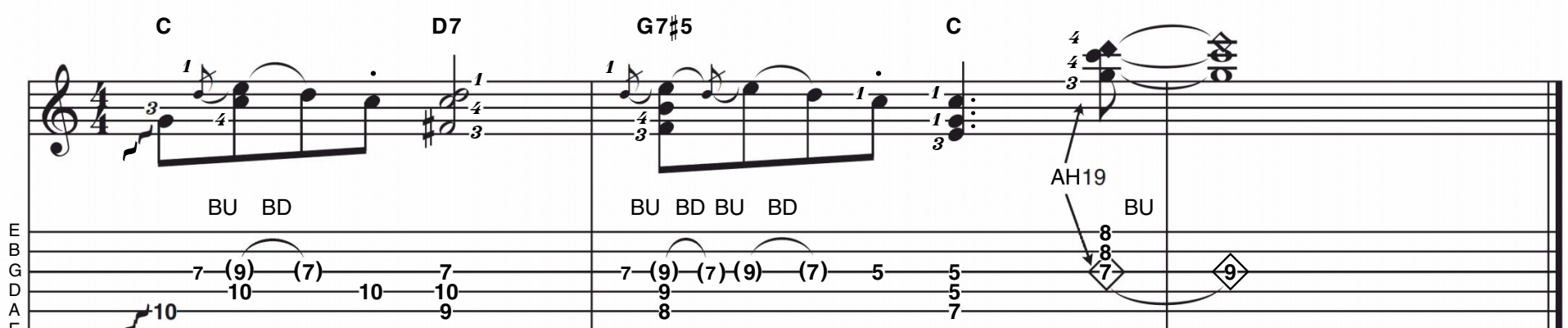
E 12 (13) 10 (13) 14 (13) 10 (13) 10 (12) 8 (12) 10 (12) 8 (12) (10) 8 9 (11) 10 (11) (9) 7

## LICK 3

CD TRACK 16

We're taking inspiration from some pedal-steel clichés here. For the final chord, your fretting hand should barre the top two strings at the 8th fret while bending the third string up a whole tone from the 7th fret.

**C D7 G7#5 C**



BU BD BU BD BU BD BU BD AH19 BU

E 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9

B 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9

G 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9

D 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9

A 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9

E 7 (9) (7) 7 7 7 (9) (7) (9) (7) 5 5 8 8 9



## LICK 4

CD TRACK 17

Here, we introduce the idea of playing three-string shapes to outline a chord progression, bending the lowest string up to a chord tone from one scale degree

below. The best picking-hand approach is similar to that which we used in Lick 2: assigning your pick, second and third fingers to third, second and first strings.

**A7** **D7**

BU (hold) RP RP BU BU (hold) RP RP

11 (12) 10 (12) (12) 10 9 11 (12) 10 9 (11) 10 (11) 10 (11) (9) 7

**G7** **C**

BU (hold) RP RP BU (with picking hand, behind fretting hand)

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

## LICK 5

CD TRACK 17

A new kind of double-stop bend here: both strings are being bent simultaneously. For the first, you should be able to keep the distance between the first and second strings pretty constant as you bend, but you

may need to push the higher string a little harder when executing the following double-stop in beats 3 to 4. Note the 'stepped' release: ensure that you pause the bend halfway through.

**B** **E**

BU BD BU BD BU (partial) BD

11 (12) (11) 9 10 (12) (10) (12) (11) 10 9 9

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

## LICK 6

CD TRACK 17

In the first half of this example, experiment with using various parts of your fingertip to execute the bend: your goal is to be able to bend that third-string note up a whole tone without muting the first-string note that

follows it. The last few notes of this lick consist of natural harmonics at the 7th fret and the final bend is executed behind the nut, using whichever hand feels more natural.

**D** **B**

BU Let ring BD AH19 BU (behind nut)

9 (11) 5 (11) (9) 7 7 7 9





Guthrie's Charvel boasts a Tremolo, allowing him to bend multiple strings in tune!





# Bending Rules

## Combining bending & tapping

PART 5



For the final instalment of this series, **Guthrie** is looking at various ways to combine string bending with picking-hand tapping techniques, with some typically surprising results.

**S**ome of the following licks are decidedly unconventional and there is much to explain so, without further ado, let's just dive straight in and have a look at Lick 7. The core of this lick is a simple repeating three-note pattern that can be executed using the following steps: 1) Tap the third string at the 12th fret; 2) Pull-off to the 7th fret and immediately bend the string up one tone (preferably by bending downwards towards the floor – in this particular instance, I find that bending in this way facilitates a little extra speed); 3) Simultaneously release the bend and hammer on at the 9th fret.

This is essentially a fancier version of the Jan Hammer-esque idea, which we first encountered last month. The new developments here are the addition of the tapped note and also the fact that the lick is played as a series of 16th notes: this four-notes-per-beat spacing effectively displaces the feel of the basic three-note pattern each time it recurs, adding more rhythmic interest.

To execute the notes in the second bar, you would start by pulling off from the tapped note to the third-finger note at the 9th fret. Then, slide up to the 14th while bending the string up a tone (this time in the direction of the ceiling rather than floorwards) and finally tap the bent string at the 19th fret, taking care to avoid colliding with the neighbouring strings. (You should be able to use part of whichever fretting-hand fingertip you're using for the bend, to maintain a certain distance between the third and fourth strings.)

You'll see a few square 'hammer on from nowhere' markings in the tab for the next example, Lick 8: your picking hand will largely be occupied by its tapping duties, so you'll need another approach to make sure that the first note on each new string rings out

properly. Simply hammering on should elicit the desired effect, as long as you perform the movement with enough force and conviction – this should come naturally once the lick is in mid-flow – but when playing the very first note of the lick, you might want to try flicking the string using your tapping finger.

It can be hard to notate stuff like this clearly in tab form, but hopefully the markings in the music over the page will provide sufficient clarity in terms of exactly where the pre-bent string needs to be tapped in order to produce the required pitches. (The third note of the lick, for instance, is tapped at

**“FUN THOUGH IT IS TO INDULGE IN TAPPING LICKS IT'S NICE TO KNOW THAT YOU CAN RETURN TO CONVENTIONAL PLAYING AT A MOMENT'S NOTICE”**

the 18th fret, but the perceived pitch sounds like the 20th fret as the string has already been bent upwards by one whole tone.)

The underlying concept of this lick is to illustrate how you can evoke certain country-style inflections with the use of a decidedly atypical technique (ie, tapping.) It's good to mix things up sometimes!

To continue our theme of mixing things up, Lick 9 starts out like a typical fluid-sounding tapped run, but then it throws in a few bends that are intended to evoke the sound of a keyboard player's pitch wheel. You'll need to use two different fingers on your tapping hand for this one: this admittedly makes things a little more technically involved than the well-worn Eruption-style triad clichés that we all know

and love, but... it's still significantly easier than full-on eight-finger tapping, so there's really nothing to be scared of here.

Fun though it may be to indulge in the occasional tapping lick, it's always comforting to know that you can revert to a more conventional playing style at a moment's notice: for this reason, I would recommend storing your pick somewhere that's easily accessible when you're playing licks of this nature. My own pick always seems to find its way into the crook of my slightly-bent picking-hand first finger, so I personally find that it feels most natural to use the second and fourth fingers of my tapping hand for the 14th and 16th fret notes on the third string. (This whole arrangement would simply shift one fret higher for the final few second-string notes at the end of the lick.)

For this kind of lick, my personal preference is for the fingers of the tapping hand to pull off towards the inside of the palm (rather like a mirror image of what your regular fretting hand would do), but there's really no 'right' or 'wrong' approach here: some other players prefer to execute their picking-hand pull-offs by flicking their tapping fingers outwards, towards the floor. I would urge you simply to figure out what feels easiest (and sounds cleanest) for you.

Lick 10 is one of those licks that I think will probably make much more sense on the accompanying video lesson than it does in tablature or music. Essentially, we're using tapped trills in conjunction with bent notes to emulate the sound of a blues-harmonica lick – which, of course, means that a gnarly overdriven sound will probably yield the most satisfying results, particularly if you use the bridge pickup of your guitar with the tone control wound down slightly...



« Beat 1 sets things up by pre-bending a B note from the 11th fret and then briefly visiting the unbent B<sub>b</sub> before returning to the bent pitch. During beat 2, hold that semitone bend and trill between a tapped note at the 14th fret and the original bent note at the 11th. (This pair of notes should sound like B and D.) To lead into beat 3, release the bend and slide your fretting finger down to the 10th fret, continuing to trill your tapping finger at the 14th. (This should now yield the notes A and C#.) The rest of the lick should look normal enough. Note that the little bend between the B<sub>b</sub> and the B is what makes this lick sound like a blues-harp lick, rather than just a simple series of trills...

Lick 11 marks our return to more pedal-steel-flavoured territory: it should sound somewhat reminiscent of the ideas we explored in last month's column, even though the technical approach is rather less orthodox this time. The main new technique introduced in this example is the idea of using two picking-hand fingers to tap (and subsequently pull off from) a double-stop. We're using the fretting hand to execute all the bends here: that means whenever one of the notes within a tapped double-stop is being bent, the fretting hand should actually be doing all the hard work while the tapping finger 'goes with the flow', simply trying to maintain its contact with the string as it moves.

Some additional fingering notes: during the first tapped double-stop shape (beat 1), you should have the third and fourth fingers of your fretting hand stationed on the second and first strings, behind the tapped notes, so the fretting-hand third finger (perhaps backed up by the second) will be responsible for the bend on the second string: this will all be revealed in beat 2, after the double-string pull-off.

Less immediately apparent is what happens during the second double-stop shape: at this stage in the lick, I find it easiest to use my fretting-hand second and third fingers to fret the third and second strings respectively, so the second finger is tackling the bend there. Oh, and one other thing: note how the fretting hand repositions itself during the first half of beat 4, so it can sneakily 'reveal' that new 7th-fret double-stop when the tapping hand pulls off...

Well, all good things must come to an end and, alas, Lick 12 will be our final lick for this series, so naturally I wanted it to be something bizarre. Once again, this one illustrates how tapping and bending can be combined to create quirky pedal-steel effects and in some ways, it's reminiscent of Example 5, but with one key difference: this time, the two notes in each tapped double-stop are both hammered and pulled off individually. This might feel counter-intuitive at first, but hopefully the unusual sound of the end result

will prove worthwhile. In general, you should aim to let the notes ring into each other as much as possible for maximum effect. The accompanying video breakdown should make everything suitably clear, but it probably couldn't hurt to break down the first few notes in detail here. Bar 1, beat 1: start with third and fourth fingers of your fretting hand silently positioned at the 10th fret, on the second and first strings respectively. Now tap the first note with your picking-hand first finger, use the fretting-hand third finger to bend it up a tone and then hold that bend.

Beat 2: tap the high G note on the first string with your picking-hand second finger and then pull off to reveal the D (which your fretting hand will have had in position even before you tapped the first note. (Weirdly enough, I seem to prefer executing the pull-offs in this lick with a floorward flicking motion, rather than the palmward curl we discussed in the notes for Lick 9.)

Beat 3: while continuing to hold the bend, you can now (finally) pull off from that tapped note on the second string, to reveal the bent note held by the fretting hand at the 10th fret. Then release the bend... and revel briefly in the fact that the rest of the notes in this bar are played relatively conventionally.

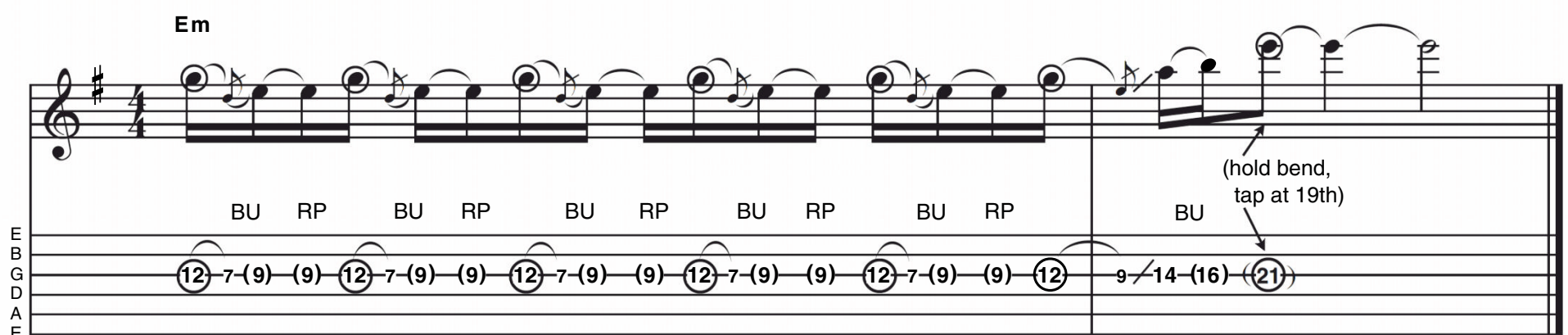
The rest of this lick uses essentially the same movements in different parts of the fretboard. Happy string bending! 

## LICK 7

CD TRACK 18

This is an extended version of the Jan Hammer-esque lick we explored last issue, with a three-note pattern at its core.

Em

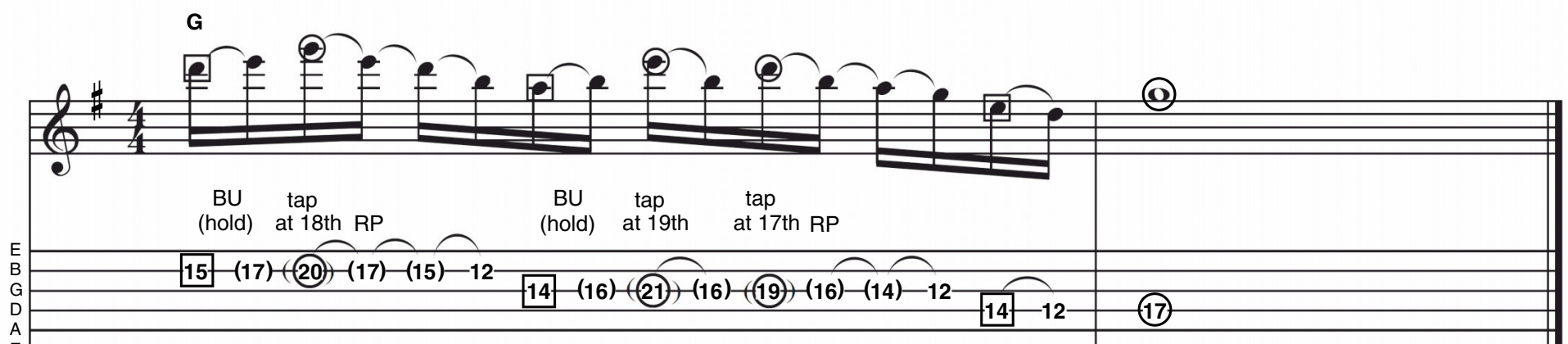


## LICK 8

CD TRACK 18

This lick depends on a clear note as you change strings. Hammer on with conviction, or flick each string with your tapping finger.

G





## LICK 9

CD TRACK 18

This tapped run throws in a few bends and brings two fingers of the tapping hand into play, for a keyboard-pitch-wheel effect.

## LICK 10

CD TRACK 19

Tapped trills in conjunction with bent notes recreates the sound of a howling blues-harmonica riff in this lick.

## LICK 11

CD TRACK 19

This pedal-steel-style lick centres around using two picking-hand fingers to tap and then pull off from a double-stop shape.

## LICK 12

CD TRACK 19

This 'fireworks-display' finalé lick incorporates many techniques we've covered in the series into a quirky pedal-steel bend.





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# Rocco Zifarelli

## Video Masterclass *pt1*



In the first instalment of this six-part video feature, Rocco Zifarelli demonstrates some smooth soloing over a fast-paced, blues fusion backing track. **Jon Bishop** is your guide.

### ABILITY RATING

★★★★★ Moderate/Advanced

#### Info

**Key:** Gm

**Tempo:** 155bpm

**CD:** TRACKS 20-23

#### Will improve your

- ✓ Rock and fusion soloing
- ✓ Navigating chord/key changes
- ✓ Scale and fretboard knowledge

**T**his month we are delighted to welcome Italian fusion wizard, Rocco Zifarelli to take on various Jason Sidwell penned backing tracks over the next six issues. Rocco has been film composer legend Ennio

Morricone's guitarist for over 20 years and is a fabulously talented player.

We start with a slick sounding, fast-paced offering entitled Route 666. The tempo is a brisk 155bpm so it's worth having a fretboard roadmap established prior to setting sail on such a freeform, improvised solo.

As Rocco explains, the track starts out in the key of G Minor. The standard approach is usually to employ G Minor Pentatonic blues and rock vocabulary. However, the backing track is more harmonically advanced than just that one key and requires various other scales and concepts to be used to navigate it effectively.

Luckily, Rocco meticulously talks us through the various options and demonstrates them in the video. To help you conceptualise these we have notated the demonstrated examples from Rocco's chat (see Examples 1-12 after the main solo). By studying these you will be able to memorise the fingerings and scale shapes required. We have labelled the various sections with rehearsal marks A through to E.

Section A features the move from Gm7 to Gdim7. As Rocco explains, you will need to shift from G Minor Pentatonic to G Diminished harmony and he demonstrates three ways to do this via the G diminished 7 arpeggio, G diminished scale and G diminished patterns. You can also treat the G diminished 7 chord as an A7,9 as they contain mostly the same notes. An easy way to outline the A7,9 sound is to play D Harmonic Minor (D-E-F-G-A-B<sub>b</sub>-C#) as this

contains the same notes as A Phrygian Dominant (A-B<sub>b</sub>-C#-D-E-F-G). The B and C sections shift to the key of C and, as you'd by now expect, Rocco plays the modes or scales that fit each chord: C Major Pentatonic for C, F Lydian for F Major, and F Dorian for F Minor. The B<sub>b</sub>m7<sub>b</sub>5 and E<sub>b</sub>major 7 arpeggios are also demonstrated and notated.

Rocco also demonstrates the use of open voiced triads (referred to in the video as melodic triads). The D section is back to G Minor and the E section takes us to some arranged rhythmic hits.

This is quite a lot to remember, so memorising the whole solo would certainly be quite an undertaking. However, as usual, hopefully there will be new technique licks or phrases in here somewhere for you to perfect. If you find one you like then memorise it (and of course tweak and alter it as you see fit) so you can use it in future in your own solos.

And, as we also always say, once you have mastered some of the concepts in Rocco's solo why not work on your own solo over Jason's twisting blues fusion stomper? Have fun! 

**NEXT MONTH** Rocco solos over Jason Sidwell's smouldering groover, *Harlem 72*



Rocco Zifarelli has graced most of the world's greatest stages

5  
  
GAIN

6  
  
BASS

7  
  
MIDDLE

7.3  
  
TREBLE

8  
  
REVERB

## Get the Tone

Rocco used his Agostin Custom Z-24 Art Series guitar plugged into a Kemper profiler. Neck and middle pickup tone is very complementary to the style, but any electric guitar will work well for this month's performance. Just dial up a sparkling clean but sustaining tone and experiment with the guitar's controls to achieve the desired sound. A bit of compression (to aid sustain), reverb or long delay can be added for that professional touch.



**TRACK RECORD** Since 1997 Rocco has performed regularly and tours internationally with the renowned film music composer Ennio Morricone. He's appeared on the stages of the most prestigious theatres and arenas in all the greatest locations around the world. Rocco's own albums include, *Lyndon*, and the new *Music Unites* with a virtuosic rendition of The Untouchables movie theme.



CHORD CHART ROUTE 666

$\text{♩} = 155$  Drum Intro 2

**A** Gm7 G dim7 Gm7 G dim7

**B** C C7 $\flat$ 5 A7

**C** F Fm7 C

$\flat$  Bm7 $\flat$ 5 E7 E $\flat$ 6 D7

**D** Gm7

**A** Gm7 G dim7 Gm7 G dim7

D.S al Coda (With Repeats)

DRUM BREAK

**C** F Fm7 C

$\flat$  Bm7 $\flat$ 5 E7 E $\flat$ 6 D7

**E** Gm7 C $\sharp$ dim7 D7 Gm7 C $\sharp$ dim7 D7 Gm7





## EXAMPLE ROUTE 666

## CD TRACK CD-ROM

**Section A [Bars 1-10]** The track opens with two bars of drums. A simple two-note chord is shifted by a semitone to outline the tonality of the Gm7 and G diminished 7 chords. The harmonics are created by slapping the strings 12 frets above. Top tip: if you angle your picking-hand finger to mirror the shape of the

chord it will help to sound the harmonics.

**Section B [Bars 11-14]** The tonality shifts to C Major and Rocco uses C Major Pentatonic as his core scale. This contains the same notes and fingerings as A Minor Pentatonic if you prefer to think of it that way.

**DRUM INTRO**  $\text{♩} = 155$

**Section A**

**Gm7** **Gdim7**

Bridge Pickup With Overdrive & Delay *ff*

**Section B**

**C** **F** **Fm7** **C**

**C7b5** **A7**

TH TH TH BU RP BU BU BU

13-(15) 13-(15) 13-(15) (14) (14) 8 8 11-(13) 11-(13) 11-(13) 11 8 11

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

9 10 8 10 11 10 11 10 8 11 13 10 12 10 8 9 8 9 8 12 13 15

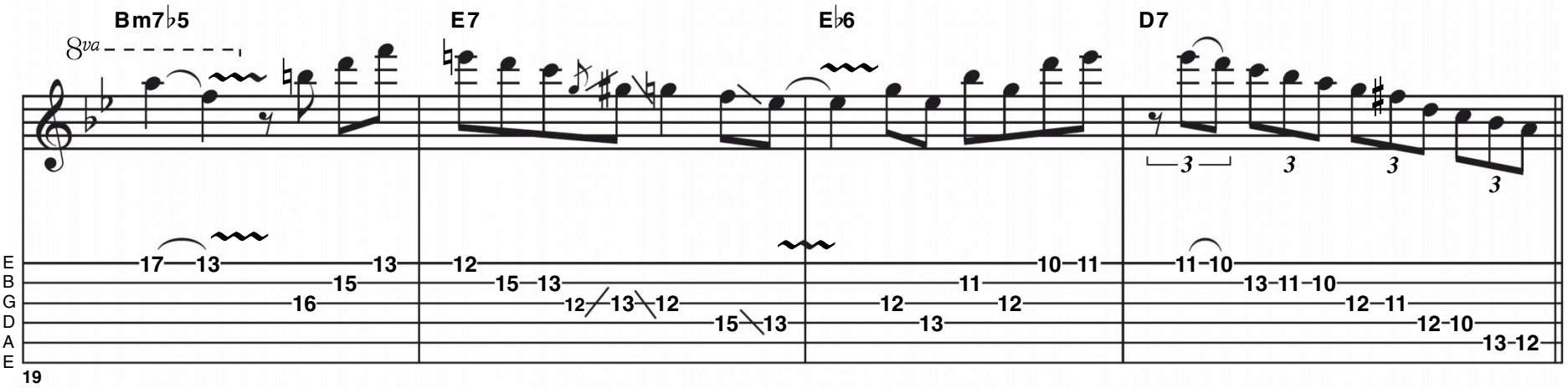


EXAMPLE ROUTE 666 CD TRACK CD-ROM

**Section C [Bar 15-22]** As demonstrated in the video, Rocco plays scales and arpeggios that outline each chord. The use of hammer-ons, pull-offs and finger slides brings personality and helps to bring the phrases to life.

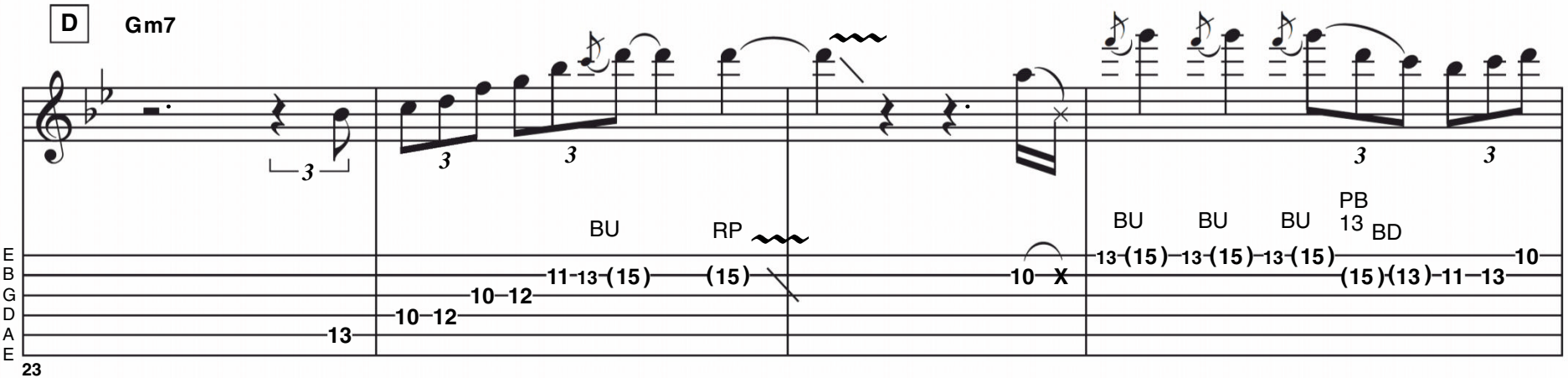
**Section D [Bars 23-30]** This section shifts back to the Gm7 chord and offers a chance to stretch out. Rocco chooses the G Minor Pentatonic scale for some classic blues-rock style vocabulary.

