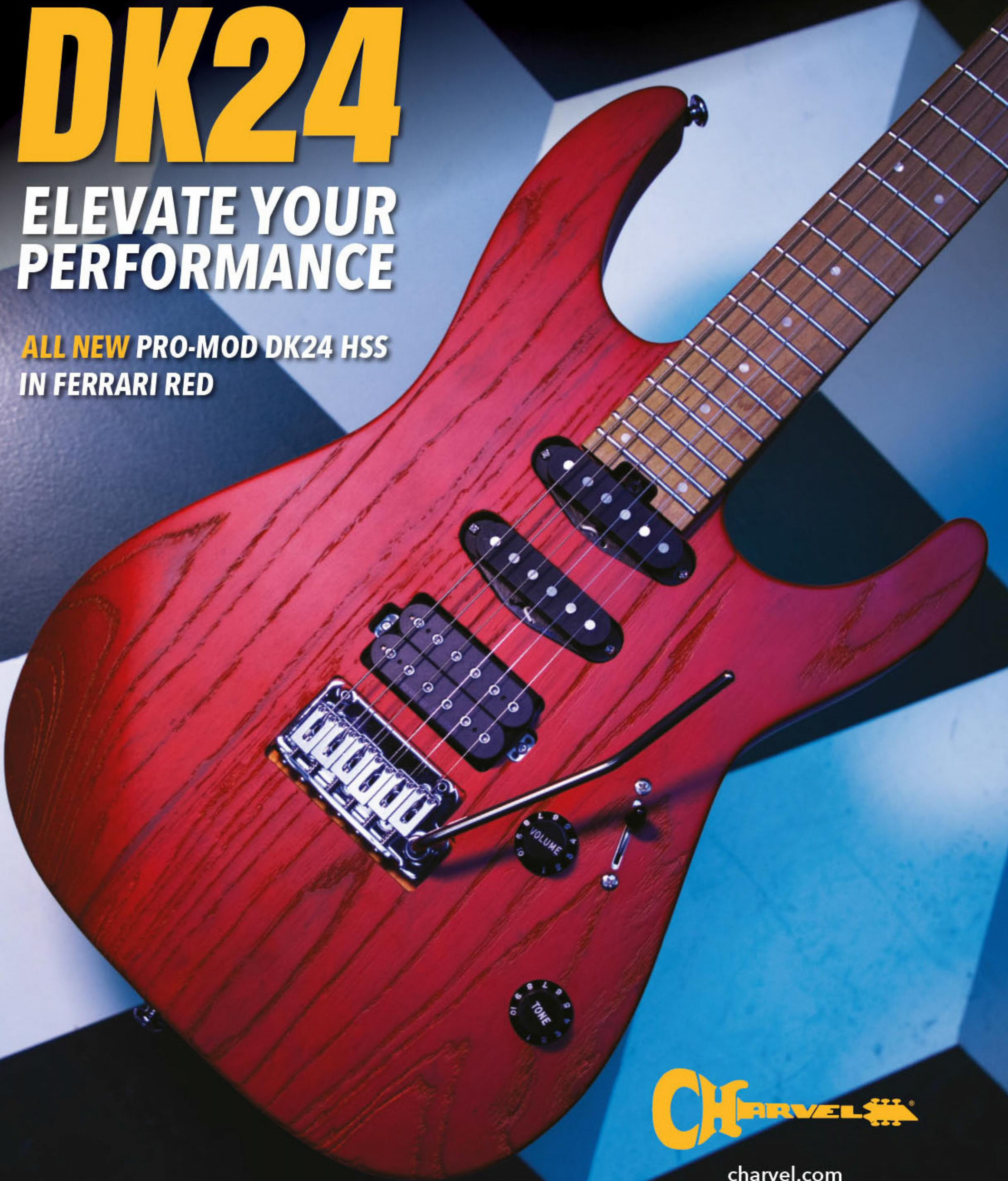


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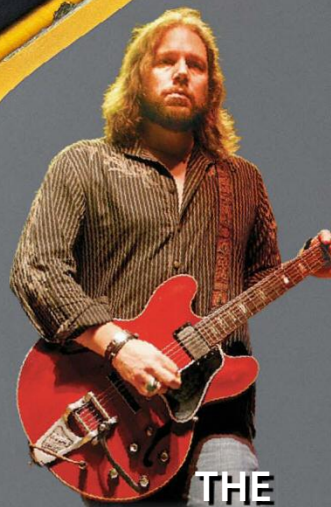


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Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also guitarist with top UK metal-fusion band Haken.



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.



JUSTIN SANDERCOE

One of the most successful tutors ever, justinguitar.com is full of information, and his YouTube channel boasts over a million subscribers! Why not join them?



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WELCOME

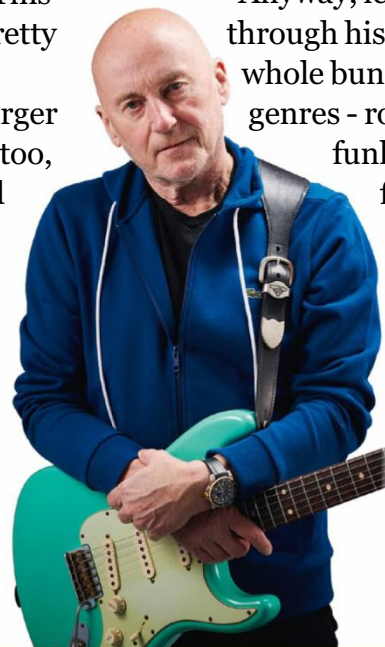
A COUPLE OF months ago I mentioned that GT's digital edition, which previously was only available to Apple iPad users, is now on www.pocketmags.com and can be viewed on pretty much all devices and platforms. So, tablets, desktops, laptops; and on Mac, PC, Android... you name it.

Well, recently Google Play has decided to stop publishing digital magazines (theirs didn't have audio and animated tab anyway), so our own subscriptions website at www.myfavouritemagazines.co.uk now routes people to Pocketmags. This means if you buy a digital edition direct from us you get the full working version with audio, etc.

Many readers like to take advantage of 'bundle' deals where you get both print and digital versions at a special price. This means you can interact with GT pretty much wherever you are.

The digital GT is great on the larger screens of iMacs and desktop PCs too, as the tab is so much easier to read and the sound is invariably better.

I don't usually like doing the big sell thing but, "Why isn't your digital edition available on Android/PC?" has been our most common question for years. So I'm really happy to be able to say that finally it is! I'd love you to try it and give us some feedback.



And now... The Mighty Mixolydian! I love this scale as it makes sense to me. A lot my playing is blues flavoured, and therefore led by dominant 7 type sounds, so the Mixolydian fits perfectly. And whether you view it as the Major scale but built from its fifth note (ie, its fifth mode); as the Major scale but with a flattened 7th; or, as I do, as the Major and Minor Pentatonic combined (okay, it's missing the ♭3rd but this is often bent almost to the Major anyway), it's the go-to set of notes for all 'dominant' styles.

Of course, in the hands of Larry Carlton, Scott Henderson or George Benson, it can go anywhere they take it. It's even the scale of Kings, since both Freddie and BB loved it. And 'Beano' Clapton. And Chuck Berry.

Anyway, let Phil Capone walk you through his fantastic feature that covers a whole bunch of Mixolydian licks in five genres - rock, blues, country, jazz and funk - then tops it off with three full pieces (rock, jazz, funk).

Enjoy the lesson, and the issue (try the digital one!), and I'll see you next time.

Neville Marten, Editor
neville.marten@futurenet.com

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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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Rocco has
become one of
our favourite
guitarists

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: Everybody Hurts.

I'm a bit of a dinosaur in the online teaching game, been around since the beginnings of online education and seen a lot of changes. Technology has grown incredibly fast and the quality of work and amount of people providing content is staggering. But one thing didn't change – and that is that we're human.

I'm pretty well connected in the scene and personally know many of the people teaching and performing online. But I'm noticing a worrying trend of depression, self-doubt and anxiety among my peers – and a lot of it is caused by many thoughtless comments on YouTube videos and in social media, people sharing their opinion in ways that very few would dare to do face-to-face.

Perhaps people have forgotten that behind a video or social post is a person, and that they, like all of us, have feelings that can be hurt. I'm lucky to have developed a thick skin and enough self-confidence to withstand most of the trash talk I get online, but many are not so fortunate. Many more people (not just in music) seem to be suffering from anxiety and depression these days and it would seem that this thoughtlessness is on the rise too.

I know of several guitarists providing superb online content that have been considering throwing it all in, mostly because of a few negative comments about their playing – even though the vast majority of people are being positive and kind. I recently had a conversation with a world-class and very famous guitarist that had taken a few very stupid and rude comments about his appearance to heart, and was quite down and struggling with the anxiety it caused him when performing.

Even the most well recognised 'stars' are still human, and susceptible to being deeply affected by negative comments. It seems like many people don't seem to understand the impact of their words. Perhaps people don't think that their comment will ever be seen, or maybe they just don't care.



Justin says please be thoughtful about what you say online

I'm sure many of you will have experienced a negative comment that someone made to you, either in real life or online, that really seems to haunt you and stay in your mind – much more than positive comments ever do.

There is solid evolutionary psychology behind this: in our history we focused more on negative information than positive, since knowing that there is danger lurking might save our lives, which

coming from a helpful place, that by enlightening someone with their criticism that they'll be better off for it, and that is very often not the case – even with good intentions, words can still cut deep. Even a truth might be best left unsaid, as there's a good chance they know it already.

Comments about people's looks are one thing I find particularly nasty, and something that mostly seems to be an online thing. I don't recall anyone ever coming up to me

of thing just shouldn't happen.

But musicians are also particularly vulnerable to criticism about their playing; too many notes, or too few, or without tone or feel or... and most of this coming from anonymous and faceless 'experts' with no idea of the hurt they may be inflicting. A big part of music and performance is self-confidence, and that is something that can take years to grow and just seconds to cut down.

My mother used to tell me that if you don't have anything kind to say – then just don't say it. This isn't some snowflake hippy rubbish; these things hurt even the toughest people, and unless you are deliberately out to hurt someone, please pause before you post a comment. I think now more than ever, it's important to consider the consequences of your words and spread some positivity and kindness in our music community.

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

“MY MOTHER USED TO TELL ME THAT IF YOU DON'T HAVE ANYTHING KIND TO SAY, THEN JUST DON'T SAY IT!”

is obviously important to the survival of our species.

Unfortunately, these old thought processes seem to have stayed, even though our circumstances have changed, and now we take these negative comments much more seriously than they should be.

One thing I find strange is that many of the people making negative comments seem to think they're

at a gig and telling me to lose the hat and stop hiding my baldness but that kind of thing comes up with surprising regularity on my videos (I don't care!). And the comments I see regularly on female guitarists makes me worry about the state of our society - comments swinging from sexist misogynist cat-calling to cruel and deeply hurtful comments on appearance. It's quite disgusting and that kind

SESSION *shenanigans*

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

This is the Saturday before the Saturday before Christmas. The alarm goes off at 6am. I resist the temptation to throw the thing at the cat, Bill Murray/Groundhog Day style. Mainly because I no longer possess one. Sadly, Fenda passed on to the great gig in the sky some years ago. It's cold, dark and wet. And not much better outside. I dress quickly if inaccurately, chuck a mug of organic, free trade, on-message caffeine at my face and stumble into the night. The saving grace is that I've prepared all my gear and stage wear the previous evening, thus reducing the chances of mishap and delay. It's now 6.30am and to no one's surprise, the M1 is already replete with happy, lobotomised folk going about their Yuletide business. Surely they can't all be on simultaneous day release?

Despite the best efforts of my fellow auto-loonies, I arrive at the stage door of The Royal Festival Hall at 7.30am. It's colder, darker and, if anything, wetter. Outside, the street food market is beginning to stir fry. Soon there will be a cornucopia of Ethiopian, Thai, Vegetarian Indian and Western cuisine available to the affluent and mildly intoxicated consumer.

Putting aside unwelcome thoughts as to how I am to reclaim my equipment later, when the area is filled with hundreds of drunken, dyspeptic revellers, I dump my stuff and relocate my vehicle in The National Theatre NCP near-ish by. I take this as an endorsement of my long-held belief that a cultured society is indeed a well parked one.

And so it begins. 'Christmas Carol Singalong', with the delightful Jonathan Cohen, The London Concert Orchestra and a hyperbolic cast of thousands. I attempt to retrieve my belongings but the choir has beaten me to it. Its members have arrived en masse and in terrifyingly upbeat mood. "Oh! Hello there! Great to see you! Have you had a good year! Isn't this fun!" They are clearly not MU members.

Our agreement states unequivocally that I am not required to speak to anyone before an 8.30am rehearsal.

The lift is completely inadequate for the transportation of insanely positive choristers out on a weekend jolly, so I wait my turn. At which point, the handle of my totally original '80s Gibson 335 case breaks off. Ridiculous. Only 40 years old

“IT'S 6.30AM, AND THE M1 IS ALREADY REplete WITH HAPPY, LOBOTIMISED FOLK GOING ABOUT THEIR BUSINESS”

and it snaps like a twig in the breeze. Heroically, I grit my teeth and continue while pondering the chances of obtaining a genuine retro replacement online. (Answer? You can! And I have! Joy to the world!)

I am set and ready to festivate with just enough time to recaffeinate.

I don't know if they've dumbed down South Bank coffee recently but this stuff ain't working. The run-through passes in a semiconscious haze but it's warm; JC (no, not that one) is encouraging and charming in equal measure as he guides us through a roll-call of all yer favourites. I slip into something more uncomfortable and assume the position for a 12.30

show. Disconcertingly, three tunes in and I start to feel rather odd. Is this the start of perfectly-timed festive 'flu? Beverage induced tachycardia? An overdose of Slade related Christmas ditties?

And then it hits me. This is actually rather good fun. Jonathan

is borderline genius at this presenter/piano playing malarkey. No wonder they flock to his shows. He treads a perfectly-judged path between good-natured humour for the not-so-devout and respect for the believers. And he doesn't labour the point as far as the repertoire is concerned. The Twelve Days Of Christmas is performed as a fast reggae arrangement and, unusually, is over well before its sell-by date. I indulge in some country stylings for Rudolf, The Red Nosed Reindeer (obvs.) And I play semi-tasteful jazz fills for White Christmas.

There's something for everyone. And I get to road test my newly fitted OX4 humbuckers. I'm not convinced that Larry Carlton evaluated his particular items by employing them on Santa Claus Is Coming To Town or I Wish It Could Be Christmas Every Day, but I can confirm that they will do the Baby Jesus business if required.

Two-and-a-half hours later, we bring down the hypothetical curtain on our feast of fun. And do it all again at 4.15pm. Yep. Two shows and a three-hour rehearsal is what I call a reasonably full day. But it's not quite over yet. I pack up, drag my broken body back to the car park and, just as I feared, there is bad-tempered vehicular gridlock outside the RFH.

Predictably, the combination of Addison Lee taxis, Elephant beer and free-range venison burgers has resulted in poor social interaction. It takes half an hour of sophisticated but insistent negotiation to clear a path through the melée. Not surprisingly, sentences concluding with the word "off" feature heavily throughout.

And then another two hours to get home. The good news is that I arrive back in time for the result of the 'Strictly' final. Phew!

And with that heart-warming epilogue, I send very best wishes for a groovy '20 to both my readers.

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



Mitch christens his new OX4 pickups on 2019 yuletide ditties

INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: Guitarist from British prog-fusion stalwarts Gentle Giant, the most excellent **Gary Green**.



Gary Green playing his P90 equipped Yamaha semi-acoustic guitar

GT: What is it about guitar instrumentals that appeals?

GG: Well, I like The Ventures and The Shadows, but beyond that I'm not sure that purely guitar instrumentals appeal to me all that much. It's more about the quality and feel of the music for me, rather than what instrument plays it. But, having said that, I love the sound of guitars!

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

GG: I suppose instruments could provide faster phrasing, whereas vocals might not, but they can contribute a more emotional connection to the listener perhaps. Instrumentals can also give the listener more freedom in imaginative interpretation than the literary suggestions of the vocals.

GT: Are there any tendencies with instrumentals that you aim to embrace or avoid?

GG: I don't think there are any rules here, but any and all techniques are valid, and since I feel like I'm primarily an ensemble player, rhythm is king. If that's not there, then forget everything else.

GT: Is a typical song structure of verse, chorus, middle 8 etc, always relevant for an instrumental?

GG: Not always. You don't have to constrain yourself to norms. Play around with the format.

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

GG: I think a melody line has to feel like the player is breathing, more like a group of phrases and not just one continuous stream of notes. So, listening to vocals for this approach is of course helpful.

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

GG: There's no typical method. It might be pure inspiration, a bolt out

of the blue, or it could be a sound heard in nature. Kerry Minnear, keyboardist and writer in Gentle Giant, told me that the beginning phrase of Freehand was something he adapted from hearing some birdsong in his back garden. But mostly, it happens when you're actually sitting down with your instrument. That's the place to be.

GT: What do you aim for when your performance is centre stage for the duration of the piece, as with an instrumental?

GG: Keeping the focus on the composition by trying (!) to direct

rules. Sometimes you want to come in screaming in a solo, but generally, yeah, it's a good start.

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

GG: Hard to say... I always try to strive for something unique that commands attention.

GT: Do you have particular favourite keys or tempos?

GG: Each piece has its own merits, but as a blues player I suppose I could be tempted into playing a shuffle in E!



Gentle Giant rose from the ashes of Simon Dupree & The Big Sound

play something that happens to be in a particular mode, I'm as surprised as the next man.

GT: Okay then, what about modulations into new keys?

GG: Key changes are a useful tool to brighten the mood of a tune that might be in the doldrums. Or indeed to reign in the mood to somewhere more serious.

GT: Do you view the backing band differently than you would on a vocal song?

GG: You're always serving the tune or music, so when playing behind a lead vocal in the 'singer-songwriter' style, you're an accompanist; but in a band like Gentle Giant, all musical parts are usually equal and the trick is to play as one.

GT: What are your views on harmonising melodies?

GG: Not always the best idea. Hopefully the melody is strong enough to stand on its own, and it's easy to cloud the intent of the line by making it too busy.

GT: What three guitar instrumentals have inspired you?

GG: It's hard not to mention Link Wray's Rumble; it's so raw and almost delinquent sounding. The Shadows/Ventures Apache was the first tune I learned on guitar. And anything by Django - simply the best there ever was; passion, technique and composition!

Gentle Giant - Unburied Treasure (limited edition 30 disc boxset) is out now.

“ KEY CHANGES ARE A USEFUL TOOL TO BRIGHTEN ANY TUNE THAT'S IN THE DOLDRUMS, OR TO REIN IN THE MOOD ”

attention to the various sections of the piece, and also trying to be aware of the dynamics.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this structure useful for developing pace and dynamics over the instrumental's duration?

GG: Yes, it seems to be the most natural approach and works best in most cases. But again, there are no

GT: Do you find Minor or Major keys easier to write in?

GG: Minor keys are perhaps easier to noodle around on, but actually structuring good melodies in Major keys is more satisfying. Minor key noodles can very easily end up sounding generic, so beware!

GT: And how about modes? Any particular favourites?

GG: I have to admit that I don't know the modes very well. And if I

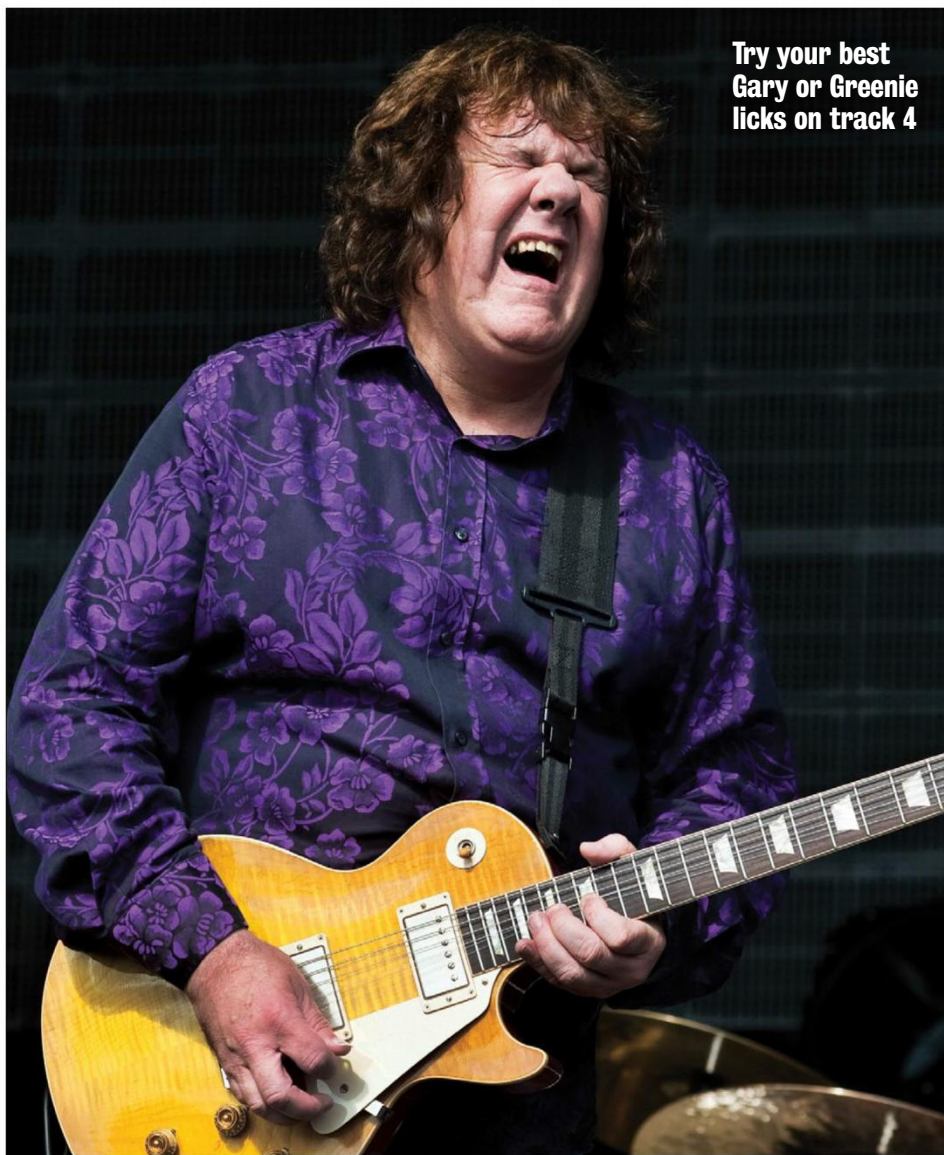
PHIL HILBORNE'S ONE-MINUTE LICK

Classic blues turnaround phrase

HERE'S A CLASSIC TURNAROUND that's a stylistic mix of players like Clapton, Page, Gary Moore, Matt Schofield and their influences too. The chords implied are V (D7), IV (C7), I (G7) and the final V chord of D7 again to bring us back to G7 and the following full blues sequence. In bars 1-2 the chord tones have been 'targeted' - in bar 1 the A (5th of D) is played instead of the regular B_♭ Pentatonic note and also there is a $\flat$ 3-3 bending move (F-

F#). In bar 2 you should notice the B_♭ (7 of C7) - this has fairly wide vibrato added so it heads closer to the note B in anticipation of the Major 3th of the following G7 chord. The last two bars use string bends, rhythmic imitation and 'staccato' notes to good effect. This combination of ideas hopefully makes the line sound more musical and 'vocal', phrasing-wise. I have given my suggested fingering but, as always, feel free to amend to suit you.





JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Slow Blues Jam (Ab)

We start with a slow blues in A_b. It's a slightly unusual key for a guitarist, but not if you're tuned down a semitone, Hendrix-style of course. Mixing A_b Minor Pentatonic (A_b-B-D_b-E_b-G_b) and A_b Major Pentatonic (A_b-B_b-C-E_b-F) is a great place to start.

2 Epic Atmospheric Jam (Am)

Here's a simple atmospheric jam in A Minor. A Minor Pentatonic (A-C-D-E-G) and A Minor scale (A-B-C-D-E-F-G) will both work well, but really focus on your time-keeping. Sometimes playing with tracks as slow and sparse as

this can really expose our clarity of phrasing – or lack thereof.

3 F Minor Jazz-Blues

Here we have a jazz-blues in the key of F Minor. Use F Minor Pentatonic (F-A_b-B_b-C-E_b) and F Minor scale (F-G-A_b-B_b-C-D_b-E_b) adding the $\flat 5$ to taste, then work on finding and hitting the chord tones and arpeggios along the way.

4 A Minor Blues

Here we have an awesome blues progression in A minor with a midtempo shuffle feel. Use A Minor Pentatonic (A-C-D-E-G) and A Minor scale (A-B-C-D-E-F-G) and aim to really lock into the groove and playing with feeling. Happy jamming!

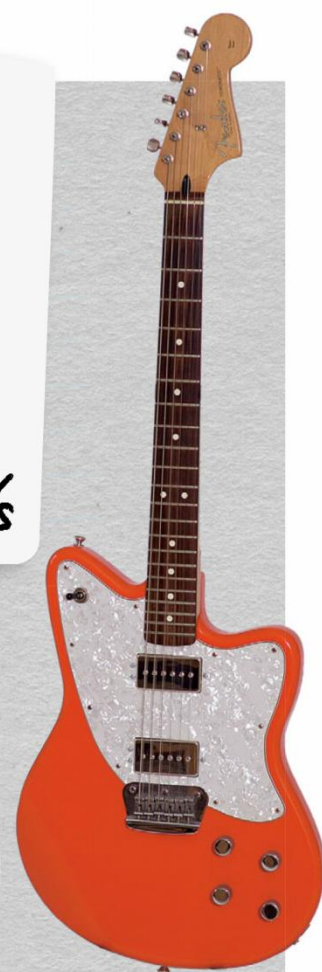
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That Was
The Year..
2003
Tornados,
Toronados & Tolls

FENDER INTRODUCES THE DELUXE

Toronado spawned from the first original Fender design to originate from the firm's Mexican plant. The Toronado's popularity has led to a US-built model. The body is like a reduced Jazzmaster loaded with a pair of humbucking pickups with individual volume and tone controls plus a three-way selector switch. It has a hardtail and separate bridge and you can have it with two single-coil pickups if you prefer but the price is the same.



THE US AND ALLIED FORCES INVADE IRAQ,

take control of Baghdad and end the regime of Saddam Hussein; a record number of tornados develop over America with 393 reported in 19 states; in orbit the three-month Hubble Ultra-Deep Field project begins concentrating on a small region of space in the Fornax constellation looking for ancient galaxies; and supersonic passenger aircraft Concorde makes its final commercial flight.



THIS YEAR'S GLASTONBURY FESTIVAL

includes Primal Scream, Radiohead, Lamb, Doves and Manic Street Preachers; Elvis Costello marries Diana Krall at Elton John's estate; Spandau Ballet's Tony Hadley wins ITV's Reborn In The USA; and Mick Jagger is knighted for his services to music.

ROBIN GIBB OF THE BEE GEES

calls TV interviewer Graham Norton 'scum' after he jokes about brother Maurice Gibb the day after Maurice's death. Others taking their final bow are Noel Redding, Barry White, Robert Palmer, Hank Ballard, Nina Simone, Edwin Starr, Bobby Hatfield (Righteous Brothers), Johnny Cash and June Carter Cash, guitarist Shawn Lane, composer Ron Goodwin and record producer Sam Phillips.

NOW IN ITS SECOND YEAR JJ GUITARS RELEASES

two new models, the Jewel and the Retro. Both of these twin-cutaway solidbodies feature two humbuckers with master volume and tone plus a three-way selector switch. Each has a hardtail bridge, 22 frets and mahogany body and neck, where they differ is that the Retro body has a maple cap. Both models prove to be great guitars to play.

THE M6 TOLL MOTORWAY OPENS

to provide an alternative route avoiding the most congested part of the current M6; the use of hand-held mobile phones while driving is banned; the Government reveals plans for a new runways at Stansted and Heathrow Airports, to the dismay of the environmental groups; and the London congestion charge is brought into operation.

TAKAMINE ACOUSTICS ARE OFTEN THE

gigging choice of many a guitarist, and now the company's new cutaway classical model with nylon strings will appeal to even more players. The EC132SCXBL is finished in black over a solid cedar top and a solid rosewood back, while the neck is mahogany with a rosewood fretboard. The etched tuners retain the classical look and the guitar is fitted with under-saddle transducers wired into a choice of four preamps.



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THE FUTURE OF CAPOS

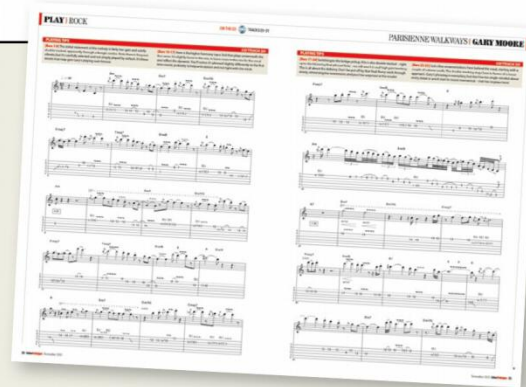
SEE WHY THE **PERFORMANCE 3** IS RIGHT FOR YOU

Visit our website at www.G7th.com/P3

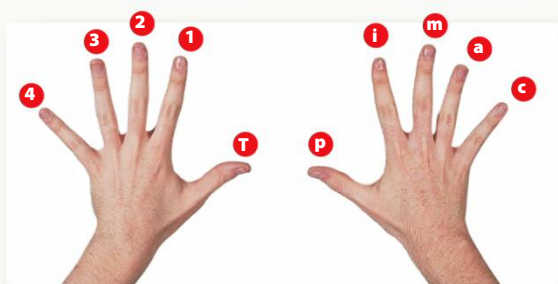


GT User Guide

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

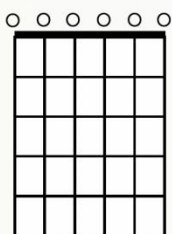


RELATING TAB TO YOUR FRETBOARD



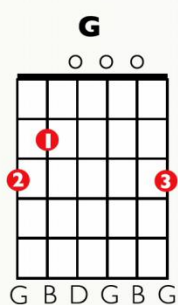
HAND LABELLING

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



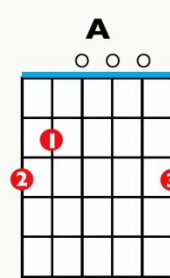
NUT & FRETBOARD

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



CHORD EXAMPLE

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



CHORD EXAMPLE (WITH CAPO)

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

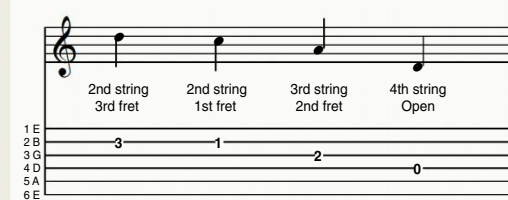
OUR RATING SYSTEM

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



READ MUSIC

Each transcription is broken down into two parts...

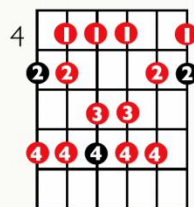


MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.



