

ERNIE BALL®

NEW SLINKYS 2020!



THE FINEST GUITAR TUITION ON PLANET EARTH

Guitar Techniques

307 SPRING 2020

NEW SERIES!

BRIT ROCK

Learn the secrets of John Squire
from the mighty Stone Roses

Play like...

DAVID GILMOUR

*Learn the greatest rhythm and lead moves
of the legendary Pink Floyd guitarist!*

80

LICKS, CHORDS,
SOLOS, JAMS
& VIDEOS



MOLLY TUTTLE

Bluegrass Masterclass

Her outrageous flat-picking skills will amaze and inspire you!



JOHN MAYER

Play some of the coolest licks from
this superstar pop-blues musician

Fingerstyle Blues

Add a powerful bassline to your picking fingers

musicradar.com



Bath

Guitar Festival & SUMMER SCHOOL 2020

IGF INTERNATIONAL GUITAR FOUNDATION & FESTIVALS

book now

Join us at the festival in the wonderful setting of Bath Spa University with its state of the art facilities!

18-23
august

ACOUSTIC SONGS with Chris Quinn



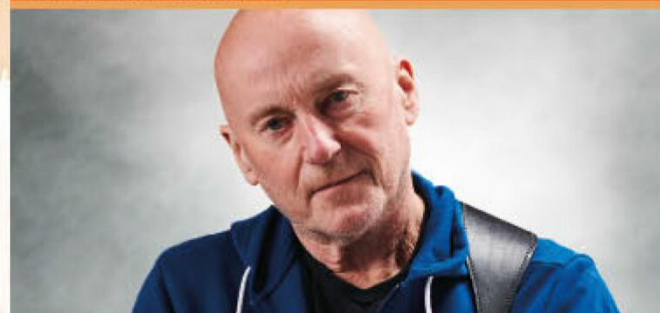
This course focuses on roots based music, ranging from folk to blues songs. You will study guitar techniques used by some of the greats of popular songwriting and also touch on useful fingerstyle methods and open tunings.

JUMP BLUES with Chris Corcoran



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

BLUES SONGS with Neville Marten



The aim for this course is to cover a range of blues tunes from classic to more modern. The onus is on great blues songs that everyone will know and enjoy playing.

TOP 40 AND FUNK with Jason Sidwell



This course is for guitarists that are in bands or are planning to be in one; we will cover typical techniques & theories that will make you a better team player. From picking approaches to band relevant chord voicings.

'70S ROCK & INDIE ROCK with Jon Bishop



This course will cover many of the main components that guitarists use, ranging from scales and chord riffing through to string bending and use of harmonics. Lots of classic rock and indie riffs will be looked at with iconic songs.

MODERN ROCK with Tolis Zavalieris



The focus of this course will be on relevant techniques, from picking to legato, and to improve and supercharge your rock guitar playing. Guitarists covered will range from Randy Rhoads to Paul Gilbert, Yngwie Malmsteen to Steve Vai.

JAZZ with Gianluca Corona



This course will cover the basics (extended chords, simple diatonic licks, swing feel, blues) through to more advanced concepts and devices (chord substitution, modal phrasing, outside playing).

GYPSY JAZZ with John Wheatcroft



This course will help to get your playing 'campfire jam' ready, with a hands on look at the fundamentals of this inclusive and engaging style - from using the correct chords and mastering 'La Pompe' to adding authentic licks and lines.

Guitarist

musicradar

Total Guitar

GuitarTechniques

BATH SPA UNIVERSITY

full info and booking: igf.org.uk/bss

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



JOSEPH ALEXANDER

After stints at Guitar Institute and Leeds College, Joseph launched Fundamental Changes. He's since published over 40 tuition books and sold 350,000 plus.



SIMON BARNARD

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



SHAUN BAXTER

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



JON BISHOP

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



MARTIN GOULDING

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



CHARLIE GRIFFITHS

Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also 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?



PHIL SHORT

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



JOHN WHEATCROFT

A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

WELCOME

I DISTINCTLY REMEMBER hearing Pink Floyd for the first time. It was the single See Emily Play (actually the band's second, since Arnold Layne had preceded it), and I adored the song. From then on, someone in the family went out and bought each album as it appeared, and I recall the terror with which we all awaited the horrific scream in Careful With That Axe, Eugene from Ummagumma. I also loved Atom Heart Mother (which David Gilmour has since called "a load of rubbish", and especially the track Fat Old Sun, which inspired me to go out and buy a lovely Epiphone acoustic.