**Bm7 $\flat$ 5** **E7** **E $\flat$ 6** **D7**

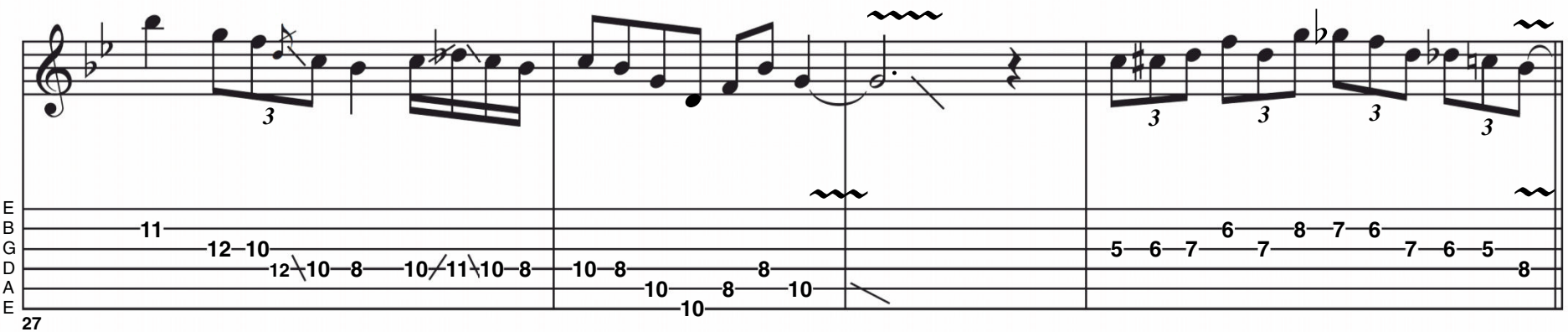


19

**D** **Gm7**

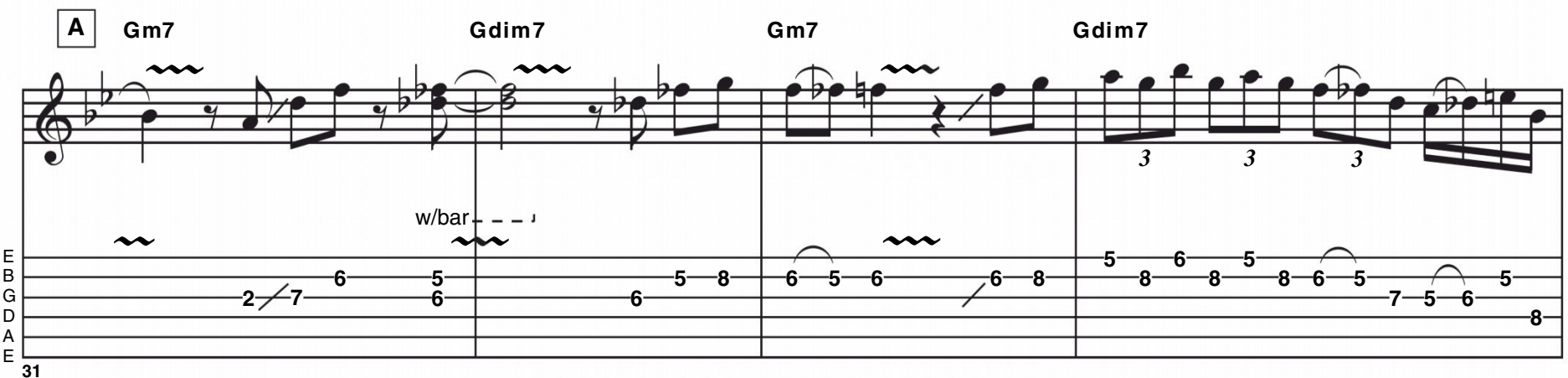


23



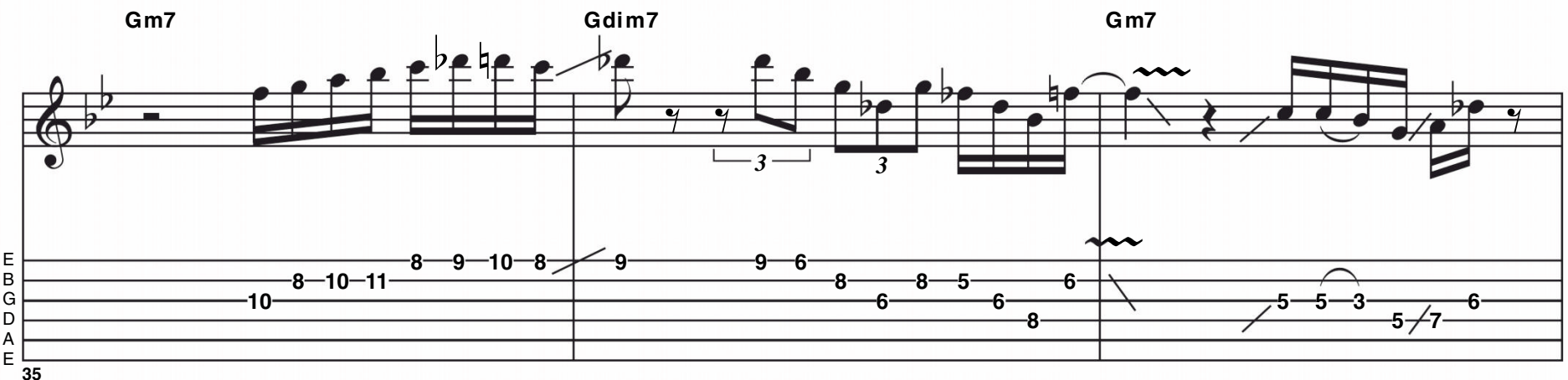
27

**A** **Gm7** **Gdim7** **Gm7** **Gdim7**



31

**Gm7** **Gdim7** **Gm7**



35





## EXAMPLE ROUTE 666

## CD TRACK CD-ROM

**Section A to D repeat [Bars 31-58]** The form from A to D is repeated. In bar 42 and 58 these composed runs are played in unison. Check out G Melodic Minor (G A B, C D E F#) plus chromatics in bars 54-57!

**Gdim7** **B** **C** **C7b5**

BU BU

38

**A7** **C** **F** **Fm7**

1/4 3 3

41

**C** **Bm7b5**

3 3 6 3 3

45

**E7** **Eb6** **D7**

9-10 9 10-9-10-9-7-5 6-5 8-6-8-10 8 8-11 10-11-10 11 10-11-10 11 10-11-10 11 11-10 8-7-6-5 5-6-7

48

**D** **Gm7**

BU PB 13 BD BU BU BU BU

51

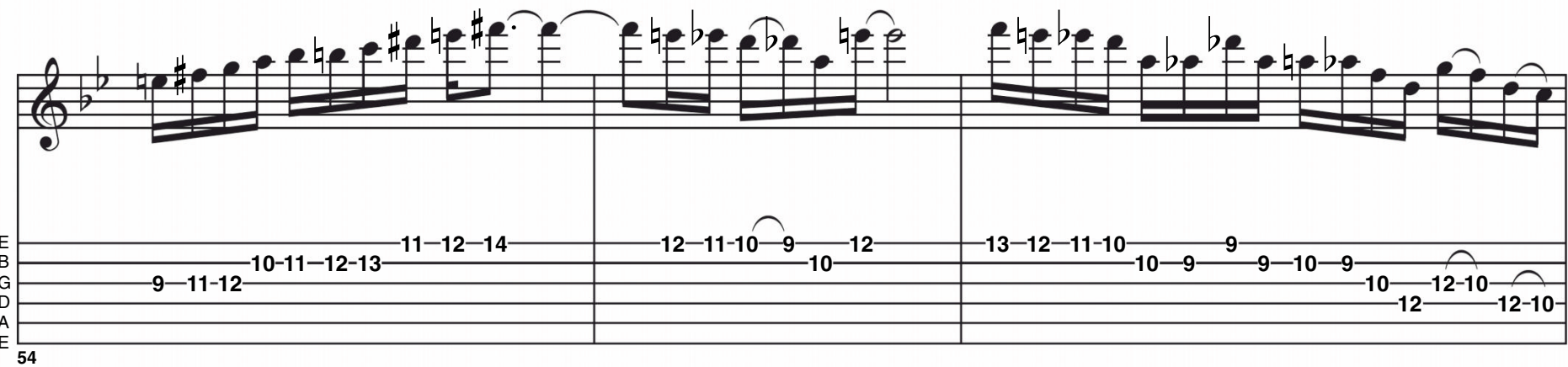


EXAMPLE ROUTE 666

CD TRACK CD-ROM

**Section A [Bars 59-66]** To keep things sounding fresh here Rocco shows more ways to outline the previous Gm7 to G diminished 7 changes. Another unison line in bar 66 takes us into the drum break.

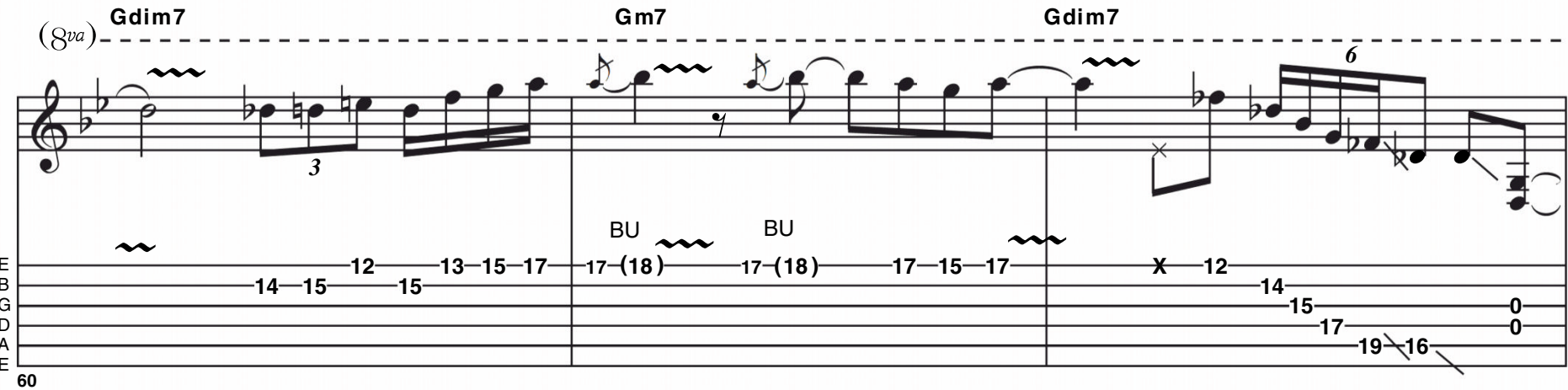
**Drum Break [Bars 67-74]** Here Rocco uses the volume pedal to great effect. Swelling the volume pedal (an approach also known as violining) takes the attack off the front of the chord and helps to create a fantastic ambient effect.



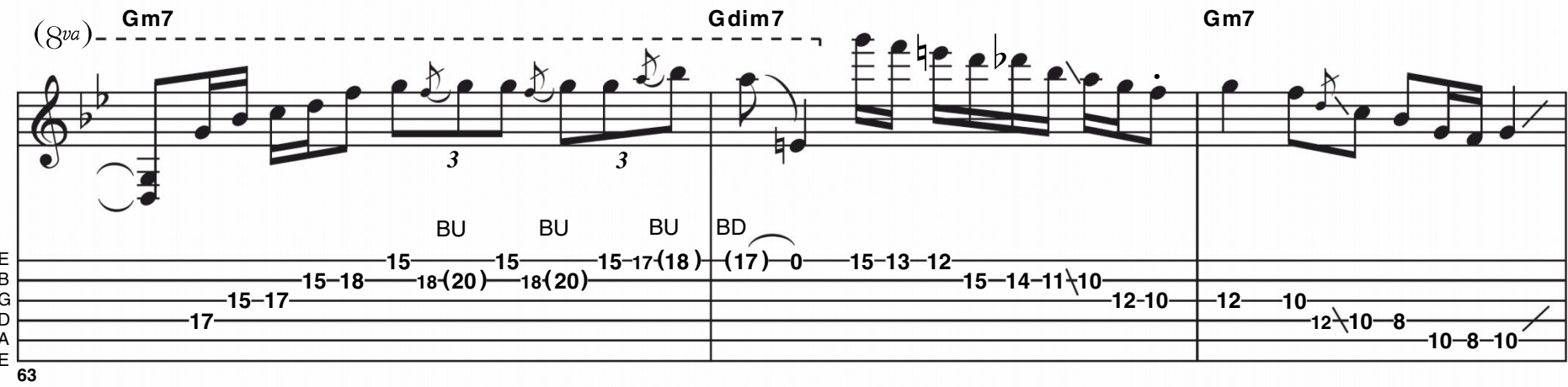
54



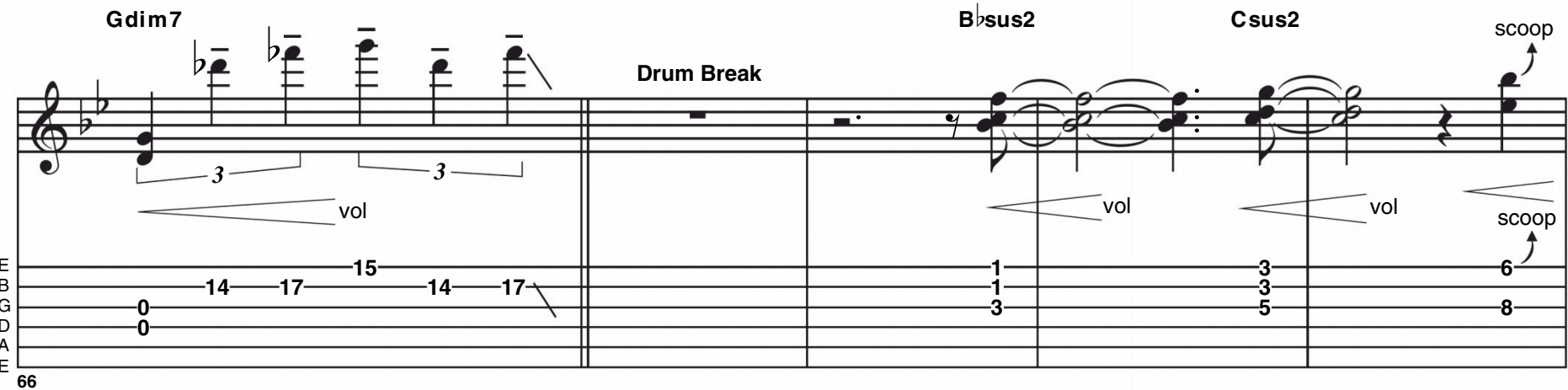
57



60



63



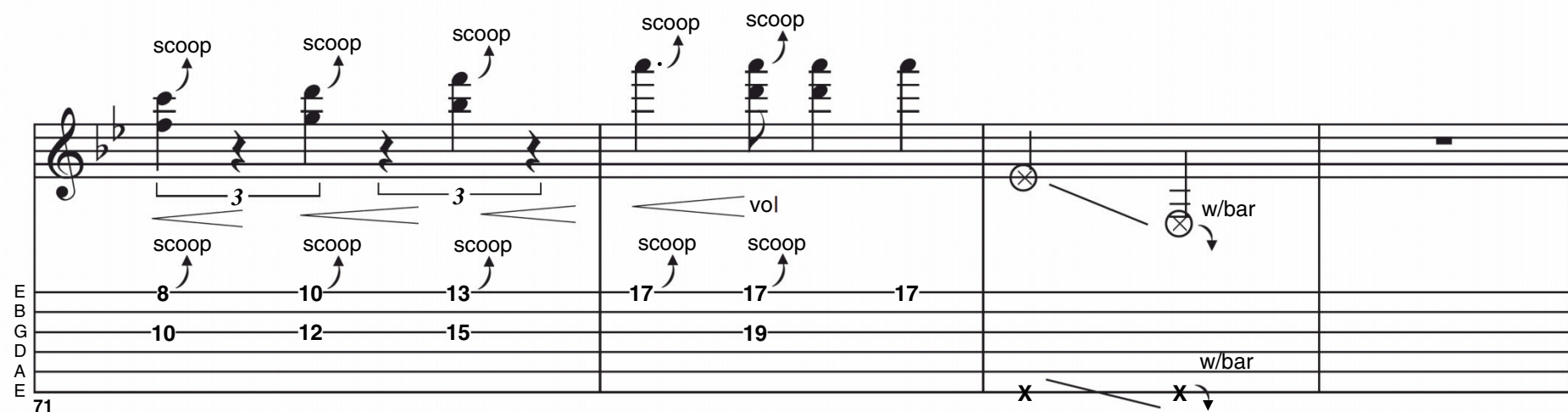
66



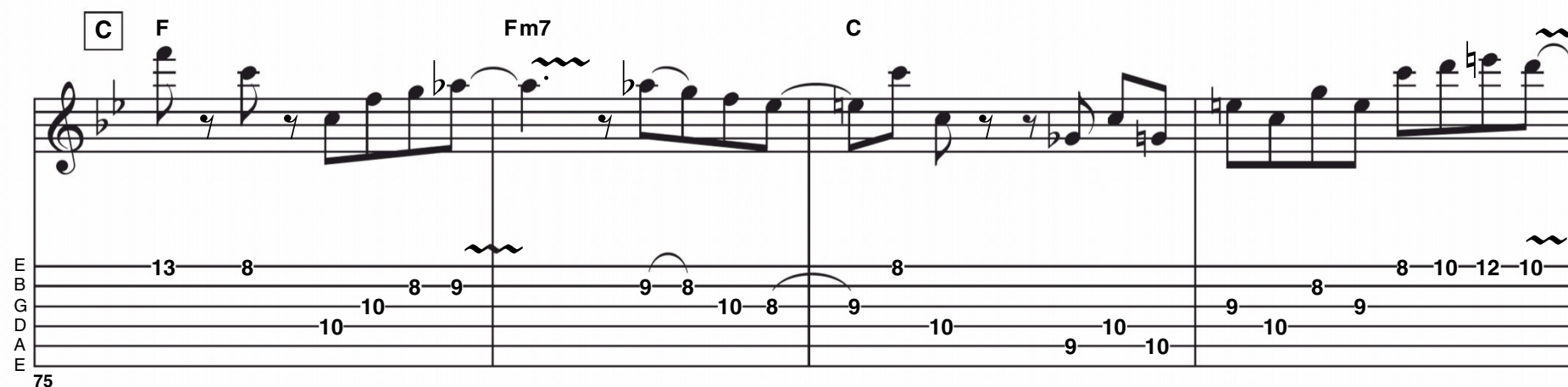
## EXAMPLE ROUTE 666

## CD TRACK CD-ROM

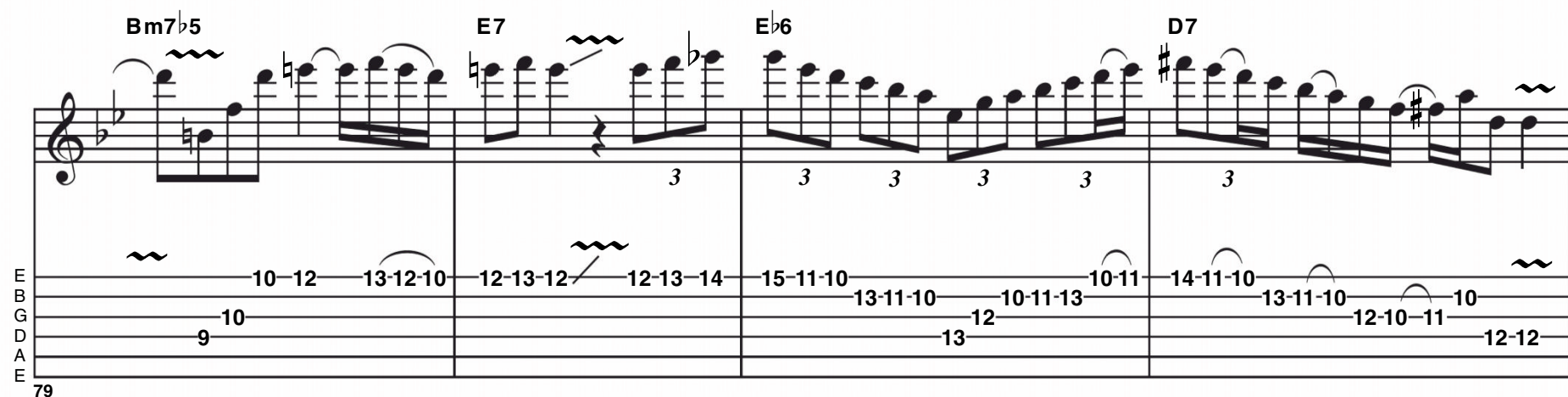
**Section C [Bars 75-90]** Section C is repeated and again Rocco takes a detailed and methodical approach to outlining the chords as they pass.



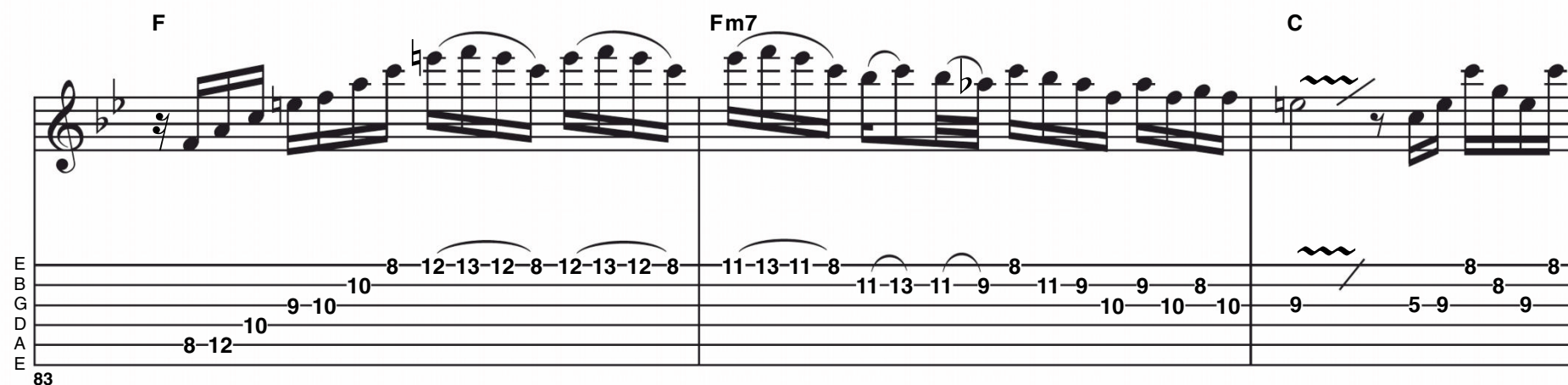
71



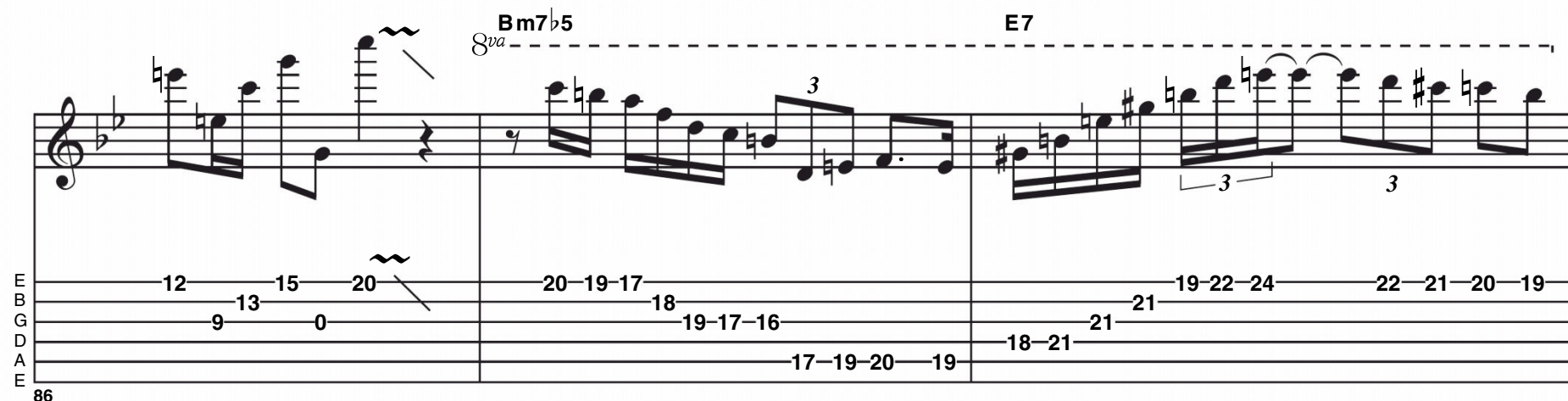
75



79



83



86



EXAMPLE ROUTE 666

CD TRACK CD-ROM

Section E [Bars 91-end] The end features three stabs that need to be hit dead in time (don't rush them). Rocco uses the root notes of G for this.

89

E $\flat$ 6 D7

91

E Gm7 C $\sharp$ dim7 D7 Gm7

94

C $\sharp$ dim7 D7 Gm7 C $\sharp$ dim7 D7

97

Gm7 C $\sharp$ dim7 D7 Gm7

Detailed guitar notation for Example Route 666, Section E (Bars 91-end). The notation includes a treble clef staff with notes and a six-string guitar staff with fret numbers. Chord symbols (E $\flat$ 6, D7, E, Gm7, C $\sharp$ dim7) are placed above the staff. The guitar staff shows fret numbers for each string (E, B, G, D, A, E) and includes techniques like bends (BU), dead notes (X), and stabs. The sequence of bars is 89, 91, 94, and 97.





## PLAYING TIPS



### ● TIP 1 SLAP HARMONICS (BAR 5)

These are achieved by fretting a note or chord (as here) and slapping your picking hand's fingers approximately 12 frets higher than what is fretted. Notice Rocco's spread out fingers here while still holding the pick. It is a slightly haphazard technique as regards results - a chord's notes won't all come out the same volume, some maybe not at all - but even if a couple of harmonics 'pop' out via the picking hand's slap, the sound is very appealing.



### ● TIP 2 STRING BENDING

As countless guitarists do, Rocco likes to have his thumb over the fretboard when executing string bends. This approach provides stability and strength to bends as the fretting hand has a better grip on the neck than if the 'classical guitar' approach of thumb behind the neck was used.



### ● TIP 3 REDUCING UNWANTED STRING NOISE

Rocco has an admirable picking-hand technique and when he is not picking, he uses his fingers and/or his palm (as here) to rest lightly on the strings to stop them from sounding. It's worth spending time cleaning up your technique, as when you're playing loud on stage or recording, unwanted string noise can really impact on performance clarity.



### ● TIP 4 PICK EXPOSURE

Rocco favours quite a lot of pick exposed between his thumb and first finger (certainly in comparison to a guitarist such as John Petrucci who uses small Jazz 3s) while having a very secure grip on it. There is no wrong or right about amount of pick exposure, as long as your technique isn't hindered (or you drop the pick!). As you will see on the video, Rocco has an admirably broad picking technique as regards single-note playing, crossing strings and precision with a relaxed grip (an excellent approach to avoid excessive tension).