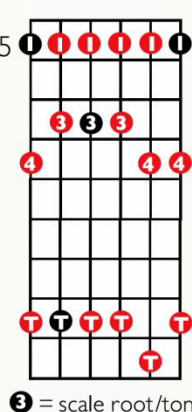
TABBING Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers. The two stave and tab examples show 4 notes and 4 chords; C (C major), Em (E minor), D7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

A major scale

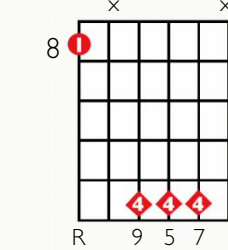


SCALE EXAMPLE

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



③ = scale root/tonic



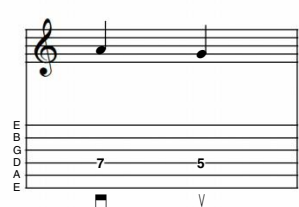
TAPPING & HARMONICS

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

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

PICKING VARIATIONS AND ALTERNATIVES

Up and down picking



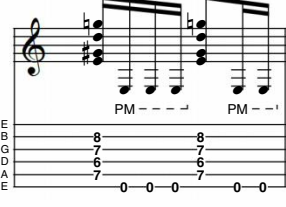
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



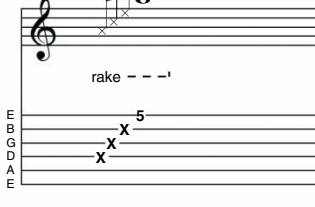
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



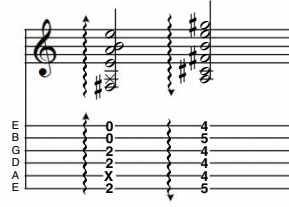
■ Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



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

Arpeggiate chord



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

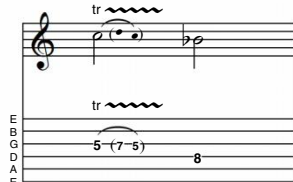
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



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

Slides (Glissando)



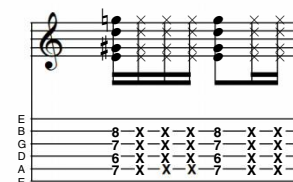
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

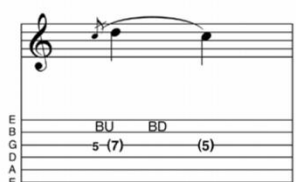
Fret-Hand Muting



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

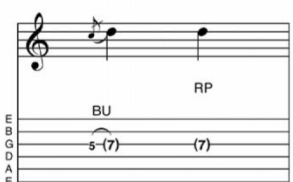
BENDING AND VIBRATO

Bend up/down



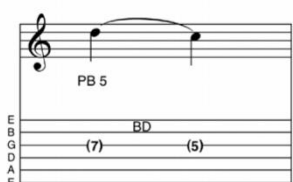
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

Quarter-tone bend



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

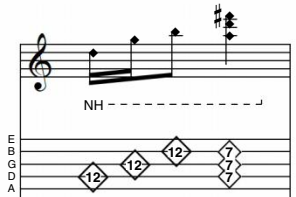
Vibrato



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

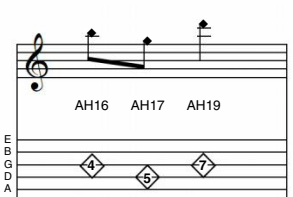
HARMONICS

Natural harmonics



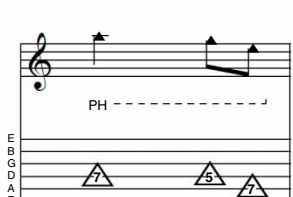
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



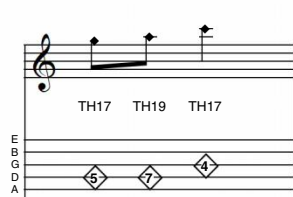
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



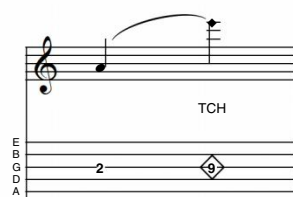
■ Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

Tapped harmonics



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

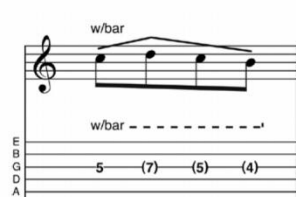
Touch harmonics



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

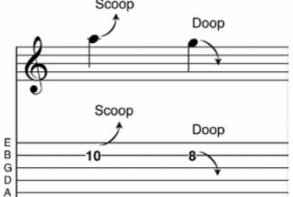
VIBRATO ARM (AKA WHAMMY BAR)

Vibrato arm bends



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

Scoop & doop



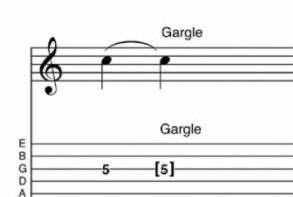
■ Scoop - depress the bar just before striking the note and release. Doop - lower the bar slightly after picking note.

Dive bomb



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

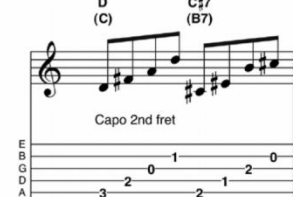
Gargle



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

CAPO

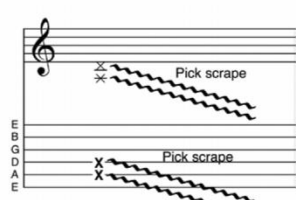
Capo Notation



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

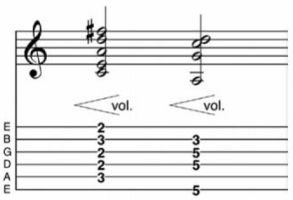
OTHER TECHNIQUES

Pick scrape



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

Violining



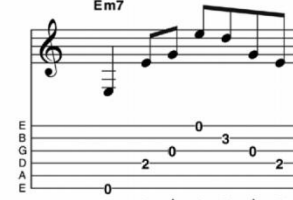
■ Turn volume control off, sound note(s) and then turn vol up for a smooth fade in. Called 'violining'.

Finger numbering



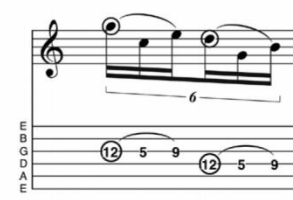
■ The numbers after the notes are the fingers required to play the fret numbers in the tab below.

Pima directions



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

Right-hand tapping



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

HOW TO

...find all the notes on the fretboard

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

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

Open Strings

E (1st) **B** (2nd) **G** (3rd) **D** (4th) **A** (5th) **E** (6th)

8va

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The Mighty Mixolydian



Does the term 'modal improvisation' put you in a cold sweat? If so, let **Phil Capone** demystify the indispensable Mixolydian and offer a unique multi-genre approach to getting it into your playing style.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD TRACKS 4-29

Will improve your... ✓ Harmonic sophistication

✓ Soloing skills ✓ Understanding of how modes work

The Mixolydian mode dates back to around 700BC and the music of the ancient Greeks. In its modern day form Mixolydian is the perfect scale or mode for creating beautiful melodies, lush chords and harmonically sophisticated solos. But what exactly is the Mixolydian mode and where does it come from?

The starting point for any Major mode is the Major scale itself. Ascend one octave from C to C (corresponding to the white keys on a piano) and you will produce the familiar sound of the C Major scale (the 'do-re-me-fa-so-la-ti-do' scale). But what if you were to ascend an octave, still using the notes of the C Major scale, but this time starting and ending on a different note? This results in a different structure of tones and semitones so creates an entirely new scale form. The six intervals of C Major produce six different modes, in order they are: D Dorian, E Phrygian, F Lydian, G Mixolydian, A Aeolian and B Locrian. We're

focusing on the fifth mode in this lesson, which is our Mighty Mixolydian. So let's take a look under the hood and examine the engine: the DNA of what is arguably the most important of all the Major modes.

The Mixolydian has an interval structure of: T-T-ST-T-T-ST-T, where T is tone (whole step), and ST is semitone (half step). In

“THE MIXOLYDIAN MODE FITS DOMINANT 7TH CHORDS LIKE A GLOVE: IN FACT IT DESCRIBES A DOM7TH WHEN YOU PLAY IT”

practice it is essentially the same as the Major scale apart from one important note: the 7th interval, which is flattened (a half step lower). All of the intervals in the Major scale are major or perfect, whereas the Mixolydian has a more dark and dissonant sound because it mixes one Minor (flattened) interval with those Major and perfect steps.

When you compare the sound of the Mixolydian mode with the Major scale starting on the same root note, you can really hear the impact of that flattened 7th step. Playing A Major followed by A Mixolydian in fourth position (see *Technique Focus*) reveals an identical sound until you hit the flattened 7th (G). Unlike the Major scale, the Mixolydian is unstable because the 7th step follows three Major intervals (the 2nd, 3rd and 6th). The 3rd and 7th also produce a tritone interval when sounded together; this is what makes a dominant 7th chord sound the way it does. In the Middle Ages this interval

was banned as it was believed to summon the devil. No wonder the blues was originally called 'the devil's music'! This is not as shocking to our ears as it once was because, like everything else, harmony is constantly evolving, so we have become accustomed to it because of the prevalence of dominant 7ths in pretty much all popular music.

So, because of its make-up the Mixolydian fits the dominant 7th chord like a glove. And that is the essence of this mode: it *describes* a dominant 7th chord when you play it. So if you're fed up with playing the same old Minor Pentatonic licks then you've come to the right place. The Mixolydian can revolutionise your playing and take your comping and soloing to the next level, whatever style you play.

In this lesson we'll look at five styles of music - classic rock, slow blues, funk, jazz and country, with 10 great examples to let you hear and feel the sound of Mixolydian in these different contexts and in all the CAGED shapes/positions on the fretboard. We follow this with three mini pieces - classic rock, slow blues and funk - designed to solidify your understanding of how this fantastic scale can work for you and your playing. Have fun! **BT**

TECHNIQUE FOCUS

The Mixolydian CAGED!

We've included fretboxes for the A Mixolydian mode in the five CAGED shapes, so give yourself time to work through these thoroughly *before* you start the lesson. Even if you know them already it's well worth taking time out for a bit of revision. This is a dominant mode so why not set up an A7 vamp (or just a sustained chord) using a loop pedal (or get a mate to play it for you on guitar or piano). This will allow you to hear how each note works against the chord and allow your ear to develop as you practise. Remember also that practising the A7 arpeggio alongside the mode will enable you to identify the chord tones, an invaluable skill if you're serious about improvising.

Get the Tone

There's a real mix of styles in this lesson, as it's important to illustrate how versatile this mode is. So you'll cover everything from clean funk and jazz tones to overdriven lead ones. Plug into your amp's clean channel and use a good overdrive for crunchy tones and a distortion for full drive. Or simply drop the gain on an overdrive pedal for less raunchy sounds. And don't forget that your guitar's volume control is great for cleaning things up, too.

Wes Montgomery used Mixolydian to create awesome jazz guitar solos



Brad Paisley: this country superstar cranks out amazing Mixolydian licks

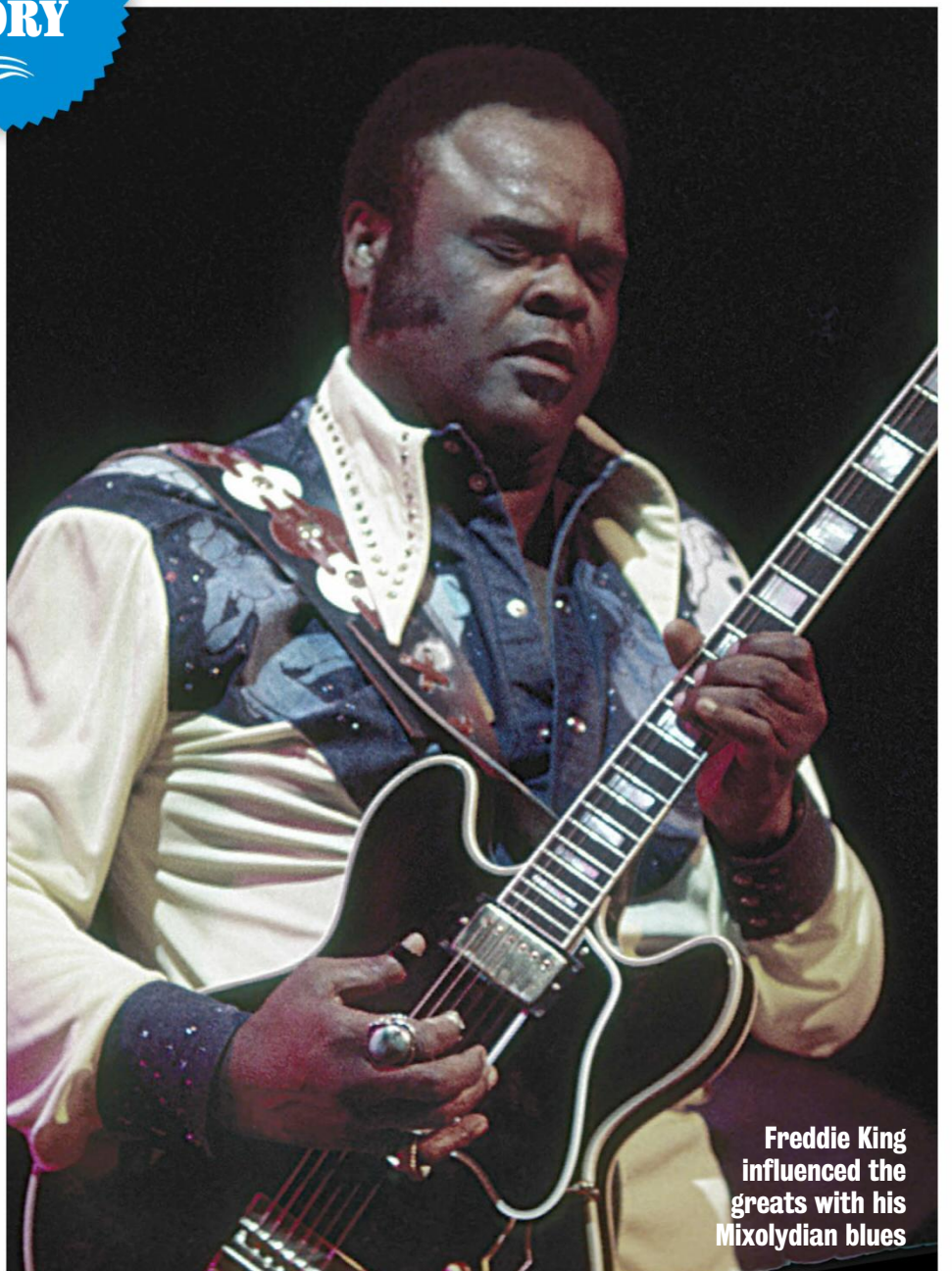


COVER STORY

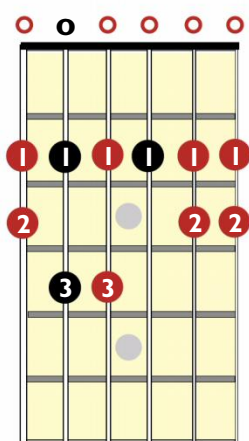
Jimmy Page's bluesy-rock solos are packed with Mixolydian ideas



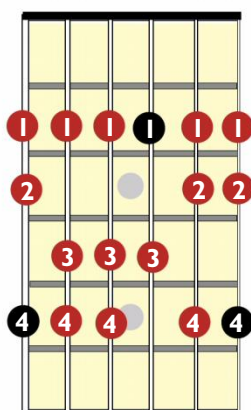
Freddie King influenced the greats with his Mixolydian blues



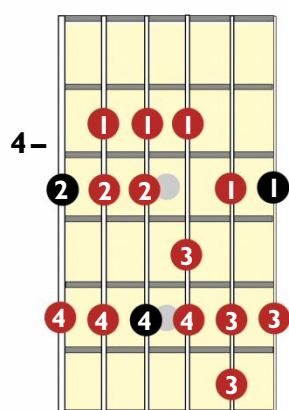
Shape Four (open)



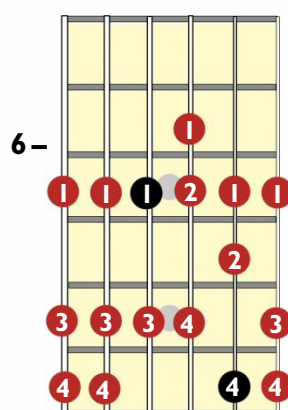
Shape Five



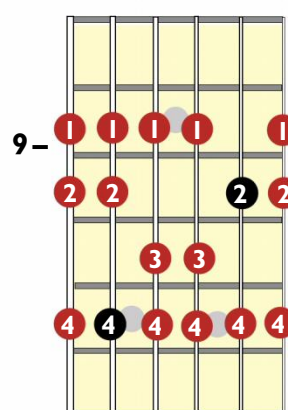
Shape One



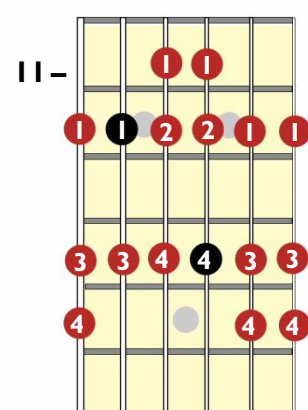
Shape Two



Shape Three



Shape Four



CD TRACK 4

fret, this leaves your second finger free for the low G. Note that the G chord is sounded against an A pedal bass note so technically it is G/A (A9sus4). It's unlikely that many rock guitarists will view it this technically though.

CD TRACK 6

and musical accompaniment that says so much more than just strumming basic chord shapes.

[illegible][illegible]

EXAMPLE 3 FUNK: A7 SHAPE 2

CD TRACK 8

Here the high shape two of A7 (D7 open shape) is suspended by moving the fourth finger up to the 10th fret, returning the finger to the 9th fret in the second bar for the regular A7. Keep your strumming hand moving constantly in a 16th note down/up/down/up pattern, lifting your pick off the strings for rests or long notes. This not only helps keep basic time but allows you to feel the groove so much better.

Sheet music for Example 3, Funk: A7 Shape 2. The music is in 4/4 time, key of A major (two sharps), and tempo is 90. It consists of two systems of guitar notation. The first system shows measures 1 and 2, both labeled A7sus4. The second system shows measures 3 and 4, with measure 3 labeled A7 and measure 4 labeled A9. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar part is written on a six-string staff with fret numbers indicated below the notes. The strumming pattern is indicated by a series of 'v' marks below the staff.

EXAMPLE 4 JAZZ: A9/A13 SHAPE 3

CD TRACK 10

An invaluable jazz voicing that you might not be familiar with. Voicing the shape on the inner strings creates a warmer tone, in keeping with the style. Try playing this fingerstyle as indicated to achieve a 'keyboard like' delivery. The octaves can be downstrummed with your thumb, Wes Montgomery style.

Sheet music for Example 4, Jazz: A9/A13 Shape 3. The music is in 4/4 time, key of A major (two sharps), and tempo is 120 Swing. It consists of two systems of guitar notation. The first system shows measures 1 and 2, both labeled A9. The second system shows measures 3 and 4, with measure 3 labeled A13 and measure 4 labeled A9. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar part is written on a six-string staff with fret numbers indicated below the notes. The strumming pattern is indicated by a series of 'v' marks below the staff.

EXAMPLE 5 COUNTRY: A7 SHAPE 4

CD TRACK 12

A high shape 4, A7 chord is alternated here with the open-position shape 4 chord. Again fingerpicking works great in this style, and will enable you to achieve a snappy, authentic performance. As many country players do, you could of course opt for hybrid picking (pick and fingers) instead. Use your second fretting-hand finger throughout bar 4 for the slides and pull-offs. Release the pressure of your fretting fingers to create a staccato delivery.

Sheet music for Example 5, Country: A7 Shape 4. The music is in 4/4 time, key of A major (two sharps), and tempo is 180. It consists of two systems of guitar notation. The first system shows measures 1 and 2, both labeled A7. The second system shows measures 3 and 4, with measure 3 labeled G#7 A7 and measure 4 labeled A5. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar part is written on a six-string staff with fret numbers indicated below the notes. The strumming pattern is indicated by a series of 'v' marks below the staff.

EXAMPLE 6 CLASSIC ROCK: A MIXOLYDIAN SHAPE 3 **CD TRACK 14**

This sounds like a regular A Major Pentatonic solo until the G natural (the $\flat$ 7th) is sounded in bars 2 and 4. And this is a great way to begin improvising with the Mixolydian; taking your favourite Major Pentatonic licks and add in the minor 7th interval. More choice. Better solos. Get creative!

$\text{♩} = 100$ **A** **G/A**

BU

E 9 11 10 9 11 10 11 9 12 (14)
B
G
D
A
E

1

D/F# **A7**

BU **RP** **BD** **BU** **BD**

E 12 (14) 12 (14) (12) 10 11 10 12 10
B
G
D
A
E

3

EXAMPLE 7 SLOW BLUES: A MIXOLYDIAN SHAPES 1 AND 3 **CD TRACK 16**

It's really essential that you don't get shape bound, this example illustrates how important it is to learn Mixolydian notes all over the fretboard for maximum expressive potential. Don't be put off by how the rhythms look here, they're much more intuitive to play than they are to read.

$\text{♩} = 50$ **A7**

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

E 5 7 5 7 (9) 7 (9) 7 (9) 5 (7) 7
B
G
D
A
E

1

Swing 16ths

BU **BU**

E 8 (10) 5 8 5 7 5 6 5 5 7 5 8 4 7 5
B
G
D
A
E

4

THE { MIGHTY MIXOLYDIAN

EXAMPLE 8 FUNK: A MIXOLYDIAN SHAPES 4 AND 5

CD TRACK 18

When playing over a suspended dominant chord (A7sus4 or G/A, say) your first scale choice should be Mixolydian; the suspension is irrelevant and you don't

need to avoid the Major 3rd (the phrase in bars 1 and 3 starts with a slide into C#). This example is doubled an octave higher using shape 1 in 16th position.

Two systems of guitar tablature for a piece in A major, 4/4 time. The first system shows measures 1 and 2, both marked with an A7sus4 chord. The second system shows measures 3 and 4, with measure 3 marked with an A7sus4 chord and measure 4 marked with an A7 chord. The tablature includes fret numbers and slurs for bends. The key signature has two sharps (F# and C#), and the time signature is 4/4. A tempo marking of 90 is present at the beginning.

EXAMPLE 9 JAZZ: A MIXOLYDIAN SHAPES 1, 2 & 5

CD TRACK 20

Jazz vocabulary is full of arpeggio-based ideas and this example is no exception. Bar 1 opens with a C#m7_b5 arpeggio (sweeping with a downpick) and is followed by Em7 starting on the fourth beat. In bar 3 a descending line

of Minor and Major arpeggios is played *along* the strings. Use your first finger for the chromatic approach to each of these. All of these arpeggios are diatonic (relating to the underlying scale).

♩ = 120 Swing A13

(C#m7b5addb9 arp) (Gmaj7 arp) (Bm) (A) (G)

E
B
G
D
A
E

1

EXAMPLE 10 COUNTRY: A MIXOLYDIAN LINEAR APPROACH

CD TRACK 22

In the previous examples you have played diatonic arpeggios, but here you can see how effective diatonic 6th intervals can be when played along the strings. Although this is a country example you'll hear this approach in pop,

rock, blues and rock and roll, too. You can play this example fingerstyle (using your thumb and first finger) or with hybrid picking (using your second picking finger to play the second string).

♩ = 180
(cut time feel) A7

BU

10 8 7 5 3 2

9/11 9 7 5 4 2

2/4 0 4/2 0 3-(5) 0

5/6 4/5

CD TRACK 24

We've learnt how the diatonic G chord can be sounded against a low A pedal in the bass to create A7sus chords, and sounds great using power chords too.

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EXAMPLE 11 CLASSIC ROCK MINI TUNE ...CONTINUED

CD TRACK 24

The solo section is carefully phrased to ensure that the notes always reflect the underlying harmony. Notice the effective use of the Minor 3rd bend in bar 25; it really highlights the sound of the minor 7th (G) and would sound great in a blues solo too.

SOLO A G/A D/A A7

BU RP BD

E B G D A E

17

A G/A D/A

BU BU BU BD BU

E B G D A E

21

A7 A^{8va} G/A

BU BU BU

E B G D A E

24

D/A A7 A

BU BU RP BD

E B G D A E

27

G/A D/A A7

Let ring - - - -

BU BD

E B G D A E

30

CD TRACK 26

minor 3rd (C) can be effectively added to create trills, quarter-note bends, and chromatics to the Major 3rd. These are commonly applied techniques when using the Mixolydian in a blues context. Notice how the solo switches to the A Blues scale in bars 17 and 18, and so accurately mirrors the chord change.

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EXAMPLE 12 BLUES MINI TUNE ...CONTINUED

CD TRACK 26

16

BU

BU

BU

18

BU

BD

20

E7

D7

BU BD

23

A7

D7

A/E Bb7 A7

rall



EXAMPLE 13 FUNK MINI TUNE

CD TRACK 28

We revisit the use of the funky A7sus4 chord for our final example. Remaining in 7th position for the D7sus chord creates smooth voice leading (C# drops to

C) and adds cohesion. Switch to your neck pickup for the Jimmy Nolen style 9th chords in bar 9.

RHYTHM
♩ = 100

A7sus4 **A7** **A7sus4**

Strat position 4

1

A7 **D7sus4** **D7**

4

D7sus4 **D7** **A9** **A13** **A9** **G9** **G#9**

Neck pickup

7

A9 **A13** **A9** **G9** **G#9** **A9** **A13** **A9** **G9** **G#9**

10

A9 **A13** **A9** **F9** **E9**

12

E B G D A E

EXAMPLE 13 FUNK MINI TUNE ...CONTINUED

CD TRACK 28

The solo employs an octave pedal to create synth-like sounds but you don't need to use one to get the most out of these ideas. Move your Mixolydian shape one up to the 9th position in bars 19, transposing it to D for the D7

chord change. The Mixolydian is transposed again in bar 27, this time shape 1 is used over the F9 chord. This is a commonly used approach in funk and fusion styles when soloing over moving dominant chords.

SOLO

A7sus4 **A7** **A7sus4**

With octave pedal

BU BU BU BD

5-(7) 2-2 5-(7) 2 5 5 7 7 (8)-(7) 5 5 5 6 7 5 5 7 2 2 5 7 2 5

15

A7 **D7sus4** **D7**

BU BU BD BU BD BU BU

7-(8) 7-(8)-(7)-(8)-(7) 5 9/11 10 12 12 (13) 9/11 10 10\9 12 9 12 10/11

18

D7sus4 **D7**

8va Lay back

BU

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

21

A9 **D7** **D7**

8va 8va

BU

12/14 12 14 12 17 14 17 13 16 14 16 14 14 16 16 18 17 17 (19) 15 12 15 14 12 14 12 14

23

F9 **E9**

BU BU

15 (17) 12 15 12 14 12 14 12 11 15 13 14 15 15 13 (14) 15 13 15 13 12 13 14

26

DEATH ELVIS

0:01

Probably the most useless debate in the world: Is Elvis alive?

No question. He'll still live on long after everyone who now claims he is alive has died.

It is his music that made him immortal - along with Janis, Jimi, Wolfgang Amadeus, Freddie and all the others. Many of them lost the battle against drugs, alcohol and their inner demons far too soon. But they all had vanquished death long before.

THE POWER
OF MUSIC!



Chris Buck

Interview & masterclass



When a player goes on to win Best New Guitarist in our sister magazine Total Guitar's online poll, it's time to sit up and take notice. **David Mead** is your guide.

The above was the case with Chris Buck, whose soulful bluesy Strat tones ripple tonefully throughout his band Buck & Evans' debut album, *Write A Better Day*. The album is causing a stir, with singles receiving A-list play on radio and live dates creating a buzz at venues across Europe. He's even got his own set of signature Strat pups from Radioshop Pickups and we hear that they're the company's top-seller. He's still in his 20s, and Chris's reason for starting to play guitar is laced with juvenile cunning.

"I guess I'd have been about 12 or 13 when I started and, hand on heart, it was an excuse to get out of maths lessons in school, because I realised the guitar slots coincided with my maths lessons," he tells us. "A mate of mine started playing and, suddenly, come 2pm on a Thursday afternoon, he was bugging off for guitar lessons, so I thought, 'I'll have a bit of that action too.'"

And thus, a career in music had, albeit unwittingly, begun. Retrospectively, his choice to pursue guitar was a natural progression, as Chris remembers.

"I'd always been surrounded by guitar music I guess, looking back, whether it was The Beatles or Stones or Dylan..."

After the maths-dodging guitar lessons had begun to bite, a few guitarists first captured Chris's imagination.

"Clapton was the first guy I remember being conscious of as a guitar player. [John Mayall's] *Blues Breakers* was the first album where I became aware of the guitar as a virtuoso instrument. Then, going through high school and listening to a lot of different bands, I guess Slash was the first guy that I latched onto as someone I discovered myself. Whether it was trying to look like Slash, playing a low-slung Les Paul, or wanting a stack of Marshalls to play in the bedroom to annoy the neighbours, I was just immersing myself in this guitar god that I'd sort of

discovered myself. So Clapton and Slash are the two biggest individual influences, I guess."

Your chord style evokes Hendrix – when did you become aware of Jimi?

"Sacrilegiously late. Jimi Hendrix was one of those guys that inevitably you get turned onto the moment people know you're into guitar. I feel a little ashamed to admit that I didn't get it for the longest time. I think I saw the theatrical side of his live performances, but I just found it a little bit messy and a little bit out of tune. I filed him in this sort of mental cabinet: 'I'll come back to this, because that many people can't be wrong.'"

“ [GIGGING IN AMERICA] WAS ONE OF THE THINGS THAT GAVE ME THE CONFIDENCE TO TRY AND HAVE A CRACK AT THIS BEING MY LIVING ”

"And I remember coming back to it. I think it was hearing *Bold As Love* for the first time, and being amazed at just how strong the songwriting was, getting into it in a big way. Coming to appreciate the idiosyncrasies and everything that had turned me off it when I was younger and didn't have the maturity to understand or appreciate what I was hearing."

When you did decide that you wanted to make music your career?

"It was never a conscious decision. It just felt like a natural progression from making music at school to suddenly leaving school and going to do a music degree – which I dropped out of in the first year, because the band I was in started to get a lot of gigs and we were going to the US and all this kind of stuff. I entered a competition when I was a kid – *Caerphilly Young Musician Of The Year*, or something like that – and I won it. I didn't go into it expecting anything at all. The school made me enter it because it was a sort of, 'If you're having guitar lessons, you have to enter these

competitions on behalf of the school.' I won and it really took me by surprise, because prior to that I had no aspirations – all I knew was that I enjoyed it and it felt like it came relatively naturally."

It must have been quite a thrill to go to America while still fairly young?

"Retrospectively, that was one of the things that gave me the confidence to try and have a crack at this being my living. Being in a situation where you are suddenly whisked off to this place that you've only ever dreamed about playing, where all this great music has come from. I played with Slash on a couple of

occasions – totally surreal. He's been incredibly generous with his time and with everything he's said about me."

Did Slash influence your initial choice of Les Pauls before you switched to Strats?

"I think as a consequence of being such a Slash fan, it was the low-slung Les Paul and Marshall half-stack, which – naturally, when you're 14 – you think you need. I suddenly realised that trying to drag that setup into the *Dog & Down* on a Friday night, it's not necessarily what is required. So for the longest time it was the Marshall half-stack with the Les Paul, and anything else other than a wah pedal in between was witchcraft."

"I think the Strat thing came about because I suddenly became very conscious of the fact that I sounded exactly like Slash. There's only so long that people telling you that is perceived as a compliment and I kind of wanted to sound a little bit more like me at some point. I had a Strat knocking round that me and my old man had cobbled together »

Having been a die-hard Les Paul player, Chris found the Strat to be instrumental in finding his own voice



Chris Buck: one of the up and coming stars of the blues



from various bits that we bought on eBay. I remember plugging it in for the first time and being incredibly disappointed because it didn't sound like a Les Paul."

What made you persevere with the Strat?

"It reached the point where I thought, 'Well, let's immerse myself in some different sounds and see what it brings out of me.' That, for me, at least, was the making of me in terms of finding my own voice and listening to Strat players more attentively and trying to pick out bits and nuances of their tone that I wanted to try and replicate. That was undoubtedly the moment that turned me onto pedals, because Strats sound beautiful clean. Les Pauls, I've never been entirely happy with the way that I can get them to sound clean, you know? In hindsight, I was just doing everything wrong. I had this pivotal moment in terms of, 'Well, let's try some pedals, and maybe set the amp slightly cleaner and use an overdrive pedal,' and before you know it you've gone from a Boss Blues Driver to 15 pedals sat in front of you while you're still chasing about one pedal that will make you sound like Stevie Ray."

The Strat you're using today isn't a wildly expensive Custom Shop model, either, is it?

"I've always been slightly suspicious of more expensive guitars. I'm lucky enough to have a couple that I use that are great for studio stuff or just playing round the house. But in terms of gigging them and touring them, I'm always a little bit reticent to take the nice stuff out of the house, just because you're worried about what's going to happen to it. We've all heard horror stories. Luckily, I've not had any happen to me yet where a guitar goes into a plane in one bit and comes out in two. It's just wanting to minimise the chances of things

going wrong. We do a fair amount of flying round Europe and there's that slight trepidation, watching that guitar disappear through the conveyer belt... If I can emotionally detach myself from that as much as possible and financially detach myself from it as much as possible, it takes some of the worry out of the flight."

The Highway One Strat – which cost you only £400 – was bought as a test bed for your signature Radioshop pickup set...

"Yes, that Strat was bought entirely with no aspirations of keeping it on past using it as a donor guitar for the design of the pickups. Probably on some subconscious level, having gone through that prototyping stage of trying different styles, different winders, different wires, that was the guitar that those pickups were developed to use with. I bonded with it, I

delay pedals; for some people, it's modulation, different phasers, different Uni-Vibes or whatever. But, for me, it's always been overdrive pedals. I've probably spent a bloody astronomical amount on overdrive pedals over the years that I'll never quite recoup, because I'm useless at selling anything that I own. The pedalboard is undoubtedly the most expensive part of my rig. It's actually frightening to think about, really."

Tell us about your latest pedal discovery...

"A guy called Joe from a company called Hello Sailor [Effects] got in touch with me a couple of months ago saying, 'Look, no obligation. Not expecting you to do anything about this. Just want to see what you make of it as much as anything.' So he sent me this pedal, and it's a Rangemaster with a Klon buffer in it, I think – it's just labelled 'Rangemaster' – and that

“THE STRAT THING CAME ABOUT BECAUSE I SUDDENLY BECAME VERY CONSCIOUS OF THE FACT THAT I SOUNDED EXACTLY LIKE SLASH”

guess, without necessarily realising it. That guitar plays beautifully and, again, being £400 it's just slightly less irksome if anything does actually happen to it."

You're a self-confessed pedal enthusiast – what's the story there?

"Oh, man. That's a hell of a journey unto itself. I think the key to pedals is not getting so totally bogged down in them that you become reliant on them. I would be just as happy if you plugged me straight into an amp with a bit of dirt and told me to do a gig with that. But, for me, it's the different shades, different colours, different textures that draw different facets out of my playing. For some people, it's

pedal sounds absolutely fantastic.