However, by the time their huge success came about, with albums like The Dark Side Of The Moon and Wish You Were Here, my musical tastes had vereed away from electric guitar music to artists like Joni Mitchell, James Taylor and Stevie Wonder. So while it didn't exactly pass me by, I didn't become immersed in it as so many of my friends did. I was more besotted by Blue, Mud Slide Slim And The Blue Horizon, Talking Book and Innervisions.

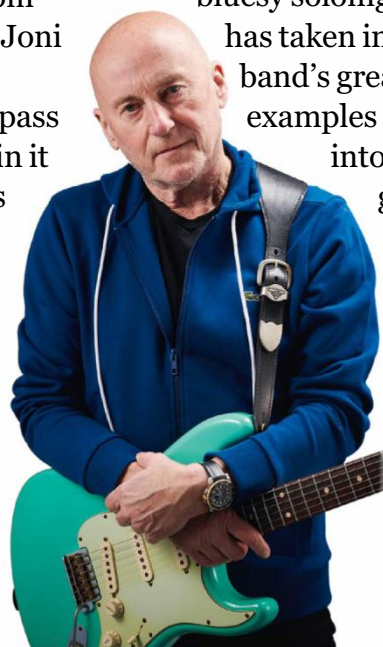
However, wierdly I got back into Floyd via my mother, who returned from working in Tehran with my stepfather with a mixtape (remember them?) recorded off American radio.

Among the songs on it was this delightful ballad called Wish You Were Here, which I hadn't previously heard. Of course I quickly deduced who it was and it rekindled my love for the band. It was only then that I realised how they'd changed focus from 60s psychedelia to a more prog orientated approach, with Gilmour's guitar all over it.

With that in mind I'd like to present this month's cover feature. Created by Jon Bishop it examines four elements of David's style and provides a quartet of superb tracks that aim to give you the essence of his various rhythm and lead moves. It's hard to categorise Floyd as the band covers so much ground, but Jon has split his pieces into the following styles: rock, atmospheric prog, bluesy soloing and acoustic. Naturally he has taken inspiration from some of the band's greatest songs and albums, so the examples should offer fantastic insight into this musical and intelligent guitarist's approach.

Good luck. I hope you enjoy it, and of course the rest of the issue.

Neville Marten, Editor
neville.marten@futurenet.com



GT DIGITAL AVAILABLE FOR ANDROID!



Try GT's digital edition on PC, Mac, Laptop, Desktop or Tablet!

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

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

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

TRY IT!

Go to www.pocketmags.com, search for Guitar Techniques to purchase a single issue for just £3.99; or subscribe and enjoy GT with audio and animated tab on any device!



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



DISC AUDIO (PRINT VERSION ONLY) Sometimes the GT CD features some of the backing tracks as mp3 files due to space. These will be found in a folder on the CD-ROM section of the disc, accessible only via a computer, and will not work in a regular CD player.

UK's Leading Cult Guitarist JOHN MIZAROLI

Blues, Rock, Funk, Jazz, Reggae,
Metal, Punk, Ethnic, Country, Pop, Rap,
Latin, Fusion, Afro, Genre-Morphing

Innovation Technique Improvisation
Composition Creativity Performance
Brilliance Photosonics Chromasonics
www.GuitarEvolution.com

UNIQUE 07958 427 236 TUITION



Takamine Thinline. Full Fat Performance Tone.

Pick up one of the all new Thinline Series models for the first time and you'll very likely be surprised at the volume and clarity that comes from the beautifully streamlined body. Even unplugged, the Thinline offers great projection with a warm yet articulate full tone.

Plug in and you'll know immediately you're playing an instrument designed to record and perform at the highest professional level.

The Thinline series are lovingly crafted at Takamine's legendary facility in Gifu, Japan, so superlative build quality naturally comes as standard.