## ROUTE 666 - ROCCO'S ADVICE ABOUT HOW TO SHAPE AN IMPROVISATION

Pop and rock music is often characterised by diatonic chord progressions, with melodies that are appealing. So when I'm on a session where I have to improvise or prepare a solo, I consider the relevant diatonic and pentatonic scales with specific focus on creating melodic impact. I think this is very important, to solo melodically while highlighting the chords. This is very common when studying and playing jazz but just as useful whatever genre you play in. It's also the approach I took for Jason Sidwell's rock fusion piece, Route 666. One aspect of melodic playing that I have practiced a lot is the study of triads (three note chords), both closed (notes close together) and large (such as open voicings where the notes are more spread out).

I think of triads as fundamental notes derived from the corresponding modal scale of the accompanying chord (eg a Dm triad being derived from D Dorian, played over a Dm chord). To use triads that sympathise with a track's chord changes, it is imperative to know the chords (or at least have them written down to reference; just watch you're not overly distracted from soloing well when reading a chord chart!). Here's a suggestion for you: I often ask my students to solo over a Little Wing backing track. During their playing I stop the music and ask them what the chord is in that instant. They often make a mistake naming it so don't be like them - know the song's chords well and then you'll solo with greater impact!



EXAMPLE 1 **GM7 & GDM7 CHORDS** CD TRACK 22

Here Rocco demonstrates two core fingerings for the G minor 7 to G diminished 7 chord progression...

Diagram showing the Gm7 and Gdim7 chords in 4/4 time. The Gm7 chord is shown in the first measure, and the Gdim7 chord is shown in the second measure. The diagram includes the treble and bass staves with the corresponding notes and fingerings (3, 3, 3, 3 for Gm7 and 2, 3, 2, 3 for Gdim7).

EXAMPLE 2 **G DIM ARPEGGIOS** CD TRACK 22

...and the fingering and positions the G diminished 7 arpeggios can be played. Some effective descending chromatic passages are added to this in bar 2.

Diagram showing the Gdim7 arpeggios in 4/4 time. The first measure shows the Gdim7 arpeggio (Bb, Db, Eb, Fb) with a 3-finger pattern. The second measure shows a descending chromatic passage (Bb, Ab, Gb, Fb, Eb, Db, Cb, Bb) with a 3-finger pattern. The diagram includes the treble and bass staves with the corresponding notes and fingerings.

EXAMPLE 3 **G DIMINISHED SCALE** CD TRACK 22

Here's an ascending portion of the G whole-half Diminished scale. (G A B, C D, E, F, F#) that fits well over a G diminished 7 chord.

Diagram showing the Gdim7 scale in 4/4 time. The first measure shows the Gdim7 scale (G, A, B, C, D, E, F, F#) with a 3-finger pattern. The second measure shows the Gdim7 scale (G, A, B, C, D, E, F, F#) with a 3-finger pattern. The diagram includes the treble and bass staves with the corresponding notes and fingerings.

EXAMPLE 4 **G DIMINISHED PATTERN** CD TRACK 22

Due to its symmetrical construction, the Diminished scale tends to work particularly well when played fast in a pattern like this.

Diagram showing the Gdim7 pattern in 4/4 time. The first measure shows the Gdim7 pattern (G, A, B, C, D, E, F, F#) with a 3-finger pattern. The second measure shows the Gdim7 pattern (G, A, B, C, D, E, F, F#) with a 3-finger pattern. The diagram includes the treble and bass staves with the corresponding notes and fingerings.





## EXAMPLE 5 A7 ARPEGGIO

CD TRACK 22

Rocco demonstrates an easy-to-use fingering for the arpeggio of the A7 chord. This can be used as a foundation to add other extensions and colour tones into.

**A7**

## EXAMPLE 6 A7 FLAT 9 ARPEGGIO

CD TRACK 22

This example uses this A7 arpeggio framework and adds in the  $\flat 9$ th note (B $\flat$ ) thus providing the perfect harmonic presentation of the A7 $\flat 9$  chord.

**A7 $\flat 9$**

## EXAMPLE 7 D HARMONIC MINOR & A7 CHORD

CD TRACK 23

A clever way to generate A Phrygian Dominant mode. Simply play the D Harmonic Minor scale as A Phrygian Dominant (the 5th mode of D Harmonic Minor)

**A7 $\flat 9$**  **A7**

D Harmonic Minor

## EXAMPLE 8 C MAJOR MELODIC TRIADS

CD TRACK 23

The use of open-voiced triads adds a colourful and melodic sound. The notes are C, E and G, but are spaced out in ear-pleasing inversions all over the neck.

**C**

## EXAMPLE 9 C MAJOR ALL INVERSIONS

CD TRACK 23

Here Rocco demonstrates fingerings for all the various inversion permutations for the C major triad in open voicings.

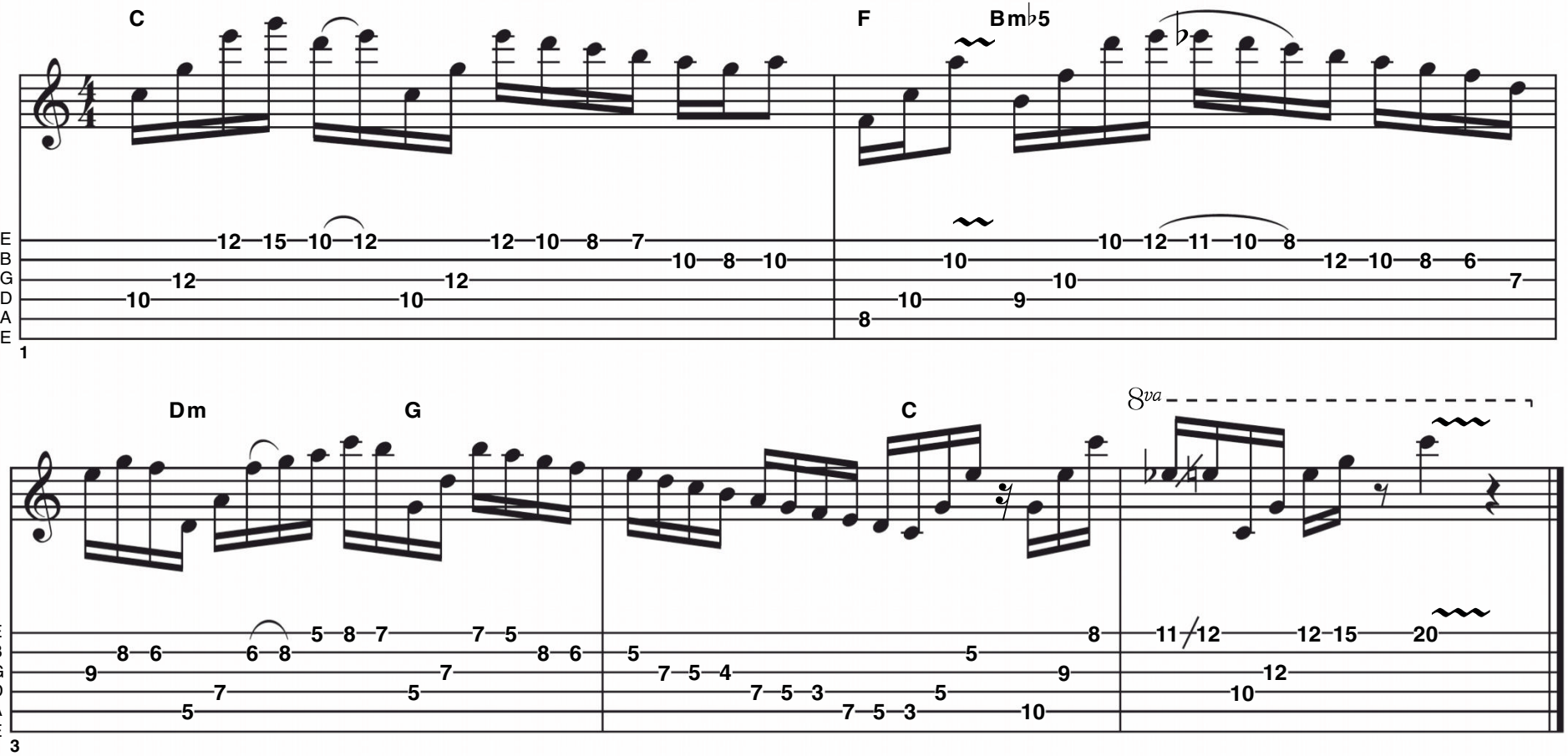
**C**



EXAMPLE 10 C MAJOR MELODIC PLAYING

CD TRACK 23

The example adds some scales and melodic elements to the open voiced arpeggio framework we established in examples 8 and 9.



EXAMPLE 11 B MINOR 7 FLAT 5 ARPEGGIO

CD TRACK 23

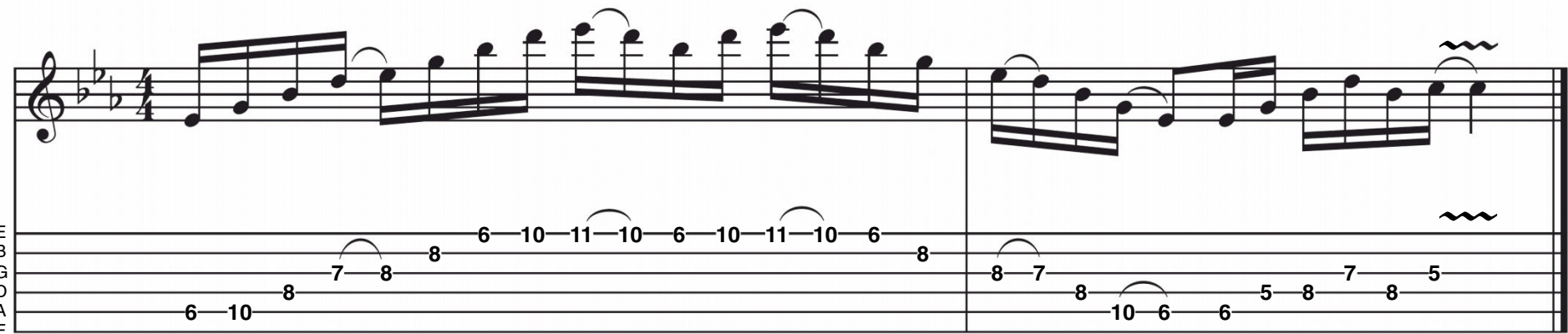
This example outlines a couple of popular Bm7b5 arpeggio fingerings.



EXAMPLE 12 E FLAT MAJOR 7 ARPEGGIO

CD TRACK 23

This final example outlines a musical and effective way to outline the Ebmajor7 chord.







# Fernando Sor

## Andante Largo



This month **Bridget Mermikides** revisits the vast body of works by perhaps the father of modern classical guitar; master composer, performer, and teacher, Fernando Sor.

### ABILITY RATING

Moderate/Advanced



#### Info

Key D major Tempo 65bpm CD TRACKS 24-25

#### Will improve your...

✓ Melodic interpretation ✓ Balancing of voices ✓ Fretting-hand stretches

We've visited his works before, but this issue we are tackling a wonderful piece by a seminal figure of classical guitar, the Spanish composer and perhaps first virtuoso of the instrument Fernando Sor (1778-1839). Sor was a successful performer, respected teacher and prodigious composer (his work includes two operas, nine ballets, three symphonies). However it is with the development of the

classical guitar where Sor's enduring influence lies. His large body of guitar pieces, studies, lessons and exercises, have forged generations of classical guitarists from student to master, and are as useful (and used) today as in his lifetime.

Here, I've taken the fifth of his six Little Pieces (Opus 5 no. 5), known as Andante Largo ('at a slow/broad walking pace'), after the tempo indication on the score. It was

written in 1814, around the time when Sor had left his homeland of Spain for the last time in his life to pursue his career in Paris, London and Moscow.

As is typical of Sor's work, this is a succinct piece that seizes the constraint and opportunities of the instrument, and blends Sor's learned musical technique with a Spanish romantic flavour.

Structurally, the piece can be seen as an AABA'CA form, the theme at the A section in the key of D major, (bars 2-9) repeats and is followed by a bridge B section (bars 11-18) before returning to an elaboration from of the original theme (A' bars 19-26). The C section sees a modulation from D major to D minor. This 'parallel key modulation' where there is a major-minor switch to a key of the same root, has a somewhat Spanish and exquisitely romantic feel, and is experienced again when the A section returns

in the original key of D major.

Technically the challenges lie in the sustaining of the melody (which is often in two to three voices) with the fretting hand, and the balancing of these voices with the bassline and the picking hand. The melody also features slurs both to create flowing demisemiquaver lines (particularly bars

**“THE CHALLENGE LIES IN SUSTAINING THE MELODY WITH THE FRETTING HAND, AND BALANCING THESE VOICES WITH THE BASSLINE AND THE PICKING HAND”**

16-17) as well as melodic ornaments adding character to the melody (as in the last note of bar 6). In order to meet all these technical demands, careful and studious practice will help you absorb this quiet masterpiece of the classical guitar.

**NEXT MONTH** Bridget brings you her own arrangement of Julio Sagreras's *Violetas*

### TECHNIQUE FOCUS

#### Practice awareness

I find that the most beneficial practice is achieved when one is in a state of emotional calm, combined with alert mental focus. Being eager and ambitious to play/learn is a wonderful thing but be careful that eagerness does not turn into tense and aggressive practice which can be detrimental to progress. Resist the temptation to rush or 'perform' in the practice room before you are ready. Instead, adhere to good habits by being poised, aware of yourself physically, technically and keep your mind fully focused on the music you are learning.



Fernando Sor: one of classical guitar's most influential figures



**TRACK RECORD** Such is the influence of Fernando Sor on modern classical guitar, that you will find recordings of this piece by every legend of the instrument from Segovia onwards. There are literally dozens of performances on YouTube but we particularly like British guitarist Julian Bream's classic recording which can be found on his Italian And Spanish Guitar Music collection (Heritage 2013).



# ANDANTE LARGO { FERNANDO SOR

## PLAYING TIPS

CD TRACK 25

The tempo of this piece is so slow that the beat is felt in quavers (eighth notes). Play the opening section softly and make a small crescendo through the first three quavers to give the piece initial shape.

**[Bar 4]** The dotted rhythm following the descending sextuplet scale in bar 4 can feel awkward for the picking hand - landing on beat two can be clumsy if

you do so by repeating a picking-hand finger. Using the thumb as indicated in the tab is a tidier way to get around this.

**[Bar 9]** At bar 9 the main theme is repeated and this time played on the second and third strings for tonal contrast. There are several different fingerings for this section so you should try them out and see what you like best.

**DADGBE tuning**

**Tempo:** ♩ = 65

**Chords:** D/F#, Em, D, A5, D/F#, G/B, G, D/F#, A7/E, D, A/C#, D/F#, Em, D, A#dim7, Em, Bm, Dm/F, E7, A, D6, E7, A, D/F#, Em, D, A5, D/F#, G/B, G, D/F#, A7/E, D, A/C#, D/F#, Em, D, A#dim7, Em, Bm, Dm/F, E7, A, D6, E7, A, D, A7sus4, A7sus2, A, A7, D6, D, D#dim/A, A7sus4, A7sus2, A, A7

**Fingerings:** i m i m i m i p p p p p p

**Tablature:**

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

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

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

6 2 2 0 0 3 2 3 10 10 10 9 7 7 10 9 7 9 5 10 10

3 3 2 4 0 3 2 9 9 7 7 10 9 7 9 5 5 7 7 10

0 0 1 1 1 1 2 7 7 0 9 7 7 0 7 7 7 7 7 7 7

10 10 8 7 5 3 8 7 10 10 9 7 10 8 7 8 10 7 10 5 5 3

11 9 7 7 4 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

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

14 2 2 0 0 3 2 3 10 10 10 9 7 7 10 9 7 9 5 5 7 7 10

3 3 2 4 0 3 2 9 9 7 7 10 9 7 9 5 5 7 7 10

0 0 1 1 1 1 2 7 7 0 9 7 7 0 7 7 7 7 7 7 7

18 10 9 9 7 5 5 7 5 5 10 10 9 9 7 5 5 7 5

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

9 9 9 7 6 6 7 7 7 7 7 7 7 7 6 6 7 7





## PLAYING TIPS

## CD TRACK 25

**[Bars 17-25]** At bar 17 a new melody begins. Play the accompaniment softer than the upper voice to allow the tune to stand out. Notice the shift to 7th position on the last semiquaver beat of bars 17 and 19. The demisemiquavers (32nd notes) in 23/24 are not as fast as you might think; they meander quite

gently and serve as an embellishment to the cadence at bar 25.

**[Bars 26-33]** The main melody reappears at bars 26 and 30, this time with an ascending arpeggio in the bass. There is a nasty stretch in the fretting hand at bar 29, beat 2 so you need to curl back the second finger for that D/A chord.

**Measures 21-25:** Chords: D6, D, A/C#, Gadd9/B, G/B, A6, Am7, Em maj7, Em. The melody begins in bar 17. The accompaniment features demisemiquavers (32nd notes) in bars 17 and 19.

**Measures 26-30:** Chords: D/A, A, D/F#, Em, D, A. The melody reappears in bars 26 and 30. There is a nasty stretch in the fretting hand at bar 29, beat 2.

**Measures 31-34:** Chords: D, G/B, G, D/F#, A7/E, D, A/C#, D/A, D, A#dim7, Bm, G#dim7, D/A, A9, A7/D, D, Dm, Gdim/D, Dm, E, Dm, Gm/D, Dm. The melody continues with an ascending arpeggio in the bass.



## PLAYING TIPS

## CD TRACK 25

**[Bars 34-36]** At bar 34 there is a change of key to D minor. Once this section is under your fingers aim to maintain the tempo, as it can be easy to drag and play this too slow. Again, aim to differentiate between the melody and accompaniment and watch out for the fretting-hand stretch at bar 36.

**[Bars 41-42]** There is a beautiful little sequence starting on beat 2 of bar 41. But watch out for the fretting-hand stretch on the Dm(add9) chord at bar 42, beat 2 – it's important to relax the hand when you reach for this stretch and you'll need to hold this chord for a full quaver beat.

The guitar score is presented in a single system with a capo on the 1st fret. The left hand fretting is indicated by numbers 1-5 on the strings. The right hand is indicated by a single line with a treble clef. The score includes various chords and fretting instructions for the left hand.

**Chords and Fretting:**

- Bar 34: C/E, C7/E, F, F/A, F7/A, B $\flat$ 6, Bdim7, F/C, C7, F
- Bar 35: Csus4, C, Dmadd9, Dm/F, Asus4, A, Gmadd9/B $\flat$ , Gm6/E, A7, B $\flat$ , Em7/G, E7/G $\sharp$ , A, N.C.
- Bar 36: Dm, Gdim/D, Dm, Gm/D, Dm
- Bar 37: A7, F $\sharp$ dim7, Gm, Dm/A, E7/B, E/B, Dm/A, A7, Dm, D/F $\sharp$
- Bar 38: Em, D, A5, D/F $\sharp$ , G/B, G, D/F $\sharp$ , A7/E, D, A/C $\sharp$ , D/F $\sharp$ , Em



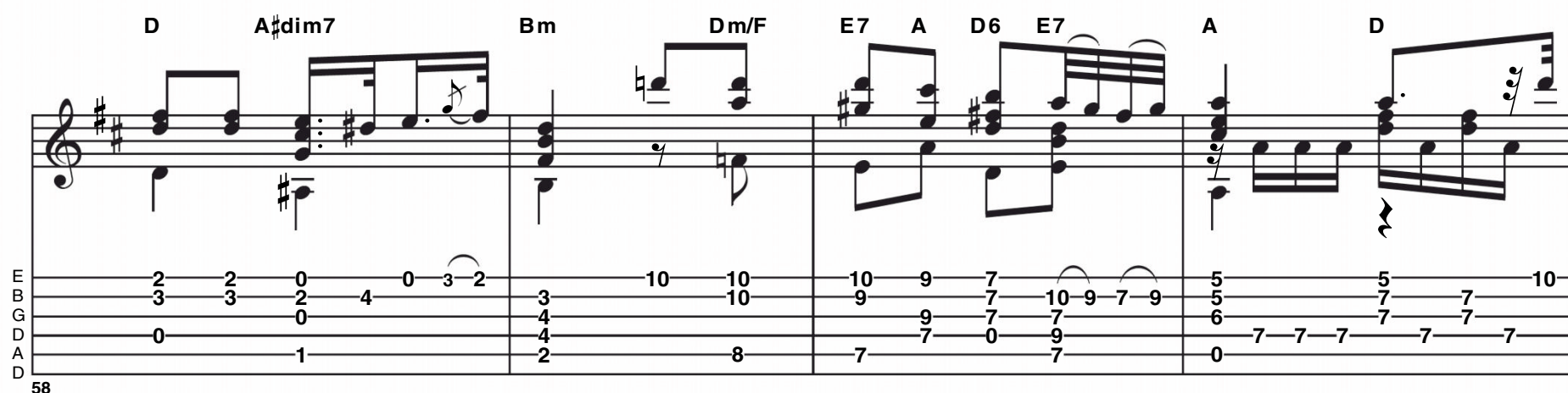
## PLAYING TIPS

## CD TRACK 25

**[Bar 68-end]** After the D minor section has reached its conclusion we have an exact repeat of the first main section. Here's your opportunity to play something in contrast to how you did the first time around. So perhaps try

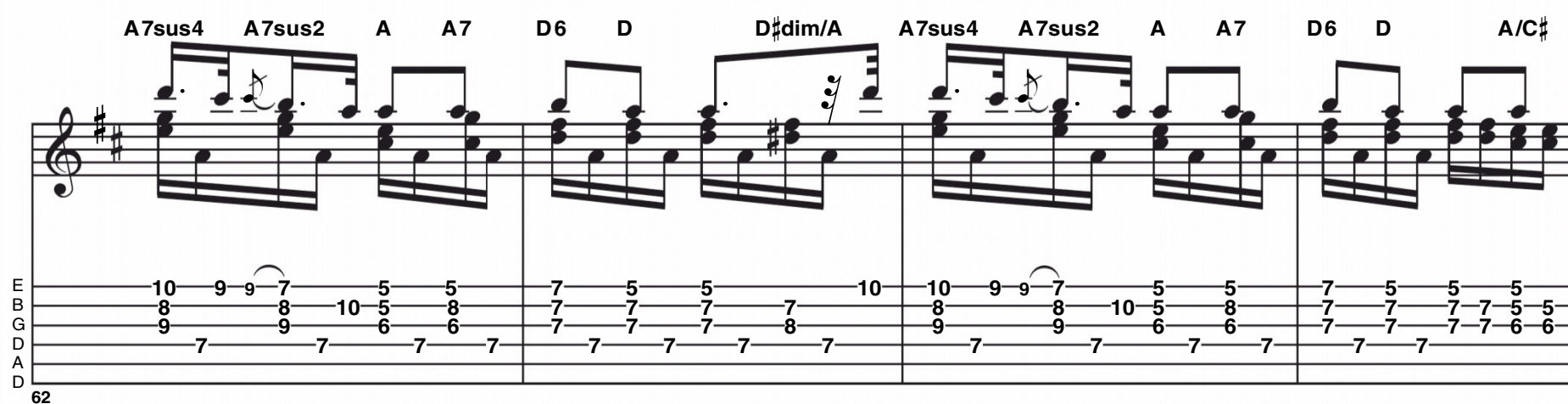
more dynamic contrast, play more softly and sweetly etc. Although not fast this is quite a challenging piece to master, so be patient and practise carefully and slowly to ensure a fluent and heartfelt performance.