"I'm slowly turning onto overdrive pedals that are a little bit more gritty and a little bit more 'warts and all'. I think the younger you are, the more you want something that's smooth and kind of takes the edges off things a little bit, and ultimately makes you sound a little bit better than you probably are. But the older I get, the happier I am to play with those slightly nastier, sort of grittier overdrive pedals. As I mentioned, it's the journey, the ongoing journey of trying to find the things that you feel most at home with."

Buck & Evans' album, Write A Better Day, is available now: www.chrisbuckguitar.co.uk

Buck up your blues

Chris Buck offers us an insight into his ingenious blues guitar style with five ideas to open up new avenues in your playing...

In the video lesson, Chris explores the idea of discovering more about the fretboard both from the point of view of melody – using a mix of Major and Minor scales – and harmonically, using a chord style inspired by Jimi Hendrix. Alas, we only had enough room to tab out some of the many ideas on the video,

but these are the key moments that will give you a few ideas to work on when you practise.

As usual, the advice here is to take things slowly – especially Example 5, which might contain ideas that are unfamiliar to you. But, as we always like to say, patient, persistent practice will soon unlock new levels of creativity!



EXAMPLE 1 FRETBOARD ORIENTIERING

CD TRACK 30

In this first example, Chris looks at a simple way of mapping out ideas on the fretboard using a lick repeated all over the neck. It's a great plan for players who find themselves stuck in the Pentatonic shapes or 'box patterns' to break

free and begin to define a roadmap of the fingerboard. After working through the example, come up with your own ideas and try to find the places they repeat up the neck.

$\text{♩} = 155$ N.C.

The example consists of three systems of music, each starting at a different fret (1, 4, and 8). Each system includes a standard notation staff with a treble clef and a guitar staff with six strings. The guitar staff shows fret numbers for each note. The first system starts at fret 1, the second at fret 4, and the third at fret 8. The notation includes various musical symbols like eighth notes, quarter notes, and slurs.

EXAMPLE 2 MAJOR SCALE IDEAS

CD TRACK 31

The Major scale tends to be overlooked in a player's early days on the instrument, favouring instead the Minor Pentatonic. But the Major

scale features heavily in music whether it be pop, rock or blues. Chris demonstrates a few licks to set you on the right path.

Example 2: Major Scale Ideas

Tempo: ♩ = 78

Lick 1: N.C. (No Chords) A/C#

Lick 2: N.C. (No Chords) BU (Bend Up)

Lick 3: N.C. (No Chords) BU (Bend Up)

Lick 4: RP_{BD} (Rhythm Pattern Bend) (10) (10) (9) 10 11

Lick 5: A/C# (A Chord with C#) A (A Chord)

Lick 6: A/C# (A Chord with C#) A (A Chord)

Lick 7: A/C# (A Chord with C#) A (A Chord)

Lick 8: A/C# (A Chord with C#) A (A Chord)

Lick 9: A/C# (A Chord with C#) A (A Chord)

Lick 10: A/C# (A Chord with C#) A (A Chord)

Lick 11: A/C# (A Chord with C#) A (A Chord)

Lick 12: A/C# (A Chord with C#) A (A Chord)

Lick 13: A/C# (A Chord with C#) A (A Chord)

Lick 14: A/C# (A Chord with C#) A (A Chord)

Lick 15: A/C# (A Chord with C#) A (A Chord)

Lick 16: A/C# (A Chord with C#) A (A Chord)

Lick 17: A/C# (A Chord with C#) A (A Chord)

Lick 18: A/C# (A Chord with C#) A (A Chord)

Lick 19: A/C# (A Chord with C#) A (A Chord)

Lick 20: A/C# (A Chord with C#) A (A Chord)

Lick 21: A/C# (A Chord with C#) A (A Chord)

Lick 22: A/C# (A Chord with C#) A (A Chord)

Lick 23: A/C# (A Chord with C#) A (A Chord)

Lick 24: A/C# (A Chord with C#) A (A Chord)

Lick 25: A/C# (A Chord with C#) A (A Chord)

Lick 26: A/C# (A Chord with C#) A (A Chord)

Lick 27: A/C# (A Chord with C#) A (A Chord)

Lick 28: A/C# (A Chord with C#) A (A Chord)

Lick 29: A/C# (A Chord with C#) A (A Chord)

Lick 30: A/C# (A Chord with C#) A (A Chord)

Lick 31: A/C# (A Chord with C#) A (A Chord)

Lick 32: A/C# (A Chord with C#) A (A Chord)

Lick 33: A/C# (A Chord with C#) A (A Chord)

Lick 34: A/C# (A Chord with C#) A (A Chord)

Lick 35: A/C# (A Chord with C#) A (A Chord)

Lick 36: A/C# (A Chord with C#) A (A Chord)

Lick 37: A/C# (A Chord with C#) A (A Chord)

Lick 38: A/C# (A Chord with C#) A (A Chord)

Lick 39: A/C# (A Chord with C#) A (A Chord)

Lick 40: A/C# (A Chord with C#) A (A Chord)

Lick 41: A/C# (A Chord with C#) A (A Chord)

Lick 42: A/C# (A Chord with C#) A (A Chord)

Lick 43: A/C# (A Chord with C#) A (A Chord)

Lick 44: A/C# (A Chord with C#) A (A Chord)

Lick 45: A/C# (A Chord with C#) A (A Chord)

Lick 46: A/C# (A Chord with C#) A (A Chord)

Lick 47: A/C# (A Chord with C#) A (A Chord)

Lick 48: A/C# (A Chord with C#) A (A Chord)

Lick 49: A/C# (A Chord with C#) A (A Chord)

Lick 50: A/C# (A Chord with C#) A (A Chord)

Lick 51: A/C# (A Chord with C#) A (A Chord)

Lick 52: A/C# (A Chord with C#) A (A Chord)

Lick 53: A/C# (A Chord with C#) A (A Chord)

Lick 54: A/C# (A Chord with C#) A (A Chord)

Lick 55: A/C# (A Chord with C#) A (A Chord)

Lick 56: A/C# (A Chord with C#) A (A Chord)

Lick 57: A/C# (A Chord with C#) A (A Chord)

Lick 58: A/C# (A Chord with C#) A (A Chord)

Lick 59: A/C# (A Chord with C#) A (A Chord)

Lick 60: A/C# (A Chord with C#) A (A Chord)

Lick 61: A/C# (A Chord with C#) A (A Chord)

Lick 62: A/C# (A Chord with C#) A (A Chord)

Lick 63: A/C# (A Chord with C#) A (A Chord)

Lick 64: A/C# (A Chord with C#) A (A Chord)

Lick 65: A/C# (A Chord with C#) A (A Chord)

Lick 66: A/C# (A Chord with C#) A (A Chord)

Lick 67: A/C# (A Chord with C#) A (A Chord)

Lick 68: A/C# (A Chord with C#) A (A Chord)

Lick 69: A/C# (A Chord with C#) A (A Chord)

Lick 70: A/C# (A Chord with C#) A (A Chord)

Lick 71: A/C# (A Chord with C#) A (A Chord)

Lick 72: A/C# (A Chord with C#) A (A Chord)

Lick 73: A/C# (A Chord with C#) A (A Chord)

Lick 74: A/C# (A Chord with C#) A (A Chord)

Lick 75: A/C# (A Chord with C#) A (A Chord)

Lick 76: A/C# (A Chord with C#) A (A Chord)

Lick 77: A/C# (A Chord with C#) A (A Chord)

Lick 78: A/C# (A Chord with C#) A (A Chord)

Lick 79: A/C# (A Chord with C#) A (A Chord)

Lick 80: A/C# (A Chord with C#) A (A Chord)

Lick 81: A/C# (A Chord with C#) A (A Chord)

Lick 82: A/C# (A Chord with C#) A (A Chord)

Lick 83: A/C# (A Chord with C#) A (A Chord)

Lick 84: A/C# (A Chord with C#) A (A Chord)

Lick 85: A/C# (A Chord with C#) A (A Chord)

Lick 86: A/C# (A Chord with C#) A (A Chord)

Lick 87: A/C# (A Chord with C#) A (A Chord)

Lick 88: A/C# (A Chord with C#) A (A Chord)

Lick 89: A/C# (A Chord with C#) A (A Chord)

Lick 90: A/C# (A Chord with C#) A (A Chord)

Lick 91: A/C# (A Chord with C#) A (A Chord)

Lick 92: A/C# (A Chord with C#) A (A Chord)

Lick 93: A/C# (A Chord with C#) A (A Chord)

Lick 94: A/C# (A Chord with C#) A (A Chord)

Lick 95: A/C# (A Chord with C#) A (A Chord)

Lick 96: A/C# (A Chord with C#) A (A Chord)

Lick 97: A/C# (A Chord with C#) A (A Chord)

Lick 98: A/C# (A Chord with C#) A (A Chord)

Lick 99: A/C# (A Chord with C#) A (A Chord)

Lick 100: A/C# (A Chord with C#) A (A Chord)

EXAMPLE 3 MIXING MINOR & MAJOR IDEAS TOGETHER

CD TRACK 32

The most effective blues licks often take elements of both Major and Minor scales and blend them seamlessly together. BB King was probably the master

of this. In order to kick that principle off, Chris takes a lick that is ostensibly Minor and then, in Example 4, begins to take it to another place.

Example 3: Mixing Minor & Major Ideas Together

Tempo: ♩ = 104

Lick 1: N.C. (No Chords)

Lick 2: N.C. (No Chords)

Lick 3: N.C. (No Chords)

Lick 4: N.C. (No Chords)

Lick 5: N.C. (No Chords)

Lick 6: N.C. (No Chords)

Lick 7: N.C. (No Chords)

Lick 8: N.C. (No Chords)

Lick 9: N.C. (No Chords)

Lick 10: N.C. (No Chords)

Lick 11: N.C. (No Chords)

Lick 12: N.C. (No Chords)

Lick 13: N.C. (No Chords)

Lick 14: N.C. (No Chords)

Lick 15: N.C. (No Chords)

Lick 16: N.C. (No Chords)

Lick 17: N.C. (No Chords)

Lick 18: N.C. (No Chords)

Lick 19: N.C. (No Chords)

Lick 20: N.C. (No Chords)

Lick 21: N.C. (No Chords)

Lick 22: N.C. (No Chords)

Lick 23: N.C. (No Chords)

Lick 24: N.C. (No Chords)

Lick 25: N.C. (No Chords)

Lick 26: N.C. (No Chords)

Lick 27: N.C. (No Chords)

Lick 28: N.C. (No Chords)

Lick 29: N.C. (No Chords)

Lick 30: N.C. (No Chords)

Lick 31: N.C. (No Chords)

Lick 32: N.C. (No Chords)

Lick 33: N.C. (No Chords)

Lick 34: N.C. (No Chords)

Lick 35: N.C. (No Chords)

Lick 36: N.C. (No Chords)

Lick 37: N.C. (No Chords)

Lick 38: N.C. (No Chords)

Lick 39: N.C. (No Chords)

Lick 40: N.C. (No Chords)

Lick 41: N.C. (No Chords)

Lick 42: N.C. (No Chords)

Lick 43: N.C. (No Chords)

Lick 44: N.C. (No Chords)

Lick 45: N.C. (No Chords)

Lick 46: N.C. (No Chords)

Lick 47: N.C. (No Chords)

Lick 48: N.C. (No Chords)

Lick 49: N.C. (No Chords)

Lick 50: N.C. (No Chords)

Lick 51: N.C. (No Chords)

Lick 52: N.C. (No Chords)

Lick 53: N.C. (No Chords)

Lick 54: N.C. (No Chords)

Lick 55: N.C. (No Chords)

Lick 56: N.C. (No Chords)

Lick 57: N.C. (No Chords)

Lick 58: N.C. (No Chords)

Lick 59: N.C. (No Chords)

Lick 60: N.C. (No Chords)

Lick 61: N.C. (No Chords)

Lick 62: N.C. (No Chords)

Lick 63: N.C. (No Chords)

Lick 64: N.C. (No Chords)

Lick 65: N.C. (No Chords)

Lick 66: N.C. (No Chords)

Lick 67: N.C. (No Chords)

Lick 68: N.C. (No Chords)

Lick 69: N.C. (No Chords)

Lick 70: N.C. (No Chords)

Lick 71: N.C. (No Chords)

Lick 72: N.C. (No Chords)

Lick 73: N.C. (No Chords)

Lick 74: N.C. (No Chords)

Lick 75: N.C. (No Chords)

Lick 76: N.C. (No Chords)

Lick 77: N.C. (No Chords)

Lick 78: N.C. (No Chords)

Lick 79: N.C. (No Chords)

Lick 80: N.C. (No Chords)

Lick 81: N.C. (No Chords)

Lick 82: N.C. (No Chords)

Lick 83: N.C. (No Chords)

Lick 84: N.C. (No Chords)

Lick 85: N.C. (No Chords)

Lick 86: N.C. (No Chords)

Lick 87: N.C. (No Chords)

Lick 88: N.C. (No Chords)

Lick 89: N.C. (No Chords)

Lick 90: N.C. (No Chords)

Lick 91: N.C. (No Chords)

Lick 92: N.C. (No Chords)

Lick 93: N.C. (No Chords)

Lick 94: N.C. (No Chords)

Lick 95: N.C. (No Chords)

Lick 96: N.C. (No Chords)

Lick 97: N.C. (No Chords)

Lick 98: N.C. (No Chords)

Lick 99: N.C. (No Chords)

Lick 100: N.C. (No Chords)

EXAMPLE 4 MIXING IT UP

CD TRACK 33

Here, Chris demonstrates how the Minor idea in Example 3 can be expanded by repeating it in a Major key. This is another thing that would benefit from

repetition all over the fretboard. Take your time to work out the positions slowly – it'll soon become second nature.

♩ = 104 N.C.

1

EXAMPLE 5 CHORDAL STYLE

CD TRACK 34

Despite discovering Hendrix later on in his playing, Chris has developed a melodic chordal style that owes a great debt to Jimi - think of tracks like The

Wind Cries Mary, or Little Wing. Here, he gives an example of how this way of thinking can be taken up the fretboard, tracing an E Major scale.

♩ = 61 E F#m G#m A

1

3

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Let ring

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Rocco Zifarelli

Video Masterclass *pt 5*



In the fifth instalment of our six-part video series, Rocco Zifarelli demonstrates some exciting jazz-fusion soloing over a 6/8 groove with plenty of chord changes. **Jon Bishop** is your tour guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: Various

Tempo: 180bpm

CD: TRACKS 35-44

Will improve your

- ✓ Improvising over chord changes
- ✓ Fast paced jazz fusion soloing
- ✓ Chord and scale knowledge

This month we are delighted to have yet another chance to study with and learn from Italian fusion wizard, Rocco Zifarelli. This time we are looking at a very harmonically challenging piece by Jason

Sidwell; Fortitude. The first thing to note is the piece has a 6/8 time signature. There are moments though where you could feel it as 3/4 time. The tempo here is 180bpm for each of the six quaver pulses so it's well worth having a fretboard roadmap established prior to setting sail on a freeform-improvised solo.

As Rocco explains, the track has a lot of different chords and many of them are from different keys, so it's not possible to navigate the song with just one or two scales.

In fact trying to improvise a solo using scales would be incredibly challenging and the results may not end up being that musical to the ear. To this end there is no need to have scale boxes to work from this month.

Instead Rocco demonstrates his strategy of establishing a fretboard road map of triad arpeggios. These arpeggios outline the chord changes in a far more musical way. Rocco meticulously talks us through the various options and demonstrates them in the video. To help you conceptualise these fingerings we have notated the eight demonstrated examples from Rocco's chat (see boxout examples 1-8). By studying these examples you will be able to memorise the various fingerings and arpeggio shapes required.

We have also written out a chord sheet for you to study; this is important as it will help to inform you which of the harmonic choices goes where.

In the tutorial chat Rocco also demonstrates more of concepts we looked at in last month's offering, including double-note phrasing that is inspired by listening to saxophone players like Michael Brecker.

The amount of information presented is an awful lot to remember, and memorising the whole solo certainly would be quite an undertaking. So we suggest making a start by establishing a solid fretboard roadmap and identifying which part of the neck each of the ideas is played. From here you can then hopscotch through the chord changes with a firm foundation. It's also well worth starting simply, so do try not to let yourself get away with not playing the chord tones, even if it is for only one note per bar.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future where appropriate. As ever, Jason's excellent track is also included without Rocco's guitar featured for you to practice over. Have fun and catch you next time! 

NEXT MONTH Rocco solos over his final GT track, this one entitled *The Return Of Johnny F*



This month Rocco has a challenging piece for you


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Rocco used his 1968 Gibson ES335 into a Kemper set to a Dumble amp profile. Rocco uses gauge .10 Ernie Ball strings and a heavy pick. Any electric guitar will work well for this month's performance, just dial up a sophisticated sounding, lightly overdriven tone and be prepared to experiment with the guitar's controls to achieve the desired settings. A bit of compression, reverb or long delay can be added for that final classy 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.

EXAMPLE FORTITUDE CHORD CHART

INTRO

$\text{♩} = 90$

$B\flat/D$ E $B\flat/D$ E

VERSE 1

Am Fmadd9 Am Fmadd9 $F\sharp\dim7$ F7/G $G7\flat9$ $G\sharp\dim7$

Am Fmadd9 Am Fmadd9 $F\sharp\dim7$ F7/G $G7\flat9$

BRIDGE

$A\flat m$ $B\flat\dim7$ $A\flat m/C\flat$ $A\flat7/C$ $D\flat m$ Bm/D

CHORUS

Cmaj7 $B\flat/D$ $E\flat m9$ $A\flat madd6$ $E\flat m9$ $A\flat m7$

$E m9$ C/D Gmaj9 $C\sharp7/D$ $F\sharp m9$ $E\flat m9$ Cm9 $B7\sharp9$

MIDDLE SECTION

$E7\flat9$ E7 Fm $B\flat m6$ Fm/ $A\flat$ $B\flat m6$ Bdim7

$A\flat/C$ $D\flat m7$ $A\flat/E\flat$ C/E Fm $B\flat m6$

BRIDGE 2

$F\sharp m$ E/G $\sharp$ A B/A G A/G

F6 Am/E $B7\flat9/E$ $E7\flat9$

OUTRO VERSE

Am Fmadd9 Am $B\flat7$

Am Fmadd9 Am

EXAMPLE FORTITUDE

CD-ROM & 35

INTRO [Bars 1-6] The track starts with a six-beat drum fill, which acts as the count-in. In the opening section Rocco bops through the changes using sparse and simple rhythms. The 6/8 time signature makes the notation look more intimidating than the solo actually is.

VERSE 1 [Bars 7-18] The verse section moves between two unrelated chords, for the most part (Am and Fmadd9) Rocco uses arpeggios as the foundation for his phrases and then adds in the odd flavour tone. This flavour tone can either be a scale tone or a chromatic note.

INTRO
B $\flat$ /D E B $\flat$ /D E

$\text{♩} = 180$

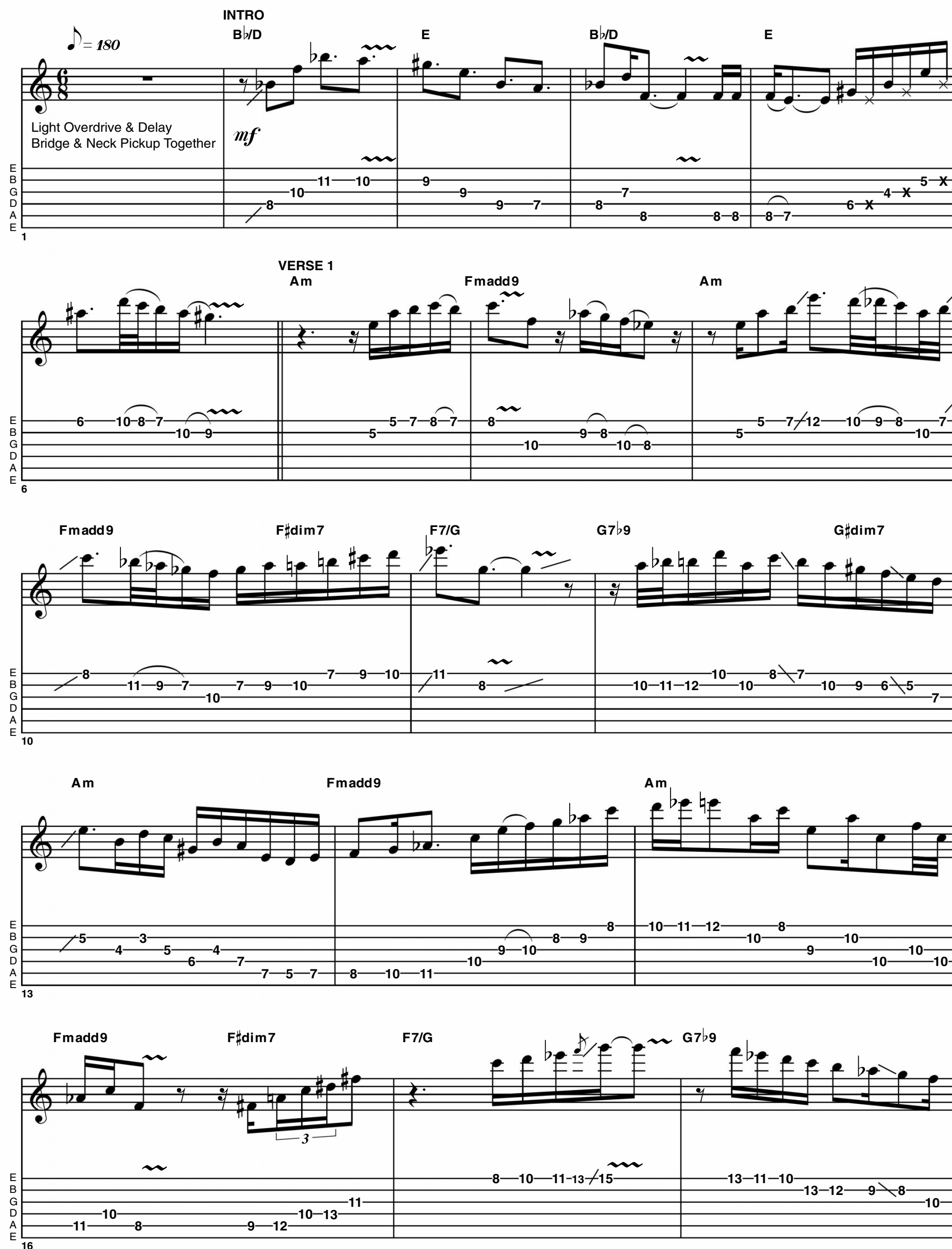
Light Overdrive & Delay
Bridge & Neck Pickup Together *mf*

VERSE 1
Am Fmadd9 Am

Fmadd9 F $\sharp$ dim7 F7/G G7 $\flat$ 9 G $\sharp$ dim7

Am Fmadd9 Am

Fmadd9 F $\sharp$ dim7 F7/G G7 $\flat$ 9



The guitar tablature is presented in five systems, each with a treble clef staff and a five-line fretboard staff. The first system (Intro, bars 1-6) shows a six-beat drum fill in the first measure, followed by arpeggiated chords B $\flat$ /D, E, B $\flat$ /D, and E. The second system (Verse 1, bars 7-18) shows arpeggiated chords Am and Fmadd9. The third system (bars 19-24) shows arpeggiated chords Fmadd9, F $\sharp$ dim7, F7/G, G7 $\flat$ 9, and G $\sharp$ dim7. The fourth system (bars 25-30) shows arpeggiated chords Am, Fmadd9, and Am. The fifth system (bars 31-36) shows arpeggiated chords Fmadd9, F $\sharp$ dim7, F7/G, and G7 $\flat$ 9. Fret numbers are indicated on the lines, and various musical notations like slurs, ties, and accidentals are used to indicate the phrasing and technique.

EXAMPLE FORTITUDE

CD-ROM & 35

BRIDGE [Bars 19-26] The bridge pivots into A $\flat$ m territory. Again all the note choices are particularly disciplined and designed to outline the underlying harmony. It's worth noting the use of finger slides and finger vibrato as these ornamentations really help to bring the phrases to life.

CHORUS [Bar 27-38] As you might expect, Rocco increases the level of complexity as the solo builds. In bar 34 the Half-Whole Diminished scale is used. This Robben Ford favourite works well here, as C#7 is a functioning dominant chord that resolves to F#m9.

BRIDGE

A $\flat$ m Bdim7 A $\flat$ m/C $\flat$

E B G D A E

19

A $\flat$ 7/C D $\flat$ m

E B G D A E

22

Bm/D Cmaj7 B $\flat$ /D

E B G D A E

24

E $\flat$ m9 A $\flat$ m13 E $\flat$ m9

CHORUS

E B G D A E

27

A $\flat$ m7 Em9

E B G D A E

30



EXAMPLE FORTITUDE

CD-ROM & 35

MIDDLE SECTION [Bars 39-50] The arpeggio choices for this section are outlined in detail in Rocco's chat and also notated in the examples. The only

string bending in the piece occurs in bar 48. It is worth waiting for as these bends bring a soulful edge to the solo.

Example Fortitude is a guitar solo consisting of 50 bars. The notation is presented in five systems, each with a treble clef staff and a six-string guitar staff (E, B, G, D, A, E). Chord symbols are indicated above the treble staff, and fret numbers are indicated on the guitar staff. Bar numbers 32, 34, 37, 39, and 42 are marked at the beginning of their respective systems.

System 1 (Bars 32-33): Chords: C/D, Gmaj7. Fret numbers: 15, 10, 13, 12, 10, 12, 15, 11, 10, 8, 10, 8, 10, 8.

System 2 (Bars 34-36): Chords: C#7/D, F#m9, Ebm9, Cm9, B7#9. Fret numbers: 12, 10, 11, 9, 12, 12, 10, 11, 9, 9, 12, 10, 12, 13, 9, 11, 12, 9, 8, 8, 7, 8, 8, 10, 11, 10, 9, 8, 10, 8, 8.

System 3 (Bars 37-38): Chords: E7b9, E7. Fret numbers: 9, 7, 8, 6, 10, 9, 10, 9, 8, 9, 12, 8, 9, 8, 10, 9, 12, 8, 11, 10, 8, 7.

System 4 (Bars 39-41): Chords: Fm, Bbm6, Fm/Ab. Fret numbers: 8, 10, 11, 10, 10, 7, 8, 10, 11, 8, 9, 11, 8, 9, 11, 13, 13, 15, 11.

System 5 (Bars 42-50): Chords: Bbm6, Bdim7, Ab/C, Dbm7. Fret numbers: 11, 9, 8, 11, 7, 9, 9, 10, 7, 8, 8, 6, 4, 4, 4, 6, 7, 4, 7, 5, 4, 6, 4, 6, 4, 7, 6, 4, 3.

EXAMPLE FORTITUDE

CD-ROM & 35

BRIDGE 2 [Bars 51-60] It is worth making a note of the overall contour of the solo. From a conceptual standpoint Rocco starts with phrases that are generally lower in the register with sparse rhythmic phrases. As the solo progresses the contour builds towards more rhythmically complex lines that are played higher up the fretboard. The solo reaches a climax in this section with plenty of 16th-note triplet phrases being showcased.

Ab/Eb C/E Fm

E 4 6 8 9 11 11/12 9 11 12 9 11 8 9 10 10 8 9 8 9 8

45

Bbm6 F#m E/G#

BU BU BD BU 8 (9) 8 (9) (8) 10 8 10 8 6 9 11 9 10 11 10 12 (14) 12 14 14 16 15 14 12 12 12 14 16 12 14 16

48

BRIDGE 2 A B/A

E 16/17 14 17 14 16 14 16 14 17 19 17 16 14 16 17 14 16 14 16 14 16 14

51

G A/G

E 14/16 15 15 15 9 9 14 16 14 15 14 15 14 16 14 16 14 17 16 15 14

53

F6 Am/E B7b9/E

E 13 13 15 16 17 12 13 12 13 16 19 16 19 13 16 16 15 13 14 13 16 16

55

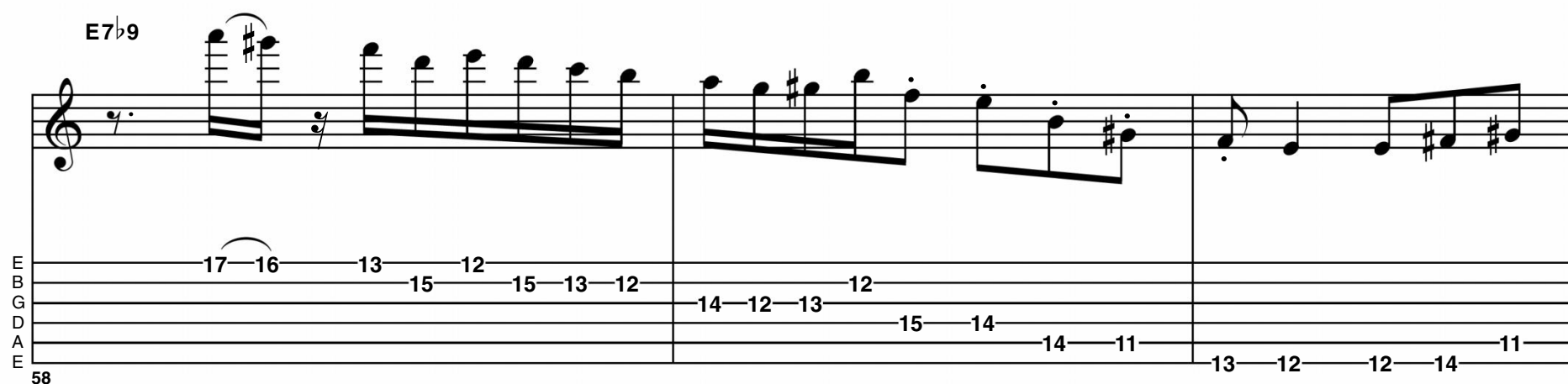
EXAMPLE FORTITUDE

CD-ROM & 35

OUTRO VERSE [Bar 61-end] The solo ends with more phrases outlining the harmony. To release some tension Rocco plays an F Minor Blues scale lick in bar 66. The final phrase in bar 67 and 68 are a great demonstration of how potent

the three notes of the triad arpeggio (in this case Am) can be when combined with an effective rhythm. As all great musicians do, Rocco mixes simple phrases with more complex ideas for harmonic and rhythmic light and shade.