Takamine

Makers of cherished guitars

www.takamine.com

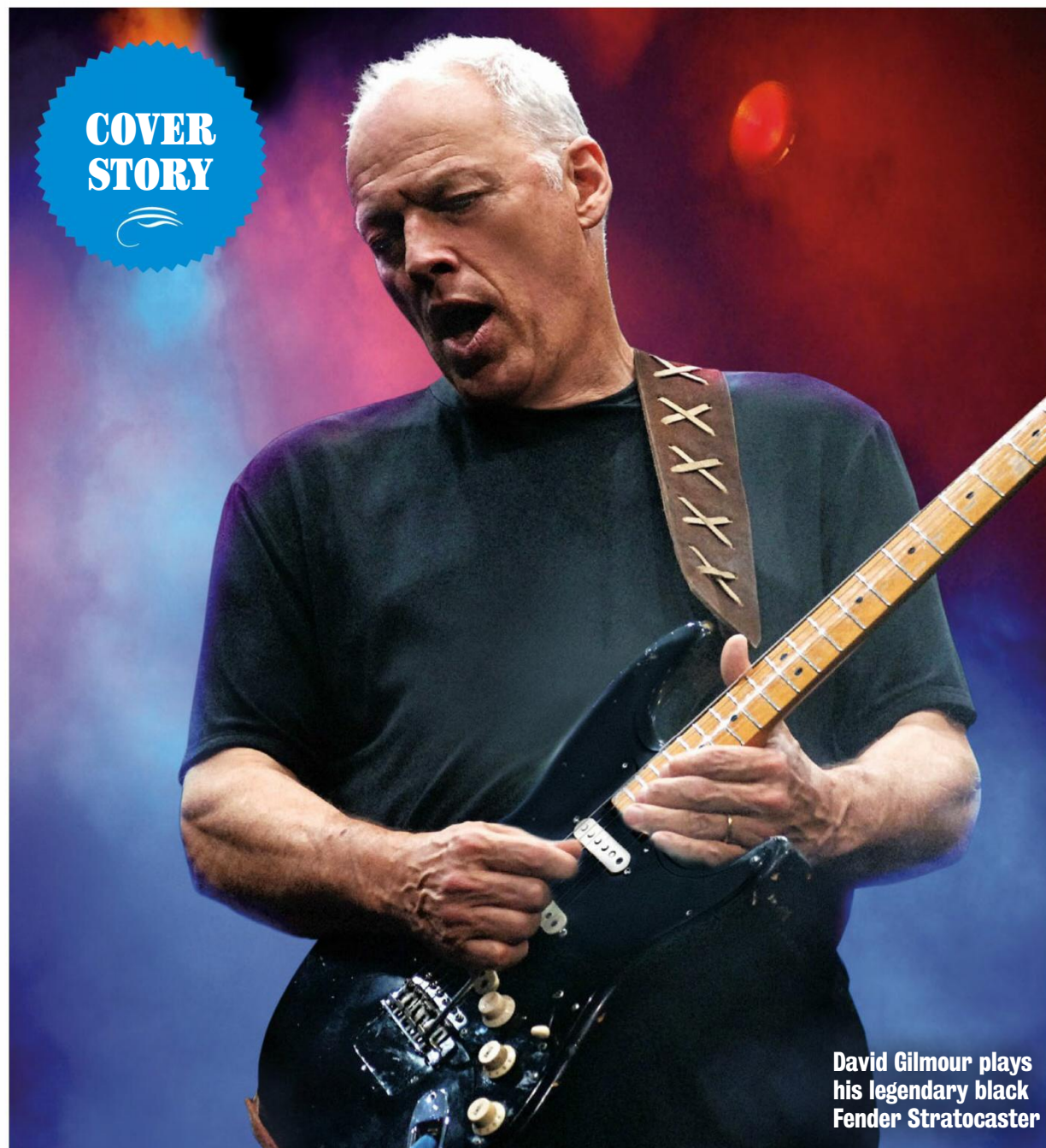
GuitarTechniques

• CONTENTS • SPRING 2020 •

CONTENTS

FREE!
G7TH CAPO
WHEN YOU
SUBSCRIBE
PAGE 34

COVER STORY



David Gilmour plays
his legendary black
Fender Stratocaster

FEATURES

COVER STORY

DAVID GILMOUR
Full style study.....12
Jon Bishop has created four great pieces to learn, designed to get to the bottom of the fabulous Pink Floyd guitarist's feel-filled rock, prog, blues and acoustic styles.

SPECIAL FEATURE

MOLLY TUTTLE
Interview & video lesson.....26
We guarantee you'll be astounded by this incredible bluegrass guitarist's picking fluency and the ease with which she teases unbelievable tunes from her acoustic.

CLASSICAL TAB

JS BACH
Violin Sonata 2.....48
Bridget Mermikides arranges and transcribes another piece for you to learn, from this acknowledged genius of classical composition.

REGULARS

WELCOME.....3
Nev discusses how the most successful Pink Floyd era almost passed him by.

INTRO.....6
Justin, Mitch, Instrumental Inquisition with Zakk Wylde, Phil Hilborne's One-Minute Lick, That Was The Year, Jam Track tips.

USER GUIDE.....11
Our easy-to-follow tab and notation guide.

SUBSCRIPTIONS.....34
Remember, digital subs now come with full audio and animated tab that follows the notes!

BACK ISSUES.....94
Last six months of issues still available.

ALBUMS.....95
Latest guitar-fuelled CDs reviewed and rated.

SIXTY SECONDS WITH........96
This month we meet an amazing modern blues guitarist, the incredible Keb' Mo' who answers our questions in typically fine style.