Chords: D, A<sup>#</sup>dim7, Bm, Dm/F, E7, A, D6, E7, A, D



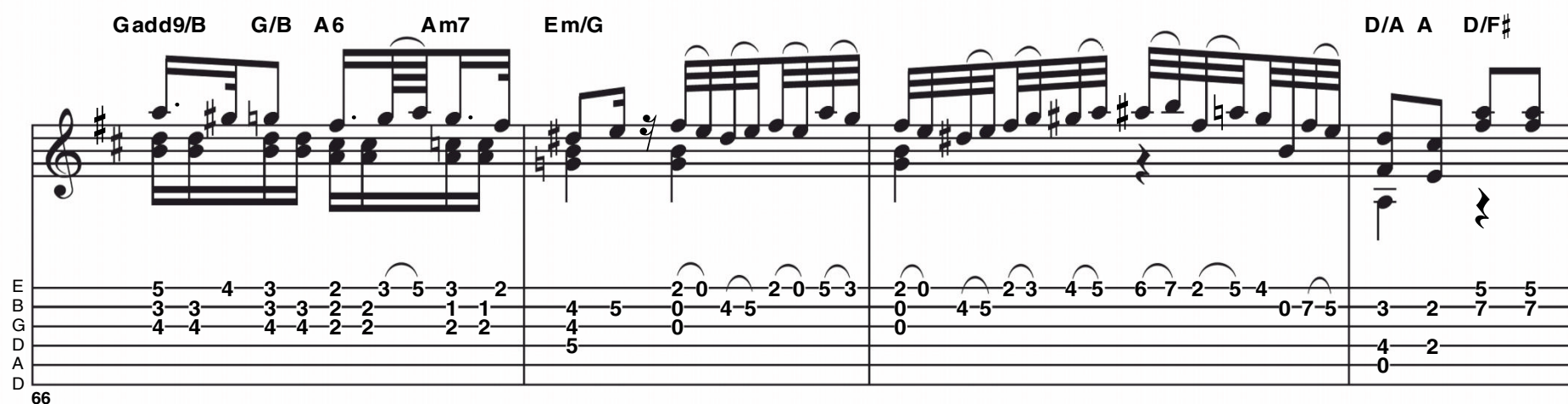
58

Chords: A7sus4, A7sus2, A, A7, D6, D, D<sup>#</sup>dim/A, A7sus4, A7sus2, A, A7, D6, D, A/C<sup>#</sup>



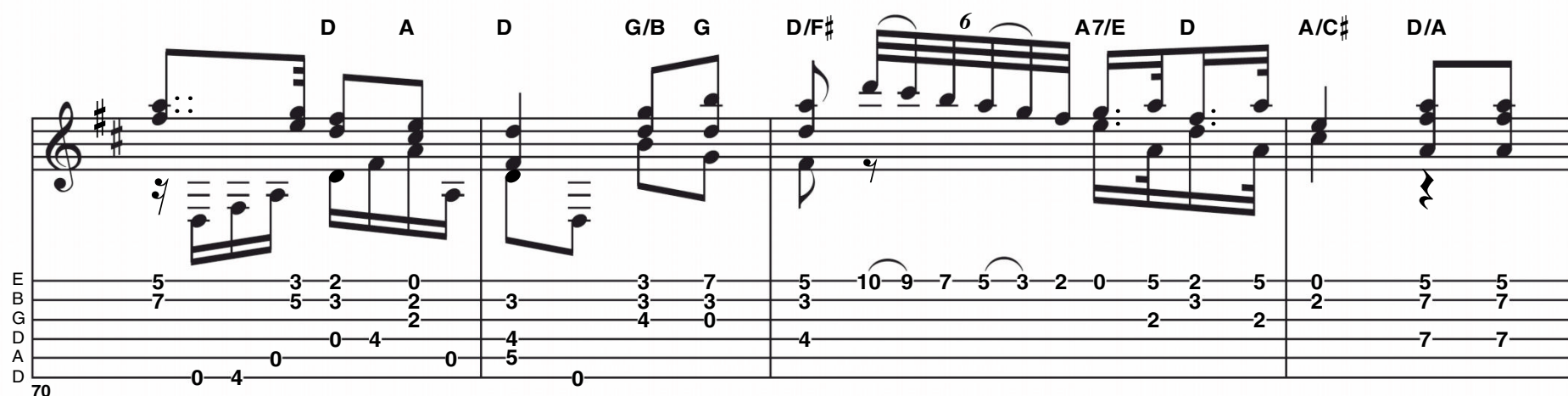
62

Chords: Gadd9/B, G/B, A6, Am7, Em/G, D/A, A, D/F<sup>#</sup>



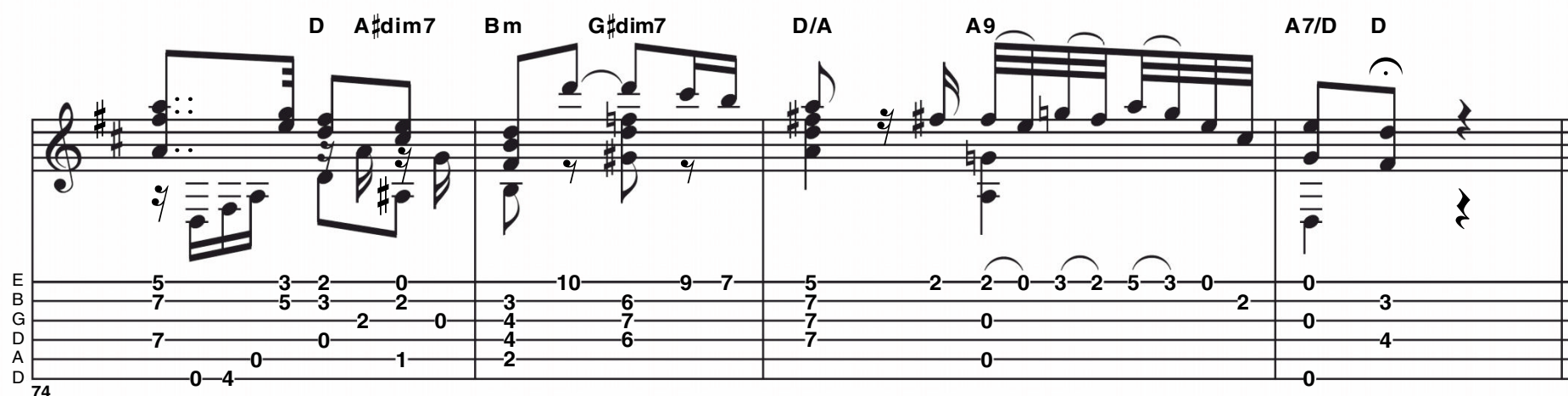
66

Chords: D, A, D, G/B, G, D/F<sup>#</sup>, A7/E, D, A/C<sup>#</sup>, D/A



70

Chords: D, A<sup>#</sup>dim7, Bm, G<sup>#</sup>dim7, D/A, A9, A7/D, D



74





# LEARNING ZONE

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

Brought to you by...



**D**ue to numerous streams of influence (often internet based), one of the biggest problems for guitarists is that of diluted progression. With time being tight and countless suggestions of 'try this', 'do this' 'you must' the danger of being merely a reactive participator of never-ending external temptations is real. Sure there are generally agreed requirements for those wanting to be a rounded musician (knowing notes on the fretboard, vocabulary with standard major and minor chords and scales, control over unwanted string noise etc) but beyond that it's about where you want to drive your own musical car.

Whatever you want with your playing, the process of development is nurtured best when there is quality time spent on just a few things, often macro in size (and ideally on the same guitar, a topic for another article). The thinking is, small things revisited many times over with due care and attention results in playing clarity and confidence. Over time this collection of small things begins the foundations of solid technique and expression. To do the opposite - lots of things,

rarely revisited - results in little (or no) improvement as concern and repeated engagement have been poor.

While we know you have strong opinions about your playing what we do find occasionally is 'over expectation'; wanting noticeable results over too short a time. So we'd say keep focused and realistic; if you've only an hour a night start with some warm-ups (technique), work on one main piece (repertoire) then finish with some soloing over a backing track (improv). With a repeating blend of these three pursuits, you shouldn't be overly stretched and will produce good results in a month or less. Just be careful

of overly negative critiquing along the way, the ideal is a steady one step at a time. Remember, Rome wasn't built in a day, and Steve Vai's chops (or anyone else you care to mention) weren't honed in one evening. Enjoy the issue, but aiming go deep in just a few areas. Then see what you've achieved by next month!



*Jason*

## IN LESSONS GT#302



**BLUES** ..... **58**  
This month Phil Short examine the unique style of Jonny Lang, North Dakota's child prodigy who rose to become a bona fide blues star.



**ROCK** ..... **62**  
This month Martin Cooper checks out the Seattle sound of grunge legends Pearl Jam, and guitarists Stone Gossard and Mike McCready.





Brought to you by...

bimm *brighton***CD TRACK 26**

♩ = 110

A5 C A5 N.C. A5 C A5

1 N.C. 2 A5

*mf*

E  
B  
G  
D  
A  
E

1, 5 8

**CD TRACK 27**

♩ = 90

**B5** **G/B** **B5** **B5/A** **Bm**

*mf*  
Let ring — — — — —

1, 5

8

**CD TRACK 28**



## INTERMEDIATE LICKS EXAMPLE 4 STEVIE SALAS

CD TRACK 29

This groovy rock-funk lick quickly descends B Minor Pentatonic scale. Be mindful of the quaver rests, palm muting and vibrato to capture the right attitude here.

**Example 4: Stevie Salas Lick**

Tempo:  $\text{♩} = 115$

Key: B Minor Pentatonic (B, D, E, F#, A)

Chords: B7 (I chord of B)

Notation: Treble and Bass staves. Bass staff includes fret numbers (9, 7, 9, 7, 9, 7, 8, 9, 7, 9, 7, 8, 9, 7, 9, 7, 5) and picking directions (V for upstroke, ▢ for downstroke). Tremolos (1/4) are indicated over several notes. A 'PM' (palm muting) symbol is shown over the final notes. A 'Let ring' symbol is shown over the final note (11).

## ADVANCED LICKS EXAMPLE 5 ROBBEN FORD

CD TRACK 30

Here we're 'adjusting' the Minor Pentatonic scale using the fourth finger to incorporate a major 7th so as to create this Melodic Minor lick. It's perfect for a chord V turnaround on either a minor or dominant blues - here we are implying F#7#5 (V chord of B) moving to B7 (I chord of B)

**Example 5: Robben Ford Lick**

Tempo:  $\text{♩} = 150$

Key: B Minor Pentatonic (B, D, E, F#, A)

Chords: F#7#5 (V chord of B), B7 (I chord of B)

Notation: Treble and Bass staves. Bass staff includes fret numbers (11, 7, 9, 11, 7, 9, 7, 9, 7, 8, 9, 7, 9, 8, 7, 9, 8, 7, 8, 9, 9). Triplet markings (3) are shown over several notes. Tremolos (1/4) are indicated over several notes. Picking directions (V for upstroke, ▢ for downstroke) are shown.

## ADVANCED LICKS EXAMPLE 6 JOHN PETRUCCI

CD TRACK 31

Study the picking directions for these arpeggios, that are just the kind of thing John might play. To manage the sweep picking, which is built around key changing triads at ultra speed, get your hand used to rolling around the shapes before introducing the picking.

**Example 6: John Petrucci Lick**

Tempo:  $\text{♩} = 170$

Key: B Minor Pentatonic (B, D, E, F#, A)

Chords: Am N.C., Cm, Gm, Bbm

Notation: Treble and Bass staves. Bass staff includes fret numbers (17-12, 13, 14, 12-17-12, 13, 14, 15-11, 13, 12, 11-15-11, 13, 12, 15-10, 11, 12, 10-15-10, 11, 12, 13-9, 11, 10, 9-13-9, 11, 10, 9-13-9, 11, 10). Picking directions (V for upstroke, ▢ for downstroke) are shown. Tremolos (1/4) are indicated over several notes. A '8va' (octave) symbol is shown over the first two measures.

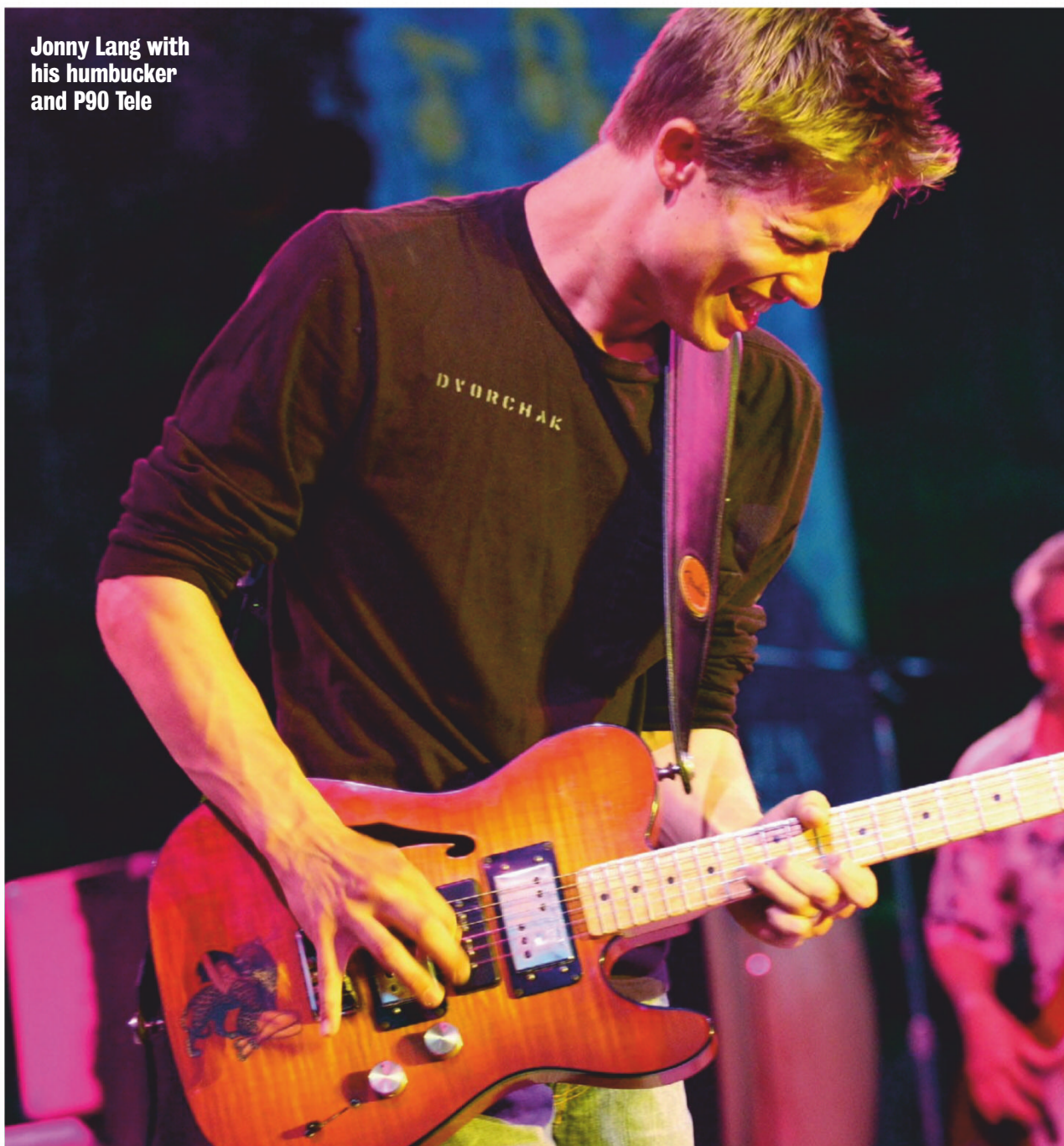


# Jonny Lang

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



This month **Phil Short** examine the unique style of Jonny Lang, North Dakota's child prodigy who rose to become a bona fide blues star.



Jonny Lang with his humbucker and P90 Tele

modern R&B, then Lang is worth digging into. With a ton of guitar solos and chordal work that will leave you feeling inspired, you'll find no shortage of licks and ideas that will help you to stand out from the pack.

Lang's playing also showcases a wonderfully sophisticated sense of melody and expression, with some beautiful ballads demonstrating that there is so much more to guitar playing than speed.

Like all good blues players Jonny is a master at making his lead melodies follow the chord changes to create wonderfully emotive and harmonically satisfying solos; indeed, some of his modern ballads showcase his most inspiring playing. With a sophisticated ear, Lang doesn't just stick to typical blues chord progressions, but harmonically expands from traditional vamps to modern

**“ JONNY IS A MASTER AT MAKING HIS LEAD MELODIES FOLLOW THE CHORD CHANGES TO CREATE HARMONICALLY SATISFYING SOLOS ”**

ballads. He also incorporates the Melodic Minor sound into many of his compositions. A Lang album is a feast of melodically advanced ideas, but simply presented with stunning tone and a wonderful attack that keeps you coming back for more.

Our two solos this month are quite varied, given Jonny's range of styles, with the first showing an example of his approach to soloing lyrically over a modern ballad. Study two shows us a typical example of his more traditional blues style, with hints of country and southern rock flavours. **1**

**NEXT MONTH** Phil delves into the playing style of the great Strat player **Robin Trower**

## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 32-35

### Will improve your

- ✓ Timing and feel
- ✓ Stylistic versatility
- ✓ Melody in a blues setting

**A**t only 36 years old, it's mindblowing to think that Jonny Lang has been as successful as he has for the last 20 years. Recording his first platinum record at just 15 years old, *Lie To Me* set him apart from the other blues prodigies of his day. An incredibly lyrical and expressive player, you won't hear the usual generic blues guitar

vocabulary, but a distinctive sound all his own.

Listening through Lang's back catalogue reveals a wonderfully diverse and eclectic taste in music, with his early stuff strongly in the traditional blues ball park. His later albums start to get funkier and more modern sounding, with gorgeous R&B and contemporary gospel favours combined with his earthy blues guitar style. This wonderful mix of influences helps Lang stands out as a fantastic songwriter as well as a sublime blues based guitar player.

Despite a diverse stylistic back catalogue, Lang's unique lead style shines through and is instantly recognisable. If you're into more contemporary styles of music, especially

4  
  
GAIN

5  
  
BASS

7  
  
MIDDLE

6  
  
TREBLE

3  
  
REVERB

## Get the Tone

Jonny is known for playing Fender Telecasters, with either regular single-coils or humbuckers plus P90 (as pictured). His solo tone is gritty rather than overly distorted, so mild overdrive will do nicely. Don't use too much gain, turn up the level instead to get an amp like sound. Strong mids will give weight to your notes, especially if going the single-coil route..



**TRACK RECORD** His first album *Lie To Me*, is arguably his most important given that this was the launchpad for Lang's career. At just 15 years old, to knock out numbers such as the title track with its songwriting and vocal maturity is genuinely astonishing. With a fiery blues solo showcasing his lyrical and expressive command of the instrument it's no wonder he quickly rose to stardom.



**CD TRACK 32**

This is all about emotion and expression, so really focus on the delivery of the notes and get them to sing. If you're a plectrum player, why not try playing with your fingers rather than a pick, as it yields a different (warmer) tone and can help you feel the delivery of the notes in a different way.

E  
B  
G  
D  
A  
E

♩ = 69

Am7 G/B C

3

3

1

E  
B  
G  
D  
A  
E

Dm7 Fm6

BU BD BU

3

3

3

E  
B  
G  
D  
A  
E

Am7 G/B C

3

3

5

E  
B  
G  
D  
A  
E

Dm7 G

6

6

7



## EXAMPLE 1 BLUES BALLAD CONTINUED

CD TRACK 32

9

**B $\flat$**  **F/A**

E 13 12 12 10 10 10 12 8 8 10 12

B 13 12 12 15 15 8 8 7 8

G

D

A

E

11

**Dm7** **Fm6**

E 10 5 5 8 7 8 5 7 (9) (7) 5 7 5

B BU BD BU

G 7 (8) 7 8 7 5 6 5 6 5 3 5 5

D

A

E

13

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

B

G

D

A

E

15

**F** **Dm7 $\flat$ 5** **Fm6** **C**

E 7 7 9 5 9 7 7 5 5 6

B 6 5 6 6 8 8 5

G

D

A

E



## EXAMPLE 2 COUNTRY BLUES SHUFFLE

CD TRACK 34

Our second solo is a more traditional shuffle feel, with a bit of country and southern rock feel thrown in. Timing is very important in this study, so try to emulate the solo as closely as you can, being careful not to rush the phrases or where you place the notes within the bar.

$\text{♩} = 155$  **E7**

Let ring where possible

**A7** **E7**

**B7** **G7**

**E7** **B7** **G7**

**A7** **E7**

BU RP BU BD

15





Pearl Jam - L-R:  
Mike McCready, Jeff  
Ament, Eddie Vedder  
and Stone Gossard

# Pearl Jam

Brought to you by... 



This month **Martin Cooper** checks out the Seattle sound of grunge legends Pearl Jam, and guitarists Stone Gossard and Mike McCready.

## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** A  
**Tempo:** 104bpm  
**CD:** TRACKS 36-38

### Will improve your

- ✓ Grunge rhythm and lead
- ✓ Theory knowledge
- ✓ Tone and attitude

**P**earl Jam are spoken about in the same breath, and are as respected as other grunge heavyweights, Nirvana and Soundgarden. Formed in Seattle, Washington, the birthplace of grunge, the band's long-term line up has comprised singer Eddie Vedder, guitarists Stone Gossard and Mike McCready, with Jeff Ament on bass and drummer Matt Cameron. Pearl Jam began their career in 1990, and in 1991 scored a huge hit with their debut album *Ten* which, along with Nirvana's *Nevermind*, is regarded as one of the defining records of the era. Even though they have shied away from doing interviews and from even making many music videos, the band has sold more than 85 million albums worldwide.

Allmusic.com defined Pearl Jam as the most popular rock and roll band of the 1990s, which is interesting as they are often seen as

purely a grunge outfit. However, even a cursory listen to that debut album shows off their roots with influences from bands like Led Zeppelin, Kiss and the Jimi Hendrix Experience on display. Where many grunge bands actively went against being 'proper musicians', Pearl Jam embraced it. Stone Gossard's rhythm guitar style has elements of classic rock and a funk edge at times, while

## “PEARL JAM'S DEBUT ALBUM TEN, ALONG WITH NIRVANA'S NEVERMIND, IS REGARDED AS ONE OF THE DEFINING RECORDS OF THE GRUNGE ERA”

Mike McCready's lead playing owes a good deal to Hendrix, among others. The band has also dabbled in punk sounds, such as on 1994's *Vitalogy*; and poppier influences on some of their more recent output.

They continue to be relevant, touring and recording, and Vedder consistently writes politically and socially conscious lyrics. The band tackles social issues ranging from an

awareness of Crohn's disease, to the monopoly of Ticketmaster.

Our track this month is in the key of A (A-B-C#-D-E-F#-G#), but actually contains a number of chords and notes outside the key, such as G major (G-B-D), giving the sound more of a Mixolydian flavour (A-B-C#-D-E-F#-G). The solo is built around D Minor Pentatonic (D-F-G-A-C) and A Minor Pentatonic (A-C-D-E-G), which leads to a bluesy Hendrix style sound.

The part is written and recorded for one main guitar, but deliberately includes elements of Stone Gossard's rhythm style, with the classic rock sound and lead guitar phrasing of Mike McCready. **1**

**NEXT MONTH** Martin moves from Seattle to LA to examine pop-metal monsters *Mötley Crüe*



6

GAIN



5

BASS



6

MIDDLE



7

TREBLE

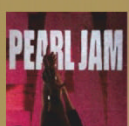


4

REVERB

## Get the Tone

McCready and Gossard use classic gear, such as Fender Strats and Teles, and Gibson Les Pauls. Amps are similarly well-known fare, from the likes of Fender and Marshall. Aim for an aggressive classic rock meets grunge sound, but make sure the gain isn't too heavy. It's more of a power tube thump than preamp saturation if possible. I used an Xotic XSC-2 guitar with an Xotic wah pedal, plugged into a Mesa Boogie Fillmore amp.



**TRACK RECORD** The enormously successful album *Ten* from 1991 features *Alive* and *Even Flow*; the follow-up release, *Vs.* includes *Daughter*, while on Binaural from 2000 you can hear the track *Light Years*. The live album *Let's Play Two* was recorded on Pearl Jam's 2016 world tour and features many of their biggest tunes. A remixed version of *Ten* was released in 2008 with a more up-to-date sound.



## EXAMPLE 1 RHYTHM

CD TRACK 37

The intro riff is a Hendrix influenced wah part that needs to be attacked and performed with conviction. But it's important to do so in a clean and accurate manner. Hit the strings percussively and like you mean it, but also keep it from being messy.

$\text{♩} = 104$  N.C.

auto wah effect

Play 4 times

A G D C A G D F

distortion

N.C.

lead guitar enters

A G A

1, 3, 5, 7

5

7 5 6 7

7 5 6 7

5

5

6 6 4

7 7 5

7 7 5

5 5 3

6 6 4

7 7 5

7 7 5

5 5 3

7 7 5

7 7 5

5 5 3

2

3

3

1

9, 13

5 5 3 4 5

5 5 3 4 5

5 5 3 4 5

5 5 3 4 5

3

17, 21

7 7 5

7 7 5

7 7 5

5 5 3

25

6 6 4

7 7 5

7 7 5

5 5 3

29

6

7

7

5



## EXAMPLE 2 LEAD

CD TRACK 37

The solo has a number of aggressive bends; these should also be played with authority and aggression while maintaining tuning and control.

$\text{♩} = 104$

24

with wah effect

BU

13 (15) 13-10 10 12-10-12 10-12-10 10-11 12-11-10

25

D C D C

BU

8 10 8 10 12 10 12 10 12 10 12 12 10 12 12 (14) 12 10 12 10

27

A G A G

wah off

BU

5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 5 8 5 7 (9) 7 (9) 7 5 7 7 (9) 7 5 7 7

29

A G A G A

5 5 5 5 7 5 7

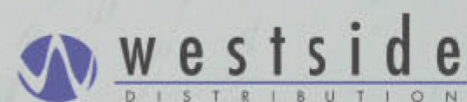
31



# GET READY FOR LOOPING ... MXR STYLE



PERFORMANCE  
IS EVERYTHING





# Soloing with 4th Intervals



**John Wheatcroft** continues his exploration of 4th intervals, putting them to work to create modern sounding lines that will turn heads at the jam session.



Joe Diorio uses wide intervals for modern sounding lines

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** C/D Dorian/A Minor

**Tempo:** 104/120bpm

**CD:** TRACKS 39-44

### Will improve your...

✓ Application of intervallic motifs

✓ String crossing technique

✓ 'Outside' playing

**B**uilding on last month's study of 4ths, where we looked at the harmonic possibilities, we turn our attention to the soloing potential of this simple but hugely effective device. As we've seen, 4ths are a powerful cornerstone of harmony, if you continue around this pattern from a fixed root in an unbroken cycle of 12, you'll both return to exactly where you started and you'll have visited every note in the process, following a sequence that has huge transpositional value. From a single-note perspective, 4ths can be considered as a gateway to chromaticism, with their distinctively angular and modern sound.

The six examples that follow outline a specific musical application for 4ths. We'll explore diatonic and non-diatonic options here, along with the benefits of moving an

idea intervallically to produce lines that have more in common with 12-tone or atonal composition than regular diatonic concepts, although these sound fantastic when you're looking to add a sense of outside excitement to your playing. The master of this approach, Joe Diorio, stated that intervallic playing of this nature allowed him to transcend the restrictions of diatonic harmony, liberating him from the influence of chord symbols, key signatures and tonal centres.

It's easy to see 4ths on the guitar, given that in regular tuning all the strings are a 4th apart (E-A, A-D etc) with just one exception between the third and second strings (G-B = maj 3rd). While this positional logic can be beneficial when visualising 4ths, the location of multiple notes at the same fret can present us with a couple of articulation issues, namely fingering and picking. The challenge these areas presents comes from the abundance of one-note-per-string patterns. Consider the first bar of Ex 1a for a moment. Each pair of notes found at the same fret on different strings should ideally be fingered with the same digit, rolling from string to string,

exerting pressure only when each note is required to produce a separate sound for each note, rather than a mini chord.

How might you approach the picking here? Alternate? Mini-sweeps? Even hybrid picking and fingerstyle have their pros and cons. For the record, I generally use 'economy' or 'directional' picking when notes are found on adjacent strings, meaning that the pick goes straight to the next string so all changes to a thinner string happen with a downstroke and the opposite applies to any bass string switch.

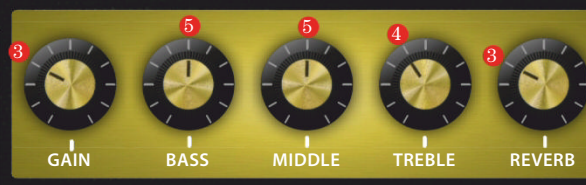
The caveat to this comes when skipping

**“THESE WIDE INTERVALS MAKE YOU SOUND MORE CONTEMPORARY OR ‘OUTSIDE’. IT’S GOOD FOR YOUR TECHNIQUE AND YOUR EAR”** Joe Diorio

multiple strings. There is an added security to jumping over your chosen string, striking on the way back, effectively the exact opposite to directional picking. It's a very personal choice, so I'll leave this to you to peruse the options.