E7^b9

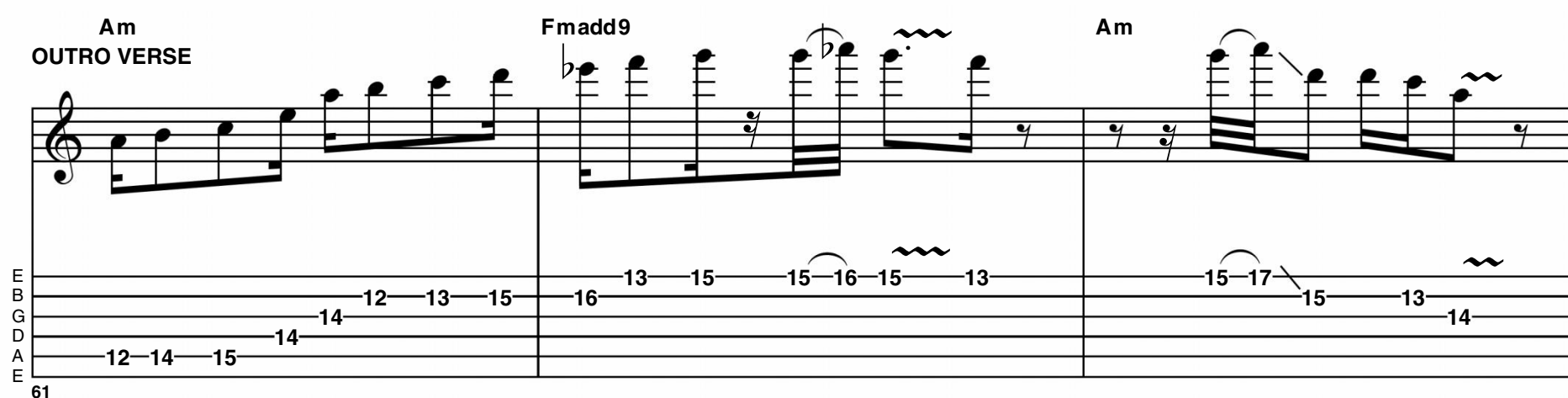


58

Am
OUTRO VERSE

Fmadd9

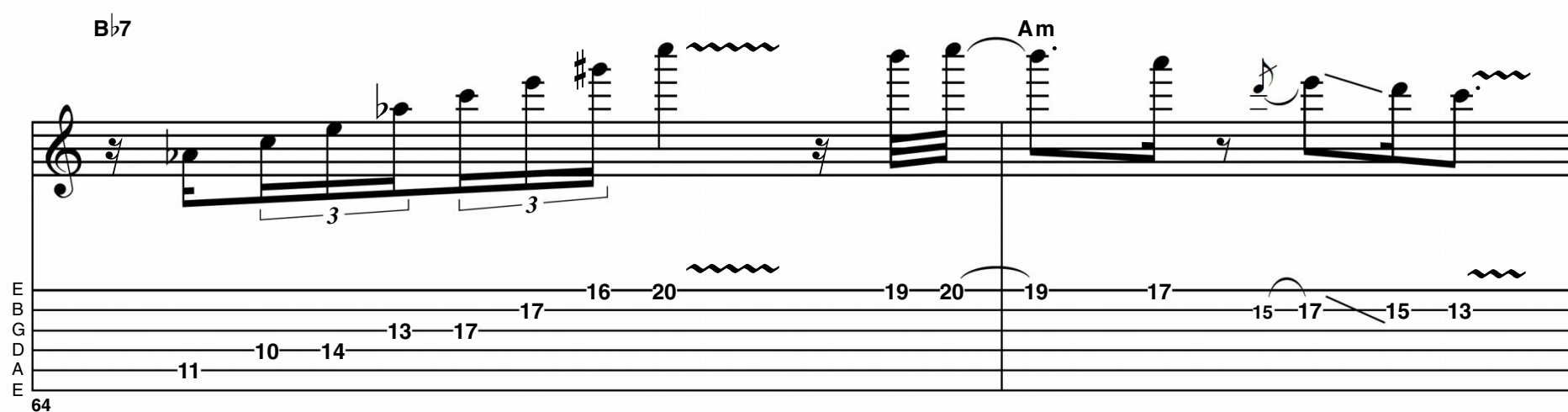
Am



61

B^b7

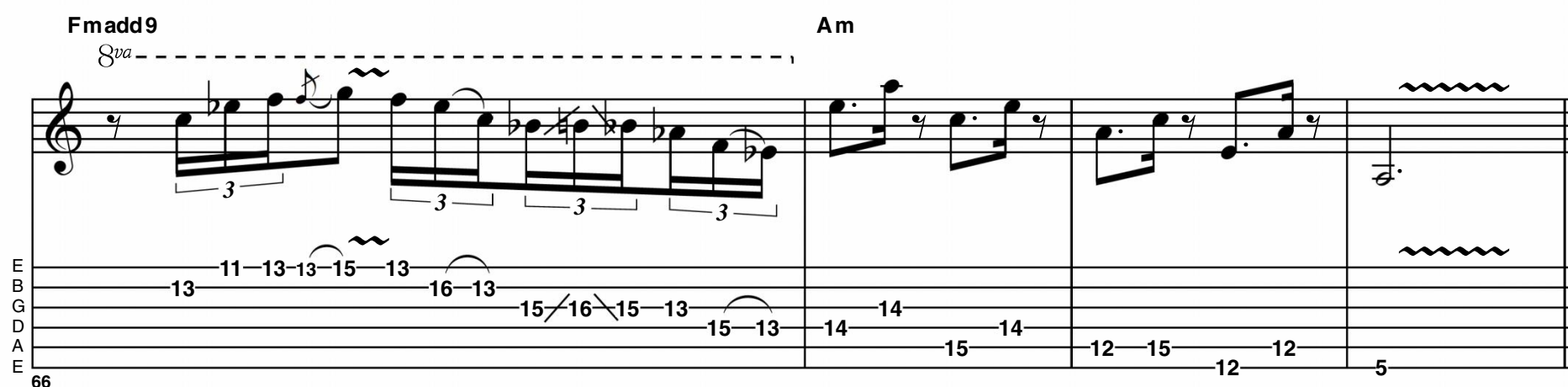
Am



64

Fmadd9
8va

Am



66



● TIP 1 POSTURE

It's an easy area to overlook but a straight back and a guitar strap on is the perfect way to spend time playing when sitting down. Notice how Rocco's picking hand and fretting hand are well placed for his performance.

**PLAYING
TIPS**



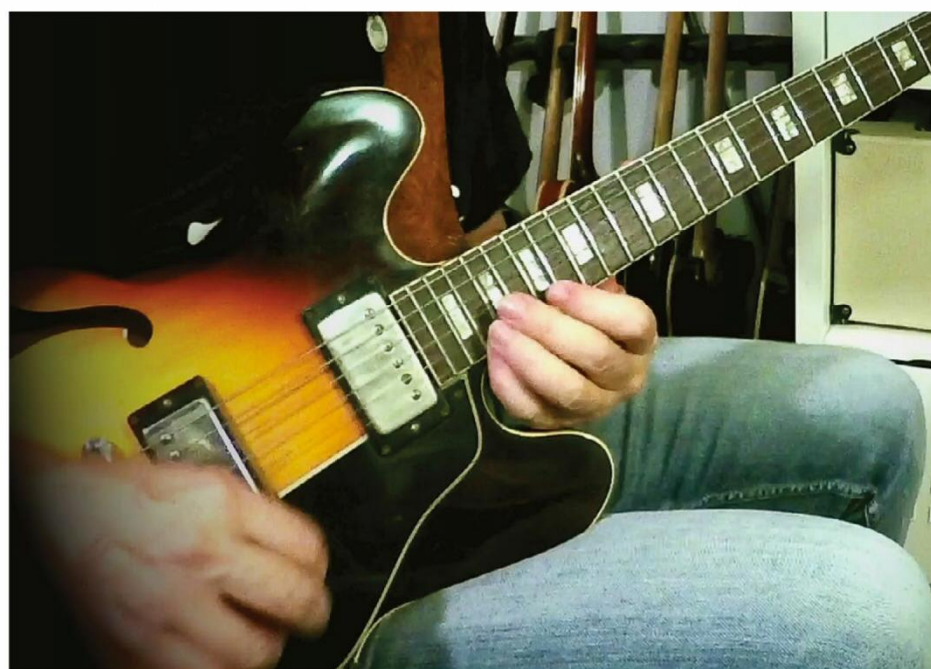
● TIP 2 THUMB OVER NECK WHEN FRETTING

Notice that Rocco's fretting hand has a solid grip of the neck; it's a comfortable posture for general playing on an electric guitar and allows for good string bending. It also encourages fretting with the fingerpads which helps reduce unwanted string noise on the strings both below (muting with underside of fingers) and above (fingertip muting) the string being fretted.



● TIP 3 THUMB BEHIND NECK WHEN FRETTING

This is the opposite of tip 2; the thumb is behind the neck and the fretting-hand fingers are more inclined to use the fingertips. Fingertip fretting is ideal for legato (sharper control of hammer-ons and pull-offs) and moments when you don't want to mute strings either side of the one being fretted (especially useful for chord based arpeggios).



● TIP 4 HIGH FRETBOARD PLAYING (BAR 64)

When playing high, the frets are closer together and fingers can feel cramped. Here Rocco's thumb is well behind the neck as he reaches up with his fourth finger to make a high C note sing at the end of an ascending arpeggio. By distancing the third and second fingers slightly off the fretboard the fingers fit closer together.

ROCCO'S THOUGHTS ON THE POWER OF CHORD TONES FOR MELODIC SOLOING

"I almost always navigate melodically through a piece of music by knowing the notes in all the chords. When you listen to a great melody, most of the time there are core chord tones (notes from the chords) involved, usually the root, 3rd and 5th. These often occur on 'down' beats = strong notes on strong beats. The passing notes (or tension notes), tend to move around the chord tones, often on upbeats. These notes are most often related to a modal scale connected to the chord(s). Sure, you can find tension notes on downbeats too but they generally resolve quickly to chord tones (eg 4th resolving to a 3rd).

For me, the triad is my first improvising approach on both simple and more complex chord progressions. I consider triads as a vertical approach, tying in with the chords which is the opposite to a horizontal approach where one scale can tend to be played freely over a progression. I think a good knowledge of triads is a must for music students, both for harmony and improvisation, and a fundamental means to create strong melodies. Check out a few famous classical melodies such as the first bars of Wagner's Bridal Chorus, Mendelssohn's Wedding March and even The Allman Brothers' Jessica - all heavily feature chord tones."



EXAMPLE 1 MIDDLE SECTION CHORDS

CD TRACK 37

Rocco demonstrates the fingerings for the chord changes in the middle section. Remember that these chord fingerings can be used as arpeggio roadmaps.

All Examples Freetime

Chord sequence: Fm, B $\flat$ m6, F5/A $\flat$, B $\flat$ m6 B dim, A $\flat$ 5/C, D $\flat$ m6, A $\flat$ /E $\flat$, C/E, Fm

Fretboard diagrams for the chords:

- Fm:** 1 (E), 1 (G), 1 (D), 1 (A), 1 (E)
- B $\flat$ m6:** 6 (E), 6 (G), 6 (D), 5 (A), 6 (E)
- F5/A $\flat$:** 5 (E), 6 (G), 3 (D), 6 (A), 7 (E)
- B $\flat$ m6 B dim:** 6 (E), 6 (G), 7 (D), 5 (A), 6 (E)
- A $\flat$ 5/C:** 8 (E), 9 (G), 8 (D), 8 (A), 9 (E)
- D $\flat$ m6:** 9 (E), 9 (G), 9 (D), 8 (A), 9 (E)
- A $\flat$ /E $\flat$:** 4 (E), 8 (G), 8 (D), 6 (A), 7 (E)
- C/E:** 8 (E), 9 (G), 9 (D), 10 (A), 7 (E)
- Fm:** 8 (E), 10 (G), 10 (D), 8 (A), 10 (E)

EXAMPLE 2 B $\flat$ MAJOR TRIADS

CD TRACK 38

Rocco plays various inversions of the B $\flat$ major triad. This will help you establish a roadmap of the fingering options all over the fretboard.

Chord: B $\flat$ Major Triad

Fretboard diagrams for the B $\flat$ major triad inversions:

- Position 1:** 3 (E), 8 (G), 5 (D), 6 (A), 10 (E)
- Position 2:** 8 (E), 7 (G), 8 (D), 8 (A), 10 (E)
- Position 3:** 6 (E), 6 (G), 7 (D), 6 (A), 10 (E)
- Position 4:** 6 (E), 10 (G), 6 (D), 6 (A), 10 (E)
- Position 5:** 6 (E), 11 (G), 7 (D), 6 (A), 10 (E)
- Position 6:** 6 (E), 13 (G), 7 (D), 6 (A), 10 (E)
- Position 7:** 6 (E), 15 (G), 7 (D), 6 (A), 10 (E)
- Position 8:** 6 (E), 17 (G), 7 (D), 6 (A), 10 (E)
- Position 9:** 6 (E), 19 (G), 7 (D), 6 (A), 10 (E)
- Position 10:** 6 (E), 21 (G), 7 (D), 6 (A), 10 (E)

EXAMPLE 3 E MAJOR CHORDS

CD TRACK 39

Following the same logical method as Example 2, Rocco demonstrates the various positions you can play the E Major triad.

Chord: E Major Triad

Fretboard diagrams for the E major triad positions:

- Position 1:** 7 (E), 4 (G), 6 (D), 7 (A), 7 (E)
- Position 2:** 9 (E), 9 (G), 9 (D), 9 (A), 9 (E)
- Position 3:** 12 (E), 12 (G), 13 (D), 13 (A), 13 (E)
- Position 4:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 5:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 6:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 7:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 8:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 9:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)
- Position 10:** 13 (E), 13 (G), 13 (D), 13 (A), 13 (E)

EXAMPLE 4 LINKING B $\flat$ MAJOR AND E MAJOR

CD TRACK 40

Now it's time to put the two chords together. Here Rocco demonstrates how it sounds when alternating between B $\flat$ and E when preparing for the backing track.

Chord sequence: B $\flat$, E, B $\flat$, E

Fretboard diagrams for the linking sequence:

- B $\flat$:** 3 (E), 3 (G), 5 (D), 5 (A), 6 (E)
- E:** 4 (E), 9 (G), 9 (D), 9 (A), 11 (E)
- B $\flat$:** 6 (E), 6 (G), 7 (D), 6 (A), 10 (E)
- E:** 7 (E), 12 (G), 12 (D), 12 (A), 16 (E)

EXAMPLE 5 MELODIC LINKING OF B $\flat$ MAJOR AND E MAJOR ARPEGGIOS

CD TRACK 41

Here Rocco re-works the fingering of the chords established in Example 4 so they can be demonstrated as arpeggios.

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EXAMPLE 6 MELODIC IMPROVISATION REF B $\flat$ MAJOR AND E MAJOR

CD TRACK 42

Now the soloing and lead melody ideas can take shape. As we have taken the time to establish a stable foundation, the resulting melodies always outline the chords and sound informed and musical. As you'll discover, the results are well worth the effort.

1

4

CD TRACK 42E
B
G
D
A
E**CD TRACK 43**

Here Rocco demonstrates how alternate picking can create a rapid-fire effect. Try both picking suggestions shown underneath the tab.

E
B
G
D
A
E

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EXAMPLE 8 **LEGATO PICKING COMBINED** CD TRACK 44

As Rocco explains, throughout this solo he skips back and forth between picking all the notes and using hammer-ons and pull-offs. The combination of these two articulations provides interest and colour and also helps maintain an effortless sounding facility.

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7



Christoph Gluck

Dance Of The Blessed Spirits



Bridget Mermikides creates a solo arrangement of the stunning flute melody of Dance Of The Blessed Spirits from Christopher Gluck's opera Orpheus And Eurydice.

ABILITY RATING

Moderate/Advanced



Info

Key D minor Tempo 68 bpm CD TRACKS 45-46

Will improve your... ✓ Combining melody and accompaniment

✓ Rest stroke vs free stroke ✓ Melodic phrasing

In this latest issue, we return to a wonderful work by the operatic composer Christoph Willibald Gluck (1714-1787). Gluck was born in Bavaria, and was urged to follow his father's profession of forester. Thankfully for the development of Western music, Gluck resisted this and left home in his early teens, moving to Prague and supporting himself with his prodigious talent as a church musician while continuing music education.

He moved to Vienna in his early 20s, finding the necessary studies and network of people to develop what would be an illustrious international career as an opera composer. Gluck's bold, dramatic style revealed itself

through a staggering 49 operas, which transformed and reinvigorated both the Italian and French operatic traditions.

Gluck's profound compositional skill resisted flowery arias and 'crowd-pleasers' of the day, in favour of a more purified style,

“CHRISTOPHER GLUCK'S COMPOSITIONAL SPIRIT CAN BE CLEARLY BE HEARD IN THE OPERAS OF MOZART, ROSSINI, WAGNER AND BEYOND”

which was in a way more timeless, morally and spiritually intense and justifies his association with classical mythology. Gluck's compositional spirit can clearly be heard in the operas of Mozart, Rossini, Wagner and beyond.

Perhaps his most popular and enduring work is his late opera Orfeo Ed Euridice which was premiered in 1762 in Vienna, and revised several times for different performers, and in 1774 with a French libretto (Orphée et Eurydice). The myth of Orpheus, a great musician who embarks on a dangerous journey to rescue his dead wife Eurydice from the Underworld, has inspired many a musical composition, but Gluck treats the story with a noble simplicity and the purity of his composing in service of the drama, is a masterpiece. Here I've taken the

famous Dance Of The Blessed Spirits from Act 2, Scene 2. Scored for two flutes and orchestra, in the 'pastoral' key of F Major, the soaring melody beautifully depicts the serenity of Elysium, a Classical conception of the afterlife. Back in issue 295, I arranged the opening F Major section of this work, but here I have made an arrangement of the middle section, which is based in the relative Minor key of D Minor. I've preserved this key using drop D tuning. If you'd like to play the two arrangements in succession and still preserve the key relationship you could use a capo on the 1st fret for the first 'movement' (which I arranged in E Major) and then remove it and use drop D tuning for this section.

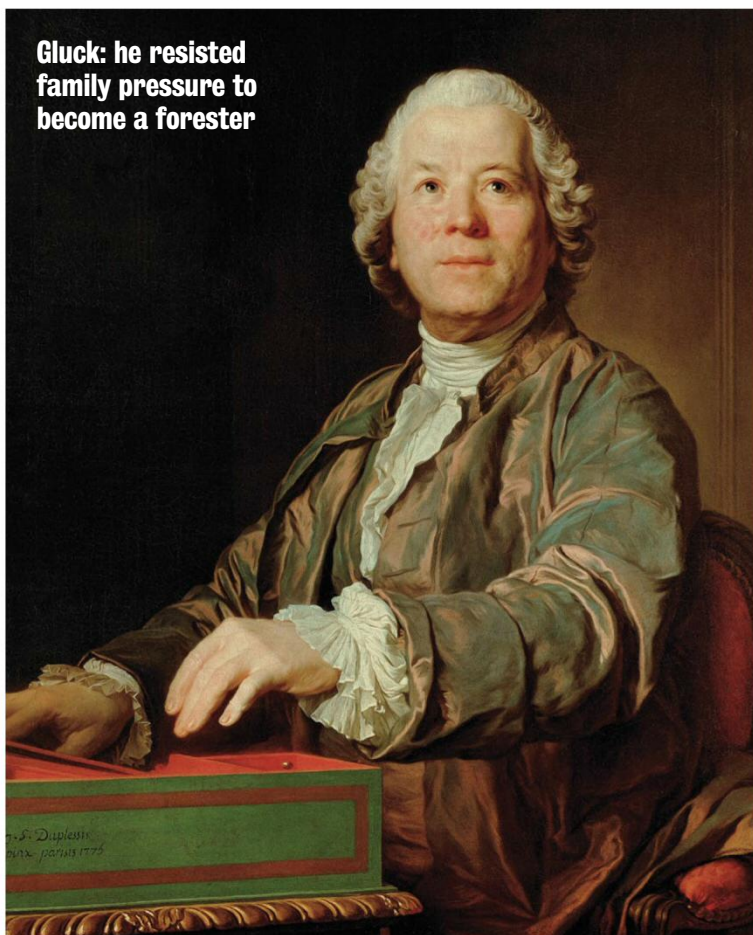
The beauty of this melody has inspired countless arrangements for a variety of ensembles, particularly (but exclusively) with flute as the melodic voice. The main challenge here is to capture the lyrical melodic phrasing, with a harmonic accompaniment. The tab captions will help you get to grips with the techniques needed so you can perform this with the elegance such a wonderful piece deserves. **E**

NEXT MONTH Bridget arranges and transcribes the Andante from Bach's *Violin Sonata #2*

TECHNIQUE FOCUS

Picking-hand alternation

Alternating the picking-hand fingers is an integral part of classical guitar playing and it is essential for a proficient and fluent technique. If you play with a habit of repeating one finger or if you don't pay attention to your alternation it will be worth addressing. Try practising a simple one-octave scale on the top three strings with the combinations: i m, m i, a m, m a, i a, a i. Practising this in both rest stroke and free stroke regularly (even for a few minutes) with the best tone you can muster will hugely benefit your technique.



Gluck: he resisted family pressure to become a forester



TRACK RECORD For the 1762 Italian version I recommend John Eliot Gardiner's recording Gluck: Orfeo Ed Euridice with soloists Ragin, Sieden and McNair (Decca 1994), and for the 1774 French libretto, the tenor Richard Croft as the title role directed by Marc Minokowski (Decca 2004) is wonderful. For a different approach, check out Jason Sidwell's rock guitar and piano version on youtube!

DANCE OF THE BLESSED SPIRITS { CHRISTOPH GLUCK

PLAYING TIPS

We are in D Minor with drop D tuning. This is a typical example of a classical guitar arrangement with three musical components; melody line, bass line and harmony accompaniment between the two. The challenge is to be sensitive enough with your picking hand to project the melody without overpowering

CD TRACK 46

it with the accompaniment. To be clear which notes are which, in the notation melody notes always have the stems pointing upwards and accompaniment stems pointing down. Where possible play with a full sounding rest stroke on the melody and a light free stroke on the accompaniment.

Musical score for guitar in DADGBE tuning, 3/4 time, tempo 35. The score is divided into five systems, each with a treble clef staff and a four-string bass staff. The key signature has one flat (Bb).

System 1: Chords Dm, Asus4/E, A7. The bass staff shows fret numbers for the four strings (E, B, G, D). The melody is written in the treble staff.

System 2: Chords Dm, A7/E, Dm/F, Gdim7, Dm/F#, A. The bass staff shows fret numbers for the four strings.

System 3: Chords Bb7, Amaj7, A. The bass staff shows fret numbers for the four strings.

System 4: Chords Bb7, A. The bass staff shows fret numbers for the four strings.

System 5: Chords Dm, C/E, Fsus4, F. The bass staff shows fret numbers for the four strings.

The score includes various musical notations such as chords, fret numbers, and melodic lines. The tempo is marked as 35.

PLAYING TIPS

I have added a fair amount of fretting-hand fingering advice so do follow it carefully and be patient because there are quite a number of small position shifts. The difficult thing is negotiating all the little shifts while maintaining a sense of legato and a singing melody line so I recommend going slowly bar

by bar, and aim to hold on to and sustain the melody notes for their full value while working on calm precision and accuracy with all the fretting shifts. I try to avoid barres because they are fatiguing for the fretting hand but we do need them in bars 16 to 18.

CD TRACK 46

11

F/A B $\flat$ G7/B C $\text{sus}4$ C F/A

13

B $\flat$ add9 F/C Dm7 C7/E F

15

B $\flat$ F/C C7 F F7

17

D Gm G7

DANCE OF THE BLESSED SPIRITS { CHRISTOPH GLUCK

PLAYING TIPS

In bar 19 we have a big fretting-hand leap from the G# up to the F in the melody. You can keep the contact on the string with the fourth finger for this shift but we then need to move quickly back to second position for the last G# of that bar as it serves as an upbeat into bar 20. Watch out for the big

fretting-hand stretch in bar 22. As well as maintaining a nice and fluid legato melodic line we also need to sustain the accompaniment chords for their full value - particularly for bars 25 and 26 so remember to pay attention to the accompaniment, balancing the delivery of each individual part.

CD TRACK 46

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The bass part is written in bass clef. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar part features various chords: G madd9, Gm, Dm/A, Gm/Bb, and Dm/A. The bass part includes a double bar line and a 21 fret marker. The tablature for the guitar part shows fingerings and fret numbers for each string.

Guitar Part:

- Staff 1 (Treble Clef):** Contains the main melody. Chords indicated above the staff are G madd9, Gm, Dm/A, Gm/Bb, and Dm/A. The notation includes a 4/4 time signature, a key signature of one flat (Bb), and various note values including quarter, eighth, and sixteenth notes, as well as triplets and a double bar line.
- Staff 2 (Bass Clef):** Contains the bass line. It includes a double bar line and a 21 fret marker. The notation includes quarter, eighth, and sixteenth notes, as well as triplets and a double bar line.

Bass Part:

- Staff 3 (Bass Clef):** Contains the bass line. It includes a double bar line and a 21 fret marker. The notation includes quarter, eighth, and sixteenth notes, as well as triplets and a double bar line.

Chord Diagrams:

- G madd9:** A G major triad with an added 9th (F#).
- Gm:** A G minor triad.
- Dm/A:** A D minor triad with an added 6th (A).
- Gm/Bb:** A G minor triad with an added 9th (Bb).
- Dm/A:** A D minor triad with an added 6th (A).

Tablature:

- Guitar Tablature:** Shows fingerings and fret numbers for each string. The notation includes numbers 1 through 5, indicating fret positions.
- Bass Tablature:** Shows fingerings and fret numbers for each string. The notation includes numbers 1 through 5, indicating fret positions.



PLAYING TIPS

From the last beat of bar 28 we have a direct repeat of the previous eight-bar section. To recap, aim to achieve a sense of sustain and legato both in the melody and in the underlying accompaniment. This is no easy feat so

be patient and practise slowly in small sections at first until you are ready to gradually increase the flow and tempo. It is a stunning piece of music to perfect and to perform, and I hope you enjoy playing it as much as I do!

CD TRACK 46

Chords: G#dim7, Dm/A, A7 *tr*, Dm

E B G D A D

27

Chords: G madd9, Gm, Dm/A, Gm/Bb, Dm/A

E B G D A D

29

Chord: A/G

E B G D A D

31

Chords: Dm/F, Daug/F#, D, Gm

E B G D A D

33

Chords: G#dim7, Dm/A, A7 *tr*, Dm

E B G D A D

35



LEARNING ZONE

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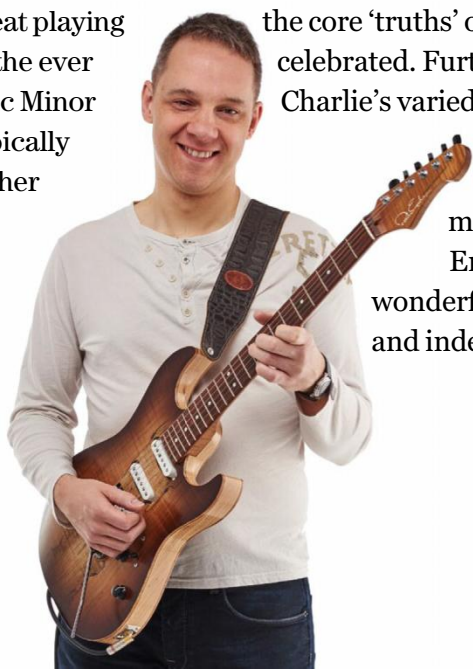
Most often, guitar players deal with theory through scale learning, starting with those five-note Minor and Major Pentatonics found in countless blues and rock solos, onto larger seven-note collections such as the Major and Natural Minor. At some point, modes appear on the horizon. These are simply scales with fancy greek names like Ionian (the Major scale), Mixolydian (a tweaked Major scale, perfect over dominant 7 chords) and Locrian (a dark sounding Half-Diminished scale). These can promise much, cultivating new approaches to make a chord progression or solo sound a trifle sadder, or a touch more exotic. Modes derived from the Major scale are by far the most commonly learnt and provide great playing and listening material. Then, for the ever curious, the worlds of the Melodic Minor and Harmonic Minor are then typically covered; both scales contain further modes to get excited over.

This issue, two of our tutors (Martin Goulding and Charlie Griffiths) are covering the Phrygian Dominant - the fifth mode found in the Harmonic Minor scale. It's not a hugely common mode (think Al Di

Meola, Uli Jon Roth and Yngwie Malmsteen among others) but if you're eager for an exotic sound, one that can represent Spanish and classical music or conjure up countries of sand and heat, this mode will be high on your list to learn. While Fretboard Fluency (p88) and In The Woodshed (p92) are not long columns (for those with bigger appetites, check out John Wheatcroft's jazz basslines on p66 or Shaun Baxter's Mixolydian Pentatonics on p82), substantial time will be needed. Your aims are two fold - uncover the mode's sonic potentials (the tense joys of the $\flat_2$ and maj 3rd plus the $\flat_6$ and $\flat_7$) and get it embedded into your head and hands, ready for use whenever you wish.

From your studying you will find that, although approached by two different tutors, the core 'truths' of the mode are clearly celebrated. Furthermore, Martin and Charlie's varied musical nuances will provide two unique doorways into the mode's metaphorical house.

Enjoy your time with the wonderful Phrygian Dominant, and indeed the rest of the issue!



Jason

IN LESSONS GT#306



ROCK 62
Martin Cooper checks out the southern boogie sound of The Black Crowes, formed by Georgia brothers Rich and Chris Robinson.



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EASY LICKS EXAMPLE 1 KIM THAYIL

CD TRACK 47

This example is based on Kim Thayil of Soundgarden's 90s grunge vibe using open chord shapes, steady picking and an exaggerated chorus effect.

$\text{♩} = 80$

A **Cadd9** **G5** **Fadd#11**

mf

EASY LICKS EXAMPLE 2 MATT MITCHELL

CD TRACK 48

Matt and his band The Coldhearts' rhythmical acoustic style using Am-C shape chords picking open strings and using hammer-ons between the bass notes.

$\text{♩} = 80$

Am7 **Am7/B** **1 C** **Dadd11** **2 C** **Dadd9add11**

mf
Let ring

INTERMEDIATE LICKS EXAMPLE 3 PAUL KOSSOFF

CD TRACK 49

Paul was a master riffer and great melodic soloist. Use slides and hammer-ons to accentuate this open-string example using a loud but undistorted rock tone.

$\text{♩} = 105$

N.C. **E5** **N.C.** **E5** **N.C.**

mf

PM -

INTERMEDIATE LICKS EXAMPLE 4 REB BEACH

CD TRACK 50

This example requires close muting at the bridge on the fourth string and a 'bounce' on and off a 4th interval on the third and second strings. This lick ends with a Dm arpeggio as Reb famously loves to combine frightening lead guitar with cool riffs.

$\text{♩} = 110$

Dm7 **Dm6** **Dm7** **Dm6** **Dm7**

mf

PM - - - - - PM - - - - - PM PM - - - - - PM - - - - - PM

CD TRACK 50

EBGDAE

CD TRACK 51

These shapes will be familiar to those with the CAGED system under their belts and some knowledge of the jazz stylings of this fine player (son of legendary songwriter Sammy Cahn). Move through these chords with a Latin bounce, focusing on the call and response between thumb-picked bass and finger-picked chords.

E
B
G
D
A
E

CD TRACK 52

From his inception into Ozzy's band still in his teens, Zakk's cool but uncompromising attitude was ever present. For best results, attack this riff with a sharp angled pick, chorus pedal and accentuate the 1 beat on each bar, taking care not to rush the 16th-notes and keeping the slides in time and accurate.

DEC
D
A
D

Roy Buchanan



Phil Short checks out the country-meets-blues stylings of the tragically starred Master Of The Telecaster himself, Roy Buchanan.

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Roy Buchanan: a supremely gifted but tragic figure



approach and singing tone - legend has it that he played his Fender Vibrolux amplifier flat out but laid the combo on its front to minimise the output volume.

Another favourite technique was to use the volume control to swell the notes for a 'violin' effect - the title track from his 1985 album *When A Guitar Plays The Blues* is a wonderful example. His use of the guitar's

“ROY'S MAIN TELE WAS NICKNAMED 'NANCY' AND ITS BRIGHT, SUSTAINING TWANG CAN BE HEARD ON CLASSIC TRACKS SUCH AS SWEET DREAMS”

controls didn't stop at the volume knob; he also used the tone control in a similar fashion to create a wah-wah type sound. Buchanan was apparently dismayed to learn, after seeing Jimi Hendrix perform, that the wah sound he'd spent so long perfecting with his tone pot could be replicated by a simple pedal. As a result he re-focused his approach on other expressive techniques such as pinch harmonics (a now common technique especially among rock and metal guitarists); and the speedy picking and single-string flights for which he became legendary. **G**

NEXT MONTH Phil visits the bluesier side of modern guitar superstar **John Mayer**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 53-56

Will improve your

- ✓ Country-blues soloing
- ✓ Faux pedal steel bends
- ✓ Melodic phrasing

This month we check out American guitarist, Leroy 'Roy' Buchanan. An eclectic player with a wide range of influences, Roy started out his musical career at the tender age of 15, originally starting out on pedal steel before switching to more conventional electric guitar in the

early 50s. The steel guitar sound was of course a staple in country music, along with lap steels and other forms of the instrument, played with a slide to create long, sustained notes. The steel's solidbody construction and single-coil pickup also gave a bright, fat but twanging tone. This sound remained Roy's staple, his use of the Fender Telecaster along with 'mechanical' sounding string bends lending his solos that faux steel type effect. Roy's main Fender Telecaster was affectionately nicknamed 'Nancy', and its bright, sustaining twang can be heard on classic tracks such as *Sweet Dreams*, which perfectly showcases his lyrical string bending

2  2

2  2

2  2

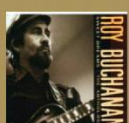
6  6

4  4

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Roy used Fender Telecasters and a cranked Fender Vibrolux which gave him a slightly overdriven and aggressive, cutting sound. A bridge single-coil will be best, but a humbucker with the mids and bass dialled back will get you close. Try the above settings with a low-gain overdrive pedal, running the volume hard but keeping the gain low to maintain a clean but gritty sound. Picking nearer the bridge will also yield a brighter tone.



TRACK RECORD Roy started his recording career in the 1960s but it took off in 1971 when he landed a record deal with Polydor. He went on to record 11 studio albums and 12 live albums until his tragic death in 1988 (he was found hanged by his own shirt in police custody after being arrested for public intoxication). He also features on a large number of compilation albums such as *Sweet Dreams: The Anthology*.

EXAMPLE 1 ROY BUCHANAN STYLE

CD TRACK 53

This study focuses on capturing Roy's bright and gritty sound as well as his melodic phrasing. When string bending Buchanan style, the idea is to sound as mechanical as possible, so aim to make your bends sound as though they were created by a pedal steel guitar's levers. Interestingly, Roy used little or no vibrato.

$\text{♩} = 80$

F7

G7

BU BD

1

D $\flat$ 7

C9

G $\flat$ 13

F7

BU

4

C $\flat$ 7

B $\flat$ 7

E $\flat$ /B $\flat$

BU

PB 16 BD BU

8

B $\flat$ 7

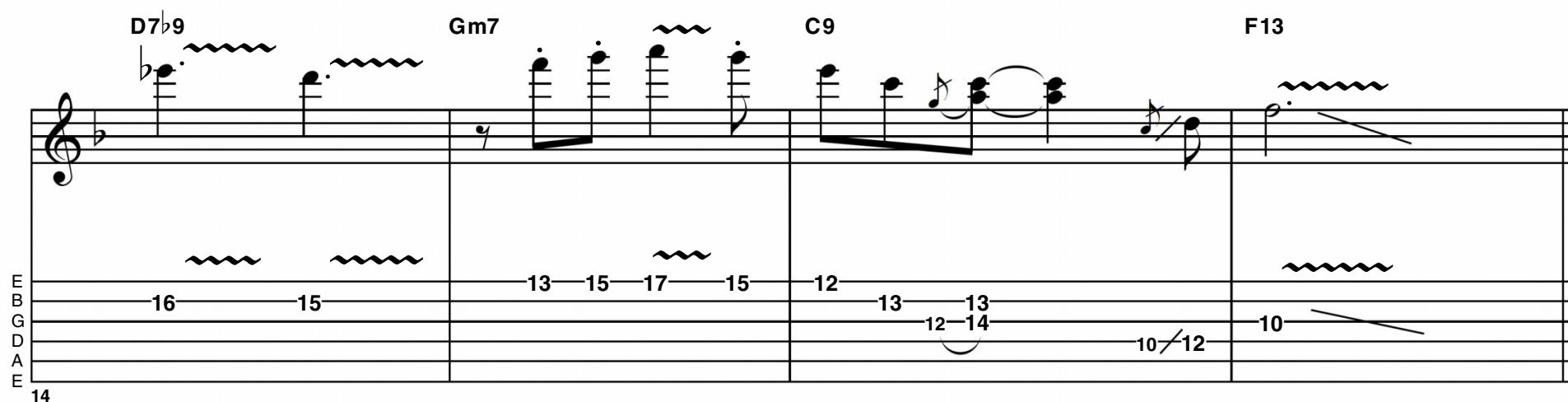
Adim7

BU BD

11

EXAMPLE 1 ROY BUCHANAN STYLE ...CONTINUED

CD TRACK 53

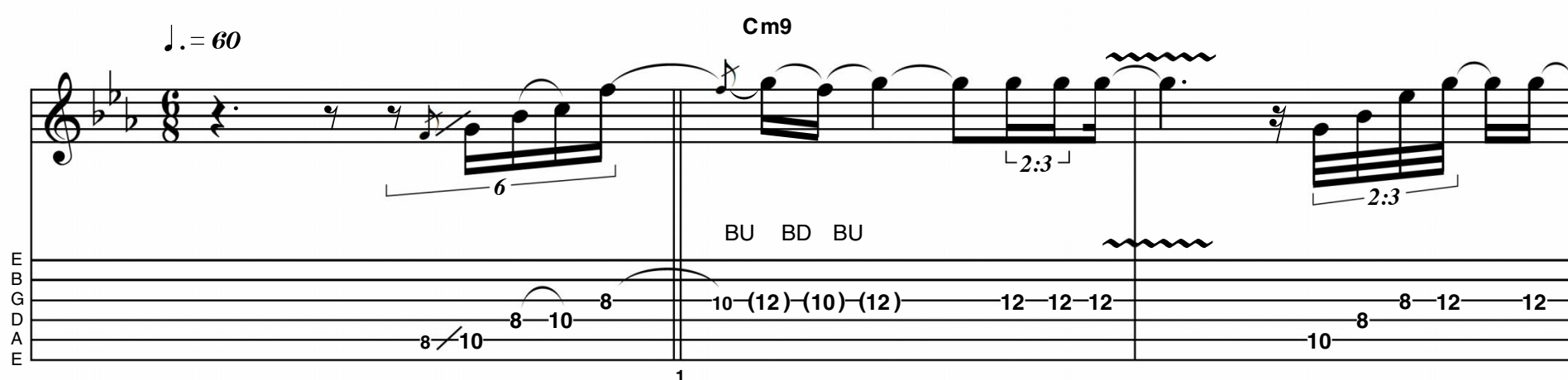
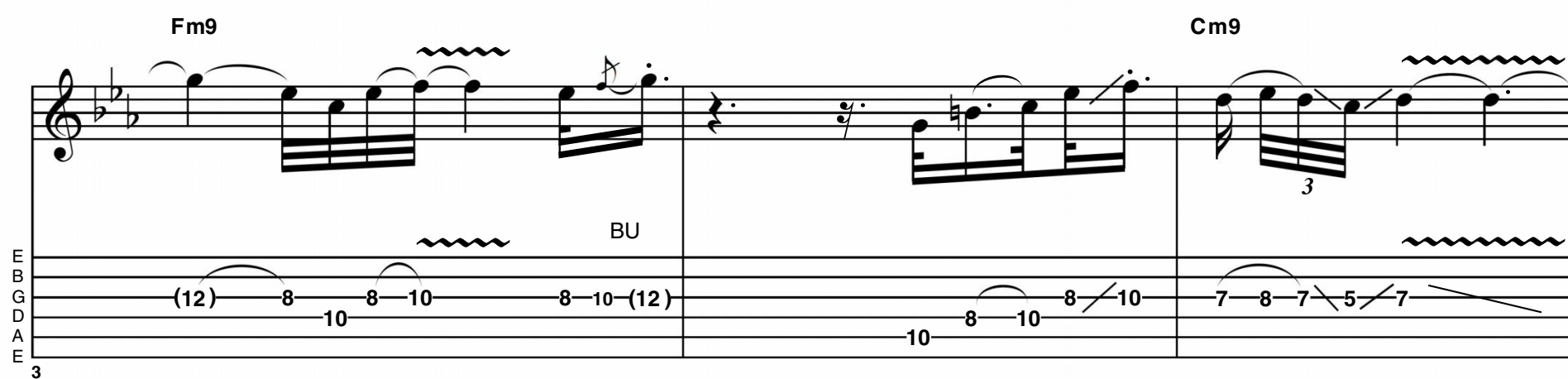
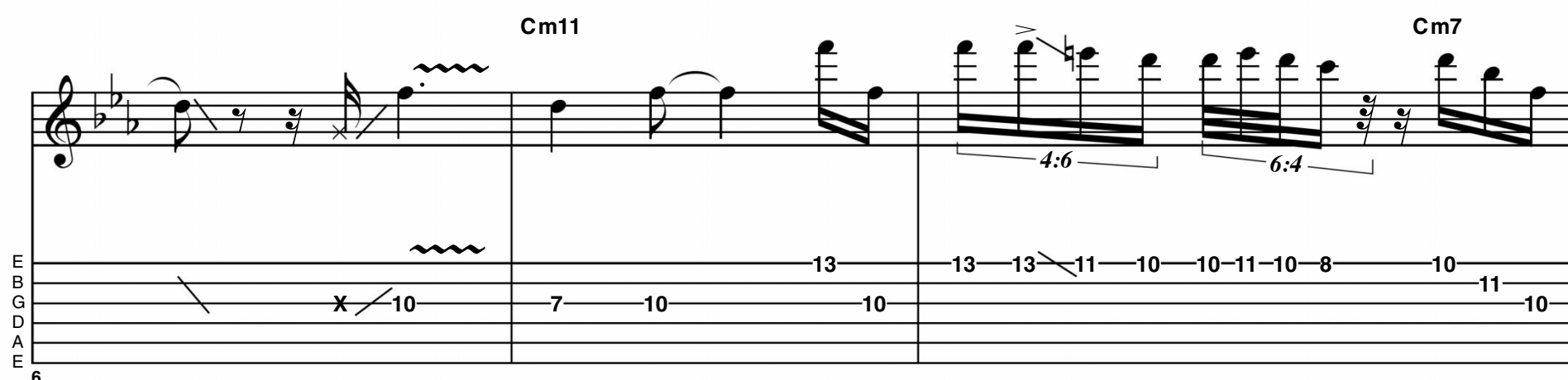


EXAMPLE 2 ROY BUCHANAN

CD TRACK 55

This study is an example of Roy's work playing on a slow minor blues tunes. The key to this solo is focusing on the touch and dynamics to recreate the

sound. Be aware of bars 11-12, where the notes are to be played with a lazy feel with an almost 'chicken picking' spread to the double-stops.

EXAMPLE 2 ROY BUCHANAN ...CONTINUED

CD TRACK 55

Fm9

BU

Cm9

Fm9
8va

Edim7

B7^{#9}_{#5}

Gaug

Cm9

BU **BD** **BD**

9 12 15

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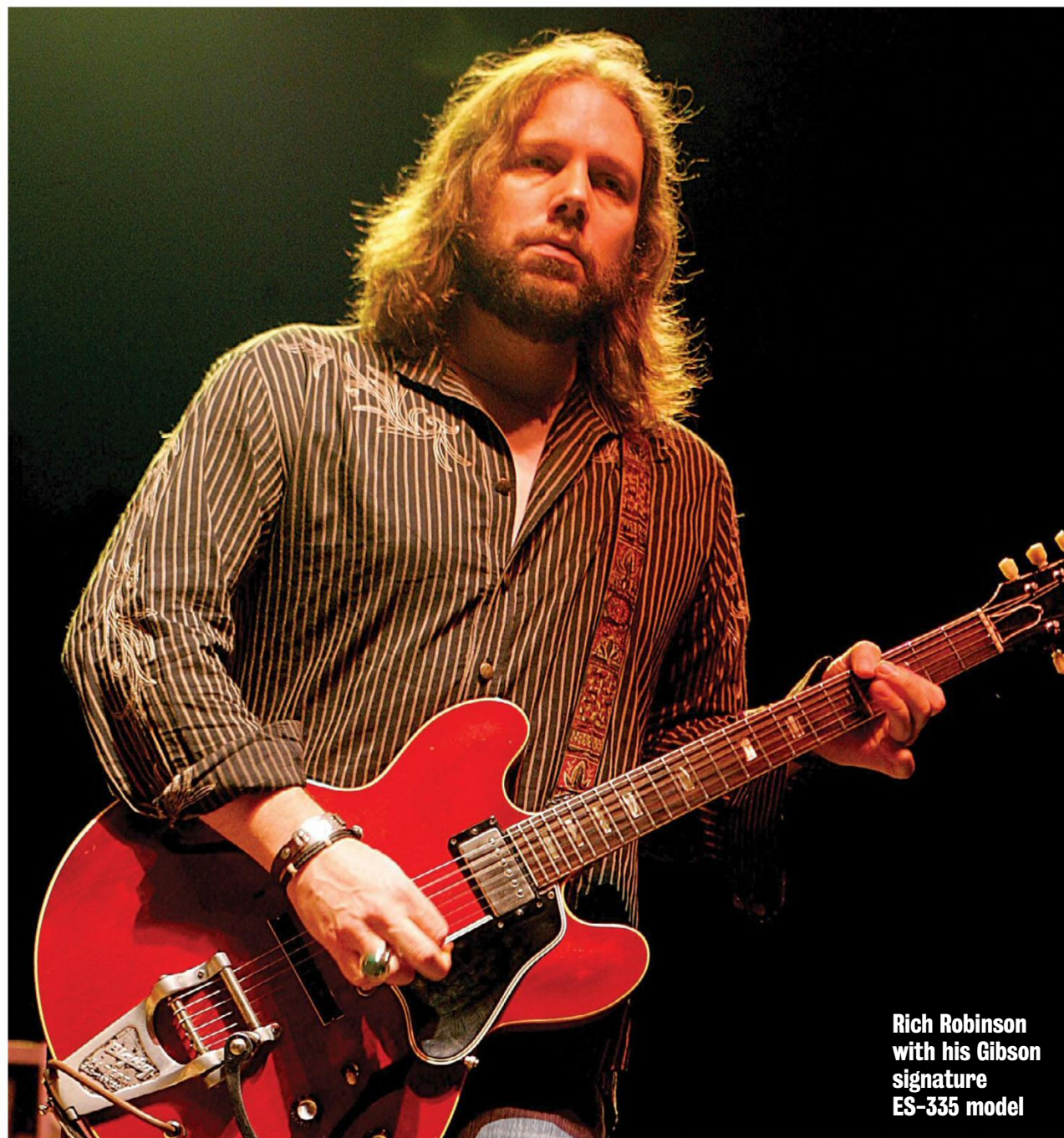
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The Black Crowes



Martin Cooper checks out the southern boogie sound of The Black Crowes, formed by Georgia brothers Rich and Chris Robinson.



Rich Robinson with his Gibson signature ES-335 model

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: G

Tempo: 129bpm

CD: TRACKS 57-59

Will improve your

- ✓ Mixolydian rhythm playing
- ✓ Minor Pentatonic soloing
- ✓ Southern blues-rock feel

The Black Crowes formed in 1984, and released their debut album *Shake Your Money Maker* in 1990. The band has had numerous line-up changes over the years, but has always been built around the Robinson brothers, Rich on guitar and vocalist Chris. The band took influence from fellow Georgians REM, plus southern rock

acts like Lynyrd Skynyrd, with a healthy nod towards The Rolling Stones and Aerosmith. After turning down initial record label offers, the Crowes eventually signed to A&M, and went into the studio with producer George Drakoulias to record the debut album. By the time *Shake Your Money Maker* had run its course, it had sold more than five million units, and the band recently announced a 2020 tour to celebrate its 30th anniversary. Follow-up albums didn't manage to match these sales, but the band has managed to keep a loyal following over three decades.

During their heyday they opened for the likes of ZZ Top, as well as being on the Monsters Of Rock European bill alongside

Queensryche, AC/DC and Mötley Crüe. One of their career highlights was shows in Los Angeles and New York in 1999, where they were joined for the evening by Jimmy Page.

Rich Robinson's guitar style (along with Marc Ford who has also featured in the line-up over the years) is heavily influenced by The Allman Brothers, and Robinson has also said that Fleetwood Mac legend Peter Green is his favourite guitarist of all time.

The track this month is written in the key of G Major (G-A-B-C-D-E-F#) as far as the chart is concerned, but is built around the G Mixolydian mode (G-A-B-C-D-E-F) for

“ RICH ROBINSON IS HEAVILY INFLUENCED BY THE ALLMAN BROTHERS BUT HAS SAID THAT PETER GREEN IS HIS FAVOURITE GUITARIST OF ALL TIME ”

most of the rhythm part, and G Minor Pentatonic (G-B_b-C-D-F) for the solo. This generally gives the song a 'Major' sound, but combined with a bluesy Southern feel.

It's not difficult to play, but will involve pick and with fingers, keeping more than one ear on what the other instruments in the arrangement are doing, and also playing with a relaxed feel throughout.

Rich Robinson often plays in open G with the strings tuned D-G-D-G-B-D (low to high), but the track this month was recorded in standard E-A-D-G-B-E tuning. **1**

NEXT MONTH Martin checks out the playing of Scott Holiday and his LA band *Rival Sons*

5

GAIN

6

BASS

6

MIDDLE

7

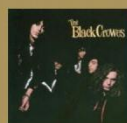
TREBLE

4

REVERB

Get the Tone

Rich Robinson has used classic guitars such as Gibson SG, ES-335, and Fender Telecaster, plus Vox AC30 amps. Effects include tape delay, tremolo and Univibe. Try for that classic southern rock sound, with plenty of fuzzy bite, but not too much saturation. Use the above settings with a light overdrive pedal, or crank the gain to 7, with light delay for some sparkle.



TRACK RECORD The debut album *Shake Your Money Maker* from 1990 includes *Twice As Hard*, *Jealous Again* and the band's big hit cover of Otis Redding's *Hard To Handle*. The follow-up release *The Southern Harmony And Musical Companion* features *Sting Me* and *Remedy*, and the live album *Live At The Greek* with Jimmy Page includes plenty of Black Crowes and Led Zeppelin classics played with vim and gusto.

EXAMPLE **BLACK CROWES RHYTHM**

CD TRACK 58

The first eight bars are played with a pick (sixth string), plus second (m) and third (a) fingers (fourth and third string).

RHYTHM GUITAR

$\text{♩} = 129$ Gm7 riff

E B G D A E

1, 5 3

C/G G C/G G C/G G C/G G F C

E B G D A E

9, 13 3

D G/D D G F C G

E B G D A E

17 19, 23

GUITAR SOLO

G F C G

E B G D A E

27, 31 35

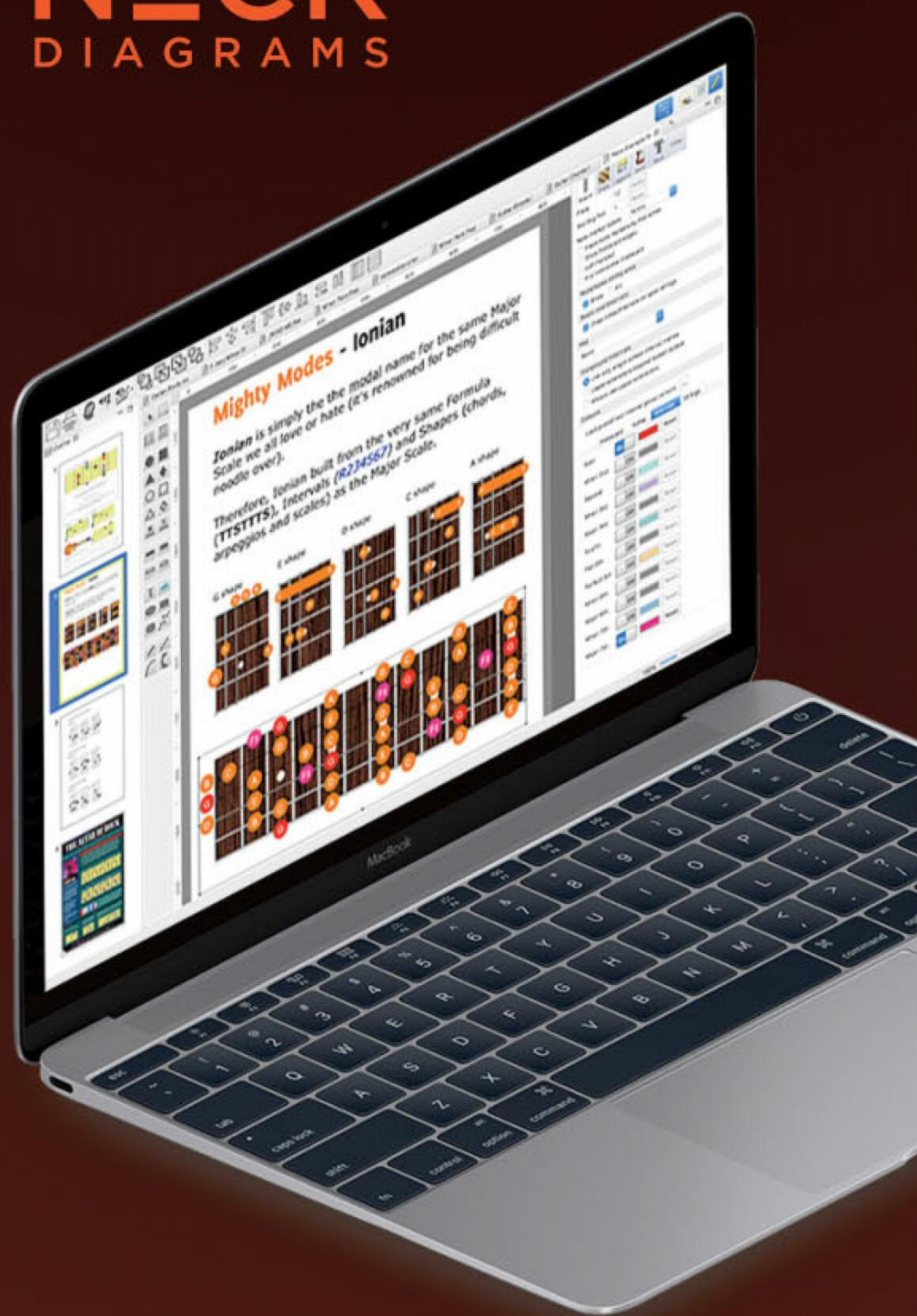
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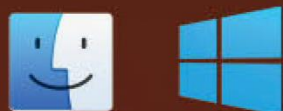
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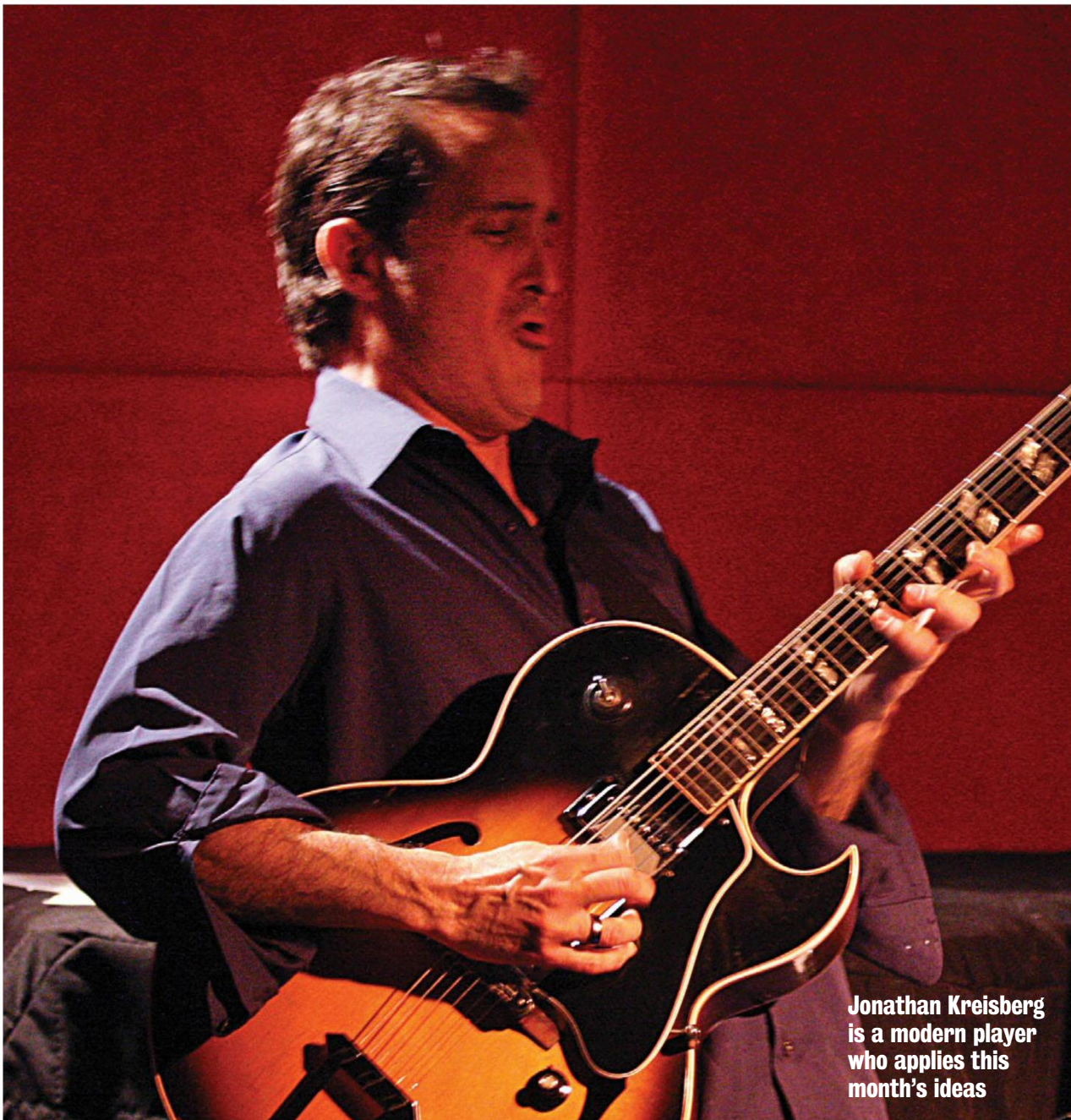


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One note harmonisation



John Wheatcroft shows how directing your attention on just one note can open up a whole new world of harmonic possibilities.



Jonathan Kreisberg is a modern player who applies this month's ideas

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: 90bpm

CD: TRACKS 60-67

Will improve your...

✓ Chord voicing vocabulary

✓ Melody and harmony connection

✓ Reharmonisation potential

A single note in isolation has limited value and weight. It's neither sad nor happy, colourful or dissonant. Only when used in combination with other notes do relationships reveal themselves. While a C note by itself might suggest a tonality of C, place an A underneath and we'll begin to hear and sense an A Minor tonality. Change A to A_b, and A_b Major begins to emerge. The way that we attribute value to notes,

3rds, 7ths, 4ths and so on, is by measuring these relationships, counting the distance between the floor and the ceiling, from lowest to highest note; and we quantify this distance in relationship with the Major scale. Most traditional harmony is taught in this way, starting with the root, adding a gender-defining 3rd (Major or Minor), building stability with the 5th, and adding colour with 7ths and beyond. While this has obvious merit (you wouldn't build a house by starting with the roof), there's an argument for turning things upside down and looking at harmony from the top down.

If we derive the value of a note by measuring the distance from the floor (root) to the ceiling (note), we can change this

amount, and consequently the associated musical effect by moving the floor up or down.

The examples that follow all exploit this principle and outline the musical applications for visualising the same note from every angle. This musical plurality allows us to reharmonise melodies, imply consonance or dissonance, create held melodies against shifting tonalities, modulate through a variety of keys and much more. This ever-changing relationship is a crucial, and it's often an area we guitarists neglect, considering tune and chords to be two distinct entities, rather than intrinsically connected aspects of a whole.

“I'M KIND OF A TROUBLE MAKER, I LIKE PUTTING MYSELF IN A SITUATION WHERE I DON'T HAVE A GOOD WAY OUT YET” *Julian Lage*

This month's eight examples all highlight one specific application of this concept, ranging from spelling out II-V-I progressions with one specific melody note, changing the value of one note to represent firstly the root, 3rd, 5th or 7th of a chord, before ultimately taking on all 12 possible intervallic values. We cover chord voicings, single-note lines and two-part role reversal, where the melodic interest switches from the treble to bass and more. As always, use these ideas as a springboard towards the creation of your own original vocabulary and enjoy. **61**

NEXT MONTH John expands on this month's ideas with more on the use of **one-note harmonies**



Get the Tone

You can use pretty much any guitar sound, although the popular choice is to select the neck pickup and dial in a warm, clean tone. Given the polyphonic nature of much of the material seen here, it makes most sense to articulate these ideas with a purely fingerstyle technique, although hybrid picking is a solid option and for some of the examples you could select a plectrum-only approach with just a little bit of modification.



TRACK RECORD The jazz guitar in solo context is a great place to hear these ideas contextualised. Try Solo Guitar by Ted Greene (Art Of Life 1977), or Martin Taylor's aptly titled album, Solo (Guitar Label 2010). For a more recent take on it, try Jonathan Kreisberg's One (New For Now 2013). The Joe Pass instructional DVD, Solo Jazz Guitar (Hotlicks 1986), is essential viewing any aspiring guitarist, in any style.

EXAMPLE 1 II-V-I SEQUENCES WITH CONSISTENT TOP NOTES

CD TRACK 60

We begin by looking at the ubiquitous II-V-I sequence in both Major and Minor forms. The idea is to maintain a consistent top note through all three chords, so keep your eyes and ears on the highest note of each group. As the chords change, the function in relation to the underlying harmony shifts, so C against Dm7 gives us the $\flat 7$ th, against G7 we get a suspended sounding 4th or 11th, while for the final chord, Cmaj7, our C note gives us a resolute sounding root.

1a) II V I Major

$\text{♩} = 90$

Dm7 G11 Cmaj7 Dm7 G9 Cmaj9 Dm9 G13 Cmaj7

E B G D A E

1 3 1 3 3 3 5 5 3

Dm11 G13 C6/9 Dm9 G13 Cmaj7/6 Dm7/6 G7 Cmaj9

E B G D A E

3 3 3 5 5 5 7 7 7

1b) II V I Minor

Dm7 $\flat 5$ G7sus4 Cm9 Dm7 $\flat 5$ G7 $\flat 9$ Cm6/9 Dm7 $\flat 5$ $\flat 9$ G7 $\flat 9$ $\sharp 5$ Cm6

E B G D A E

6 6 8 8 10 10 10 11 11 11

Dm7 $\flat 5$ G7 $\flat 9$ Cm11 Dm7 $\flat 5$ (add 11) G7 $\sharp 5$ $\sharp 9$ Cm9 Dm7 $\flat 5$ (add $\flat 6$) G7 $\sharp 5$ $\sharp 9$ Cm7

E B G D A E

13 13 13 15 15 15 6 6 6

EXAMPLE 2 TRITONE SUBSTITUTION CD TRACK 61

When we repeat this process against a tritone substitute II-V-I, with D $\flat$ 7 in place of G7, these high held notes can give us a variety of sophisticated sounding tensions. Ex2a) illustrates this principle and gives us all the possible alterations against D $\flat$ 7: the $\flat$ 9, #9, $\flat$ 5 and #5, along with the harmonically appropriate $\flat$ 7, all resolving perfectly against the more resolute and stable sounding Dm7 and

Cmaj7. Again, direct your attention to the highest notes here. Ex2b) outlines a tritone substitute I-I-V-II-V, unique here in that the new chords are voiced as Major 7ths and all maintain a high B $\flat$ note throughout, giving us the root of B $\flat$, the 6th of D $\flat$, the Major 3rd of G $\flat$, and the Major 7th of B (albeit enharmonically respelled here as A#).

2a) Tritone II V I sequence with consistent top notes

$\text{♩} = 90$

	Dm7	D $\flat$ 7 $\flat$ 9	Cmaj9	Dm9	D $\flat$ 7#9	Cmaj7	Dm11	D $\flat$ 9#11
E								
B								
G	3	3	3	5	5	5	3	3
D	5	4	4	5	4	4	5	4
A	3	3	2	3	3	5	3	3
E	5	4	3	5	4	3	5	4

1

	C6/g/E	Dm9	D $\flat$ 7 $\flat$ 9#5	Cmaj7/6	Dm7/6	D $\flat$ 7	Cmaj7/G
E							
B							
G	3	5	5	5	7	7	7
D	3	5	5	5	6	6	5
A	2	5	4	4	5	6	5
E	2	5	4	3	5	6	5

6

2b) Pedal point tritone sub I VI II V

	B $\flat$ maj7	D $\flat$ maj7	G $\flat$ maj7	Bmaj7	B $\flat$ maj7
E					
B					
G					
D					
A					
E					
E	6	11	11	11	11
B	6	10	10	11	14
G	7	10	11	9	12
D	7	9	9	11	13
A	6				
E					

11

EXAMPLE 3 DROP 2/3 7TH VOICINGS WITH MELODY VOICED THROUGH ROOT, 3RD, 5TH AND 7TH CD TRACK 62

The principle at work here is to keep a consistent top note through each voicing, although we change its value from root to 3rd, then onto 5th and finally 7th by transposing the chord from beneath. So our first example begins with a C positioned against Cmaj7. By shifting the chord to A $\flat$ maj7, our C note

now takes on the value of a Major 3rd. Likewise, when we shift to Fmaj7 and D $\flat$ maj7 we achieve a perfect 5th and Major 7th respectively. Ex3a) deals with drop-2 chords exclusively, while in 3b) we change our high note to G and our voicings to the wider spaced drop-3 configuration.

3a) Major 7th (Drop 2)

	Cmaj7	A $\flat$ maj7	Fmaj7	D $\flat$ maj7
E				
B				
G				
D				
A				
E				
E	(root)	(3rd)	(5th)	(7th)
B	8	8	8	8
G	8	8	6	6
D	9	8	9	6
A	9	6	7	6
E				

1

EXAMPLE 3 DROP 2/3 7TH VOICINGS WITH MELODY VOICED THROUGH ROOT, 3RD, 5TH AND 7TH CD TRACK 62

3b) Dominant 7th (Drop 2)

Diagram showing four dominant 7th chords (C7, A $\flat$ 7, F7, D7) with their root, 3rd, 5th, and 7th notes. The notes are voiced through the root, 3rd, 5th, and 7th positions. The fret numbers for each note are provided below the staff.

	C7	A $\flat$ 7	F7	D7
(root)	8	8	8	8
(3rd)	8	7	6	7
(5th)	9	8	8	7
(7th)	8	6	7	7

3c) Minor 7th (Drop 2)

Diagram showing four minor 7th chords (Cm7, Am7, Fm7, Dm7) with their root, 3rd, 5th, and 7th notes. The notes are voiced through the root, 3rd, 5th, and 7th positions. The fret numbers for each note are provided below the staff.

	Cm7	Am7	Fm7	Dm7
(root)	8	8	8	8
(3rd)	8	8	6	6
(5th)	8	9	8	7
(7th)	8	7	6	7

3d) Dominant 7th (Drop 3)

Diagram showing four dominant 7th chords (G7, E $\flat$ 7, C7, A7) with their root, 3rd, 5th, and 7th notes. The notes are voiced through the root, 3rd, 5th, and 7th positions. The fret numbers for each note are provided below the staff.

	G7	E $\flat$ 7	C7	A7
(root)	8	8	8	8
(3rd)	10	8	9	9
(5th)	9	8	8	7
(7th)	10	9	8	9

EXAMPLE 4 CHORD CONNECTING & LINE ASSOCIATIONS CD TRACK 63

Example 4a is based upon an exercise espoused by Joe Pass. The idea is to play a high note and then support this target-note with an underlying chord and finally play a scale, arpeggio or, better still, a musical phrase that connects these two points. Move the bass note up chromatically, find a new chord and associated single-line phrase and keep going. 4b) develops this idea by

maintaining two fixed points, both low and high, changing the connecting material to outline various harmonic possibilities. First we define the boundaries (low A, high E), using these as the B $\flat$ maj7, before finally resolving by considering these notes as the root and perfect 5th of Amaj7. This idea is reminiscent of two amazing players, Julian Lage and Adrien Moignard.