You may also find that these lines take longer to hear than you might expect. So take the time to imagine how each new note might sound before you play it; sing along if you like. Don't underestimate the value of being able to sing what you play and play what you sing. You don't need to be a Sinatra, but connecting your imagination to your fingers will help your development tremendously. Enjoy! 

**NEXT MONTH** John uses the Dorian mode to begin a new mini-series on **Modal Pentatonics**



**Get the Tone**

As we're dealing mainly with conceptual ideas here, you can use pretty much any sound you like, although the typical jazz tone is neck pickup and a warm, balanced clean tone. Other choices facing today's jazz guitarist are: flatwound (smooth and warm tone), or roundwound strings (brighter, more modern sound); or whether to add a fusion type flavour by using a more overdriven tone with effects such as chorus and delay. It's up to you!



**TRACK RECORD** The text that introduced this type of vocabulary to guitarists was Joe Diorio's *Intervallic Designs For Jazz Guitar*. To get your ears around a few interval-based heads, try *Freedom Jazz Dance* by Eddie Harris (Mike Landau is amazing on Steve Gadd's recording); *Subconscious-Lee* by Lee Konitz (Bill Frisell's version); and Mike Walker's *Laugh Lines*, from his *Impossible Gentleman* album.



**CD TRACK 39**

exercise explores just one possible fingering, make sure that you move this around the guitar. You can also change the direction of each group to create your own patterns. The only limit is here is your imagination.

**Cmaj7**

**♩ = 104**

## Cmaj7

The musical score consists of two staves. The top staff uses a treble clef and contains four measures of music. The first measure has four quarter rests, each marked with an 'x'. The subsequent three measures contain eighth-note patterns. The bottom staff shows the corresponding fretting for the guitar, with fingerings indicated by numbers 6 through 10.

**Cmaj7**

The image shows a musical score for the chord Cmaj7 in the key of E major. The top staff is a treble clef with a melody line. The bottom staff is a guitar fretboard diagram with six strings labeled E, B, G, D, A, E from top to bottom. The fret numbers for each string across four measures are as follows:

| Measure | E  | B  | G  | D  | A  | E  |
|---------|----|----|----|----|----|----|
| 1       | 10 | 10 | 12 | 8  | 7  | 9  |
| 2       | 10 | 12 | 8  | 10 | 10 | 12 |
| 3       | 10 | 12 | 8  | 10 | 10 | 12 |
| 4       | 10 | 12 | 8  | 10 | 10 | 12 |

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef staff with a melody line. The bottom staff is a guitar accompaniment staff with fret numbers written below the lines. The key signature is one flat (Bb) and the time signature is 4/4. The melody starts on a G4 note and ends on a G5 note. The guitar accompaniment starts on an E2 note and ends on a G5 note. The score is divided into four measures. The first measure contains the first two lines of the melody and the first four fret numbers of the guitar accompaniment. The second measure contains the next two lines of the melody and the next four fret numbers. The third measure contains the next two lines of the melody and the next four fret numbers. The fourth measure contains the final line of the melody and the final four fret numbers.

15

**♩ = 104 Swing**

**Dm7**

**= 104 Swing**

♩ = 104 Swing      Dm7

D Dorian

E B G D A E

19



## EXAMPLE 2 PENTATONIC 4TH EXERCISES (PLUS ONE 3RD)

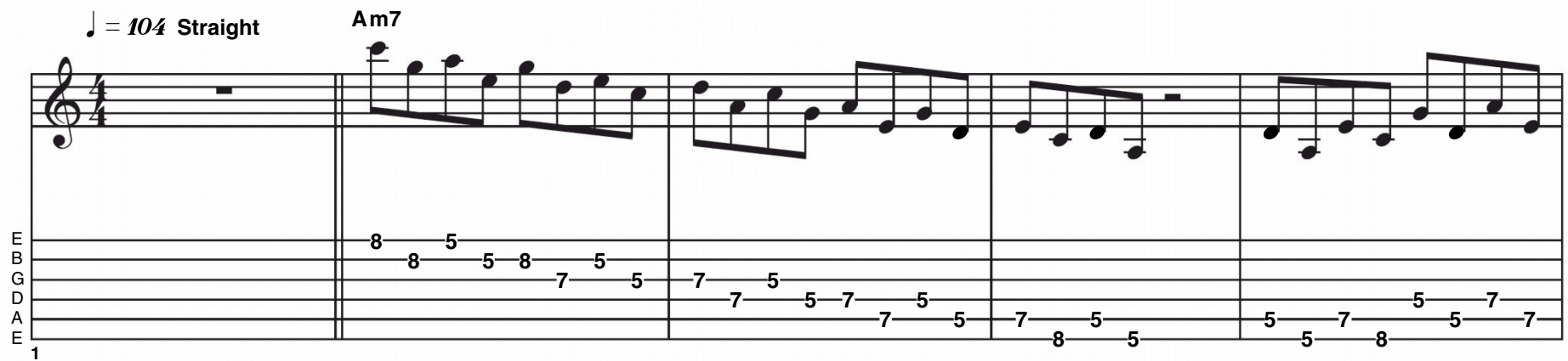
CD TRACK 40

Here we see a similar approach of grouping in twos and threes, although positioned within the Minor Pentatonic scale. The construction of this scale is such that we can find a plentiful supply of perfect 4th intervals (Key of A: A-D,

D-G, E-A, G-C), although there is one major 3rd anomaly (C-E). Ex 2d highlights the polyphonic potential of this scale, creating a set of stacked voicings implying different shades of Am11, from each degree of the scale.

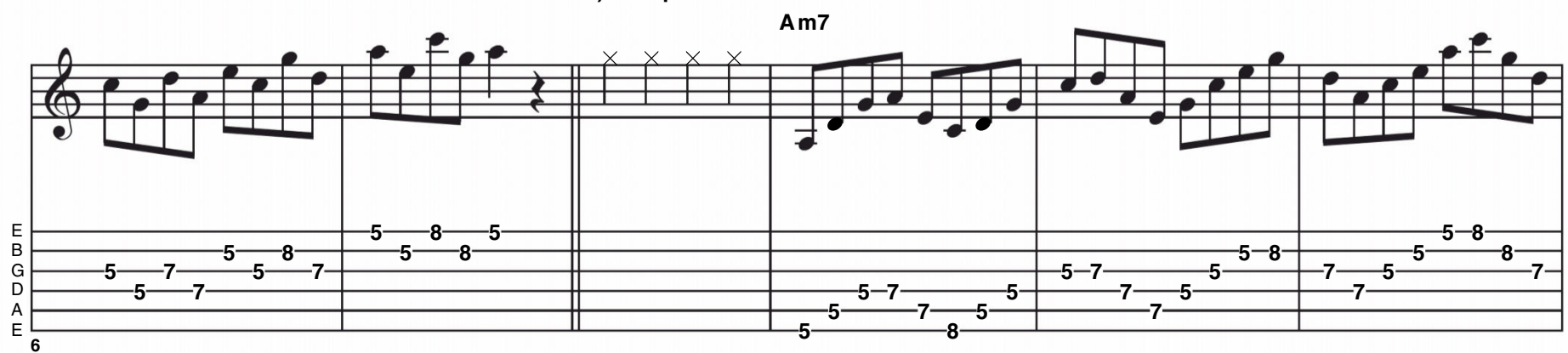
### 2a) Grouped in pairs

$\text{♩} = 104$  Straight Am7



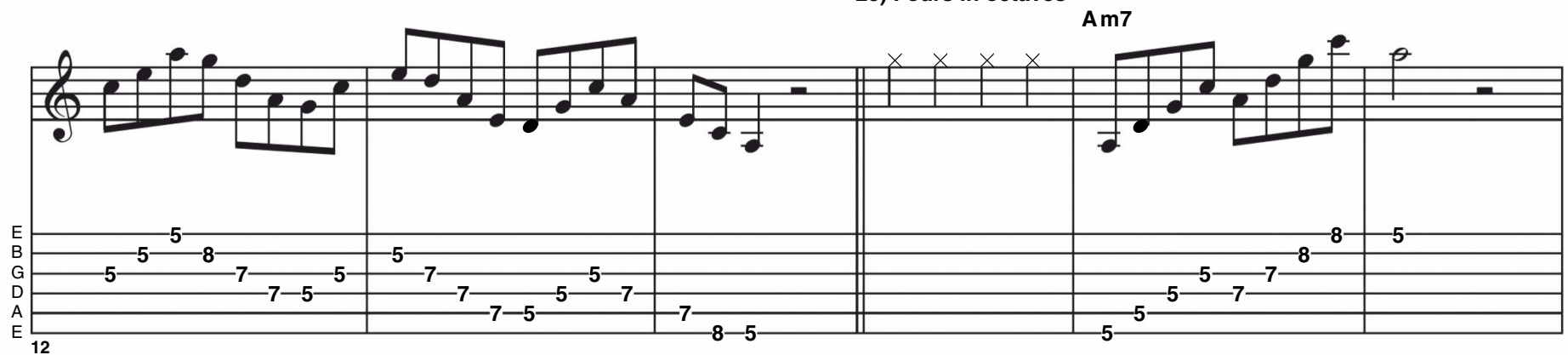
### 2b) Grouped in threes

Am7



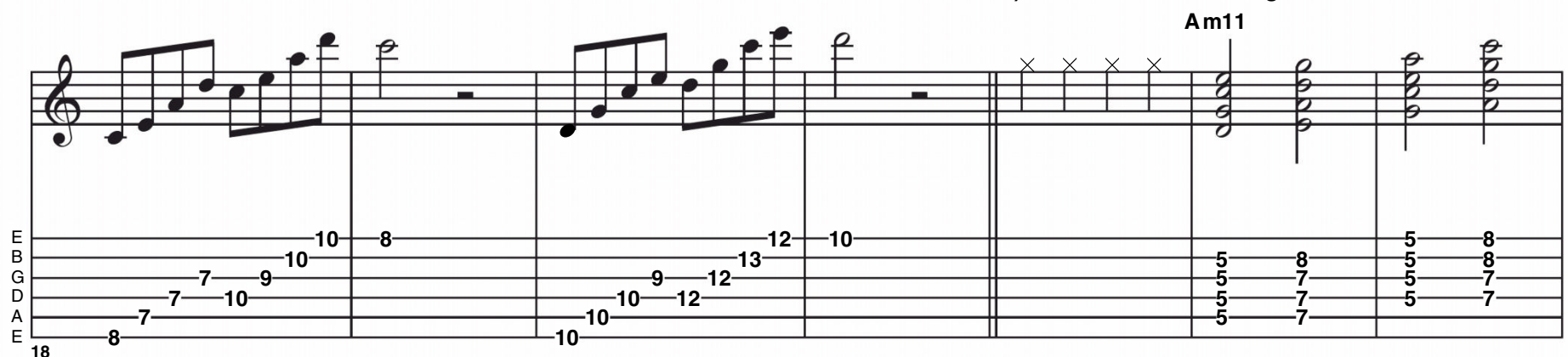
### 2c) Fours in octaves

Am7



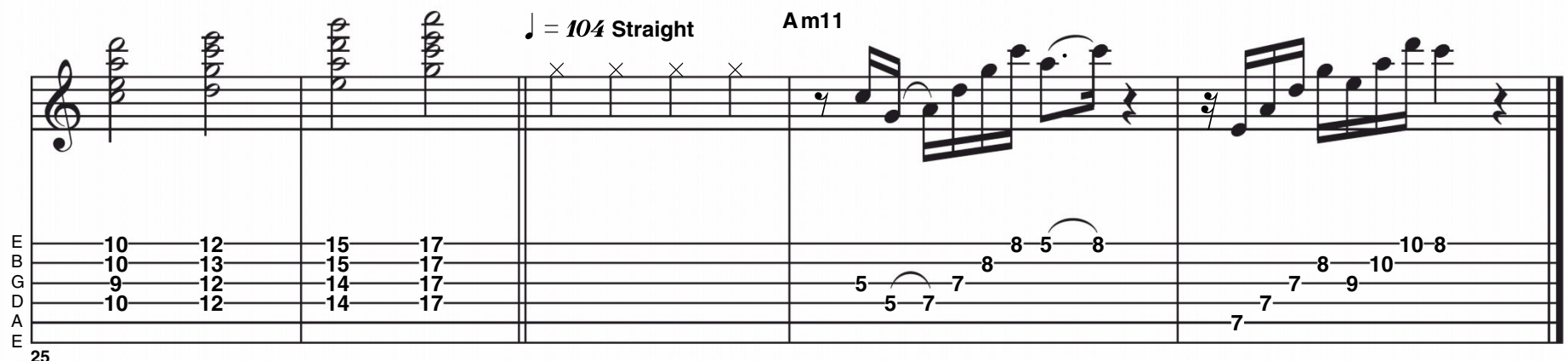
### 2d) Four-note chord voicings

Am11



### 2e) Robben Ford musical application

$\text{♩} = 104$  Straight Am11





## EXAMPLE 3 4TH MOTIFIC TRANSPOSITION EXERCISE (MICHAEL BRECKER/GARY CAMPBELL)

CD TRACK 41

This example is based on an exercise that tenor sax legend Michael Brecker picked up from his friend, mentor and educational author, Gary Campbell. The concept here is to take any musical concept, in our case a solitary ascending perfect 4th motif, and then to transpose this through a series of permutations based upon a select interval. In our examples 3b to 3f we increase the gaps from a  $\flat$ 2nd (one fret) to a tritone,  $\flat$ 5th (six frets). There are some scalar

implications here: whole-tone steps harmonised with perfect 4ths gives us the chromatic scale, albeit displaced;  $\flat$ 3rds have diminished scale implications, whereas major 3rds imply the second mode from the Augmented scale, essentially two augmented triads (R-3- $\sharp$ 5) a semitone apart. Ex 3g comes straight from the mind and fingers of Mike Stern, and showcases a little bit of Ex 3b at work, albeit in a descending direction.

$\text{♩} = 104$

**3a) Initial motivic cell**      **3b) Cell in ascending min 2nd intervals**

**3c) Cell in ascending maj 2nd intervals**      **3d) Cell in ascending min 3rd intervals**

**3e) Cell in ascending maj 3rd intervals**

**3f) Cell in ascending  $\sharp$ 4th/ $\flat$ 5th intervals**      **3g) Mike Stern musical application**

**Dm7**

(F $\sharp$ 5) (E $\flat$ 5) (C5) (A5) (F $\sharp$ 5) (E $\flat$ 5) (C5)      (B5) (B $\flat$ 5)      BU



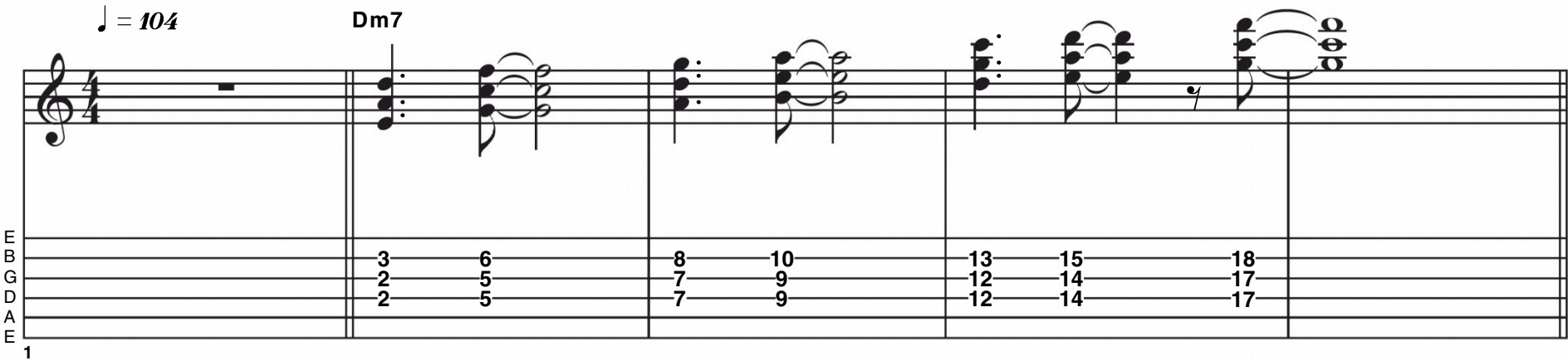
EXAMPLE 4 4TH STACKS MOVED THROUGH MINOR PENTATONIC SCALE

CD TRACK 42

We return to the Minor Pentatonic scale for this series of exercises. The idea here is to harmonise the Minor Pentatonic, in this case in the key of D minor (D-F-G-A-C), with a stack of 4ths positioned beneath to create a set of three-note voicings. In Examples 4b and 4c we embellish these forms by leaving the highest note where it is, but by moving the lower two harmonising notes up or down in semitones. Ex 4b explores this fully with just one position, whereas 4c takes this idea through the whole scale, alternating between above and below, creating a sense of tension and release. Ex 4d is a musical application based around ideas you can hear in the playing of the late Walter Becker of Steely Dan fame, along with Australian sweep picking virtuoso Frank Gambale.

4a) Basic pentatonic positions

$\text{♩} = 104$  Dm7



| String | 1 | 2 | 3 | 4 | 5  |
|--------|---|---|---|---|----|
| E      |   |   |   |   |    |
| B      |   |   |   |   |    |
| G      |   | 3 | 6 | 8 | 10 |
| D      |   | 2 | 5 | 7 | 9  |
| A      |   | 2 | 5 | 7 | 9  |
| E      |   |   |   |   |    |

4b) Chromatic decoration of first shape

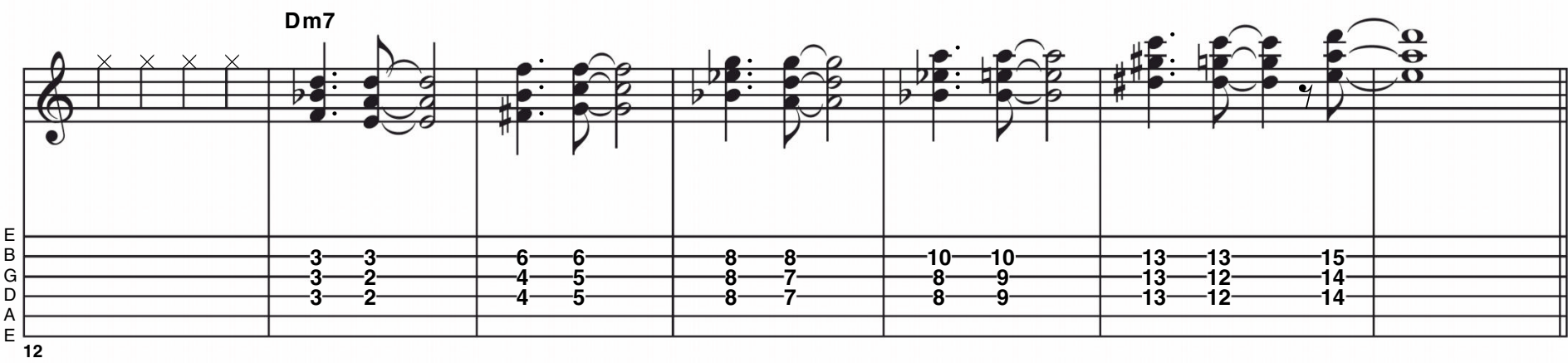
Dm7



| String | 1 | 2 | 3 | 4 | 5 |
|--------|---|---|---|---|---|
| E      |   |   |   |   |   |
| B      |   | 3 | 3 | 3 | 3 |
| G      |   | 2 | 3 | 4 | 5 |
| D      |   | 2 | 3 | 4 | 5 |
| A      |   |   |   |   |   |
| E      |   |   |   |   |   |

4c) Chromatic decoration of all shapes

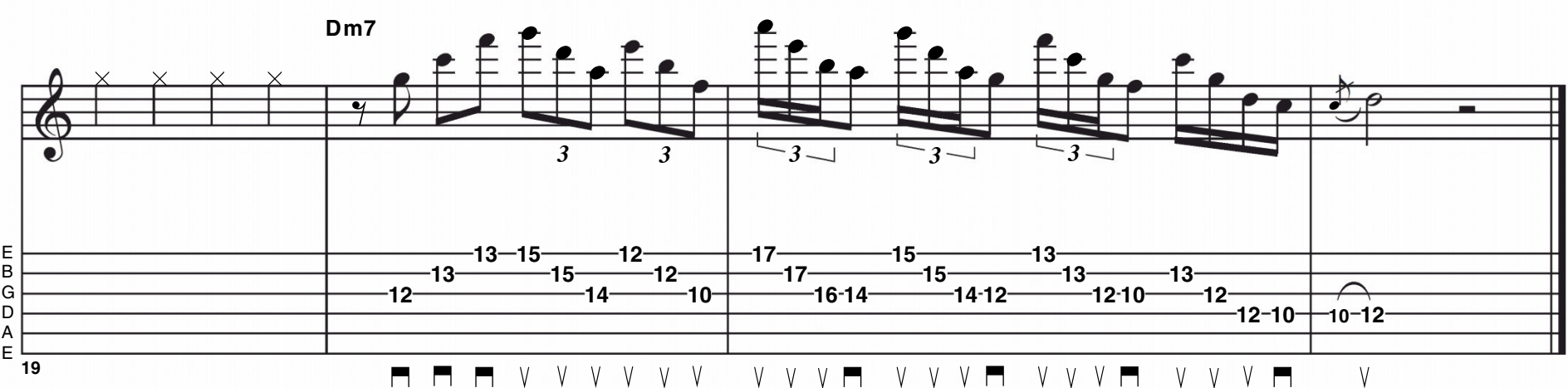
Dm7



| String | 1 | 2 | 3 | 4 | 5 |
|--------|---|---|---|---|---|
| E      |   |   |   |   |   |
| B      |   | 3 | 3 | 6 | 6 |
| G      |   | 3 | 2 | 4 | 5 |
| D      |   | 3 | 2 | 4 | 5 |
| A      |   |   |   |   |   |
| E      |   |   |   |   |   |

4d) Becker/Gambale musical application

Dm7



| String | 1 | 2  | 3  | 4  | 5  |
|--------|---|----|----|----|----|
| E      |   |    |    |    |    |
| B      |   | 13 | 15 | 17 | 15 |
| G      |   | 12 | 13 | 15 | 17 |
| D      |   | 12 | 14 | 16 | 14 |
| A      |   |    |    |    |    |
| E      |   |    |    |    |    |



## EXAMPLE 5 FUNCTIONAL DOMINANT SCALES IN DIATONIC 4THS

CD TRACK 43

Anything that you can do with the Major scale, in principle you should be able to transfer into every other scale. Here we revisit ideas we initially saw in Ex 1, although this time we're re-harmonising to follow two popular scalar options for functioning dominant chords: V7-I which coincidentally exploits the distance of a perfect 4th. First up we see the Half-Whole Diminished scale (R-2-#2-3-#4-

5-6-7), usually associated with 13,9 chords. Secondly, we see the Altered scale (R-2-3-4-5-6-7, although usually enharmonically re-presented as R-2-#2-3-5-#5-7). Once we've defined the patterns, Ex 5c presents these scales in a musical example reminiscent of the type of thing John Scofield might play when moving in succession between G7 and Cmaj7.

### 5a) Half-whole diminished scale

♩ = 104

G7

E  
B  
G  
D  
A  
E

1

### 5b) Altered scale

G7#5

E  
B  
G  
D  
A  
E

6

### 5c) Scofield musical application

Cmaj7

G7b9

E  
B  
G  
D  
A  
E

11

Cmaj7

G7#5

Cmaj7

E  
B  
G  
D  
A  
E

14



## EXAMPLE 6 JOE DIORIO PATTERNS

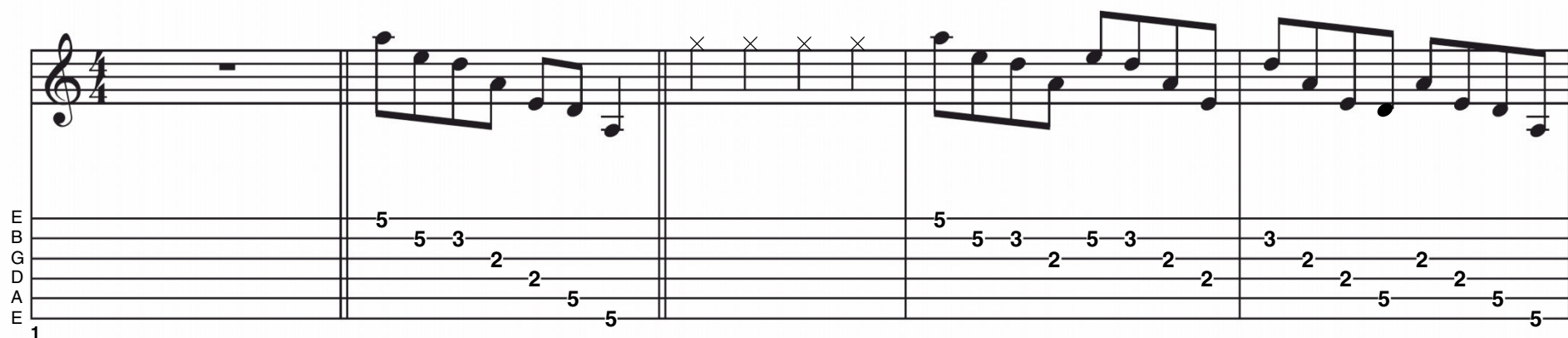
CD TRACK 44

We can't really look at intervallic patterns without referencing the mighty Joe Diorio, so here's a couple of motifs, or what he calls 'designs', that you might hear him employ. In Ex 6a we establish our initial idea, before developing this into a more ornate sequence in 6b. Next we move each part of the sequence up in semitones. Joe would move these ideas around freely, creating a fluid sense of tension and release as he goes; our examples are more rigid and

pattern based. Ex 6d's 'design' is based around five consecutive 4th intervals. When this is moved in ascending semitones, we end up going through each of the 12 possible notes, with no repetition in a logical order that is very helpful when considering utilising every key and/or note. We end our study with Ex 6d, an ascending finger pattern that moves both horizontally and vertically, across and along the fretboard, starting on A and ending on C.