4a) Joe Pass-style

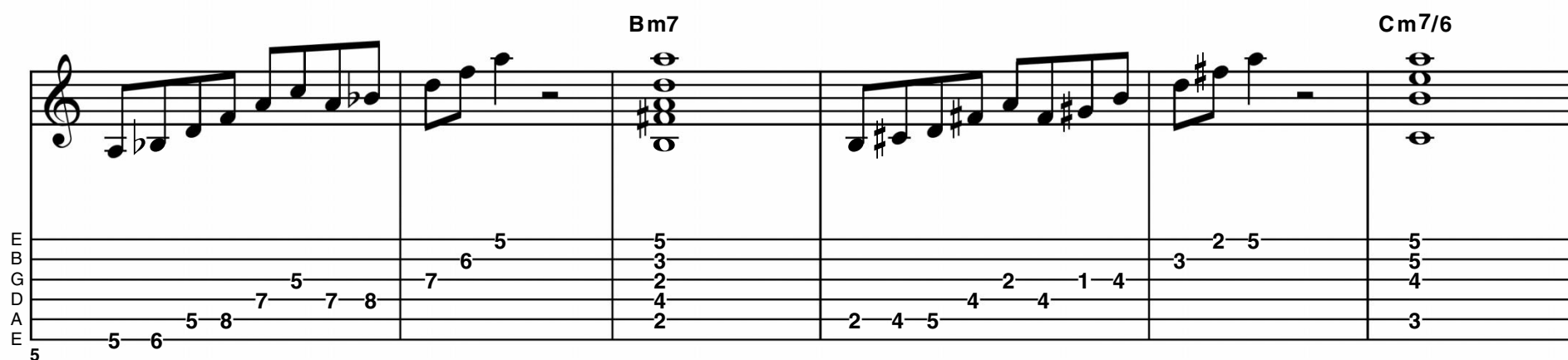
Diagram showing a musical phrase in 4/4 time, starting with a high note (E) and a low note (A). The phrase is based on the A $\flat$ 6/9 chord and the B $\flat$ maj13 chord. The notes are voiced through the root, 3rd, 5th, and 7th positions. The fret numbers for each note are provided below the staff.

	A $\flat$ 6/9	B $\flat$ maj13
(root)	5	5
(3rd)	5	6
(5th)	4	5
(7th)	4	5

EXAMPLE 4 CHORD & CONNECTING LINE ASSOCIATIONS ...CONTINUED

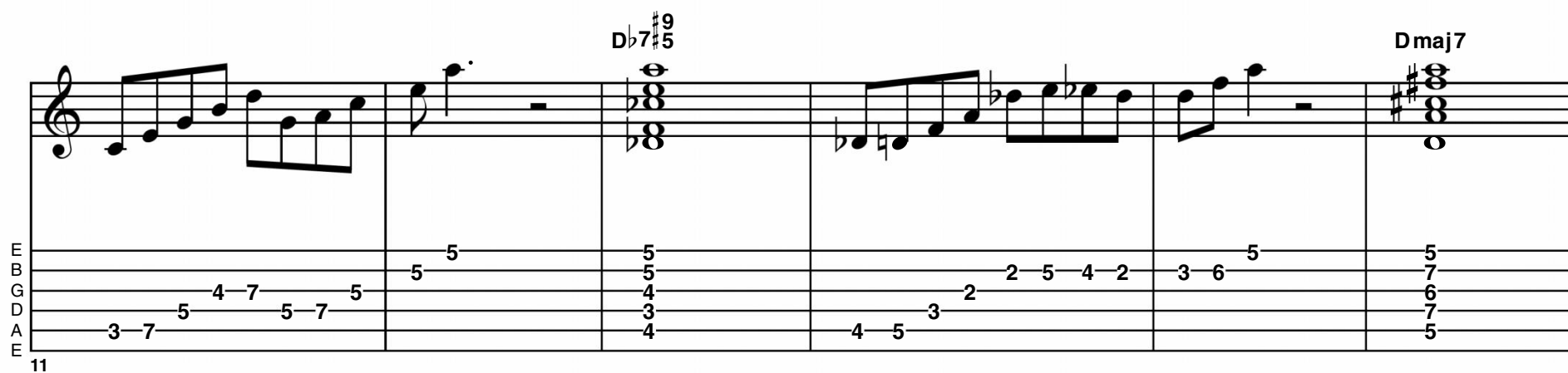
CD TRACK 63

Bm7 **Cm7/6**



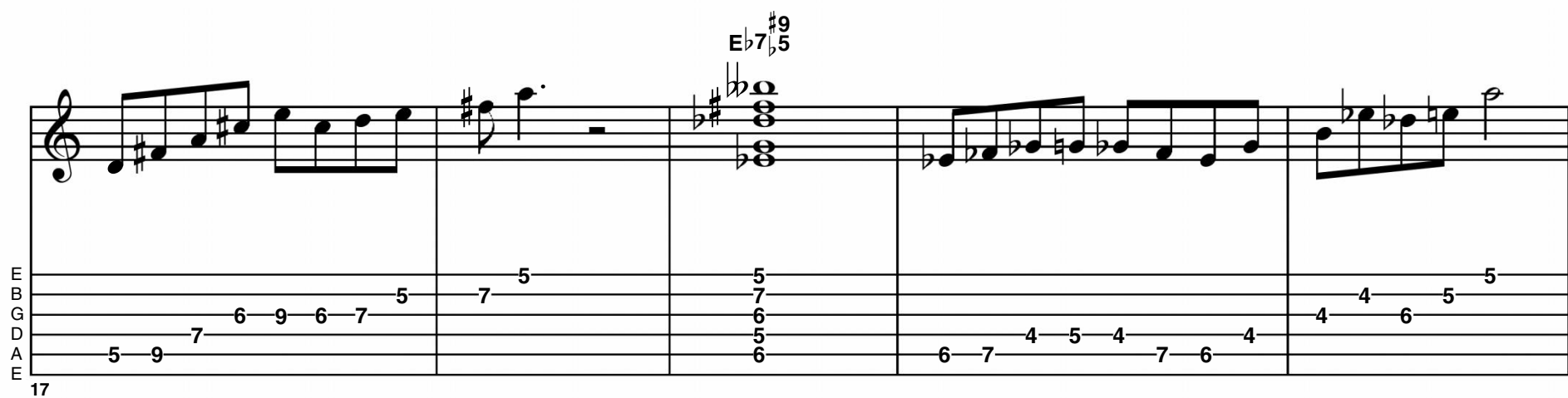
5 5 6 5 8 7 7 8 7 6 5 3 2 5 5 5 4 4 1 4 3 2 4 5 4 4 3

D^b7^{#9} **Dmaj7**



11 5 5 5 5 4 7 5 7 5 5 5 5 2 5 4 2 3 6 5 5 7 6 7 5 4 5 3 2 2 5 4 2 3 6 5 5 7 6 7 5

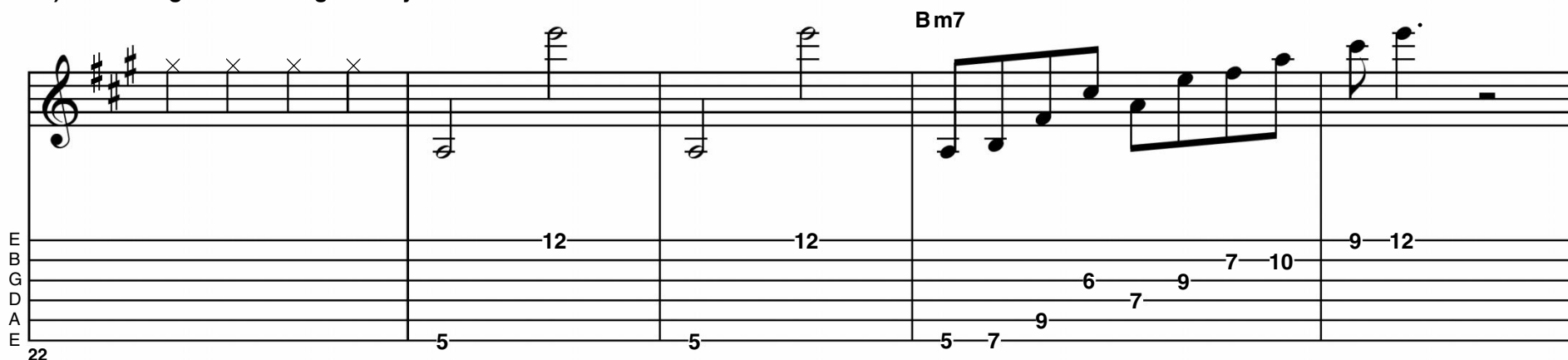
E^b7^{#9}



17 5 9 7 6 9 6 7 5 7 5 5 7 7 6 4 5 4 7 6 4 4 4 6 5 5

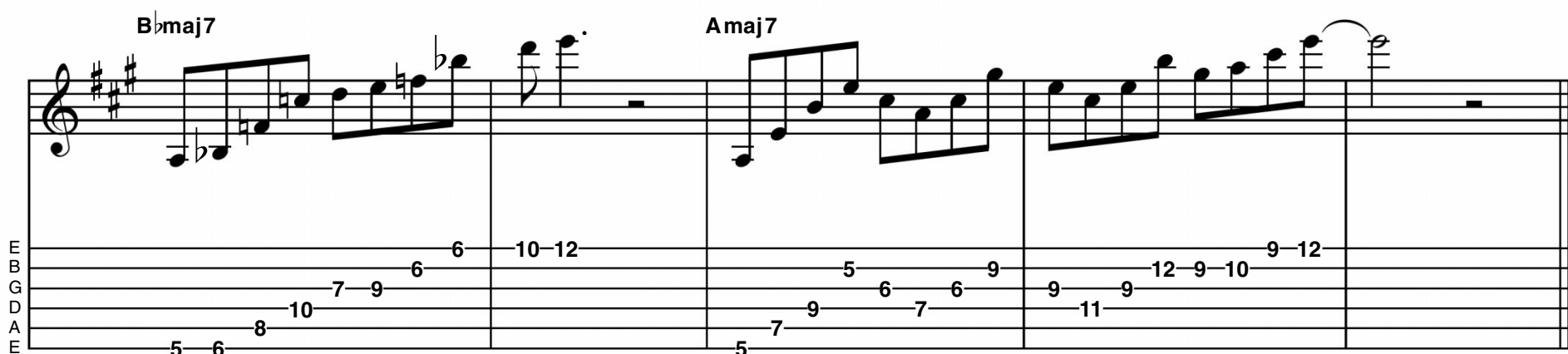
4b) Julian Lage/Adrien Moignard-style

Bm7



22 12 12 9 12 6 7 9 10 5 7 9 7 9 10

B^bmaj7 **A^bmaj7**



26 6 10 12 5 6 6 9 9 12 9 10 9 12 5 7 9 6 7 6 9 9 11 9 12 9 10 9 12

EXAMPLE 5 TWO-NOTE SWINGER

CD TRACK 64

This example takes some of the ideas we've seen so far and incorporates them into a 16-bar head, where the melody is based on just two notes, B₁ and F₁, whereas the harmony moves about more energetically. To make the connection between interval and harmony, make sure that you are aware of

the relationship between the root of each chord and the highest melody note for every voicing. From a technical perspective, this looks a lot more complex on paper than it really is, as the smooth and logical connections from chord to chord makes for light work in both the fretting and picking hands.

♩ = 90 Swing

Em^b5/D E^bm7/D B^bsus2 C[#]m6/B Cm7/B^b Bmaj9/C[#] B^bsus2

Em^b5 E^bm7 B^bsus2/D C[#]m7/6 Cm7 Bmaj9 B^b6/g/D

Fm7 B^b9 E^bmaj9 A^b13

B^b/D C13 Cm7 F7sus4 Bmaj7/D[#] B^bsus2/D

1 6

5 7 8

9 4 4

13 10 10 9 9 8 8 11 11 10 10

EXAMPLE 6 FUSION APPLICATIONS

CD TRACK 65

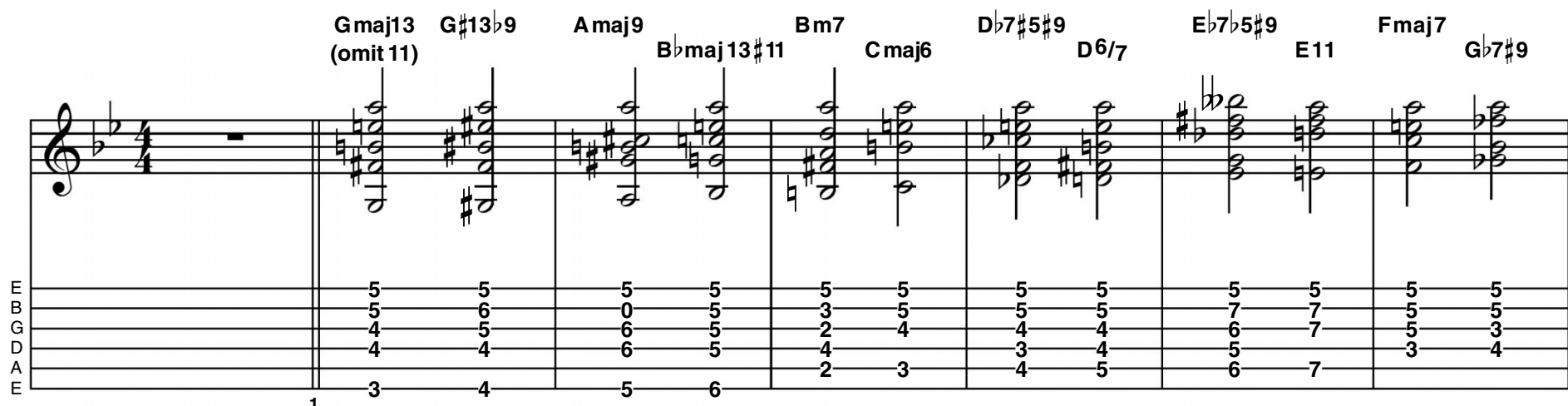
Example 6a) comes from a challenge issued by Scott Henderson. Can you take a solitary note, say the note of A on the first string, and build a chord with every single chromatic root note but with our A as the highest voice? Here's my solution, what's yours? Next up, in 6b) we see the 'Scofield chord' (or Steely Dan's 'Mu' chord), a first inversion add9, or sus2 with the 3rd in the bass that crops up in so many of his compositions from the Loud Jazz era. Once again, it's the

common high tone that acts as the connecting device between the changes. Finally, in 6c) we see how Allan Holdsworth would get in on the act. A device he employed often, was to create an intervallic form chord shape and move the lower voicings about chromatically to shift in and out of parallel tonalities while leaving the highest voice in exactly the same place. This is simple and highly effective and you should try it with any chord shape you know.

pp

6a) Scott Henderson 'top-down' approach

Chord sequence: Gmaj13 (omit 11), G#13b9, A maj9, Bbmaj13#11, Bm7, Cmaj6, Db7#5#9, D6/7, Eb7b5#9, E11, Fmaj7, Gb7#9

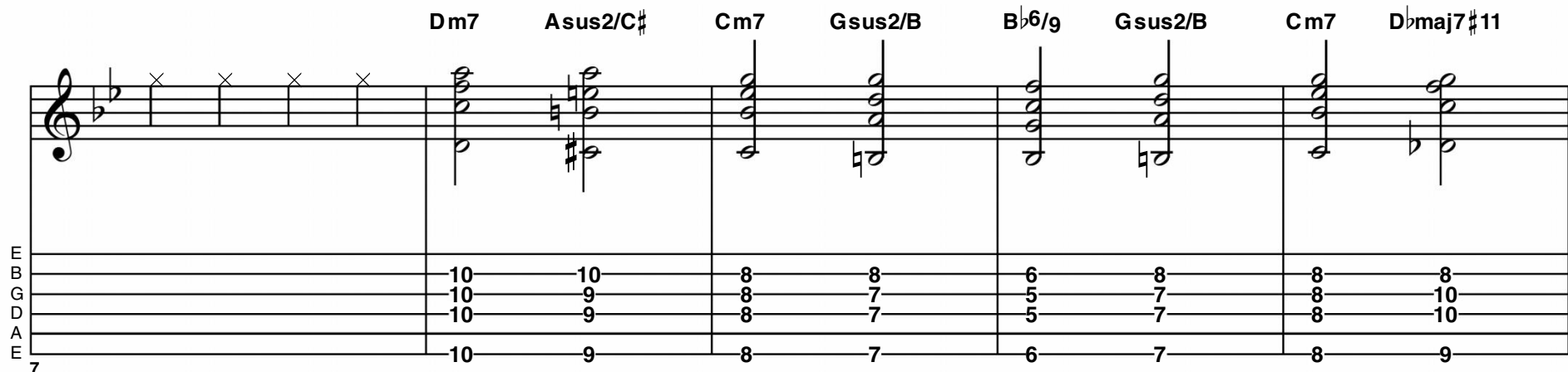


Fingerings (from 1st to 6th string):

Chord	1	2	3	4	5	6
Gmaj13 (omit 11)	5	5	5	5	5	5
G#13b9	5	6	5	5	5	5
A maj9	4	5	6	5	5	5
Bbmaj13#11	4	4	6	5	5	5
Bm7	4	4	6	5	5	5
Cmaj6	2	3	4	5	5	5
Db7#5#9	4	5	5	5	5	5
D6/7	4	5	5	5	5	5
Eb7b5#9	6	7	7	7	7	7
E11	6	7	7	7	7	7
Fmaj7	5	5	5	5	5	5
Gb7#9	3	4	5	5	5	5

6b) John Scofield slash-chord connections

Chord sequence: Dm7, Asus2/C#, Cm7, Gsus2/B, Bb6/9, Gsus2/B, Cm7, Dbmaj7#11

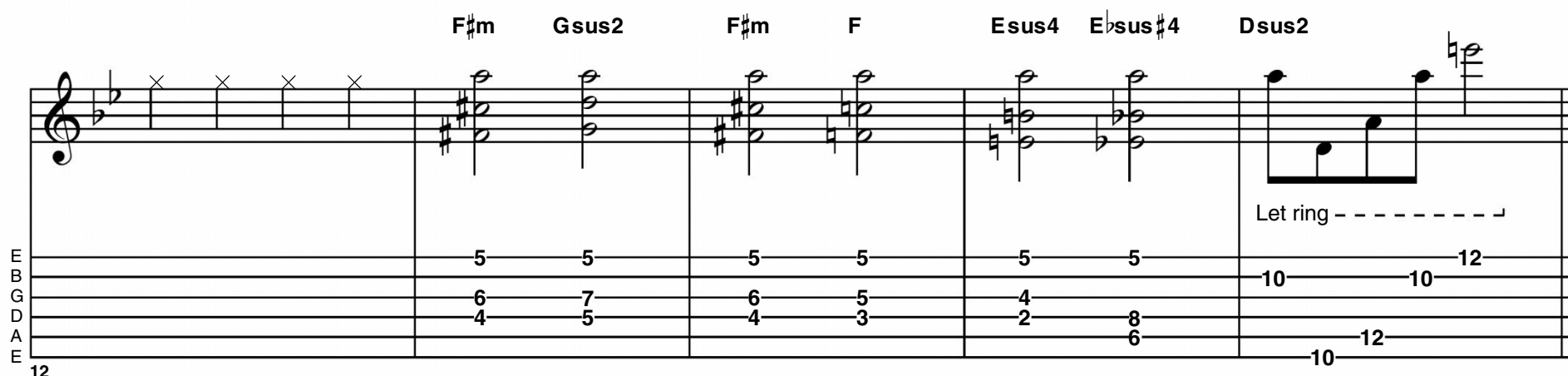


Fingerings (from 1st to 6th string):

Chord	1	2	3	4	5	6
Dm7	10	10	8	8	8	8
Asus2/C#	10	9	8	7	7	7
Cm7	10	9	8	7	7	7
Gsus2/B	10	9	8	7	7	7
Bb6/9	10	9	8	7	7	7
Gsus2/B	10	9	8	7	7	7
Cm7	10	9	8	7	7	7
Dbmaj7#11	10	9	8	7	7	7

6c) Holdsworth 'fixed shape' against high ostinato

Chord sequence: F#m, Gsus2, F#m, F, Esus4, Eb7sus#4, Dsus2



Fingerings (from 1st to 6th string):

Chord	1	2	3	4	5	6
F#m	5	5	5	5	5	5
Gsus2	6	7	6	5	5	5
F#m	4	5	4	3	5	5
F	4	5	4	3	5	5
Esus4	5	5	5	5	5	5
Eb7sus#4	5	5	5	5	5	5
Dsus2	10	10	12	12	12	12

Let ring - - - - -

EXAMPLE 7 REHARMONISATION POSSIBILITIES

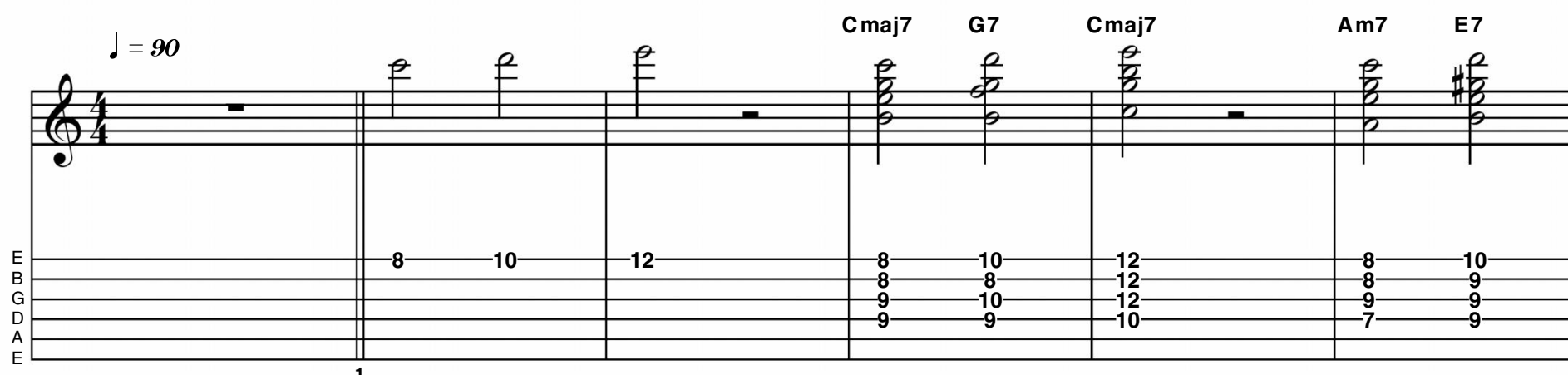
CD TRACK 66

The ability to consider alternatives when viewing the relationship between melody and harmony can give us a huge number of possibilities when applying chords to any given tune. We illustrate this principle with a simple

melodic idea consisting of just three notes and move through a set of potential reharmonisation options. The world literally is your oyster here, so please try to come up with some variations of your own.

Tempo: ♩ = 90

Chord sequence: Cmaj7, G7, Cmaj7, Am7, E7



Fingerings (from 1st to 6th string):

Chord	1	2	3	4	5	6
Cmaj7	8	10	12	8	10	12
G7	8	8	12	8	8	12
Cmaj7	9	10	12	9	10	12
Am7	8	10	12	8	10	12
E7	8	9	12	8	9	12

EXAMPLE 7 REHARMONISATION POSSIBILITIES ...CONTINUED

CD TRACK 66

Am7 Dm7 G7 $\flat$ 9 C6 Gm11 D7 $\sharp$ 9 $\sharp$ 5 Fmaj7

E 12 8 10 12 8 10 12

B 10 10 9 10 11 10 10

G 12 10 10 12 10 9 10

D 10 12 9 10 10 8 10

A 6

Am7 $\flat$ 9 D7 $\sharp$ 9 $\sharp$ 5 Gm6 D $\flat$ maj9 E $\flat$ maj9 Fmaj9 F $\sharp$ m7 $\flat$ 9 B7 $\sharp$ 9 $\sharp$ 5 Em9

E 8 10 12 8 10 12 12

B 8 11 11 9 11 13 10 8

G 8 10 10 8 10 12 9 8

D 7 10 10 9 10 12 9 7

A 9 10 10 11 13 9 0

E 11

EXAMPLE 8 HELD MELODIC LONG NOTES

CD TRACK 67

We end our study of one-note harmonisation by looking at some simple two-part playing. The idea is to hold a static long note on the high strings, while answering this ostinato melody with supportive lines in the bass. Example 8a)

outlines the idea in a scalar, arpeggio and Pentatonic exercise way, while 8b) moves into more musical line-based territory, outlining Dm7, G7 and Cmaj7 against a high C, D and E, respectively.

8a) Exercise

C

Scale Arpeggio Pentatonic

E 8 8 8 8

B 10 9 7 10 8 10 10 9 10 9 10 7 10 7 10

G 10 8 10 10 7 10 10 7 10 10 7 10 7 10

D 1

8b) II V I lines

Dm7 G7 Cmaj7

E 8 10 12 12

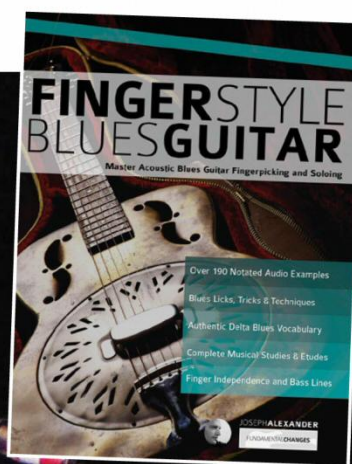
B 5 7 8 5 7 7 10 7 8 9 12 11 9 10 9 12 11 10

G 5 7 8 5 7 10 7 9 10 12 11 9 10 9 12 11 10

D 4

NEW SERIES!

Eric Bibb is a modern master of fingerstyle acoustic blues



Brought to you by...

FUNDAMENTAL CHANGES

will only get you so far if you can't sing the melody, and I always needed a backing track and PA to demonstrate the rock guitar soloing on which I worked incessantly.

Over time, I gravitated towards acoustic blues because it meant I could pick up a guitar and play chords, bass and lead at the same time. It was like being my own backing track.

Emulating the early acoustic blues style can be challenging because modern guitarists can be over-reliant on the pick, and at the heart of acoustic blues is independence between the thumb (or pick) and the fingers. The following series of four lessons will help

“ THIS STYLE WILL SET YOU APART AND HELP YOU DEVELOP A UNIQUE APPROACH THAT WILL GIVE YOU A LIFETIME OF PLEASURE ”

you develop this skill musically. It's important that you proceed slowly and train your fingers to play exactly what's written. It's easy to lose focus and allow them to start dictating the music. At first you must be deliberate about every single note as it is the only way to develop true independence in your fingers.

You will soon find it a rewarding and impressive way to be expressive on the guitar; the style will set you apart from others and help you develop a unique approach to music that will give you a lifetime of pleasure.

Enjoy the journey and have fun. 

Acoustic fingerstyle



Joseph Alexander of Fundamental Changes begins a four-part series on the impressive and rewarding fingerstyle blues guitar technique.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 68-74

Will improve your

- ✓ Fingerstyle technique
- ✓ Digital independence
- ✓ Knowledge of the blues

The blues is at the root of modern rock, pop and jazz and became popular on the guitar around the turn of the 20th century. Artists who popularised early blues guitar include Lead Belly, 'Mississippi' Fred McDowell, Blind Lemon Jefferson, Blind Blake and Charley Patton. These players were among the first to record and preserve the tradition of early acoustic blues.

While the music of these players varied, there were certain things that linked their styles and approaches. The first and most obvious factor was that they intricately wove chords, bass lines, and single line soloing into one cohesive piece of music. Fingerstyle blues can often sound like two, or even three guitars are playing at the same time.

As modern guitarists, learning to play acoustic blues guitar in this style has some great benefits. Not least is the ability to accompany ourselves when there is no band or backing track to help us. As a young electric guitarist and terrible singer, I was always stuck for something to play when people asked me to demonstrate my so-called 'talents'. Strumming the chords to Oasis songs

NEXT MONTH Joseph introduces part two of his series on *Acoustic Blues Fingerstyle*



Get the Tone

Most acoustic blues players in the early times used small bodied guitars, often parlour models, since 000, OM and dreadnought designs were new or not even invented. Son House, Tampa Red and others used the powerful resonators of the age. Of course, any acoustic will do for this lesson - a cheap flat-top box may even sound the most authentic!



TRACK RECORD Some notable artists who popularised early blues guitar were 'Mississippi' Fred McDowell, Lead Belly, Blind Lemon Jefferson, Blind Blake and Charlie Patton. You can find 'greatest hits' packages from these and many other acoustic blues masters such as Robert Johnson, Josh White, Son House and Big Bill Broonzy. Also check out modern players like Eric Bibb and Kelly Joe Phelps.

EXAMPLE 1 **BASIC PICKING STYLE A)**

CD TRACK 68

In the following examples, use your thumb to play the bass notes on the six and fifth strings, and your first and second fingers to play the melody notes. These first two examples combine the basic rhythms of the blues with a

constant thumb pick on the quarter note. Keep your thumb picking firmly downwards on the sixth string and use the picking fingers to play the rhythms on the top string. Listen to the audio track to help you master the rhythms.

Example 1: Basic Picking Style A. The notation shows a 4/4 blues progression in G major. The treble clef staff has a melody starting on G4 (first string, first fret), moving to A4 (second string, second fret), B4 (third string, third fret), and C5 (fourth string, fourth fret). The bass clef staff shows a constant thumb pick on the sixth string (0) and a melody line on the first string (0, 1, 2, 3). The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The first measure is marked 'N.C.' (No Chord). The second measure has a '3' above the first string, indicating a triplet. The third measure has a '3' above the first string, indicating a triplet. The fourth measure has a '3' above the first string, indicating a triplet. The fifth measure has a '3' above the first string, indicating a triplet. The sixth measure has a '3' above the first string, indicating a triplet. The seventh measure has a '3' above the first string, indicating a triplet. The eighth measure has a '3' above the first string, indicating a triplet.

EXAMPLE 2 **BASIC PICKING STYLE B)**

CD TRACK 69

Work through these and gradually increase the speed of each exercise using a metronome. It's good to increase tempo in increments of about 8 bpm.

Example 2: Basic Picking Style B. The notation shows a 4/4 blues progression in G major. The treble clef staff has a melody starting on G4 (first string, first fret), moving to A4 (second string, second fret), B4 (third string, third fret), and C5 (fourth string, fourth fret). The bass clef staff shows a constant thumb pick on the sixth string (0) and a melody line on the first string (0, 1, 2, 3). The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The first measure is marked 'N.C.' (No Chord). The second measure has a '3' above the first string, indicating a triplet. The third measure has a '3' above the first string, indicating a triplet. The fourth measure has a '3' above the first string, indicating a triplet. The fifth measure has a '3' above the first string, indicating a triplet. The sixth measure has a '3' above the first string, indicating a triplet. The seventh measure has a '3' above the first string, indicating a triplet. The eighth measure has a '3' above the first string, indicating a triplet.

EXAMPLE 3 **TESTING COORDINATION**

CD TRACK 70

Let's play more than one pitch for the melody. While this may look simple on paper, it should test your coordination. Pay attention to the fingering in the

picking hand. Use the first and second, or second and third fingers for the melody notes and keep that thumb thumping the quarter-note bass line.

Example 3: Testing Coordination. The notation shows a 4/4 blues progression in G major. The treble clef staff has a melody starting on G4 (first string, first fret), moving to A4 (second string, second fret), B4 (third string, third fret), and C5 (fourth string, fourth fret). The bass clef staff shows a constant thumb pick on the sixth string (0) and a melody line on the first string (0, 1, 2, 3). The notation includes a key signature of one sharp (F#) and a 4/4 time signature. The first measure is marked 'N.C.' (No Chord). The second measure has a '3' above the first string, indicating a triplet. The third measure has a '3' above the first string, indicating a triplet. The fourth measure has a '3' above the first string, indicating a triplet. The fifth measure has a '3' above the first string, indicating a triplet. The sixth measure has a '3' above the first string, indicating a triplet. The seventh measure has a '3' above the first string, indicating a triplet. The eighth measure has a '3' above the first string, indicating a triplet.

EXAMPLE 4 MELODIES ACROSS STRINGS

CD TRACK 71

This example uses notes that move across two strings. When changing strings it is okay to pick with the same finger twice.

Em7

EXAMPLE 5 PICKING-HAND FREEDOM

CD TRACK 72

Here's a similar idea with a triplet feel. Experiment by using different pairs of fingers in the picking hand. You may find that 'i' and 'm' are fairly comfortable but that 'm' and 'a' need some work. Developing freedom in the picking hand is an important goal, so do persevere if you find some combinations challenging.

Em

EXAMPLE 6 ALTERNATING BASS

CD TRACK 73

In this example I have introduced an alternating bass figure. Use your picking hand thumb to pick both bass notes and hold the fretted note on the fifth string with your second finger throughout. Rest the heel of your picking hand gently on bass strings to keep them slightly muted for extra 'punch'. That's all for this month. In the next lesson we'll pick up where we left off to build your thumb independence to play alternating basslines while adding bluesy melodies on the top strings.

N.C.

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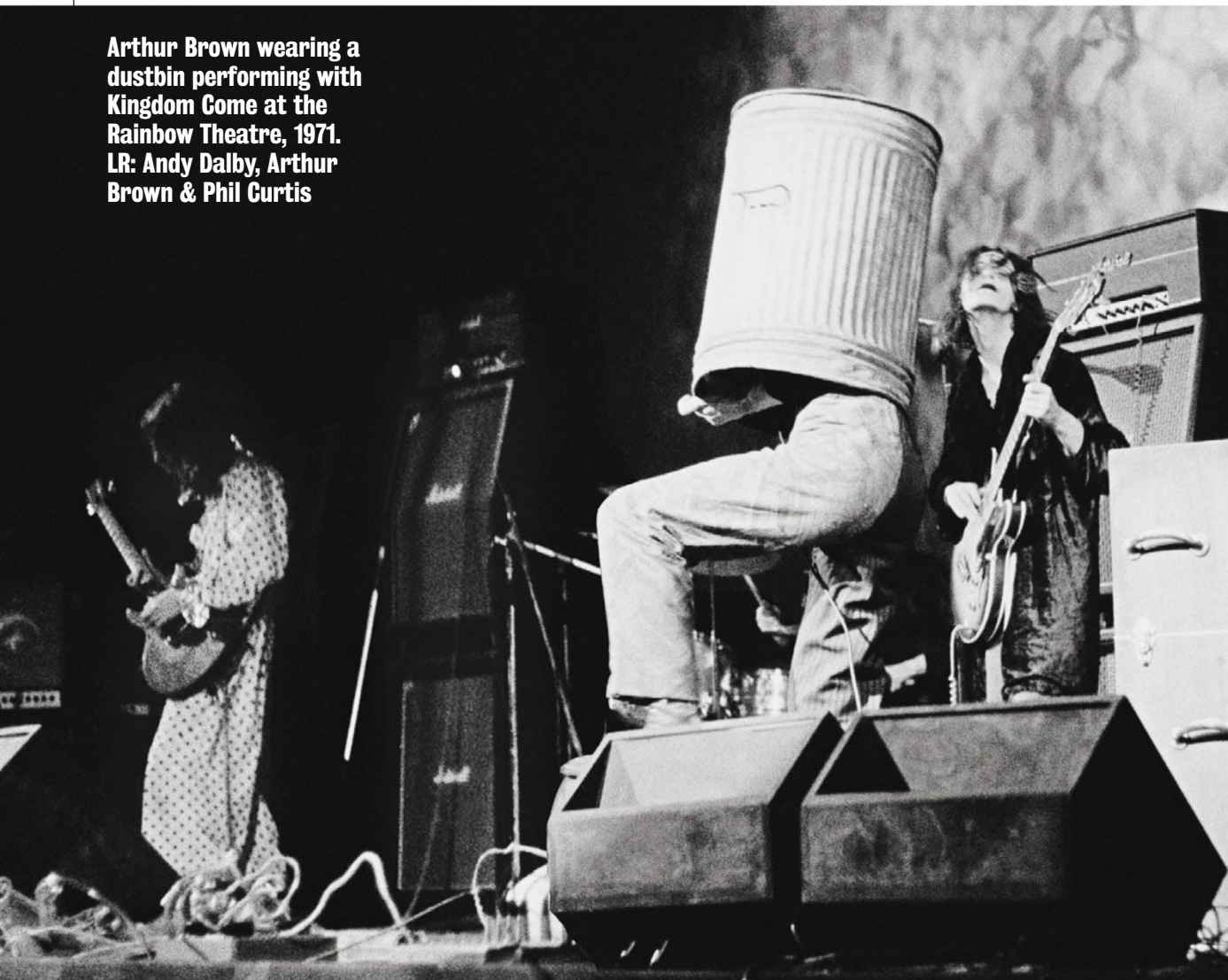
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Arthur Brown



Simon Barnard enters the ‘crazy world’ of Arthur Brown, with his ‘other’ band Kingdom Come and the lefty guitar style of Andy Dalby.

Arthur Brown wearing a dustbin performing with Kingdom Come at the Rainbow Theatre, 1971. LR: Andy Dalby, Arthur Brown & Phil Curtis



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am
Tempo: 100bpm
CD: TRACK 74

Will improve your

- ✓ Chromaticism
- ✓ Blues riffing
- ✓ Melodic lead playing

Arthur Brown is best known for his 1968 song, *Fire*, from the album *The Crazy World Of Arthur Brown*, the only LP the band released before members began leaving to join new projects. This line-up didn’t include a guitarist but featured organ, drums and bass, plus Brown’s vocals.

Some would regard Arthur Brown as a pioneer. Onstage he wore makeup long before the likes of Alice Cooper and Kiss, and was a flamboyant performer. One of his renowned incidents occurred in 1967 at the Windsor Festival, where he wore a methanol-soaked colander on his head, intended to be a fiery

centrepiece for the performance. However, the flames went up rather more than expected! However, a vigilant member of the audience jumped to Brown’s rescue, helping to put out the inferno. Ever since that eventful gig, Brown has continued to wear a flame-ridden headpiece, which has become something of a trademark.

It wasn’t until Brown started the band Kingdom Come that the guitar began to be featured. In fact, Kingdom Come’s first album, *Gallactic Zoo Dossier*, still lacked guitar and it wasn’t until the next release, when Andy Dalby joined, that the new sound emerged.

This month’s article pays homage to Kingdom Come’s 1972 self-titled second album, with Dalby helping to create a truly remarkable record, which fuses psychedelic themes, complex time signatures and chromatic and atonal riffs, alongside more traditional blues and rock influences. Plus of course Brown’s eccentric lyrics and vocals.

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But it was their third album, *Journey*, that was regarded as pushing the boundaries of music by using a Bentley Rhythm Ace drum machine for timekeeping duties. It also featured the prominent use of a Mellotron among other keyboards. Sadly, although Brown and his band were seen by many as being genuinely groundbreaking, he never replicated the success of 1968’s *Fire*; a song that is still performed live today and a staple of the early psychedelic genre.

I got in touch with Andy Dalby to ask him about the equipment he used during this period. Andy explained that with Kingdom

“ THIS MONTH’S ARTICLE PAYS HOMAGE TO KINGDOM COME’S SELF-TITLED SECOND ALBUM, WITH ANDY DALBY ON GUITAR ”

Come he used a Les Paul Junior, strung upside down to accommodate him playing left-handed. They also had a deal with Marshall, and were supplied with heads and cabs. When that partnership ended, Dalby used an old Vox AC30 and had a short-lived dalliance with a Leslie cabinet, plus a Schaller volume pedal for violin-esque volume swells.

The following piece illustrates a mix of consonance and dissonance, fusing the traditional and the atonal to demonstrate some of the musical stylings of Arthur Brown, Andy Dalby and the band Kingdom Come. 

NEXT MONTH Look out next month as Simon begins a brand new series on **90s Brit rock!**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Since Andy Dalby used Gibson and Marshall while in Kingdom Come, the humbucking or P90 sound is an obvious choice. If you don’t have a Gibson style guitar use the bridge pickup on a single-coil instrument and notch the treble back, either from the guitar or amp (Brit style if possible). Use light to medium overdrive, either from the amp itself or using a pedal.



TRACK RECORD Arthur Brown formed Kingdom Come in the wake of his *Crazy World Of...* period. The band’s self-titled sophomore album was the first to feature guitarist Andy Dalby and contains some excellent musicianship and interesting arrangements typical of Brown at his whacky best. Also check out Dalby’s own 2015 album, *It’s About Time*, which also fuses many genres to great effect.

EXAMPLE KINGDOM COME (ANDY DALBY) STYLE

CD TRACK 74

[Bars 1-12] Here we see a combination of Blues scale rock riffing, mixed with chromatic lines to emulate some of the sounds found on Kingdom Come's self-titled second album. I've given the fingerings that I favour, but the main aim is to play these lines as cleanly and rhythmically tight as possible.

[Bars 13-24] This section showcases an ascending and descending riff across two octaves using the A Blues scale. This is then followed by some more chromatic ideas using a selection of note values, increasing as the bars progress. Alternate picking should be used for the final semiquaver passage.

♩ = 100 E7#9 Am

1 0 8 7 6 7 5 7 5 7 5 7 5 0 0 5 6 7 7 6 5 3

4 PM - - - N.C. PM - - - Am PM - - - 5 5 7 5 5 7 5 5 4 5 6 6 8 7 9 8 10 11 5 5 7 5 5 7 5 7 5 7 5 0 0 7 5

7 PM - - - PM - - - N.C. 5 5 7 5 5 7 5 5 4 5 6 6 7 8 9 8 10 11 5 5 7 5 5 7 5 5 4 5 6 6 7 8 8 10 0

10 12 13 14 15 16 12 16 15 14 13 16 15 14 13 17 16 15 14 8 7 6 7 0

Am 5 5 5 8 8 8 5 5 5 6 6 6 7 7 5 5 7 7 7 5 5 5 7 7 7 6 6 6 5 5 8 8 8 5 5 5 8 8 8 5 5 5 6 6 6 7 7 5 5

13 sim

EXAMPLE KINGDOM COME (ANDY DALBY) STYLE

CD TRACK 74

[Bars 25-36] Time for some atmospheric playing using the open second and first strings to form alternative voicings of Amadd9 and G6 chords. Allow all of these notes to ring out to give a nice full sound. Try both picking approaches shown below the tab to see which suits you best.

[Bars 37-44] Here we introduce a more melodic line where each chord is outlined using notes from the A Harmonic | Minor scale, before moving up a 3rd to provide a different colour. Andy Dalby often liked to mix the more obscure chromatic lines with others that are more tonal in their approach.

16

19

22

27

33

EXAMPLE **KINGDOM COME (ANDY DALBY) STYLE**

CD TRACK 74

[Bars 45-57] We start with a guitar solo using A Minor Pentatonic scale. There are few ideas here using legato lines, melodic bending and a single-string lick.

Aim for consistency with your attack and focus on the phrasing of each lick. This is then followed by the original melodic line featured in bars 37-40.

38

42

46

50

53

Mixolydian solo featuring Pentatonic scales



This month **Shaun Baxter** creates another melodic solo that exploits some of the five-note scales that exist within the Mixolydian mode.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A

Tempo: 108bpm

CD: TRACKS 75-76

Will improve your

✓ Pentatonic scale knowledge

✓ Creation of new Pentatonic lines

✓ Key-to-key melodic connections

In this lesson, we're looking at another solo study that utilises various Pentatonic scales that reside within the Mixolydian mode.

We're going to focus on those that stem from the 6th note of each Mixolydian scale.

Remember, the purpose of trying to extract Pentatonic (five-note) scales from a seven-note scale, is to provide us with fresh musical perspectives. These not only sound different, but make us play in a different way too.

When extracting any Pentatonic scale one

could simply choose to systematically omit two notes from that parental scale.

For example, by leaving out the 2nd and 4th degrees of Mixolydian we get a m7 $\flat$ 9 arpeggio when viewed from the perspective of the 6th note.

A Mixolydian – (A) B (C#) D E F# G
(1) 2 (3) 4 5 6 $\flat$ 7

F#m7 $\flat$ 9 arpeggio – F# A C# E G
1 $\flat$ 3 5 $\flat$ 7 $\flat$ 9

But, by putting all five notes in a row, we can establish a useful Pentatonic scale.

F#m7 $\flat$ 9 Pentatonic scale – F# G A C# E
1 $\flat$ 2 $\flat$ 3 5 $\flat$ 7

Of course it could also be said that playing a m7 $\flat$ 9-type Pentatonic scale from the 6th note of Mixolydian results in the 2nd and 4th degrees being omitted.

Using a similar method, if we omit the 4th and $\flat$ 7th degrees of our Mixolydian mode, we effectively produce a Minor Pentatonic scale from the 6th note:

A Mixolydian – A B (C#) D E (F#) G
1 2 (3) 4 5 (6) $\flat$ 7

F# Minor Pentatonic – F# A B C# E
1 $\flat$ 3 4 5 $\flat$ 7

Again, conversely, one could say that playing a Minor Pentatonic scale from the 6th note of Mixolydian results in the 4th and $\flat$ 7th notes of the parental scale being omitted.

It's important to note here that a Minor Pentatonic played from the 6th note of Mixolydian has the same notes as a Major Pentatonic scale played from the root.

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

However, as we have already looked in depth at the Major Pentatonic scale in this way, here we are going to devote most of this lesson's solo study to the undoubtedly less familiar m7 $\flat$ 9 Pentatonic.

As with all the lessons in this current series the chord progression for our backing track is: A7 (eight bars), C7 (eight bars), D7 (eight bars), F7 (eight bars), G7 (eight bars), with a different Mixolydian scale being played from the root of each chord.

Diagram 1 shows the notes of each of these

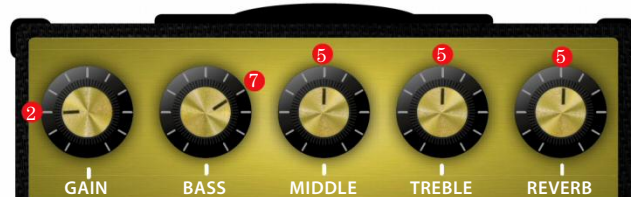
chosen Mixolydian scales and also the notes of the Minor (Major) and m7 $\flat$ 9-type Pentatonic scales that stem from the 6th note of each of our Mixolydian scales. As usual, your initial aim is to map out both Pentatonic scales within each of the five CAGED scale shapes of its parental Mixolydian. Then, once you have done that, you should also explore and experiment with all types of alternative fingering configurations for each one.

“ THE PURPOSE OF TRYING TO EXTRACT PENTATONIC (FIVE-NOTE) SCALES FROM A SEVEN-NOTE SCALE, IS TO PROVIDE US WITH FRESH MUSICAL PERSPECTIVES ”

As with our previous solo studies, look out for the various methods that have been used to disguise the potential rigidity that's inevitable in a progression that's used as a learning exercise. So, to avoid monotony by always changing key on the first beat of each eight-bar section, a phrase demarking the key change will sometimes: change early (anticipation); start late (say, on the second beat rather than the first); or use a note common to both keys to straddle the bar.

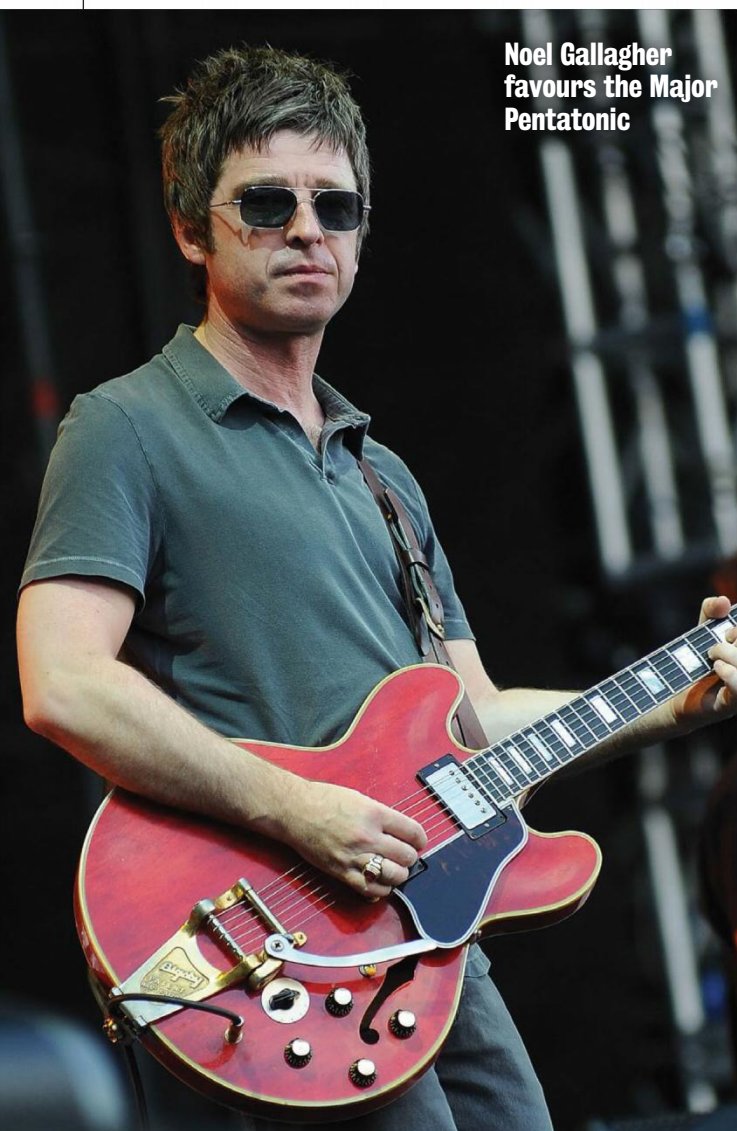
Finally, note how expression is also added through the usual forms of articulation such as string bends, slides and vibrato. **E**

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

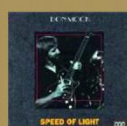


Get the Tone

I used a distortion pedal set with the gain at 12pm through a clean amp in order to get a sound that was not too overdriven. This retains the tone's central core and preserves the dynamic range (important for playing with expression) while still providing the desired vocal-like sustain. If you'd rather not use pedals, the above settings will work well.



Noel Gallagher favours the Major Pentatonic



TRACK RECORD The Major Pentatonic is a favourite of country and southern rock players and also pop-rock guitarists such as Oasis's Noel Gallagher. For the more adventurous and angular string-skipping approaches seen in this month's solo, listen to American guitar guru and educationalist Don Mock, whose playing also features this sort of modern-sounding intervallic style (try his album *Speed Of Light*).

DIAGRAM 1 THE NOTES OF EACH MIXOLYDIAN SCALE

PENTATONIC SCALES FROM THE 6TH NOTE OF A MIXOLYDIAN (A, B, C#, D, E, F#, G)

F#	A	B	C#	E	F#	G	A	C#	E		
F# minor pent	- 1	b3	4	5	b7	F#m _b 9 Pent	- 1	b2	b3	5	b7

PENTATONIC SCALES FROM THE 6TH NOTE OF C MIXOLYDIAN (C, D, E, F, G, A, Bb)

	A	C	D	E	G		A	B _b	C	E	G
A minor pent - 1	_b 3	4	5	_b 7		Am _b 9 Pent - 1	_b 2	_b 3	5	_b 7	

PENTATONIC SCALES FROM THE 6TH NOTE OF D MIXOLYDIAN (D, E, F#, G, A, B, C)

	B	D	E	F#	A			B	C	D	F#	A
B minor pent - 1	b3	4	5	b7		Bm _b 9 Pent - 1	b2	b3	5	b7		

PENTATONIC SCALES FROM THE 6TH NOTE OF F MIXOLYDIAN (F, G, A, Bb, C, D, Eb)

	D	F	G	A	C		D	E _b	F	A	C	
D minor pent -	1	$\flat 3$	4	5	$\flat 7$		Dm $\flat 9$ Pent -	1	$\flat 2$	$\flat 3$	5	$\flat 7$

PENTATONIC SCALES FROM THE 6TH NOTE OF G MIXOLYDIAN (G, A, B, C, D, E, F)

	E	G	A	B	D		E	F	G	B	D
E minor pent -	1	♭3	4	5	♭7	Em♭9 Pent -	1	♭2	♭3	5	♭7

EXAMPLE PENTATONIC SOLO WITHIN MIXOLYDIAN

CD TRACK 76

[Bars 1-4] It is common to add expression to the Major Pentatonic scale by approaching its major 3rd from a semitone below. In fact, this 'approach bend' often doesn't quite make it to pitch and, in blues-rock guitar, the resulting quarter-tone bend is often referred to as a 'curl'. Look out for this feature

throughout the solo. Here, if thinking in terms of A Major Pentatonic, we'll be approaching C# from C (3 to 3); however, if thinking in terms of F# Minor Pentatonic, the same notes will be equivalent to the bluesy-sounding b5th moving up to the 5th.

$\text{♩} = 108$

G/A

A7

F# minor (A major) pentatonic scale

E B G D A E

1

G/A

A7

(F# minor (A major) pentatonic scale)

E B G D A E

3

EXAMPLE PENTATONIC SOLO WITHIN MIXOLYDIAN

CD TRACK 76

[Bars 5-8] Again, note the expressive use of a curl on the E₁ in bar 6 as it starts working its way to E₃ (3 to 3 for C Major Pentatonic, or $\flat 5$ to 5 if thinking in terms of A Minor Pentatonic). Also note how we change key early at the end of bar 6. Although this solo has been billed as a medium-paced one, it may appear quicker than that in places, but this is an illusion. Generally, we are playing 16th-notes at 108bpm; however, some lines jump about quite a bit, giving the impression of speed. For example, the line in bar 7 probably sounds quicker than the straightforward accent in bar 2, even though they are both 16th-notes. Admittedly, the one that jumps around will present more technical challenges, but, initially, much of this will be visual rather than physical: if you practise something enough, it'll soon start to feel natural. The line in bar 7 is typical of the type of thing that results from experimenting with a scale shape (in this

case, how the m7₉ Pentatonic sits within CAGED shape #3 of Mixolydian), and you should aim to come up with your own ear-catching variations rather than just trot up and down the scale in a predictable way.

[Bars 9-12] Like many of the lines in this solo, the one in bar 9 also jumps around quite a bit, this time employing the notes of Bm7₉ Pentatonic as it sits within CAGED shape #1 of D Mixolydian.

[Bars 13-16] It's vital that you place what you play into some sort of visual context or you'll get lost. Here, this line starts off in CAGED shape #2 of F Mixolydian (bar 13), drifts into shape #1 (bar 14), then moves up laterally along the lower two strings from shape #5 to #1 to #2 (every note within bar 15 is taken from CAGED shape #2 of Mixolydian). The final note in bar 16 is taken from F Mixolydian to act as a passing note to the B at the start of the following bar.

The transcription is divided into four systems, each representing a 4-bar segment of the solo. Each system includes a musical staff with notes and a corresponding fretboard diagram with string labels (E, B, G, D, A, E) and fret numbers. The key signature is two sharps (F# and C#).

- System 1 (Bars 5-8):** Features a B $\flat$ /C chord, a C7 chord, and a 1/4 note. The fretboard diagram shows an A minor (C major) pentatonic scale and an Am7 $\flat$ 9 pentatonic scale.
- System 2 (Bars 9-12):** Features a B $\flat$ /C chord, a C7 chord, and an 8va note. The fretboard diagram shows an (Am7 $\flat$ 9 pentatonic scale) and a BU BD scale.
- System 3 (Bars 13-16):** Features a C/D chord, a D7 chord, and a Loco note. The fretboard diagram shows a Bm7 $\flat$ 9 pentatonic scale.
- System 4 (Bars 17-20):** Features a C/D chord, a D7 chord, and a Hold note. The fretboard diagram shows a (Bm7 $\flat$ 9 pentatonic scale) and a BU scale.

EXAMPLE PENTATONIC SOLO WITHIN MIXOLYDIAN

CD TRACK 76

[Bars 17-20] More dancing about here. The contents of bar 18 reflects a line that results from experimenting with the 7,9 Pentatonic scale as it appears with CAGED shape #3 of Mixolydian. Again, try working on your own combinations: ones that make musical and physical sense to you. The line in bar 20 which, apart from one note (13th fret of the first string) dwells exclusively within CAGED shape #1 of G Mixolydian. The wide stretch at the top may be challenging at first, but, again, will feel easier with practice. It's the sort of line that really shows how this Pentatonic scale can be viewed (and heard) as an arpeggio rather than a Pentatonic scale. With such a vertical interpretation of the scale, I would sweep pick much of this; however, at 108 bpm, you may prefer to alternate pick it.

[Bars 21-22] Although incredibly popular, the Major Pentatonic can sound too sweet for some tastes. Here, we make a brief reference to it using note-groupings that constitute six 16th-notes played in unison with the keyboard (bear in mind here that an eighth-note is of course worth two 16th-notes). **[Bars 23-24]** Again, keep placing everything into a visual context. Here, the first half utilises notes from within CAGED shape #4 of A Mixolydian, while the second half resides exclusively within shape #3. Note how the three-note groupings at the start of bar 24 also feature a classical-style pedal-point movement whereby the first note of each group traces out a descending line (echoed by the keyboard) while the second two notes remain the same in each of the three-note motifs.

Sheet music for bars 17-20. The top staff shows the melodic line with chords E $\flat$ /F and F7. The bottom staff shows the fretboard with fingerings. A dashed line indicates the Dm7 $\flat$ 9 pentatonic scale.

Sheet music for bars 21-22. The top staff shows the melodic line with chords E $\flat$ /F and F7. The bottom staff shows the fretboard with fingerings. A dashed line indicates the (Dm7 $\flat$ 9 pentatonic scale). Annotations include BU, BD, Hold, PB, and 15.

Sheet music for bars 23-24. The top staff shows the melodic line with chords F/G and G7. The bottom staff shows the fretboard with fingerings. A dashed line indicates the Em7 $\flat$ 9 pentatonic scale.

Sheet music for bars 25-26. The top staff shows the melodic line with chords F/G and G7. The bottom staff shows the fretboard with fingerings. A dashed line indicates the (Em7 $\flat$ 9 pentatonic scale). Annotations include X and 17.

EXAMPLE PENTATONIC SOLO WITHIN MIXOLYDIAN

CD TRACK 76

[Bars 31-32] Here, bar 31 is based around CAGED shape #3 of Mixolydian, whereas the bulk of bar 32 is based around shape #4.

[Bars 33-34] The octaves here add ear-catching variety for the listener.

[Bars 35-36] Note how, at the end of bar 35, Mixolydian is used as a temporary respite to the m7,9 Pentatonic scale in both bars. The notes from bar 35 fit perfectly within a particular CAGED shape of F Mixolydian. Which one is it?



System 1 (Bars 31-32): G/A, A7 (6). F# minor (A major) pentatonic scale. Fret numbers: 14, 17, 14, 16, 17, 14, 16, 14, 16, 14, 16, 14, 17, 14, 17, 14, 16, 14.

System 2 (Bars 33-34): G/A, A7 (3), Bb/C. F#m7b9 pentatonic scale. Fret numbers: 14, 11, 12, 14, 11, 12, 14, 9, 11, 9, 10, 9, 12, 9, 12, 9, 12, 10, 9, 11, 12, 9, 11, 12, 15, 15, 12.

System 3 (Bars 35-36): C7, Bb/C. C mixolydian, Am7b9 pentatonic scale. Fret numbers: 14, 15, 15, 14, 12, 14, 13, 15, 17, 14, 15, 17, 13, 15, 13, 15, 17.

System 4 (Bars 37-38): C7, C/D. C mixolydian, Bm7b9 pentatonic scale. Fret numbers: 10, 7, 8, 10, 9, 12, 10, 9, 12, 8, 9, 12, 11, 12, 14, 10, 14, 9, 14, 10, 14.

System 5 (Bars 39-40): D7, C/D. (Bm7b9 pentatonic scale). Fret numbers: 12, 14, 11, 14, 13, 12, 14, 17, 14, 16, 15, 14, 17, 14, 15, 16, 17, 14, 16, 15, 14, 17, 19.

EXAMPLE PENTATONIC SOLO WITHIN MIXOLYDIAN

CD TRACK 76

[Bars 37-40] The hardly-featured Major (Minor) Pentatonic scale makes a final showing in bar 37 before drifting into the m7_b9 Pentatonic in bar 38. Note how the minor 3rd 'curl' is applied here, and how, as in bar 35, Mixolydian is used as a temporary respite to the m7_b9 Pentatonic scale that's played throughout the final three bars of this section. Hopefully, you can see that most of the activity within the final two bars resides with shape #3 of G Mixolydian.

32

D7 ^{8va}

(Bm7_b9 pentatonic scale)

E B G D A E

22 \ 20 17 20 \ 19 17 19 15 16 / 17 19 22

E_b/F

F mixolydian

17 18 18 18 17 13 13 14 15 15 15 14 10 10

34

F7 ^(8va)

(F mixolydian)

E B G D A E

13 \ 15 10 10 \ 12 7 12 13 12 \ 13 15 14 17 15 16 17 15 17 18 17 15

E_b/F

Dm7_b9 pentatonic scale

F mixolydian

15 16 17 18 17 16 18 17 18 16

36

F7

Dm7_b9 pentatonic scale

E B G D A E

11 13 12 15 15 13 14 15 13 18 15

F/G

E minor (G major) pentatonic

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

38

G7 ^(8va)

Em7_b9 pentatonic scale

E B G D A E

19 (20) 20 (19) 17 19 17 19 16 19

Loco ^{1/4}

F/G

G mixolydian

0 9 (10) (9) 7 9 8 10 9 (10) 8 12 8 12 8 12

40

G7

Em7_b9 pentatonic scale

E B G D A E

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

A7

Fretboard fluency



Martin Goulding brings you part six in his series on the modes of the Harmonic Minor scale. This month: Phrygian Dominant dim7 arpeggios.



Vinnie Moore: one of the great 'neo-classical' rock guitarists

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Am

Tempo: Various

CD: TRACKS 77-79

Will improve your

✓ Sweeping accuracy

✓ Alternate picking

✓ Slide timing

Welcome to this month's column on fretboard fluency, the sixth part in our series on the Harmonic Minor scale: R-2- $\flat$ 3-4-5- $\flat$ 6-7. Harmonic Minor can be visualised as a Natural Minor scale with a major 7th degree.

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

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

Over the course of the series, we've looked at the five A Harmonic Minor shapes based around the CAGED system, as well as the harmonised scale which consists of a family of seven diatonic chords, arpeggios and modes.

Last month, we started a mini series focusing on the fifth and most commonly used mode – Phrygian Dominant. This mode consists of the formula: R- $\flat$ 2-3-4-5- $\flat$ 6-7 and is commonly applied over V7 chords in Minor progressions as a means of heightening tension before resolving back to the tonic I Minor chord.

Last lesson, we looked at the concept of triad pairing, with the Major triads built from the root, and $\flat$ 2nd degrees used as a

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framework for constructing melodies over the E Phrygian Dominant tonal centre.

This month, we'll be taking a look at the diminished 7 arpeggio which is commonly applied a semitone higher than the root of the V7 chord in a Minor key, and outlines a darker V $\flat$ 9 sound. To understand this, let's review the notes and intervals of the Fdim7 arpeggio, as well as how these intervals change as we view them from the perspective of the dominant 7th chord in the key of Am (E7): F (R), A $\flat$ ($\flat$ 3rd), C $\flat$ ($\flat$ 5th), E $\flat\flat$ ($\flat$ 7th) = Fdim7. And now viewed from the root note of our dominant 7th (E7) in the key of Am: F ($\flat$ 9), A $\flat$ (3rd), C $\flat$ (5th), E $\flat\flat$ ($\flat$ 7th) = E $\flat$ 9. We can commit this concept as a formula by remembering that, over any V7 chord in a minor key, play the dim7 arpeggio up a semitone, or in other words – from the $\flat$ 2nd degree of Phrygian Dominant.

The Phrygian Dominant sound and use of diminished 7 arpeggios gained popularity in the late 70s and early 80s, with players such as Uli Jon Roth, Eddie Van Halen and Randy Rhoads well known for incorporating classical influences within their rock-based styles. This new melodic approach was taken to new levels by Swedish guitar virtuoso Yngwie Malmsteen, his landmark 1984 debut album *Rising Force* providing the blueprint for the new neo-classical rock guitar style. This sub genre gained momentum throughout the rest of the decade with a succession of classically influenced virtuosos including Paul Gilbert, Tony MacAlpine, Vinnie Moore and Jason Becker all pushing the boundaries of rock guitar soloing to new heights. **GI**

NEXT MONTH Martin continues his series looking at the various modes of **Harmonic Minor**



Get the Tone

Go for a distorted tone with the gain on full, bass and treble at 12 o'clock and middle at 2 o'clock. As well as being the sound of neo-classical rock, it will help you to monitor your muting, as unplayed strings will often create noise, especially as you ascend the strings. A good place to start is with the above settings, adjusting to taste according to pickup types, etc. A dash of reverb will help give a little more 'air' to the notes for a bigger sound.

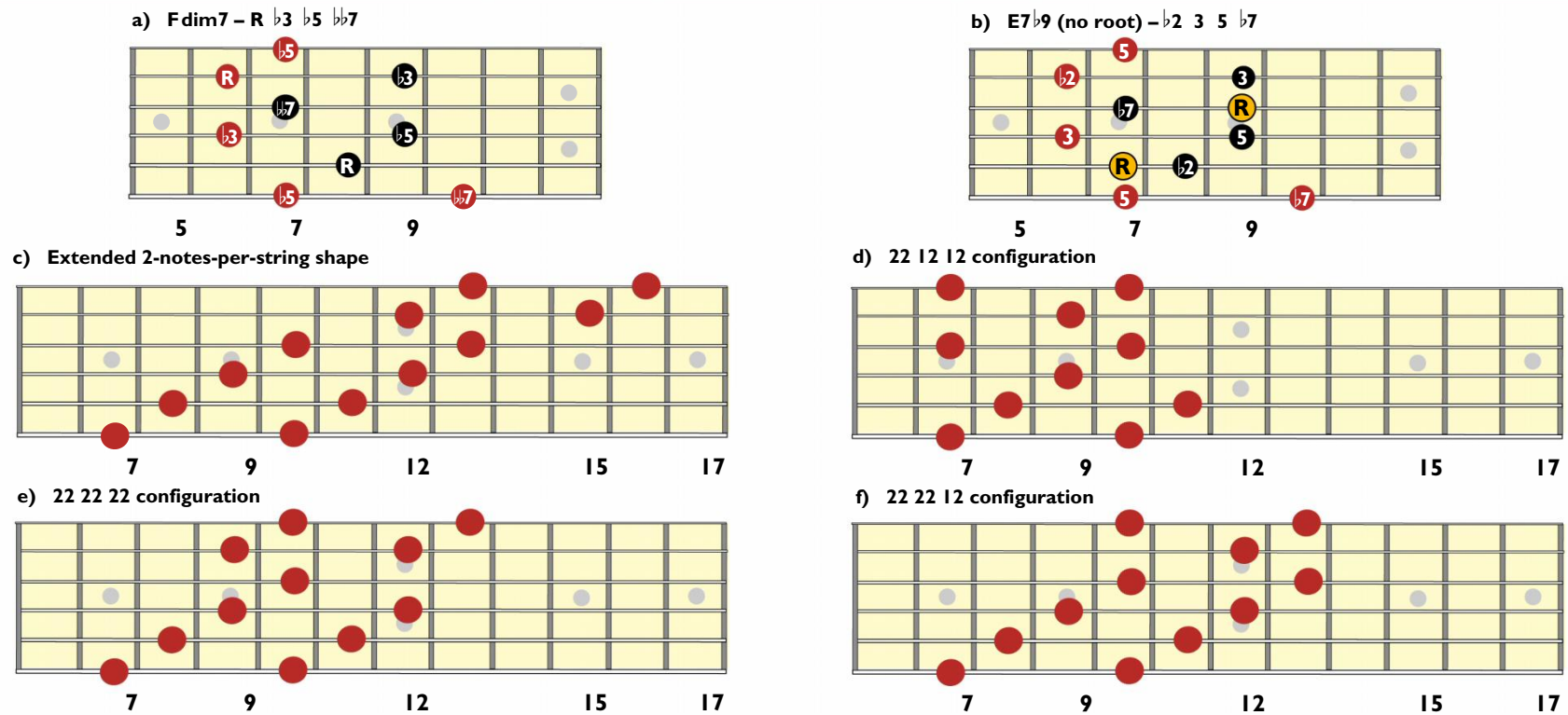


TRACK RECORD Phrygian Dominant is often used in conjunction with the Natural Minor scale when soloing over Minor progressions. Django Reinhardt, Al Di Meola, Randy Rhoads, Yngwie Malmsteen, Vinnie Moore and Tony MacAlpine all use this distinctive scale in their compositions and soloing. To hear the Phrygian Dominant in action, check out *Far Beyond The Sun*, from Malmsteen's album, *Rising Force*.