6a) Initial cell idea

6b) Cell sequenced in fours

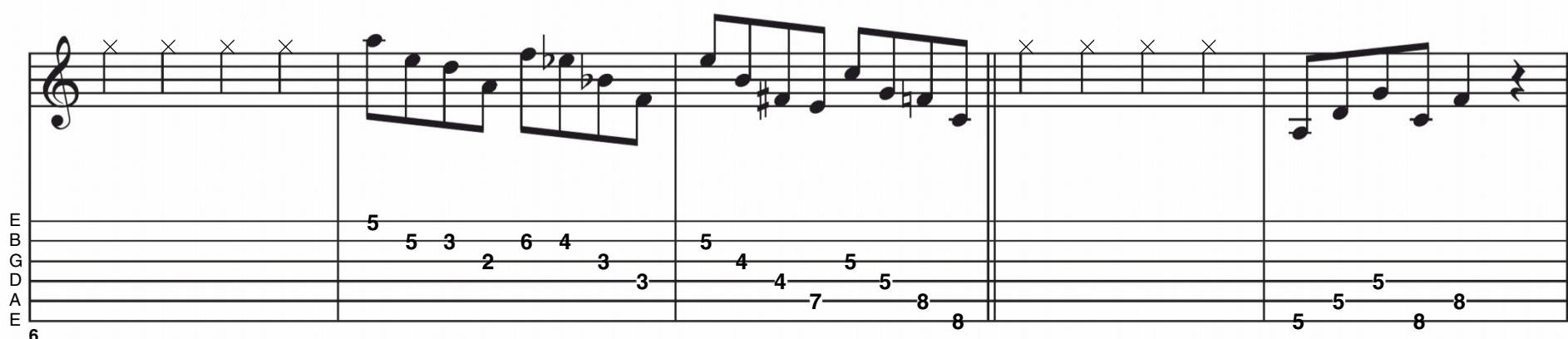


6a) Initial cell idea

6b) Cell sequenced in fours

6c) Chromatic sidestepping

6d) Cell idea #2

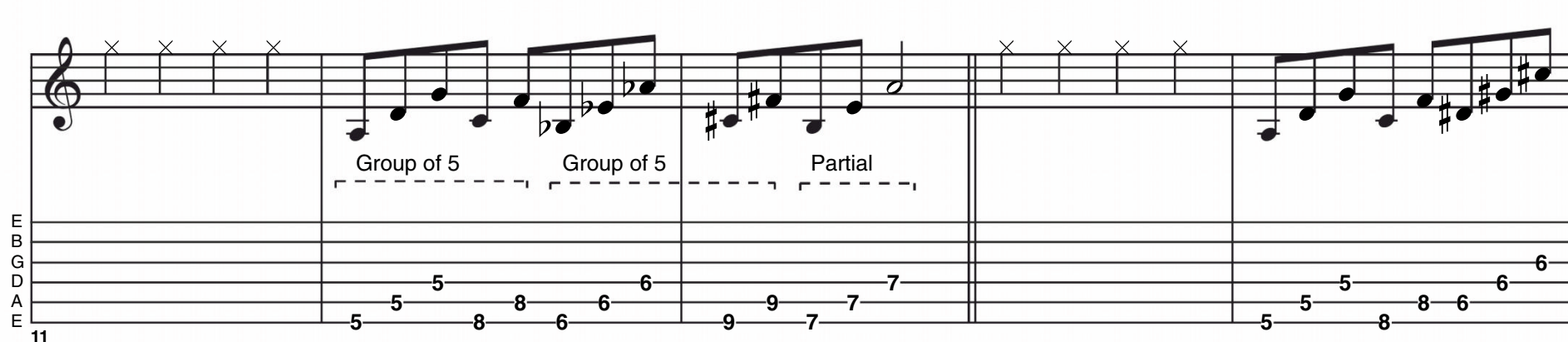


6c) Chromatic sidestepping

6d) Cell idea #2

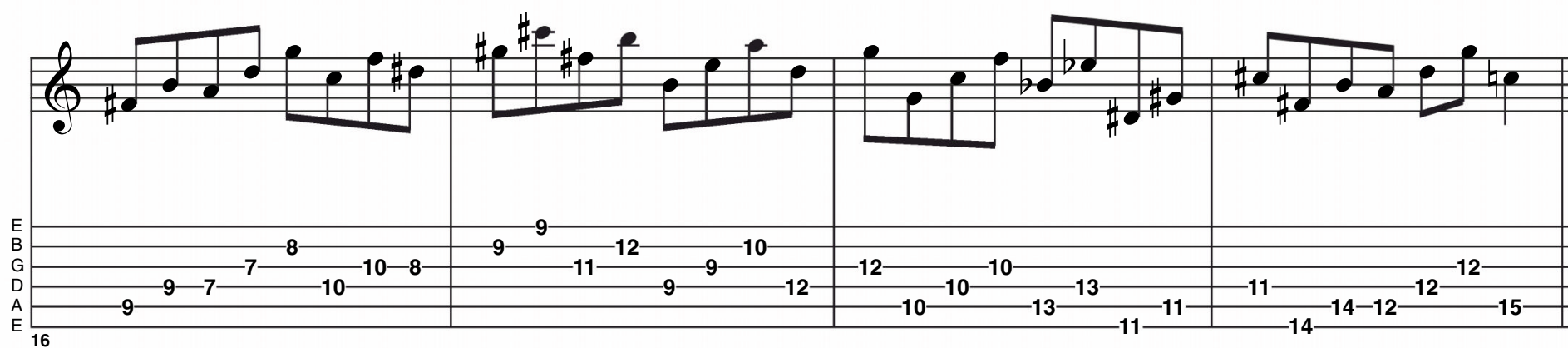
6e) Cell idea #2 sidestepping (all notes)

6f) Ascending digital pattern



6e) Cell idea #2 sidestepping (all notes)

6f) Ascending digital pattern

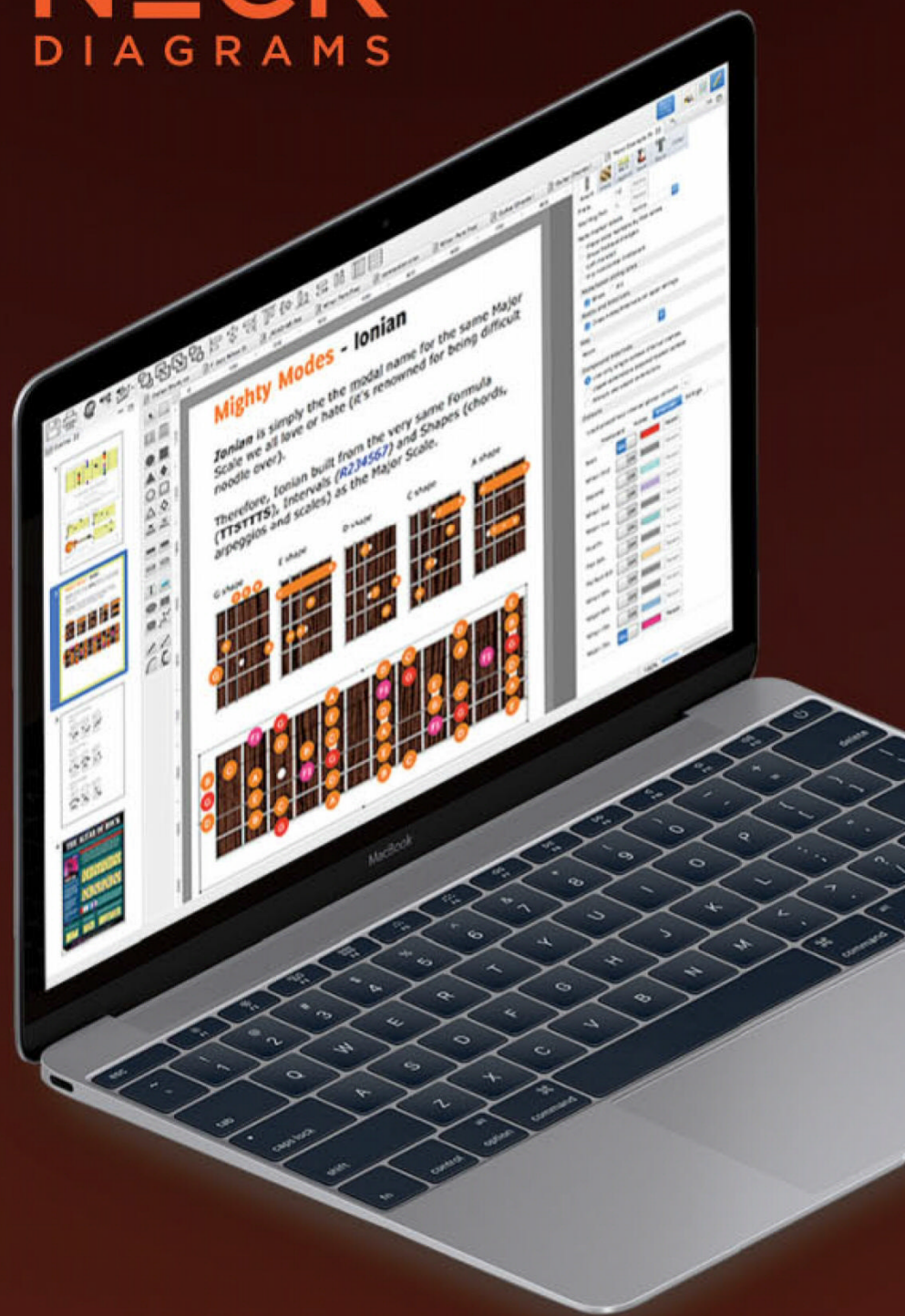




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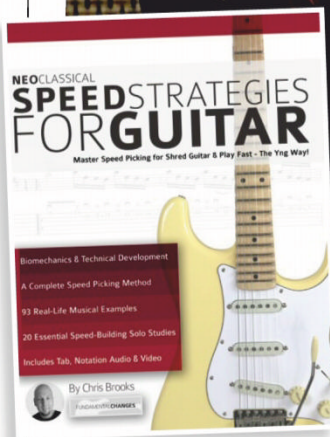
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Yngwie Malmsteen turned the guitar world on its head when he emerged



## Neoclassical speed!



Starting a new series this month is Aussie shredmeister **Chris Brooks** who is looking at strategies for gaining speed, Yngwie style.

### ABILITY RATING

☆☆☆☆☆ Moderate

#### Info

**Key:** A minor  
**Tempo:** Various  
**CD:** TRACKS 45-52

#### Will improve your

- ✓ Picking action
- ✓ Changing strings
- ✓ General speed

**T**his series is derived from my book, *Neoclassical Speed Strategies For Guitar*, written to explore the speed picking strategies employed by Yngwie Malmsteen. As we venture through both conventional and unconventional aspects of the nimble-fingered Swede's powerhouse picking, you can expect solutions to stumbling

blocks you may have already encountered in your own playing. Let's begin with some crucial biomechanics for doing things The Yng Way.

'Pick edge offset' reduces friction and latency by using the edge of the pick to attack the strings rather than the flat surface area. Offsets are applied using wrist placement and pick grip. To offset the pick as Yngwie does (along with many other elite pickers), turn the pick clockwise from the flat to string position (Figure A). This starting point means the outer edge of the pick will hit the string first on a downstroke.

The other plane of motion crucial to everything in Yngwie's system relates to how the pick moves up and down in relation to the

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### FUNDAMENTAL CHANGES

guitar body. Parallel motion, where pick strokes maintain an equal distance from the guitar body, will see the pick trapped on the wrong side of the next string in many cases, requiring a bounce or hop motion to make the string change. This can be costly at speed.

Instead, try the stance illustrated in Figure B, where downstrokes push in towards the guitar body, and upstrokes pull away for clearance. This orientation can be achieved via rotation of the forearm, both outward and inward within the range illustrated. Yngwie's string changes are all set up around this

**“ PICK EDGE OFFSET REDUCES FRICTION BY USING THE EDGE OF THE PICK TO ATTACK THE STRINGS RATHER THAN THE FLAT SURFACE AREA ”**

downward picking orientation, with the back end of the pick pointing down, and most strings being initiated with downstrokes and completed with escaped upstrokes.

Single strings are really where speed starts, so be sure to give each exercise here plenty of practise. Next month, we'll triple down on string changes by looking at three ways Yngwie maximises picking orientation for scalar lines. Happy shredding! 

**NEXT MONTH** Chris continues his exploration of the speedy style of **Yngwie Malmsteen**

FIGURE A

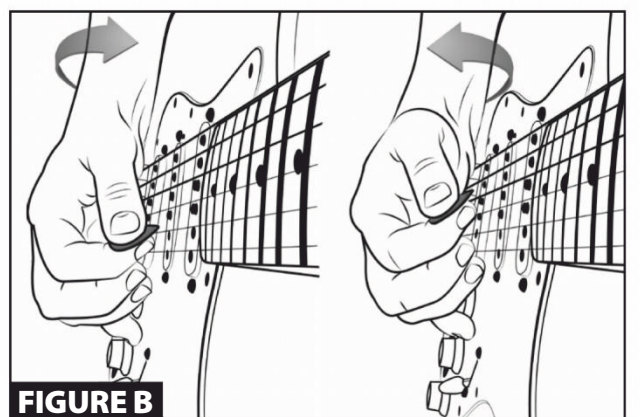
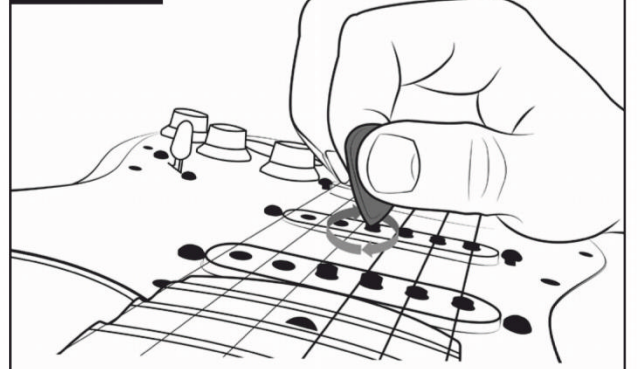


FIGURE B



**TRACK RECORD** When Yngwie Malmsteen burst on to the guitar scene in 1982 on Steeler's debut album (Shrapnel Records), he hit the ground running with a lick bag that avoided a lot of the Pentatonic and positional repetition licks of the day, preferring a linear approach reminiscent of baroque organ and romantic-era violin works by the likes of Paganini.



EXAMPLE 1 PICK EDGE OFFSET

CD TRACKS 45-46

Using the described approach, play example 1 slowly at first but increasing speed up to the edge of your ability.

110bpm and 220bpm

E7

Play 4 times

E B G D A E

12 12 12 12 12 12 12 12 12 13 12 10 12 13 12 10

EXAMPLE 2 SINGLE-STRING PICKING

CD TRACKS 47-48

Next, let's apply single-string picking to repeating A Minor phrases descending the first string. Focus on landing the first note of each six on each beat of the bar.

60bpm and 120bpm

Dm C

E/G# Am

E B G D A E

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

E B G D A E

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

EXAMPLE 3 SEQUENCING

CD TRACKS 49-50

Sequencing is very useful for gaining speed. Yngwie will use patterns like this for dramatic standalone licks or to move between full scale patterns.

85bpm and 170bpm

Am

E B G D A E

8 5 7 8 10 7 8 10 12 8 10 12 13 10 12 13 15 12 13 15 17 13 15 17 19 15 17 19 20

EXAMPLE 4 STRING-CHANGING LICK

CD TRACKS 51-52

Follow the picking directions carefully, pushing the pick in towards the guitar for down strokes and away from it for up strokes.

90bpm and 180bpm

E

Play 4 times

E B G D A E

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



# Hawkwind

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This month **Simon Barnard** takes a trip in a silver machine to explore the space rock sounds of British psychedelic jam band, Hawkwind.



Dave Brock formed Hawkwind and is the only original band member remaining

Levitation which features some amazing guitar playing right from the opening track. It's rumoured that he once performed with a broken arm, not wanting to let his fans down. Although his movement was limited due to his arm being in plaster, he managed to re-work his solos so that they could be played on a smaller section of the neck. This clearly demonstrated his knowledge of the fretboard and scale positions on different strings.

Even though Huw Lloyd-Langton played a huge part in the band, enjoying three separate stints with a combined 14 years, it was Dave Brock who was the creative driving force behind the Hawkwind sound. In fact, in 2013 he was presented with a lifetime achievement award at the annual Progressive Music Awards. Although Brock didn't have the same degree of technical ability as Huw Lloyd-

**“THE FUSION OF DAVE BROCK AND HUW LLOYD-LANGTON'S DIFFERING STYLES RESULTED IN SOME OF PSYCHEDELIC ROCK'S GREATEST GUITAR LINES”**

Langton, he made up for it by having an ability to create melodic guitar hooks which would often be played for great lengths of time - as was the tradition of the jam bands from The Grateful Dead onwards. Hawkwind wrote most of their music through improvising and, as a result, musical ideas were often formed on the fly and then built upon.

There's nothing overly technical in the examples, but it's important to bring vitality and a sense of fun to your performance, while still maintaining timing and accuracy. **E**

**NEXT MONTH** Simon gets to the heart of the music made by the great Arthur Lee and Love

## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** Am

**Tempo:** 120bpm

**CD:** TRACKS 53-54

### Will improve your

- ✓ Powerchords
- ✓ Rock riffing
- ✓ Pentatonic soloing

**H**awkwind formed in London in 1969 and the band is still touring 50 years on. Over this time they have released 31 studio albums plus numerous live records, compilations, EPs and singles. Hawkwind was formed by guitarist, vocalist and keyboards player Dave Brock who is the

only original member of the band still remaining. Although a veritable revolving door of musicians over the years, there have been relatively few guitarists to accompany Brock as an additional six-stringer, with the exception of the excellent Huw Lloyd-Langton who appeared on 12 of the band's albums.

Huw Lloyd-Langton sadly passed away in 2012 but left behind a legacy of licks through his time with the band, and also through his solo output and work as a session musician for others. His work as a lead guitarist spawned countless creative and fluent lines showcasing his technical ability on the instrument. Some of his best work was from the 1980 album

6  
  
GAIN

8  
  
BASS

5  
  
MIDDLE

5  
  
TREBLE

4  
  
REVERB

## Get the Tone

Dave Brock is a fan of his Roland JC120 amp and a Line 6 Pod for effects. Guitar wise, he has played many, but over recent years prefers Gibson Les Paul and Nighthawk, or his old painted Westone. Huw Lloyd-Langton played a Gibson 335 and Hi-Watt amps. Go for classic tones using a thick bridge pickup sound, enough drive to create sustain (but not fizz), and some reverb or ambient delay to tie it all together.



**TRACK RECORD** The self-titled first album from 1970 is an obvious place to start, as it features the dual playing of Brock and Lloyd-Langton. Also recommended is 1980's Levitation which features some superb playing from Lloyd-Langton. The first two songs give a great insight into his technical and tasteful playing. Other worthy albums are 1971's In Search Of Space and 1975's Warrior On The Edge Of Time.



## EXAMPLE HAWKWIND STYLE

CD TRACK 53

**[Bars 1-16]** Here's a simple motif demonstrating the rocking approach of Hawkwind and Dave Brock. The first eight bars are palm muted then the riff opens up from bars 9-16. Use downstrokes and aim to keep the rhythm even.

**[Bars 17-26]** We keep with the same idea, but the chords move along from A5-A6 through to C5-C6, D5-D6 and finally E5-E6. As with the last section, aim to play this with downstrokes to keep the sound consistent.

$\text{♩} = 120$

**Chords:** A5, A6, A5, A6, A5, A6, A5, F5, G5

**Chords:** A5, A6, A5, A6, A5, A6, A5, F5, G5

**Chords:** A5, A6, A5, A6, A5, A6, A5, F5, G5

**Chords:** A5, A6, A5, A6, A5, A6, A5, F5, G5

**Chords:** A5, A6, A5, A6, C5, C6, C5, C6, D5, D6, D5, D6, A5, A6, A5

**PM** (Palm Mute) indicated in the first two systems.

**Tablature:** The tablature is written for a 6-string guitar. The first four systems (bars 1-16) use a palm mute (PM) in the first system and then open up. The fifth system (bars 17-26) shows the progression of chords from A5-A6 to C5-C6, D5-D6, and finally E5-E6. The tablature includes fret numbers (0-5) and rhythmic notation (downstrokes, upstrokes, and triplets).



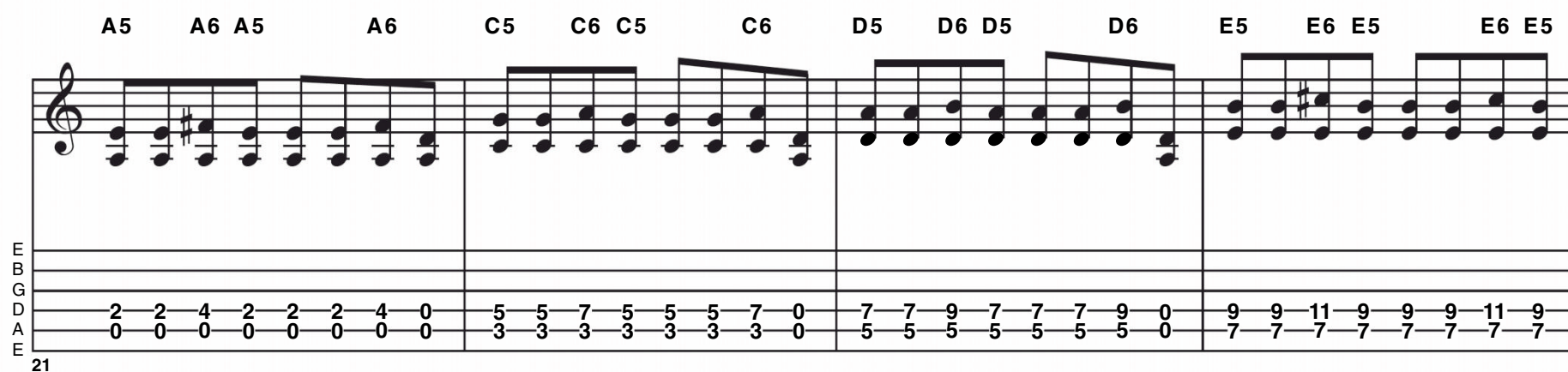
## EXAMPLE HAWKWIND STYLE

## CD TRACK 53

[Bar 31] Here a single-note riff is introduced to demonstrate the fluid style of Huw Lloyd-Langton. This section is played with a mixture of legato and picked

notes to make it linear, yet rigid. Aim to keep this section smooth and locked in with the backing track.