DIAGRAM 1 Fdim7 CHORD AND ARPEGGIO

The Fdim7 chord consists of root, $\flat$ 3rd, $\flat$ 5th and $\flat$ 7. Diagram 1b shows the same Fdim7 shape, but note how the intervals relate to our V7 (E7) chord, with a $\flat$ 2nd added alongside the intervals of our dominant 7th chord – the 3rd, 5th and

$\flat$ 7th. This gives us an E7 $\flat$ 9 sound without the root note – E (outlined for visual reference). Diagrams 1c - f provide overviews of some of the most common dim7 arpeggio forms which we'll be drawing from in the following examples.



EXAMPLE 1 Fdim7 ARPEGGIO

CD TRACK 77

The Fdim7 arpeggio can be superimposed over the E7 chord in shape 4 for an E7 $\flat$ 9 sound. The exercise ascends and descends using sweeping in conjunction with hammer-ons and pull-offs for a smooth and fluid tone. Keep the fretting

hand square and dropped, with the thumb positioned in the middle of the back of the neck. When sweeping, push (or pull) the pick through the strings in a single motion, similar to the action of dragging a stick through park railings.

$\text{♩} = 120$ Fdim7 N.C.

EXAMPLE 2 A TWO-STRING DIM7 ARPEGGIO LICK IN THE STYLE OF YNGWIE MALMSTEEN

CD TRACK 77

Arranged in 3/4, the lick utilises pull-offs, sweep strokes and slides to descend the fretboard horizontally in $\flat$ 3rds. After descending through three inversions, the idea then ascends using a slide to repeat the sequence a $\flat$ 3rd higher at the

start of each bar. As the dim7 arpeggio is constructed symmetrically in $\flat$ 3rds, each inversion will use the same shape. Be careful not to rush the slides, and press down firmly to ensure a clear and consistent tone.

Fdim7 N.C. $\text{♩} = 80$

EXAMPLE 3 ANOTHER CLASSIC YNGWIE STYLE ARPEGGIO SEQUENCE

CD TRACK 77

This idea is based around a V7-I progression in A Minor. In bars 1 and 3, the Fdim7 is applied over our V7 (E7) for an E7 $\flat$ 9 sound. The idea then resolves to A Minor in bars 2 and 4 with a succession of triad inversions. Using the neck

pickup, start off slowly and practise each bar in isolation until memorised. The fretting hand should be slightly angled with the thumb placed in the middle of the back of the neck, and with space between each digit.

Fdim7 N.C. $\text{♩} = 80$ E7 $\flat$ 9 sound

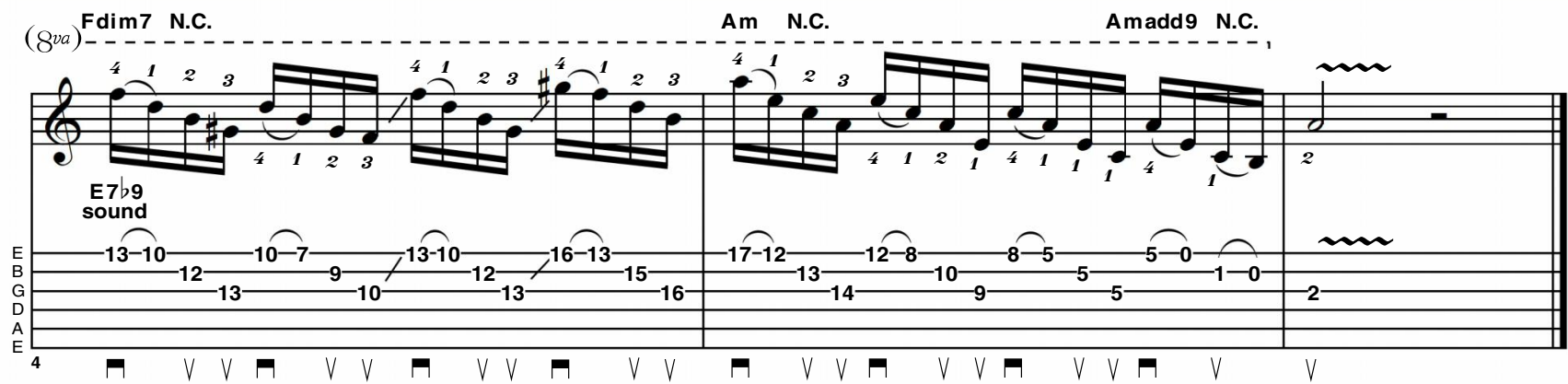
Am N.C.

EXAMPLE 3 ANOTHER CLASSIC YNGWIE STYLE ARPEGGIO SEQUENCE ...CONTINUED

CD TRACK 77

(8va) Fdim7 N.C. Am N.C. Amadd9 N.C.

E7^b9 sound



EXAMPLE 4 ANOTHER THREE-STRING ARPEGGIO IDEA

CD TRACK 78

This alternates between Fdim7 (for an E7^b9 sound over the V7) and A Minor. It features a triplet pattern and is played using an 'outside-the-string' movement from the upstroke on the second string to the first downstroke of the sweep on

the third string. When sweeping, push the pick through the strings in a single downwards motion and try applying some gentle palm muting on the lower shapes as indicated on the notation.

♩ = 120

Fdim7 N.C. Am N.C.

E7^b9 sound

PM - - - -



EXAMPLE 5 ANOTHER NEO-CLASSICAL STYLE V7-IM SEQUENCE IN A

CD TRACK 78

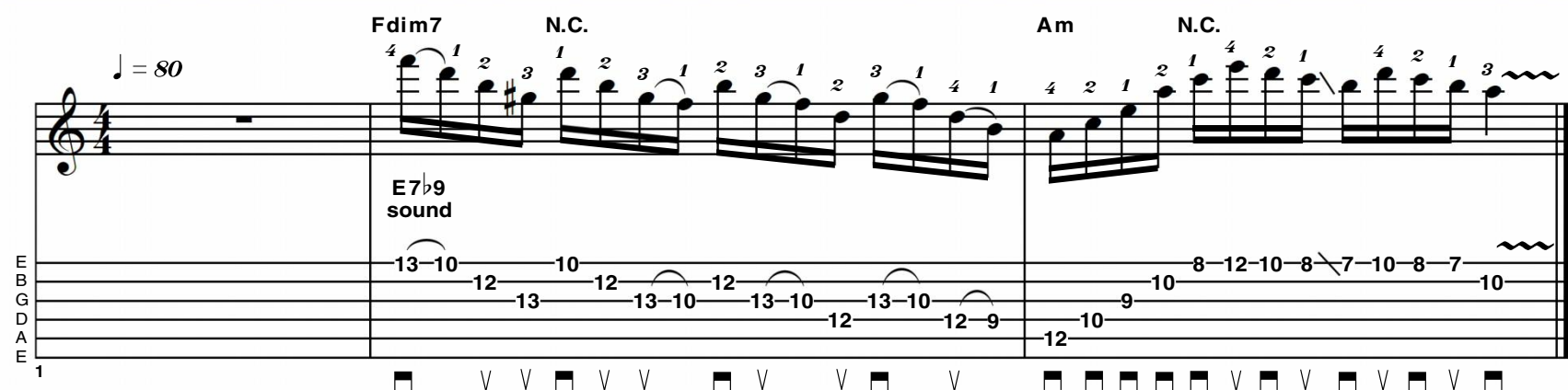
This time the Fdim7 arpeggio inversions descend vertically in bar 1. In the second bar, we can identify an ascending sweep-picked A Minor triad in shape 3, before a descending single-string scale sequence incorporating a first-finger shift to set up the finishing root note. Work through the idea slowly

beat by beat, paying particular attention to the transition from beat 4 of bar 1 to beat 1 of bar 2. Again, push (or drag) the pick through the strings in a single motion when sweeping and accent the first finger shift when alternate picking on the first string.

♩ = 80

Fdim7 N.C. Am N.C.

E7^b9 sound



EXAMPLE 6 DESCENDING FDIM7 ARPEGGIO SEQUENCE IN THE STYLE OF RANDY RHOADS

CD TRACK 78

After the initial pull-off, this idea uses strict alternate picking. Use the bridge pickup and apply some gentle palm-muting from beat 2 onwards. To stay synchronised with the metronome, try accenting the downstroke every two

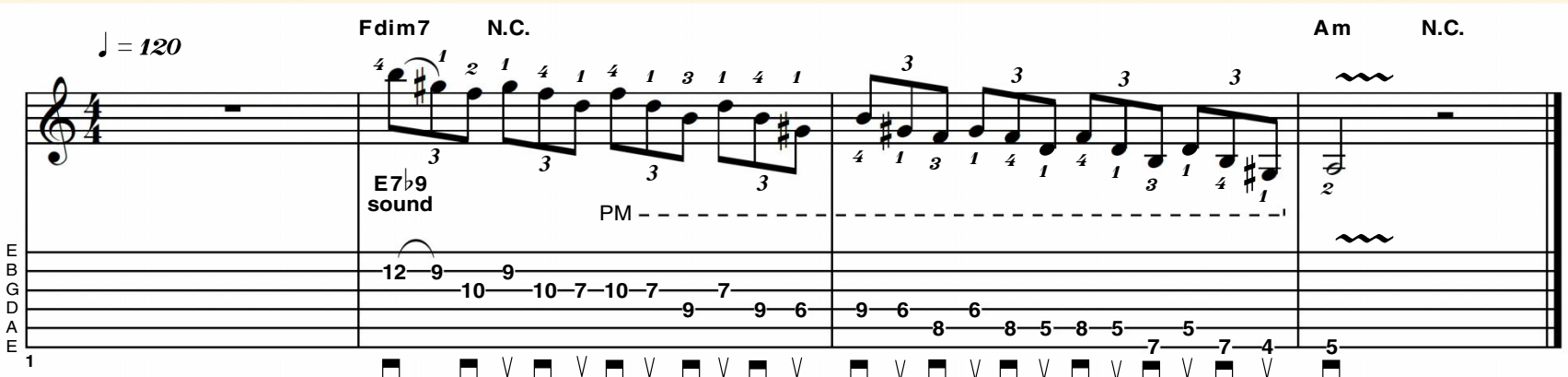
beats (six notes). The idea resolves to A on the sixth string, which we can interpret as the root note of our resolving Am chord. Repeat for five minutes but shake out the hands and arms whenever you feel the onset of fatigue.

♩ = 120

Fdim7 N.C. Am N.C.

E7^b9 sound

PM - - - -



CD TRACK 79

sequence in A Minor shape 3. Similar to our last example, the initial pull-off is arranged within a strict alternate picking template, with the first note on the second string played using a downstroke.

CD TRACK 79

E, which we can view as the 5th degree of our tonic A minor chord. Start off slowly and remember to tap your foot on each beat.

♩ = 80

Fdim7 **N.C.** **Am** **N.C.**

E7 $\flat$ 9 sound

13—10—12—10—13—10—12—9—12—11—9—8—11—7

CD TRACK 79

the finger lands on the string with its tip set to mute off the lower adjacent string. Although Tony uses his first finger to tap, I would also advise trying the technique using the second finger, with the pick held as usual.

CD TRACK 79

identify the Am triad in shape 4, before the Fdim7 pattern is repeated a 3rd higher. In bar 3, work on muting the previously played string as you execute the finger roll between third and fourth strings, for the best note separation.

Two pages of guitar tablature for the song "The Sound of Silence" by Simon and Garfunkel. The music is in 4/4 time with a tempo of 120. The guitar part features a mix of Am, N.C., Fdim7, and E7b9 chords. The bass line is a simple, steady eighth-note pattern. The guitar melody is a descending scale in the first measure, followed by a series of eighth-note patterns. The second page continues the melody and includes a final measure with a wavy line indicating a fade-out.

In The Woodshed

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This month **Charlie Griffiths** also ventures into the world of Harmonic Minor modes with his own take on the Phrygian Dominant scale.



Muse: their hit song Stockholm Syndrome employs Phrygian Dominant

ABILITY RATING

★★★★★ Moderate/Advanced

Info	Will improve your...
Key: Various	✓ Knowledge of modes
Tempo: Various	✓ Awareness of intervals
CD: TRACKS 80-84	✓ Fretboard navigation

This month's article works as a nice companion to Martin's Fretboard Fluency, but tackling Phrygian Dominant in five different contexts. As with the more common Major and Minor scales, the Harmonic Minor can have a mode built from each scale degree. In this lesson we will be playing the fifth mode of A Harmonic

Minor (A-B-C-D-E-F-G#). This gives us the notes: E-F-G#-A-B-C-D-E (1-2-3-4-5-6-7).

This mode is similar to the Phrygian mode, but has a Major, not Minor 3rd. This means the intervals 1-3-5-7 are present - in other words, this scale is based around a Dominant chord, therefore we can call it Phrygian Dominant. The distinctive features of this scale are its Major tonality and the large 3rd jump between the 2 and the 3rd. It has an exotic flavour and is sometimes called Spanish Phrygian, or Freygish Scale. Yngwie Malmsteen has made great use of it, and Muse's hit song Stockholm Syndrome is also Phrygian Dominant based.

We will explore the Phrygian Dominant

with five different musical examples based in the key of E. First we have three chord based examples to give your ear a harmonic context then there's two licks so you can learn the scale along the first string and in position.

Example 1 is a harmonised scale showing the diatonic chords built from each scale degree of E Phrygian Dominant. These are: E-F-G#dim7-Am-Bm7b5-Caug-Dm-E. The first two Major chords played a semitone apart are very distinctive of this scale.

Example 2 is a progression using the first two chords played against an open E root note. The F chord has been adapted to include the open strings, rather than the barre chord. This

“YNGWIE MALMSTEEN HAS MADE USE OF IT AND MUSE'S HIT STOCKHOLM SYNDROME IS PHRYGIAN DOMINANT BASED”

gives us a pseudo 'flamenco' sound which hints at the 'Spanish Phrygian' moniker.

For Ex 3 we are using E Phrygian Dominant over the V chord in a II-V-I progression. Phrygian Dominant is perfect for playing over altered dominant chords containing a 9, and more specifically 7,9,13 chords.

The 9 and 13 intervals add tension to functioning dominant chords which sets up the Minor I chord resolution perfectly.

For Ex 4 we have an Al Di Meola style lick played through the scale along the first string, which is a great chance to learn the scale along the neck as well as in position.

Example 5 is a neoclassical rock lick in the style of players like Yngwie Malmsteen or Vinnie Moore, descending through shape 1 of the scale. Learn each example slowly at first and gradually speed up until you can play along with the backing tracks. **61**

NEXT MONTH Charlie takes a look at the jazzy sounding **Superlocrian/Altered scale**

EXAMPLE 1

CD TRACK 80

First map out the root notes of each chord on the sixth and fifth strings, then add the chord tones to each root note. Start slowly and focus on playing each chord cleanly and make the transitions between chords as smooth as possible. Gradually increase the tempo to build up muscle memory.

♩ = 60

	E	F	G#dim7	Am	Bm7b5	Caug	Dm	E
E	0	1	4	0	1	4	5	7
B	0	1	6	1	3	1	6	9
G	1	2	4	2	2	1	7	9
D	2	3	6	2	2	2	7	9
A	3	3	5	0	3	3	5	7
E	0	1	4					

Play 4 times

GT LEARNING ZONE

CD TRACK 81

Keep the open sixth, second and first strings ringing throughout and move the E chord shape up and down in semitones. Strum 'down down up' in each bar, then finish by arpeggiating the top three strings. This gives that classic Spanish flamenco sound.

[illegible]**CD TRACK 82**

This part is in a jazzy chord melody style based around a minor II-V-I in A. The V chord is an incredibly tense sounding $E7_{b9,13}$; play the chord, then descend through the Phrygian Dominant mode before resolving to the Am/maj9 chord.

[illegible]**CD TRACK 83**

First try playing the scale notes from the 13th fret all the way down to the open string in order to map out the scale, then play each position of the scale with three fingers, shifting with your first finger as you descend.

♩ = 120

E

Play 4 times

E
B
G
D
A
E

13-12-10-13-12-10-13-12-10-8-12-10-8-7-10-8-7-5-8-7-5-4-7-5-4-1-0

CD TRACK 84

Use your third finger to bend the first note up a tone, then descend the scale until you reach 14th fret, at which point apply some wide vibrato before descending to the sixth string. Once again apply some wide vibrato, then ascend and descend an F diminished 7th arpeggio shape.

♩. = 140

E F E

Play 4 times

BU PM

12-16-13-12 15-13-12 14-13-14-13 15-14-12 15-14-12-11 13 11-14 12-15 13-16 16-13 14

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MARCH GT305

50 PENTATONIC LICKS

These essential Major and Minor Pentatonic licks (some tasty Blues scale ones too) will put a new spring in your step. Different styles and speeds, and all ready to steal! Plus: play fingerstyle with Tommy Emmanuel; Lord Of All Hopefulness; Albert King, Zakk Wylde & more!



FEBRUARY GT304

JIMMY PAGE

There's no doubting Jimmy Page's importance in the pantheon of popular music, and his time in Led Zeppelin set new heights for the guitar in rock. We've created four full style studies - blues, rock, riffing and acoustic - to get you playing like the master! Plus lots, lots more!



JANUARY GT303

CLASSY BLUES

Up your minor blues game! Learn how to use Dorian mode to play more sophisticated solos. Then take a lesson from the incredible John Etheridge, who shows some of his coolest licks on video. Style studies with Robin Trower, Mick Mars, Yngwie Malmsteen and so much more!



DECEMBER GT302

PLAY RED HOT BLUES

We analyse six top blues-rock-jazz guitarists (Hendrix, Clapton, Gary Moore, Larry Carlton, Jimmy Page, Scott Henderson, Philip Sayce) & show how they use legato for fluidity. Plus: Guthrie Govan on string bending; Malmsteen, Jonny Lang, Pearl Jam, Hawkwind & more!



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!

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NEW ALBUMS

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

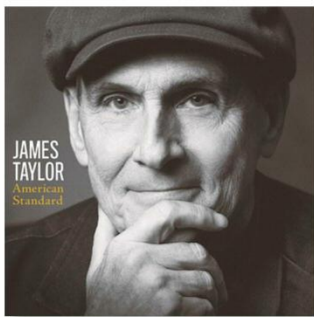
Album of the Month

JAMES TAYLOR

AMERICAN STANDARD

Fantasy ★★★★★

It's uncanny how some of the greatest artists from the rock and pop world are compelled to release an album of show tunes at some point. Some work majestically where others fail, but we have to admit James Taylor was the last person we would have expected to follow this particular course. But this is no Sinatra-esque croon-along complete with Nelson Riddle strings; quite the opposite, in fact. These are some of the greatest of the Great American Songbook canon, reimagined for acoustic guitar and JT's stellar band that includes Steve Gadd (drums), Jimmy Johnson (bass), Larry Goldings (keyboards) plus Jerry Douglas (dobro) and Stuart Duncan (fiddle). It's a clever turnabout, presenting the classics in a fresh, acoustic-led setting, where songs like Teach Me Tonight, The Nearness Of You and Almost Like Being In Love have new life breathed into them. American Standard follows James's 2015 number one album Before This World and so this CD a brave move, perhaps. But then, JT has always featured covers – his versions of Buddy Holly's Everyday and Joni Mitchell's River even challenge the originals, and that's no easy task. In the end the success of this album is down to James's abilities as an arranger and how he's managed to fuse his own style with some of the best show tunes of the 20th century. And to sublime effect.



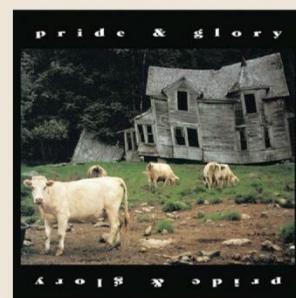
fills on top. Kris favours a few dropped tunings for heavier vibes - Counterfeit People is in E_b, Bullet is in D_b - which works well with his crunchy tones. We liked previous album (The Divine And Dirty) but this takes his songwriting and guitar talents to the next level.

PRIDE AND GLORY

PRIDE AND GLORY

eOne ★★★★★

Zakk Wylde's debut band album from the mid '90s was a mix of Americana and grindingly heavy Les Paul riffs. For 2019, Pride And Glory's original 13 tracks have been re-released plus seven more. While it was a tad removed from his main gig with Ozzy, Pride And Glory demonstrated that Zakk was not just a blazing guitarist but a solid songwriter too. His 'Sabbath meets Zeppelin with dashes of The Eagles and ZZ Top' is a rich blend, typified by tracks like the dropped D Losin' Your Mind, stomper Horse Called War (what a riff!) and the acoustic driven Lovin' Woman (great guitar solo). For Zakk in rawk mode,



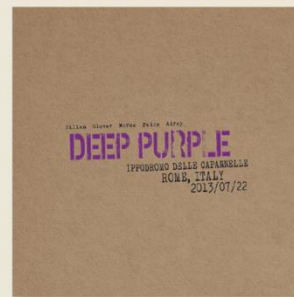
Harvester Of Pain sounds massive (Hendrixy univibe/wah solo), while Toe'n The Line might be the real slammer here. Among the extra tracks, Sabbath's The Wizard, Zeppelin's In My Time Of Dyin' and The Beatles' Come Together sound great. And Zakk's on top form, too.

DEEP PURPLE

LIVE IN ROME 2013 (Stream)

earMUSIC ★★★★★

This live album by one of rock's greatest bands was recorded during their Now What?! Tour of 2013, performing songs from their recent album and monster back catalogue. With 22 tracks it's a jam-packed array with classics such as Fireball, Lazy, Space Truckin' and Smoke On The Water as well as newer songs like Vincent Price, All The Time In The World and Bodyline. Purple have released several live albums including Live In Japan and the wonderful Live At The Olympia '96



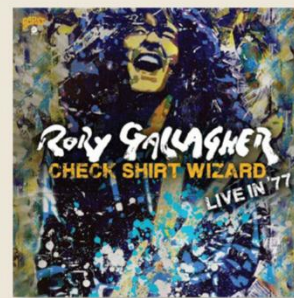
so it's a moot point to moan that older songs such as Highway Star or newer ones like Ted The Mechanic are missing. What is here in spades is the chance to see Purple firing on all cylinders (Ian Gillan screams as well as ever!) and the wonderfully rich guitar of Steve Morse in action. The shredding alternate picker has proved a fantastic addition, both for his respect towards Blackmore's original parts and for creating memorable new ones. Contact Lost features lyrical lead lines and swelled chords; The Well Dressed Guitar has blazing arpeggios; Guitar Solo shows his technical versatility with swells, artificial harmonics, blazing runs and interval skipping chops that still stun today. The guys still have it in shedloads!

RORY GALLAGHER

CHECK SHIRT WIZARD – LIVE IN '77

Chess/UMC ★★★★★

They've plumbed the vaults for more lost material, but these tracks from Rory are no scrappy bits and pieces. Hot on the heels of last year's Blues triple set, Check Shirt Wizard is a double CD (or triple vinyl if you prefer) live album recorded on Rory's January to February 1977 UK tour. Culled from four separate venues – London, Brighton, Sheffield and Newcastle – the tracklisting draws heavily from Rory's then current Calling Card album, as well as featuring a selection of fan favourites. As such, seminal numbers like A Million Miles Away, Out On The Western Plain and, our favourite, Bullfrog Blues hurtle from his fretboard with all the incendiary power and finesse he was known for. Fans will suggest that you had to see Rory live, and this excellent collection further proves the theory.



WISHBONE ASH

COAT OF ARMS

Steamhammer/SPV ★★★★★

Fifty years on, real guitars still have wings, it seems! With their ongoing 50th anniversary celebrations still reverberating, Andy Powell leads Wishbone Ash into the new decade with a powerful reassertion of their twin-guitar domination on a new album and world tour. With more than two dozen albums in their wake, Coat Of Arms continues to deliver along the lines of the band's classic releases like Argus and There's The Rub, with rockers like the first single We Stand As One and ballads like Floreana. This is the first studio release with Andy's new sidekick Mark Abrahams, who steps very ably into the harmony guitar role to provide the perfect foil for Ash's classic twin-guitar sound.

KRIS BARRAS BAND

LIGHT IT UP

Provogue ★★★★★

Singer-guitarist Kris Barras fronts his own four-piece band on this 13-track album which is crammed with great riffs, power vocals and energised solos. The hook-laden songs are mostly commercial rockers, akin to US '90s rock. Opener, What You Get is typical - big chorus, rousing riff and a spirited solo with singing bends and fleet-fingered Pentatonic flurries. Vegas Son is also big on appeal, blending Nuno Bettencourt's trademark palm muted bass runs with a husky Don Henley-esque vocal. The heavy organ/guitar riffing of Ignite (Light It Up) creates a big sound (screaming solo too) while Rain uses organ for gospel effect with guitar providing light



SIXTY SECONDS *with...*

A minute's all it takes to find out what makes a great guitarist tick. Before he jumped into his limo for the airport we grabbed a quick chat with Janus Stark and ex-Prodigy guitarist, **Gizz Butt**.

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

GB: Janus Stark have our own Jim Dunlop Tortex 1.14mm picks!

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

GB: Ibanez Tube Screamer, Boss Chromatic Stage Tuner and Boss NS-2 Noise Suppressor, but if I was playing through a borrowed amp with only one or two channels then I'd sacrifice the NS-2 for an MXR Line Driver to boost those solos.

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

GB: I've played bass guitar in Sabbath, Andy Sneap's thrash metal band. We're best mates and he mastered the new Janus Stark album. I'm very proud of him.

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

GB: Yes because I teach grade 8 students, but I've had Georgia On My Mind with no chord names or tab put in front of me and that was an absolute bastard!

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

GB: You want to bet! Don't buy the cheapest because they're crap. I use Custom Lynx with Neutrik angled jacks.

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

GB: When I first heard and saw Eddie Van Halen it really kicked me into touch. I realised that I was only at the beginning and I was nowhere near as good as what I kept telling people.

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

GB: I have a one-off custom-made Ibanez GAX which the Ibanez Yoshinio factory made for

me in my Prodigy days and I've used it on every recording. It sounds like a cross between a Les Paul and a Flying V. Really unique tone.

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

GB: I have a fantastic JVM 410 H 100-watt head which is like four amazing Marshall heads all in one. The lead tone of OD2 is pure Gary Moore. Bass 3pm, Middle 11am, Treble 11am Gain on full – in the Green mode. The Green and Orange modes of OD1 are my favourite for rhythms. I generally up the bass slightly, drop the mid and treble slightly and crank the gains but it depends on the venue.

“ I PLAYED A PUB IN PETERBOROUGH. IT WAS JUST A FUN COVERS GIG. UNTIL THEY LET IN A BUNCH OF PSYCHOS AND ALL HELL BROKE LOOSE. ”

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

GB: I have it set around 1.8 mm on the thick strings and 1.1 mm on the thin. I have to be able to bend those strings without them choking and I like some resistance but I ain't no masochist. I've split my fingernail skin many, many times. *Ouch!*

GT: What strings do you use?

GB: Ernie Ball Hybrid Slinkys are the perfect all-rounders for playing in standard E or E_b for me but if the tuning gets deeper then the string gauge goes up to skinny top/heavy bottom.

GT: Who was your first influence to play?

GB: It all began with The Beatles and George Harrison until my brother introduced me to the album Pronounced Leh-nerd Skin-nerd and Jimi Hendrix. I was 11! He wouldn't let me out of the room until I'd learned Red House!

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

GB: When I was 13 I hung out at the Peterborough music store Live Music all the

time and this shipment of new Ibanez guitars – The Studio and Musician range – came in. I wanted that Ibanez ST55 so bad, I'd go there every day after school to play it. I saved every penny I could and sold Pools coupons to raise cash. My parents made up the rest for Xmas 1979 and I got it.

GT: What was the best gig you ever did?

GB: The first Prodigy gig at T In The Park festival, Scotland was really special. It was massive, mind-blowing and I felt very loved. You can't ask for too much more but playing Janus Stark is more fulfilling because it's full of guitar solos. Far more than the Prodigy shows.

GT: And your worst playing nightmare?

GB: When a bunch of psychopaths enter a show with no interest in the music, it's the worst. I played a pub in Peterborough called the Yard Of Ale. It was just a fun, covers gig. Everyone loved it until they let in this bunch of psychos. Then all hell broke loose. I won't be back there again.

GT: Do you still practise?

GB: Practising relaxes me. It's a beautiful thing. If you allow yourself the time you can go over and over things until they expand and open the doors to more ideas. You can get lost in it and feel really fulfilled. I recommend it, highly.

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

GB: I play a little solo live, which I change most shows so I've been warming up with that but also I like to go over a 10-minute amalgamation of the solos on the new Janus Stark album as that pretty much covers all ground.

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

Gizz Butt: rocking out with his band Janus Stark



GB: It would be me and the three guys from the Australian band The Living End. I love that band!

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

GB: Very, very tough question as my taste in favourite guitarist changes with the seasons. Last season it was Stevie Ray Vaughan but this season it's Gary Moore, and his playing in The Stumble at the Montreux Live Jazz Festival in 1990. It's delicious!

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

GB: Eddie Van Halen's Eruption! To this day that solo still sounds terrific! I'm not talking about the tapping section, it's all the rest of it, the twists and turns. The attack, tone and attitude, and of course the speed. The delivery in that solo is undeniable.

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

GB: Well, there's a song on the new album, Angel In The Flames, called Karmageddon with a solo that builds and builds, honks and wails, then snaps. Lots of complex sweet melodies with fast runs and juicy blues licks and bends. It works for me!

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

GB: The new Janus Stark album Angel In The Flames says it all for me as a player, lyricist, composer, as a person. If we are talking about a legacy then I would like this album to be my legacy.

GT: And what are you up to at the moment?

GB: Janus Stark are out on tour in 2020. We have 20 gigs from February to April so check our website <http://janusstark.co.uk/> and our facebook site <https://www.facebook.com/JanusStarkBand> And get your hands on the new album. It is literally *full* of guitar!

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

MOLLY TUTTLE

Bluegrass picking masterclass

Molly Tuttle is astounding! Her acoustic bluegrass fingerpicking is something to behold. Molly shows us how she does it.

CLASSICAL TAB VIDEO

JOHANN SEBASTIAN BACH

Violin Sonata 2, Andante

Bridget Mermikides arranges and transcribes another great work from the German genius composer.

FEATURE #3 VIDEO

ROCCO ZIFARELLI

The Return Of Johnny F...

Ennio Morricone's brilliant guitarist plays and explains his superb solo over an original Jason Sidwell track.

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Altered and Mixolydian scales

Play the 'outside' sounding Altered scale for some cool fusion ideas; and learn a Mixolydian Pentatonic solo with Shaun.

Learn the rhythm and lead styles of...

THE ONE-AND-ONLY DAVID GILMOUR!

He's the people's guitarist and the guitarist's guitarist, many top players stating that his melodic and memorable solos are something to aspire to. We look at David's playing through four unique pieces, all with rhythm and lead parts tabbed, and all with pro backing tracks.

MORE GREAT LESSONS

30-Minute Lickbag

Six more nice new licks to try

John Mayer

His modern Hendrix/SRV style

Rival Sons

Scott Holiday's California rock

Stone Roses

New '80s/'90s Britrock series

Fretboard Fluency

More modes of Harmonic Minor

Shaun's Creative Rock

Mixolydian blues-rock soloing

PLUS ALL THIS...

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

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Printed in the UK by: William Gibbons & Sons Ltd.

Distributed by: Marketforce, 2nd Floor, 5 Churchill Place,
Canary Wharf, London E14 5HU. Tel: 0203 787 9060



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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

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