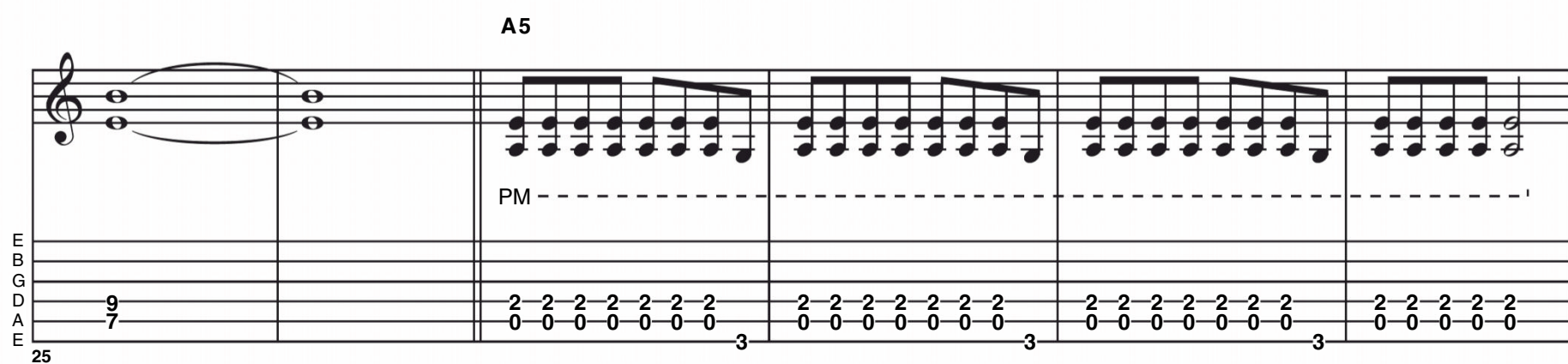
A5 A6 A5 A6 C5 C6 C5 C6 D5 D6 D5 D6 E5 E6 E5 E6 E5



21

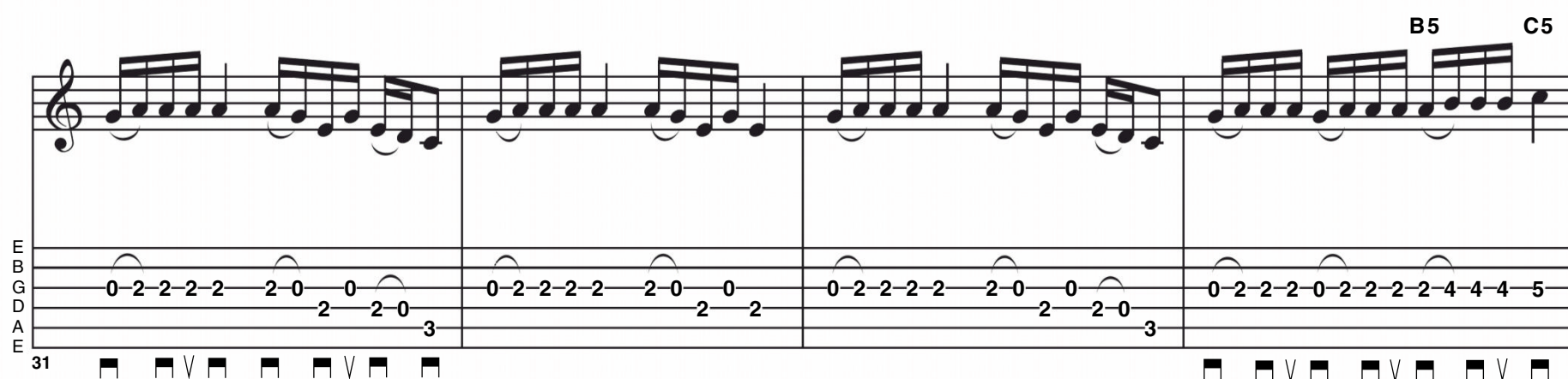
A5

PM - - - - -



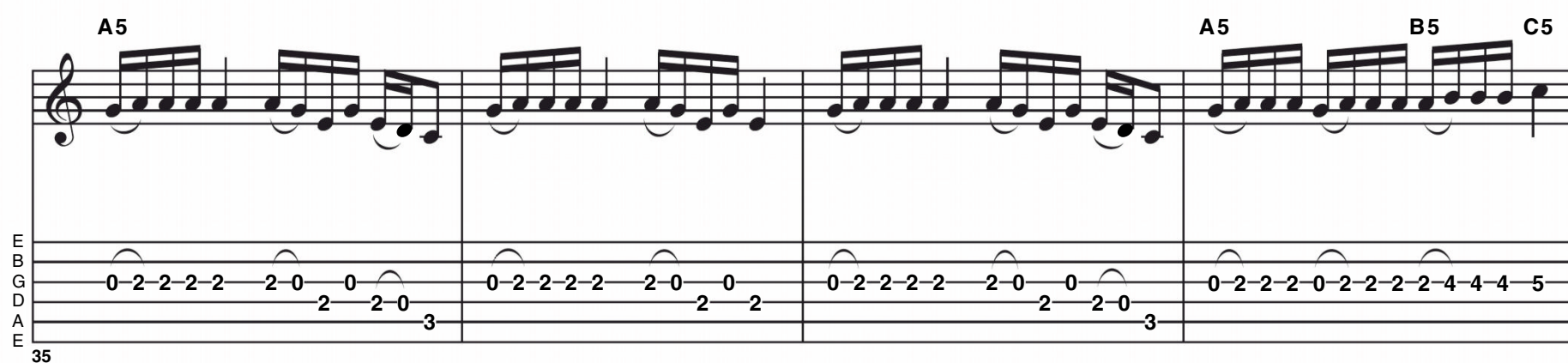
25

B5 C5



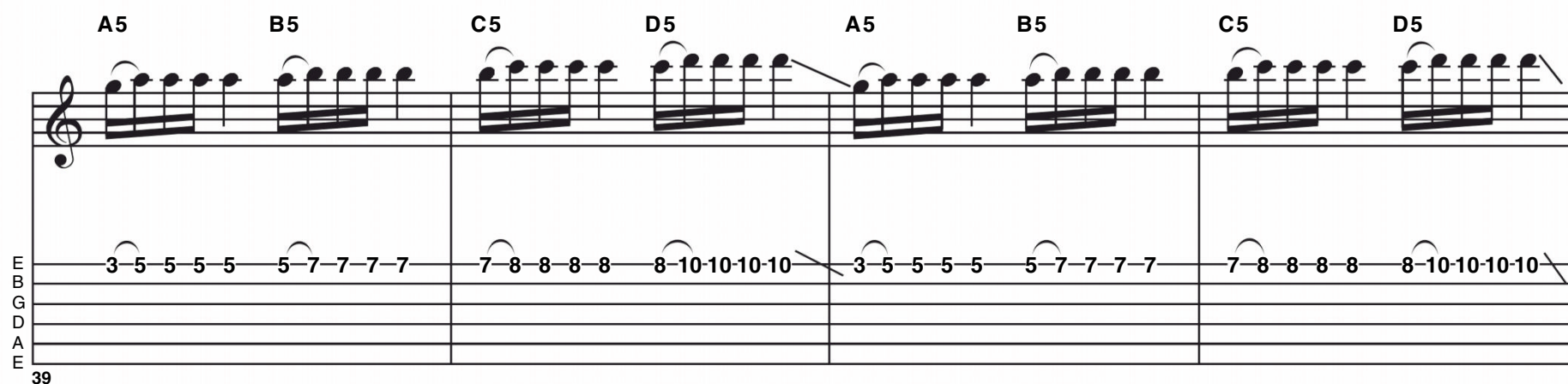
31

A5 A5 B5 C5



35

A5 B5 C5 D5 A5 B5 C5 D5



39



**CD TRACK 53**

**[Bar 55]** Now the solo goes up a gear, featuring streams of semiquavers in the style of Huw Lloyd-Langton from the 80s onwards. Again, it features both legato and picked passages to keep it smooth but with a bit of grit.

43

47

53

57

61



# Mixolydian solo with Pentatonic scales



More useful five-note scales that exist within Mixolydian with **Shaun Baxter**. This time creating Pentatonic scales from the 2nd note.

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** A (A7)

**Tempo:** 108bpm

**CD:** TRACKS 55-57

### Will improve your

- ✓ Mixolydian scale knowledge
- ✓ Creation of new Pentatonic lines
- ✓ Musical connection of keys

**O**ur recent lessons have been devoted to various Pentatonic scales stemming from the root of Mixolydian. As all Pentatonics are five-note scales, it's a question of leaving two notes out of the seven-note Mixolydian each time. So, if you leave the 4th and 6th notes of Mixolydian

(1-2-3-4-5-6-♭7), you get Dominant Pentatonic (1-2-3-5-♭7), whereas, leave out 2nd and 6th and you get Indian Pentatonic (1-3-4, 5-♭7).

This lesson is the first in a series where we look at how the root of various Pentatonic scales can stem from other notes of Mixolydian rather than the root. Let's start with the 2nd. First, if we leave out the 3rd and ♭7th of A Mixolydian, we get a Bm Pentatonic:

A Mixolydian:

A B (C#) D E F# (G)  
1 2 (3) 4 5 6 (♭7)

B Minor Pentatonic:

B D E F# A  
1 ♭3 4 5 ♭7

Secondly, if we leave out the 5th and ♭7th, we get a Bm9 arpeggio, which, because, it has five notes, also acts like a Pentatonic scale:

A Mixolydian:

A B C# D (E) F# (G)  
1 2 3 4 (5) 6 (♭7)

Bm9 arpeggio/Pentatonic:

B C# D F# A  
1 2 ♭3 5 ♭7

So, we've got two different flavours: B Minor Pentatonic sounds quite suspended over an A7 chord because it doesn't contain the major 3rd (C#); whereas Bm9 sounds more resolved because it contains the C# note.

Diagram 1 shows the Minor and m9 Pentatonic choices from the 2nd note of A, C, D, F and G Mixolydian to correspond to our chord progression which is A7-C7-D7-F7-G7. To validate the use of the suspended-sounding Minor Pentatonic from the 2nd note of each chord, the progression has been adapted to make the first chord suspended: this is achieved by making it an 11th chord (slash chord) rather than a plain 7th. Remember, the point of playing appropriate Pentatonic scales from different notes is that they offer us different perspectives and, therefore, musical flavours.

Your initial aim is to map out each of the Pentatonic scales stemming

from the 2nd note of Mixolydian within each of its five CAGED shapes. This is a character-building pursuit that you can do on your own, rather than rely on me to write them out. Once you have done that, you should also explore and experiment with all types of alternative fingering configurations for each scale, including lateral movement (along the neck, such as on a single string) and three-octave symmetrical shapes whereby all five notes of each Pentatonic scale are compressed onto two adjacent strings and then the same fingering is shifted unchanged over three octaves over the bottom, middle and upper string pairs (sixth-fifth, fourth-third, second-first).

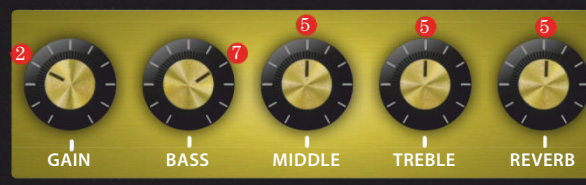
Remember, a solo is either a premeditated or spontaneous mini composition, and the key to composition is to have a good balance of

**“FOR THESE SOLOS I HAVE CHOSEN TO LIMIT EVERYTHING TO MEDIUM PACED RHYTHMS AND SIMPLE ARTICULATIONS: SLIDES, BENDS, VIBRATO”**

musical elements. This can range from a variety of different speeds, textures, dynamics, pitches and rhythms; however, it can also extend to different forms of articulation (whammy bar action, pinched harmonics, slides, bends, vibrato, etc) – in other words, the way that you play a note.

For the purposes of these solos, I have chosen to limit everything to medium-paced rhythms and simple forms of articulation such as the aforementioned slides, bends and vibrato; however, you should experiment with the full range of elements when writing or improvising your own solos. **E**

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



**Get the Tone**

For this solo, I used a distortion pedal (gain at 12pm) through a cleanish amp for 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) while still providing enough vocal-like sustain. Use the above settings as a starting point, then experiment.



Larry Carlton: a master of using both Pentatonics and Mixolydian



**TRACK RECORD** American guitarist Larry Carlton often uses a Minor Pentatonic scale from the 2nd and 5th notes of the Mixolydian mode over dominant chords, probably because he uses so many 11th chords in his music (which have a suspended sound). If you haven't heard any of Larry's music, try his solo album Friends which also features the mighty Michael Brecker on saxophone.



EXAMPLE BM9 PENTATONIC OVER THREE OCTAVES

CD TRACK 56

**EXAMPLE 1 [Bars 0-4]** In these bars, apart from the fretting-hand tap in bar 2, all the notes are derived from arranging the Bm9 Pentatonic in a three-octave symmetrical pattern. To establish the background scheme, basically play the 7th, 9th and 10th frets on the sixth string, and the 9th and 12th frets of the fifth string. This gives us all five notes of the Bm9 Pentatonic scale compressed into the lowest string pair. Next, simply transfer this same shape onto the middle string pairs (fourth and third strings) playing it two frets higher, and then three frets higher on the top string pair (second and first strings).

**EXAMPLE 2 [Bars 5-8]** Holding the note at the end of bar 8 so that it straddles the bar line is an effective way of breaking up the rigidity of the key change at the start of each four-bar section. If you always start playing on the first note of

each section, your phrasing will sound predictable, robotic and repetitive. On that same theme, when constructing your own solos, always be wary of ending phrases in the same place in the bar and/or in the same manner. **EXAMPLE 3 [Bars 9-12]** Although the general rhythmic template is 16th notes for this solo, it's important that you add rhythmic interest by leaving notes out and creating syncopated and tied rhythms. Again, this will help to avoid predictability and monotony for the listener. Furthermore, remain aware of the general distance between notes. It's easy to rely on playing scale steps by always moving up or down to the next adjacent note; however, from the second half of bar 9, we see the use of various 4th intervals, which produces a more strident and modern sound (also see John's Jazz column on p65).

Sheet music for guitar solo, Example BM9 Pentatonic over three octaves. The music is written in 4/4 time, tempo 108. The key signature is one sharp (F#). The solo is divided into four sections of four bars each, corresponding to Examples 1, 2, 3, and 4.

**Example 1 (Bars 0-4):** Features the Bm9 pentatonic scale. Chords: G/A, A7. Fret numbers: 11-14, 12-14, 15-17, 14-12, 14-12, 11-14, 12-14, 11-14, 12-14.

**Example 2 (Bars 5-8):** Features the Dm pentatonic scale. Chords: G/A, A7, Bb/C. Fret numbers: 11-12, 9-12, 11-14, 12-14, 15-17, 13-15, 15-17, 15-13, 15-13.

**Example 3 (Bars 9-12):** Features the Dm pentatonic scale. Chords: C7, Bb/C, C7. Fret numbers: 15-13, 13-15, 18-15, 13-15, 15-18, 15-13, 14-12, 13-15, 10-12, 10-12, 10-12.

**Example 4 (Bars 13-16):** Features the Em pentatonic scale. Chords: C/D, D7, C/D. Fret numbers: 10-12, 12-10, 9-12, 9-12, 9-12, 7-0, 7-0, 7-0, 12-12, 12-12, 12-12, 12-10, 10-12.



## EXAMPLE IDEAS FOR BEING EAR-CATCHING

CD TRACK 56

**EXAMPLE 4 [Bars 13-16]** The stacked 5ths towards the end of bar 14 help to introduce a more 'vertical' sound that acts as an ear-catching alternative to the more linear playing surrounding it. This is a more modern sound, too.

**EXAMPLE 5 [Bars 17-20]** Although it is easy to get drawn into playing licks, it's

important to tell a story, so focus on playing melodies rather than lines. If you can sing or hum it, it's a melody. If you can't, it's usually a line.

**EXAMPLE 6 [Bars 21-24]** This section comprises a melody (again, not a line, per se) that hopefully has enough rhythmic interest to make it memorable.

8va D7 F7 Eb/F

F mixolydian Gm pentatonic scale

12 12 10 10 15 15 12 12 17 17 18 20 18 17 17 18 15 18 17 15 10 15 17

12

8va Eb/F F7 F/G

Gm pentatonic scale Am pentatonic scale

15 18 15 20 15 18 15 18 15 15 18 15 17 15 15 15 15 17 17 17 15 15 15 20 17 17 15 15

15

(8va) G7 F/G G7

Am pentatonic scale Am9 pentatonic scale

20 20 17 17 22 22 22 19 15 19 15 17 17 16 16 17 17 16 16 19 19 17 19 15 14 17 15

18

G/A A7 G/A

Bm pentatonic scale

12 12 14 16 14 12 14 11 11 14 14 12 12 14 14 14

21



## EXAMPLE RHYTHMIC INTEREST AND MELODIC FRESHNESS CONTINUED

CD TRACK 56

**EXAMPLE 7 [Bars 29-32]** As in bars 9 and 10, here there's a succession of 4th intervals (alternating between descending and ascending ones) which helps to make the often predictable Pentatonic scale sound fresh and melodic. Note the section providing rhythmic interest in bar 32.

**EXAMPLE 8 [Bars 33-36]** The three-note melodic groupings from beat 2 of bar 33 will help to avoid predictability for the listener. Also, watch out for the quick position change at the start of bar 36 using the first finger of the fretting hand which is also used to play the final note of the previous bar.

**A7** **B $\flat$ /C** **C7** *8va*

Bm9 pentatonic scale Dm pentatonic scale

E B G D A E

24

*(8va)* **B $\flat$ /C** **C7** **C/D**

Hold PB BD 15 (slowly)

Em pentatonic scale

E B G D A E

27

*(8va)* **D7** **C/D** **D7**

Em pentatonic scale

BU

E B G D A E

30

**E $\flat$ /F** *8va*

Gm pentatonic scale

E B G D A E

33



## EXAMPLE NON-BLUESY PENTATONICS CONTINUED

CD TRACK 56

**EXAMPLE 9 [Bars 37-40]** Finally, in order to provide more ear-catching variation, we finish by developing the stacked 5th idea introduced at the end of bar 14 - like 4ths, 5ths have quite a modern sound and, although using the Am Pentatonic scale, bars 38 and 39 do not sound remotely bluesy.



**Gm pentatonic scale with D $\flat$  passing note (in other words, G minor blues scale)**

**Am pentatonic scale**

**G mixolydian**

Chords: F7, F/G, G7, A7

Bar numbers: 35, 37, 39

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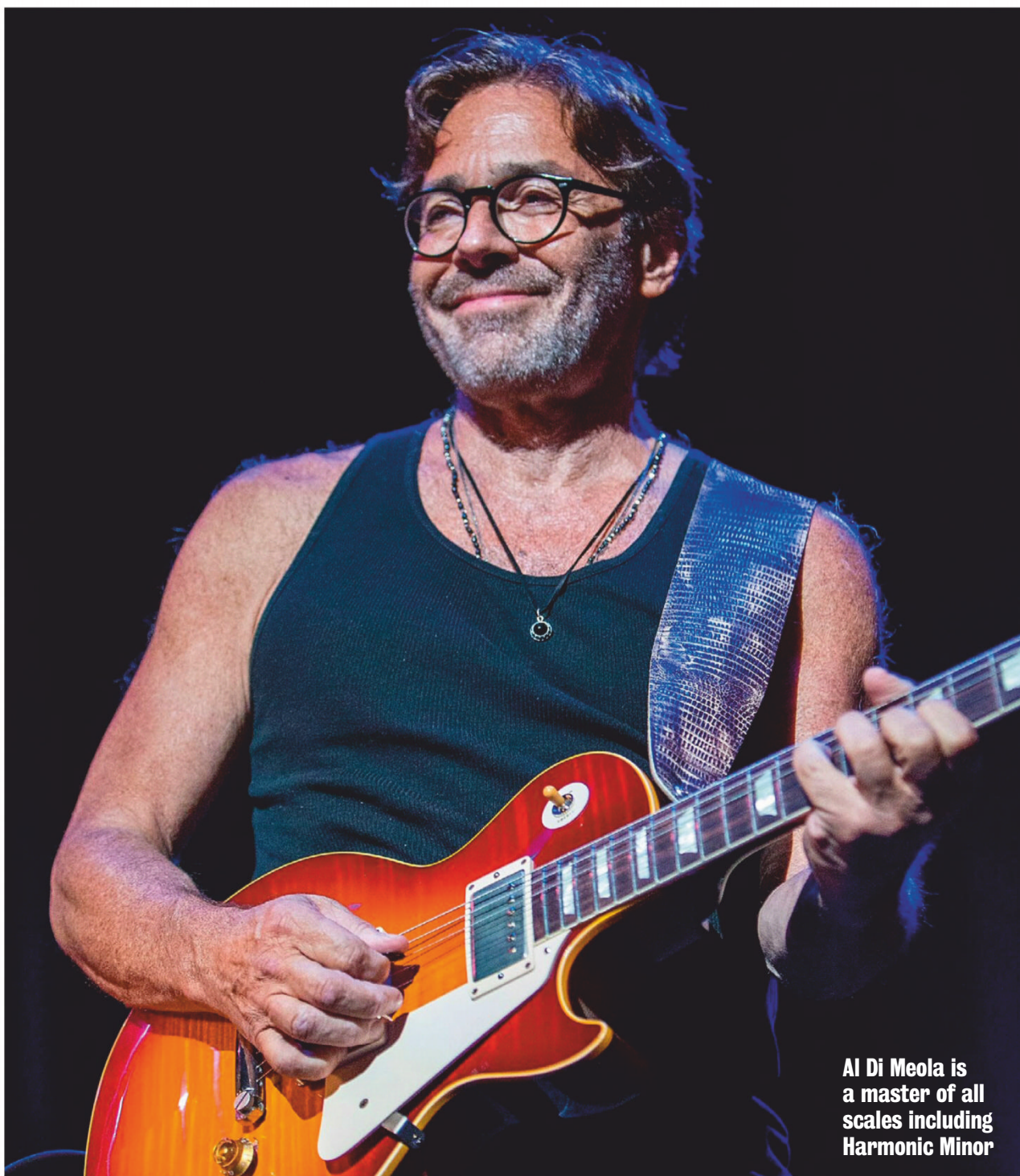
# Fretboard fluency

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**Martin Goulding** brings you the second part in his series examining the Harmonic Minor scale, where he looks at its chords and all seven modes.



Al Di Meola is a master of all scales including Harmonic Minor

from our recent study of the Melodic Minor scale. This leaves only one chord so far that we haven't looked at – the diminished 7. This chord consists of a diminished triad - R- $\flat$ 3- $\flat$ 5, with an additional  $\flat\flat$ 7 (double flat 7th). You may be wondering if this interval is the same as the 6th degree and you'd be right; however, as we construct diatonic 7th chords strictly in 3rds, it's important to interpret this interval from the perspective of the 7th degree.

Let's now review the three minor scales that we've studied in our series so far so we can compare the differences between them. Each scale is harmonised as a family of diatonic 7th chords and arranged starting from A. You'll notice that here the Roman numerals which are used to indicate each degree of the scale are capitalised for chord types containing a major 3rd, and presented in lower case for chords containing a minor 3rd.

After arranging these chords and modes to ascend the fretboard horizontally as shape 1 forms, with the root notes moving along the sixth (lowest) string, we'll move on to look at how we can organise all seven chords and modes within one area of the fretboard. We'll be using strict alternate picking to execute each mode, with the associated chord providing a landmark by which we can memorise each scale shape against, as well as a reference for our ear. **1**

**NEXT MONTH** Martin looks at more fretboard navigations within **Harmonic Minor**

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Am

**Tempo:** Various

**CD:** TRACKS 58-60

### Will improve your:

✓ Chord knowledge

✓ Picking, timing and accuracy

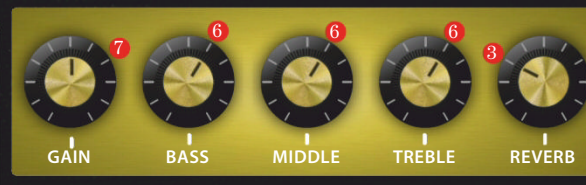
✓ Interval recognition

**A**s we saw in last month's lesson, the Harmonic Minor scale consists of the formula: R- $\flat$ 2- $\flat$ 3-4-5- $\flat$ 6-7, and can be visualised as a Natural Minor scale with a major 7th degree, as you can see here...

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

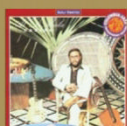
Harmonic Minor: R-2- $\flat$ 3-4-5- $\flat$ 6-7

This month, we'll continue our study of this very interesting scale by taking the root, 3rd, 5th and 7th degrees from each consecutive note and arranging it as a family of diatonic 7th chords along with their respective modes. Within this family of chords, we can identify the more familiar minor 7, dominant 7 and minor 7 $\flat$ 5 forms found within the diatonic Major and Natural Minor scale system. We can also identify the minor-major 7 and major 7 $\flat$ 5 chord types



**Get the Tone**

Use a warm overdriven tone to play through this month's examples. A good place to start when dialling in your sound is to set the treble, midrange and bass flat (12 o'clock), with the gain control set from around three quarters (3 o'clock) to full (depending on the style). Try then cutting the mids a couple of notches for rhythm, and boosting for lead. Adding a dash of reverb will help give a little more 'air' to the notes for a bigger sound.



**TRACK RECORD** Players including Django Reinhardt (gypsy jazz), Al Di Meola (jazz-rock), Uli Jon Roth (classic rock), and Yngwie Malmsteen (neo-classical rock and metal) are all well known for their use of the Harmonic Minor scale. To hear this very recognisable and versatile scale in action, check out the track Egyptian Danza, taken from alternate picker supreme Al Di Meola's classic 1978 album, Casino.

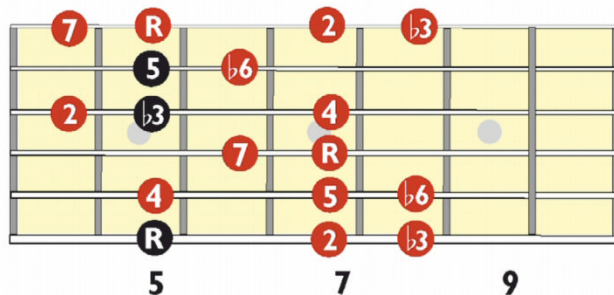


## DIAGRAM 1 SEVEN MODES OF HARMONIC MINOR

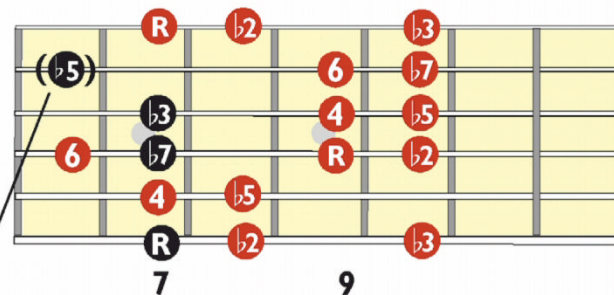
Diagram 1 provides an overview of the seven modes of the A Harmonic Minor scale. You'll recognise five out of the seven shapes from last month's lesson, in addition to two new shapes. Each modal scale shape is arranged starting from the next consecutive scale degree of the parent A Harmonic Minor scale. However, rather than visualising these shapes as different positions of A

Harmonic Minor as we did last month (with each note relating to A as the root note), you'll notice that the lowest note of each shape has now become the root note of its own respective mode. This means that each mode is presented in shape 1, with the corresponding chord indicated in black, and with the intervallic formula labelled within the notes of each scale.

**A Harmonic Minor Shape 1**

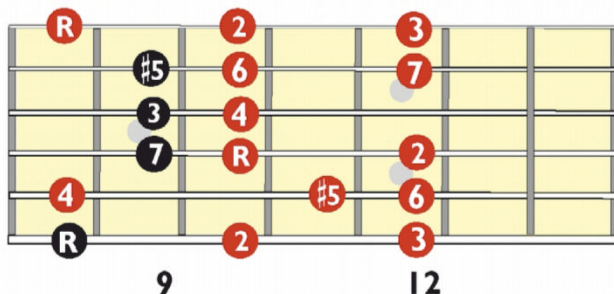


**B Locrian Natural 6 Shape 1**

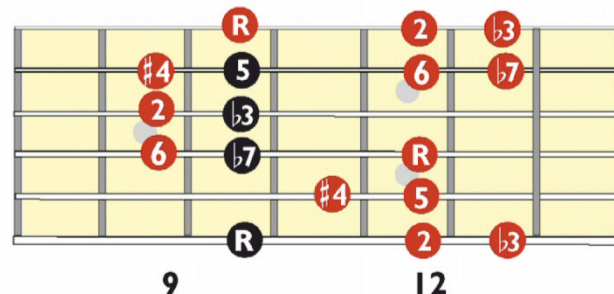


Play as part of chord but omit when playing scale

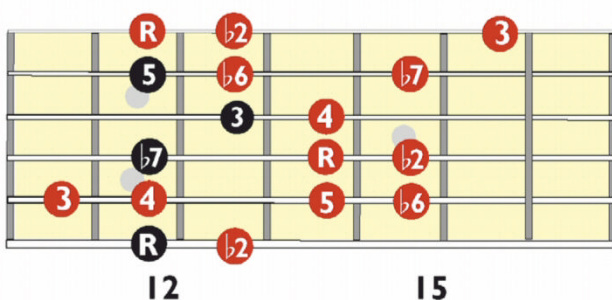
**C Ionian #5 Shape 1**



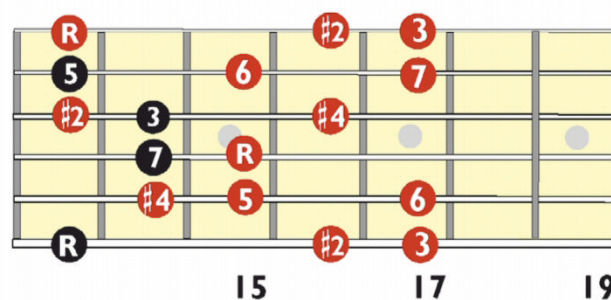
**D Dorian #4 Shape 1**



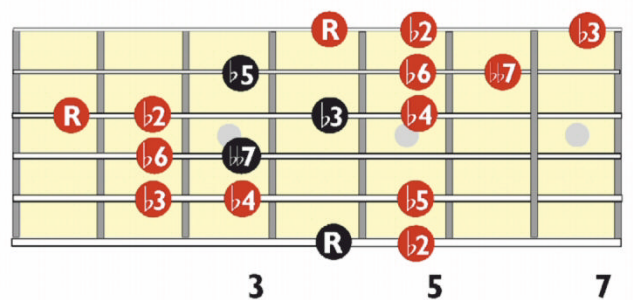
**E Phrygian Dominant Shape 1**



**F Lydian #2 Shape 1**



**G# Superlocrian b7 Shape 1**



## EXAMPLE 1 MODES OF A HARMONIC MINOR

CD TRACK 58

Here we see those seven modes of A Harmonic Minor scale, starting with the associated diatonic 7th chord. Listen carefully to the sound of each scale in relation to the chord, as this will enable you to hear the distinct characteristic of each mode. Use alternate picking throughout and aim for a clear and consistent tone. On the A Harmonic Minor scale in shape 1, use the fourth finger to execute the shift as you ascend on the first string,

with the first finger used to shift back as the scale then descends. In all other shapes, use the first finger to shift wherever there are four-notes-per-string. When playing the two-notes-per-string groupings (between the 7th degree and the root), try the first and second fingers, a fingering convention favoured by Yngwie Malmsteen or the better placed second and third to reduce stretches.

**A Harmonic Minor shape 1**

$\text{♩} = 120$  Amin/maj7 N.C.



## EXAMPLE 1 MODES OF A HARMONIC MINOR...CONTINUED

CD TRACK 58

**B Locrian Natural 6 shape 1**  
Bm7 $\flat$ 5 N.C.

etc

**C Ionian #5 shape 1**  
Cmaj7 $\sharp$ 5 N.C.

etc

**D Dorian #4 shape 4**  
Dm7 N.C.

etc

**E Phrygian Dominant shape 1**  
E7 N.C.

etc



**CD TRACK 58**

E  
B  
G  
D  
A  
E

**CD TRACK 59**

the clarity of each individual string before then strumming through with a downstroke. In bars 1 and 2, the fifth string remains unplayed and should be muted off by the fleshy underside of the second finger, which is playing the sixth-string root note.

E  
B  
G  
D  
A  
E





## EXAMPLE 3 ALL MODES IN ONE FRETBOARD AREA

CD TRACK 60

Here's a scale sequence with all seven modes of A Harmonic Minor arranged within a single area of the fretboard. Based around shape 1 of the scale, the one-octave sequence ascends and descends from each consecutive degree, with a change in the tonal centre occurring every two bars. Use strict alternate picking starting with a downstroke and follow the recommended fingerings. I would advise practising two bars at a time and finishing on beat 1 of the

next bar, which is the root note of the next mode. It may be helpful to play the associated chord from our previous example in order to differentiate between each individual mode. Once you've practised and memorised each two-bar section in this way, play through the entire sequence as written. To ensure that both hands are tightly synchronised, always aim to accent the beat every four notes on the downstroke, and reinforce this by tapping your foot.

$\text{♩} = 120$

**A Harmonic minor shape 1**

**B Locrian Natural 6 shape 5**

**C Ionian #5 shape 5**

**D Dorian #4 shape 4**

**E Phrygian Dominant shape 3**

**F Lydian #2 shape 3**

**G# Superlocrian bb7 shape 1**

**A Harmonic minor shape 1**



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# In The Woodshed



This month **Charlie Griffiths** shows how we can use arpeggios, Pentatonic scales, and modes to melodically navigate the minor II-V-I sequence.



## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Various

**Tempo:** Various

**CD:** TRACKS 61-70

### Will improve your...

✓ Theory knowledge

✓ Scales and arpeggio playing

✓ Stylistic breadth and scope

**M**inor II-V-I progressions feature in jazz standards such as Blue Bossa, Stella By Starlight or Night And Day. This month we will look at a few different approaches to navigate this three-chord cadence, ranging from simple arpeggios, to Pentatonic as well as more advanced scales. We will stay in the key of A Minor throughout so in this lesson the three chords will be Bm7<sub>5</sub>-E7-Am7. Before we tackle playing through the three chords, let's first look at each chord in isolation.

The II chord is a m7<sub>5</sub> and has the intervals 1- $\flat$ 3-5- $\flat$ 7; this chord is also known as 'half diminished'. You can see this as a Locrian mode chord (1-2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7), which is the Major scale played from the 7th degree; or as Locrian nat 2 (1-2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7), which is Melodic Minor played from the 6th degree. Both scales are almost identical, the only difference being a  $\flat$ 9 vs a  $\flat$ 9 sound.

The V chord is a Dominant 7th (1-3-5-7), but can have additional extensions added to it, most commonly a  $\flat$ 9 or a #9, but also a  $\flat$ 5 or #5. In jazz circles these extra notes are known as 'alterations' and happily there is a scale that covers all of them called Altered scale. This is the same as Melodic Minor played from the 7th degree and gives us the intervals 1- $\flat$ 9-#9-3- $\flat$ 5-#5-7. You might also hear this scale named 'Superlocrian'.



Holdsworth: some Allan style legato lines in Example 5

Another V scale you could use here is Phrygian Dominant (1- $\flat$ 2-3-4-5- $\flat$ 6- $\flat$ 7) which is the 5th mode of Harmonic Minor. So for an E7 chord you would essentially play A Harmonic Minor. Since the minor II-V-I is technically a Harmonic Minor progression, so this could be seen as the 'correct' scale choice, but it garners a more traditional jazz sound as opposed to the hipper Altered scale.

The I chord can actually be anything, even a maj7, as heard in the tune Night And Day, but typically we would resolve to a m7 chord, so either Aeolian (1-2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7) or Dorian modes (1-2- $\flat$ 3-4-5-6- $\flat$ 7) as well as Melodic Minor (1-2- $\flat$ 3-4-5-6-7) will work here.

Our five examples all reside in the modal system just explained but we can simplify things a bit to create more focused ideas. Our first step will be to arpeggiate through the three chords in their simplest form. Example 1 is played as straight eighth notes throughout and spells out the chord tones so you can see and hear where they live. The second example expands upon this, as well as substituting a Diminished arpeggio over the V chord for a  $\flat$ 9 sound.

**“YOU ALREADY HAVE LOTS OF MINOR PENTATONIC LICKS, SO WE CAN EASILY ADAPT ONE NOTE TO GIVE IT AN ALTERED SOUND”**

For Example 3 we will use the Harmonic Minor scale over all three chords. This results in a cool Al Di Meola type lick and is a great option if you want a broad melodic sound to cover the whole progression.

In Example 4 we use a Minor Pentatonic based idea that evokes Scott Henderson. You will no doubt already have lots of Minor Pentatonic licks, so we can easily adapt one note to give it an 'Altered' sound over the V chord. Finally we will treat each chord as a specific mode in a Holdsworthian legato line.

As you can see there is no one approach and you can use these ideas to create your own licks as well as combine the concepts and, most importantly, let your ear guide you to what sounds cool to you. **GI**

**NEXT MONTH** Charlie looks at creating great riffs using *Minor Pentatonic and Blues scale*

## EXAMPLE 1

CD TRACK 61

The purpose here is to map out the chord tones in a melodic fashion and change to the next arpeggio as soon as the chord changes. Once you have memorised the arpeggio shapes try starting on a different note to make the target notes different each time.

$\text{♩} = 120$       Bm7 $\flat$ 5      E7      Am7



**CD TRACK 63**

The purpose here is to map out the chord tones in a melodic fashion and change to the next arpeggio as soon as the chord changes. Once you have memorised the arpeggio shapes try starting on a different note to make the target notes different each time.

♩ = 120 ♩ = 3/4 Bm7b5 E7b9 Am7 Am9

4/4

3

3

3

3

1

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

**CD TRACK 65**

This lick uses position 1 of A Harmonic Minor [1-2<sub>b</sub>-3-4-5<sub>b</sub>-6-7] throughout. Alternate picking is best here and add palm muting for a tight, percussive tone.

**CD TRACK 67**

This lick uses shape 1 of A Minor Pentatonic (1-3-4-5-7) for the Bm7,5 and Am7 chord, but we adapt the shape for the E7#9. For this chord you can keep the A Minor Pentatonic shape, but replace all the A notes with G#. This simple change creates an 'Altered Pentatonic' sound and is a great way to add instant cool.

♩ = 120

**Bm7 $\flat$ 5**

**E7 $\sharp$ 9**

**Am7**

**Am6**

BU

BU BD

1

**CD TRACK 69**

**This lick uses a different mode over each chord: Locrian Natural 2, Altered scale and Melodic Minor. Use legato throughout and keep the notes even in length and volume. Pay special attention to making your picked notes quieter and hammer-ons louder in order to even them out - just as Allan Holdsworth would.**



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NOVEMBER GT301

## STEVIE RAY VAUGHAN

Four full style studies: uptempo stomper, riffy rocker, instrumental ballad, slow blues. Learn in full or steal a bagload of licks! Guthrie Govan string-bending (video); a full-on lesson with the master! Rock legend Marty Friedman solos over an exclusive new track (video). And tons more!



OCTOBER GT300

## 50 LICKS OF THE LEGENDS!

To celebrate Issue 300 we bring you five licks from the top guitarists in 10 different styles: 50 Licks Of The Legends! There's a whole new lickbag for you here! Plus: learn two great Clapton 'Beano' style solos, and check out Bridget's stunning take on The Entertainer!



SEPTEMBER GT299

## PLAY ACOUSTIC

Stuart Ryan has four brilliant new pieces in Rock, Bluegrass, Singer-Songwriter (Drop D) and Celtic (DADGAD) to get you inspired. Barrie Cadogan's video lesson brings you a superb take on electric blues from Clapton, Danny Kirwan and beyond. And there's tons more!



AUGUST GT298

## PLAYING PROBLEMS SOLVED!

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



JULY GT297

## BUILD BETTER SOLOS

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



JUNE GT296

## PAUL GILBERT EXCLUSIVE

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

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# NEW ALBUMS

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

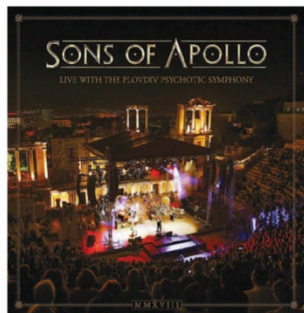
## Album of the Month

### SONS OF APOLLO

LIVE WITH THE PLOVDIV PSYCHOTIC SYMPHONY

InsideOutMusic ★★★★★

A live rock album with an orchestra? Oh yes! Recorded in a Roman amphitheatre, this supergroup (Bumblefoot, Billy Sheehan, Mike Portnoy, Derek Sherinian and Jeff Scott Soto) go all out on this three-CD release featuring their own music, covers and some jaw-dropping solo spots. Opener, God Of The Sun is a great kick-off; blazing and brutal, it embodies modern prog metal with shifting time signatures and crushing guitar lines. It's admirable how these four heavy-duty virtuosos serve the songs while being able to floor the gas come solo time. It's not all all out blazing; they cover a broad range of songs too, from The Pink Panther Theme to Gates Of Babylon, Dairy Of A Madman to The Show Must Go On (on Comfortably Numb, Bumblefoot pays great homage to Gilmour then flies off to fresh terrain); and the instrumental, Hell's Kitchen that featured on the Dream Theater album Mike and Derek both played on. As for Bumbelfoot's solo spot, his playing gets more and more jaw dropping. We'd say it's one of the best live albums of the year.



### FLYING COLORS

THIRD DEGREE

Mascot ★★★★★

The prog rock supergroup returns! Comprising Steve Morse, Neal Morse, Mike Portnoy, Dave LaRue and Casey McPherson, Flying Colors' third album features nine melodic power songs with plenty of spots for Steve's riffing and soloing. There's a Chris Cornell/Jeff Buckley quality to Casey's vocals (especially on opening rocker, The Loss Inside), blending well with Mike and Neal. First single, More is a strong groover with a vibe akin to Muse; great chords, thick guitars, swirling synths and a baroque-esque call and response middle. Cadence features the guitar layering and chord changes we've come to love from Steve - the sophistication that graced albums like High Tension Wires and Coast To Coast. The compressed clean tones on Guardian (think Belew meets

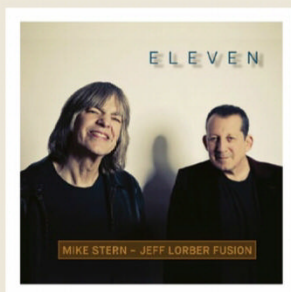
Landau) are most infectious as is the crunch guitar layering and the soaring emotive solo. Last Train Home is a 10-minute journey that moves from spacey ambience to strumming acoustic and a rock jaunt with shifting syncopations. As for the funky bop rocker Geronimo, it dips into the waters of Toto with exquisite musicianship and cultivated arranging.

### MIKE STERN & JEFF LORBER FUSION

ELEVEN

Concord Jazz ★★★★★

Ten tracks of melodic, groove driven jazz-funk delivered with energy and virtuosity. Reminiscent of bands like The Yellowjackets, The Rippingtons and the supergroup Fourplay (with Lee Ritenour, Larry Carlton, Chuck Loeb on guitar), it suits both focused listening and as music for a long drive. Jazz based instrumental music that appeals for



non musos can be tough to pull off but keyboardist Jeff has been doing it for years and his partnership here with one of today's most revered six-stringers is bound to find a strong market. Opener, Righteous is typical - light funk groove, tight interplay, tasty chord changes and infectious melody lines. Great keys improv from Jeff, and Mike is in 'clean chorus and bluesy licks' mode here. Very nice. Jones Street is a sultry half-time swagger; laidback bluesy licks and light powerchords before stomping on the drive for some Pentatonic bends and blazing Altered lines. Big Town bops along while Slow Change is another tasty half-time Stern track. For grooving funk rock, the revisit of Mike's popular Ha Ha Hotel is most welcome - hold onto your hat, these guys slam it down!

### MARILLION

AFRAID OF SUNLIGHT

Deluxe Edition Parlophone ★★★★★

Originally released in June 1995, this was Marillion's last album for EMI before they took the pioneering decision to go it alone and put all their faith in on-line



independence. The set comprises five discs - or six LPs if vinyl is your thing - that feature a 2019 remix of the entire album, the original '95 mix, a live gig from Rotterdam from the period (that spans two of the discs) and a Blu-Ray with the album in high definition DTS 5.1 and a whole host of extra tracks, demos, promo films, etc. The new mix sounds fabulous and represents a great opportunity to visit some classic prog with the added glint that 21st century studio technology can bestow. Our standout track is, appropriately, Out Of This World.

### SIMPLE MINDS

40: THE BEST OF

UMC ★★★★★

Although the epithet 'legendary' tends to be overused these days, any band that has managed to sell over 60 million albums, including five



UK number ones, qualifies without question. Such is the case with Simple Minds who have selected the tracks featured in this sumptuous collection and which is available in various formats - as is pretty much the norm these days - including a three-CD deluxe version, standard CD, 40-track download, double vinyl and limited edition coloured vinyl. There's an added treat for hardcore fans in the form of a previously unreleased track, a cover of King Creosote's For One Night Only, which is bound to tempt the party faithful to indulge. They 'Promised You A Miracle' and didn't disappoint!

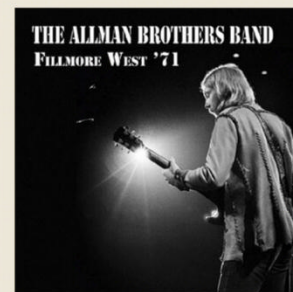
### THE ALLMAN BROTHERS

FILLMORE WEST '71

Allman Brothers Band Recording Company

★★★★★

This is an interesting one. In many interviews where blues and rock artists are tasked to name a favourite album, one that crops up time and time again is The Allman Brothers At Fillmore East, recorded in March of 1971. This new release finds the same band playing at the other Fillmore in San Francisco over three nights in January of the same year. At this stage of the band's career they were on the verge of a breakthrough and At Fillmore East is generally acknowledged as being their springboard moment, so this earlier snapshot offers some fascinating insight. Recording quality is good for the period and provides exciting additional overview on the evolution of a legendary band and its players. All the tracks are great, but if asked to choose we'd opt for Whipping Post.





# SIXTY SECONDS *with...*

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a chat with **Andy Scott**, guitarist in the classic line-up of 70s glam rock band, The Sweet.

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

AS: I use a medium plectrum. I come from the Pete Townshend school. The subtlety comes from how hard you hit the strings. My 50th Anniversary batch is printed Sweet on one side and 50 on the other.

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

AS: Fifty years collecting pedals have turned me into a hoarder. My travel set-up involves a Boss ME-5 and an Eventide H9 so I guess I only need two. In the studio I still rely on my Pete Cornish overdrive he made for me 45 years ago.

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

AS: Until I wrote Love Is like Oxygen in 1978 any keyboards heard on Sweet recordings were played by yours truly. However, that said, I'm no Rick Wakeman!

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

AS: Question: How do you make a guitarist shut up? Answer: Give him some sheet music.

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

AS: Reliability is the key. There are cables that will survive all manner of destructive forces. I think you should ask my tech Adam what cables we use.

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

AS: Too many to mention though jealousy isn't the word I would use. Hearing a riff and making it your own works well for me.

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

AS: My Gibson 335 from the early days is part of the British Music

They developed a Trem Strengthened set with extra winding at the ball end for me. Now the brand of string isn't as crucial. We just buy batches of 50 sets and I end up cutting them off during the encore, so they just need to get through a two-hour show.

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

AS: Hank B Marvin.

**“ BACK IN THE EARLY 60S NO ONE HAD SEEN A FENDER, SO A TELE OR A STRAT WOULD HAVE CREATED A HUGE BUZZ ”**

Experience Museum in Liverpool so that technically is safe. There are a couple of Strats that are pretty precious, so I guess grab the '62 sonic blue and my stage Strat (a 1983 JV Japanese Squier).

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

AS: I still use a Marshall 2204 as the core amp. We have a sponsorship with ENGL too and the 50w heads I have will blow the roof off. In the studio I have been experimenting with a Kemper and a BluG amp which are both great bits of gear.

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

AS: As low as possible, which is not that easy on a Strat.

**GT: What strings do you use?**

AS: I had a deal with Picato when they were based in South Wales.

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

AS: A Fender. Back in the early 60s no-one had really seen one so a Tele or a Strat in a music store would have created a huge buzz.

**GT: Can you recall the best gig you ever did?**

AS: My memory has faded as time has moved on but the New Year's Eve (2016) gig in Berlin with 1.5 million on the streets and several million more watching on TV takes some beating.

**GT: And what would you say was your worst playing nightmare?**

AS: Not being able to perform with The Who at Charlton Athletic Football Ground in 1974. Our lead singer Brian Connolly was beaten up outside a night spot a few days before the concert. He had been kicked in the throat and suffered cracked ribs. His voice was never quite the same and The Sweet never played in the UK again until Hammersmith Odeon in 1978.

**GT: Do you still practise?**

AS: There are days between shows when I don't pick up a guitar other than to move it if it is in the way. However, of course there are times when we all need to brush up on our chops so I guess I do practise, just not every day.

**GT: Do you have any kind of pre-gig warm-up routine?**

AS: A small glass of Jack Daniel's just before we go on!

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

AS: Two drummers - Mick Tucker and Ian Paice; I would play bass! Jeff Beck and Hank Marvin on guitars. (Special guest Jimi Hendrix); Rick Wakeman on keys. Robert Plant and Alfie Boe on vocals (Special guest Aretha Franklin).

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

AS: Too many parameters here. But if I was forced to make a decision, Hank Marvin. Without the influence of The Shadows I would never have picked up a guitar.

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

AS: Telstar - The Tornados, written by Joe Meek. [Matt Bellamy of Muse's dad George played the solo - Ed.] Great sound, great melody.

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

AS: Love Is Like Oxygen; as a song, arrangement, production and performance it was our zenith. The phased solo in Set Me Free is pretty good, too.

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

AS: Anything positive!

**GT: And what are you up to at the moment? (Gigs, gear, etc)**

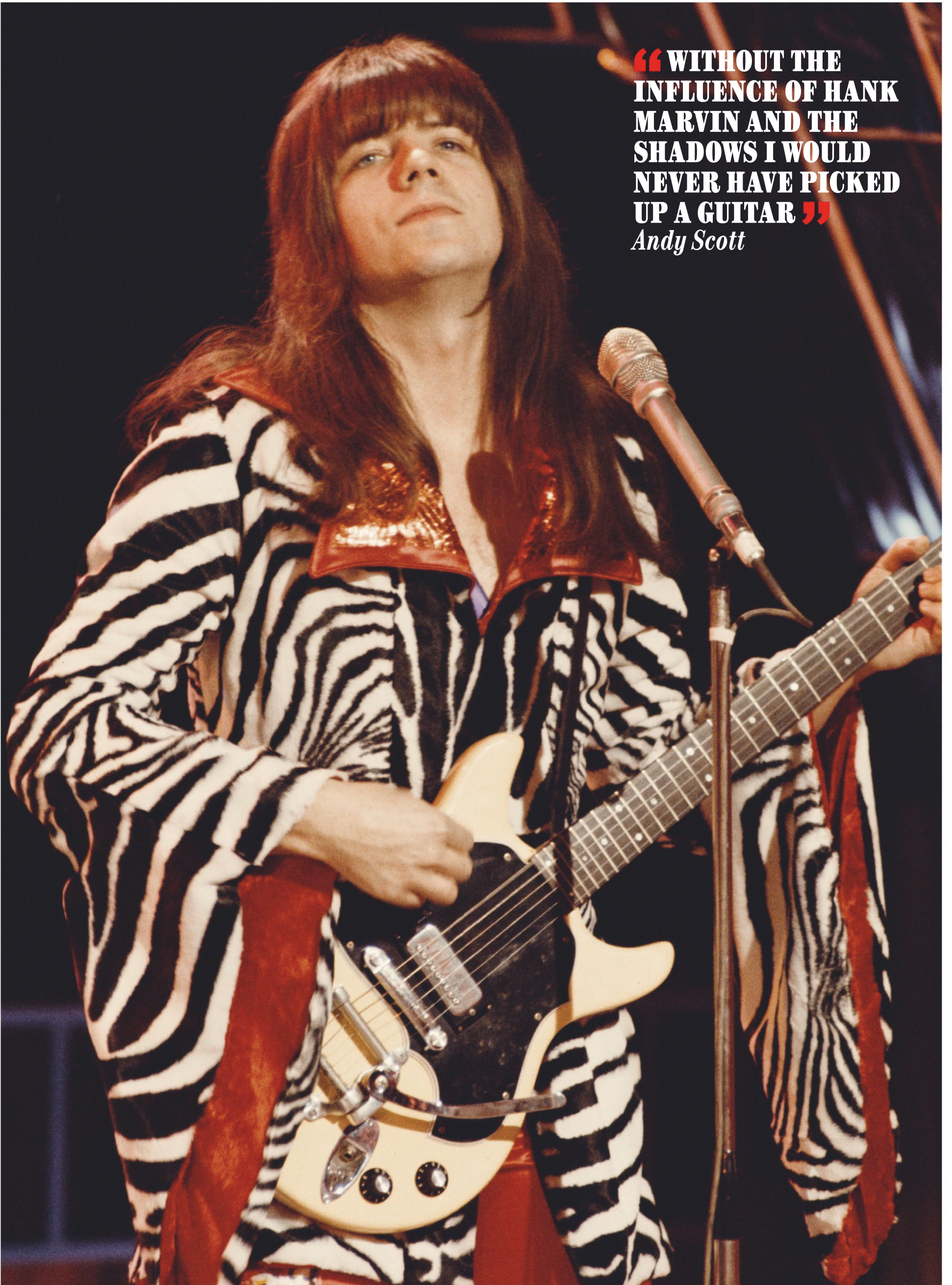
AS: We are touring in the UK in November and December. It's the second leg of our Still Got The Rock 2019. We are also performing on Rock The Boat Australia in October with Suzi Q and The Angels. So, no slowing down just yet! Tickets - [www.thegigcartel.com](http://www.thegigcartel.com). Further info: [www.thesweet.com](http://www.thesweet.com) **BT**





**“WITHOUT THE  
INFLUENCE OF HANK  
MARVIN AND THE  
SHADOWS I WOULD  
NEVER HAVE PICKED  
UP A GUITAR”**

*Andy Scott*





# NEXT MONTH

## MORE OF THE WORLD'S BEST LESSONS...

### FEATURE #2 VIDEO

#### JOHN ETHERIDGE *Going beyond blues*

Soft Machine's longtime guitarist gives us a personal insight into his style of playing, fusing jazz, blues and rock.

### CLASSICAL TAB

#### VIOLETAS *Julio Sagreras*

Bridget Mermikides arranges and transcribes a delightful waltz by the Brazilian-born prodigy and composer.

### FEATURE #3 VIDEO

#### ROCCO ZIFARELLI *Harlem 72*

Film composer Ennio Morricone's superb guitarist plays and describes a great solo over an exclusive new track.

### TECHNIQUE & THEORY

**GREAT STUFF TO LEARN**  
*Modal Pentatonics; minor riffs*  
Pulling five-note scales from modes offers whole new sounds; plus, create cool Pentatonic and Blues scale riffs.

## Use the musically sophisticated Dorian mode to play... GORGEOUS MINOR BLUES!

When playing minor blues it's great to break out of the Minor Pentatonic, however useful that scale is. Using Dorian isn't just a case of adding two extra notes; it's a whole new strategy that can provide different flavours and colours to your solos. Don't miss it!

### MORE GREAT LESSONS

**30-Minute Lickbag**  
*Six more licks to test your skills*

**Robin Trower**  
*Blues master of the Stratocaster*

**Mötley Crüe**  
*Hot licks from LA's glam rockers*

**Arthur Lee's 'Love'**  
*Late 60s psychedelia revisited*

**Neo-classical**  
*More hints and tips, Yngwie style*

**Fretboard Fluency**  
*More modes of Harmonic Minor*

### PLUS ALL THIS...

*Mitch Dalton, Justin Sandercoe  
Creative Rock, 60 Seconds With,  
Instrumental Inquisition, One-  
Minute Lick, and loads more!*

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