NEXT MONTH.....98
Fifty Telecaster Greats! We tab an astonishing array of licks from a roster of amazing players that have used the Tele to fuel their music.

LEARNING ZONE

LESSONS INTRODUCTION.....53
Jason Sidwell introduces another GT lessons section, as usual packed with awesome stuff.

30-MINUTE LICKBAG.....54
Pat Heath has six licks, from gentle breeze, to "It's a bit blowy out there", to storm Dennis!

BLUES.....56
Phil Short examines the unusually gifted writer, singer and guitarist, the great John Mayer.

ROCK.....60
Martin Cooper looks at the rock stylings of LA band Rival Sons and guitarist Scott Holiday.

JAZZ.....64
John Wheatcroft brings us another superb jazz lesson, this month expanding on just one note.

FINGERSTYLE BLUES.....72
Joseph Alexander of Fundamental Changes show us more evocative fingerstyle blues.

BRIT ROCK.....76
NEW! Simon Barnard begins this brand new series with a look at one of the genre's greatest bands, the mighty Stone Roses.

CREATIVE ROCK.....82
Shaun Baxter continues his series creating blues-rock solos built on various Pentatonic scales found within Mixolydian mode.

FRETBOARD FLUENCY.....88
Martin Goulding brings us another lesson on creating solos from the Melodic Minor modes.

IN THE WOODSHED.....92
Charlie Griffiths tackles Superlocrian mode or 'Altered' scale with five varied examples.

EXCLUSIVE VIDEO!

ROCCO ZIFARELLI
Fortitude.....36
Ennio Morrecone's guitarist concludes his super series with The Return Of Johnny F.



Rocco Zifarelli
concludes his
brilliant series
in this issue

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: Imagination vs reality.

Seems like everywhere I look now, there are incredible guitarists playing incredible things that I will never be able to play. They must have always been there but with the internet making everything so much closer, it's getting more personal.

At NAMM this year I met up with loads of fellow YouTube instructors and also many top-shelf players that I really admire. It seems feelings of inadequacy are common; it's a driving force for some, and a pressure for others. "I'll never have such incredible note choice, or extended vocabulary, be fast enough, or have such a powerful tone, or be able to blast through changes with ease, or pick that perfect note every time... so what's the point?"

I was musing on this topic and wondering how it got to be like this. I doubt Neil Young would feel bad about his playing after watching Tommy Emmanuel – so why do I sometimes get down on my playing after watching Josh Smith or Tom Quaye? Lately I've been wanting to get more into hybrid picking, and cats like Josh and Tom make it look effortless. It's inspiring to watch in person; they are human and it doesn't look so hard... until you actually try to play it.

It seems to me that if you see or hear someone doing something amazing, and you are inspired to learn it, or even a part of it, there are stages of the process that, if understood, might help remove some of the fear and shield you from that turning into a downer.

There's a wonderful saying from the Stoic philosopher Seneca, "We are more often frightened than hurt; and we suffer more from imagination than from reality." I think there's some interesting wisdom here that we can apply to the study of music.

I'm going to use a personal example here, from just a few days ago seeing Josh Smith and Greg Koch trading licks at the Slide Bar in Fullerton during NAMM week.



'Accentuate the positive, eliminate the negative', says Justin this month

Phase 1. Inspiration.

I'd never heard anything like it. It seemed Josh and Greg had tapped into some magic – they were finding incredibly strong melodies, with incredible tone, touch and technique and I left the gig feeling super inspired. I didn't have a guitar in my hotel room, so I was playing things in my mind and was *thirsty* for practice!

Phase 2. Mapping.

I started thinking about what I might need to do, to start working on some of that amazing modern

something... without even giving it a go? Really dude? I need to give myself a stern talking to and remind myself of the hundreds of times I thought something might be impossible but, with some practice, it started going fine. Don't be afraid of how hard a thing 'might be'. Don't let a scrawny negative thought throw you off a desire.

Phase 3. Start Doing It.

I chose three licks that I liked the sound of and started trying to get them under my fingers. They're difficult and I found it challenging.

“DON'T BE AFRAID OF HOW HARD A THING 'MIGHT BE'. DON'T LET A SCRAWNY NEGATIVE THROW YOU OFF YOUR DESIRE”

blues vocabulary and technique: where should I get it – are there video lessons around, or books? I found some online lessons from Josh that explained some of his processes and some specific licks to work on. I'm determined to get a routine together to make it happen.

Sometimes at this point the fears kick in and I worry that there's no way I'll ever be able to do

Much harder than I thought. Not sure I'll ever be able to work them up to speed? Do I have time for this? Maybe I'm not cut out for this? Maybe I should work on something easier?

Oh dear. More fears have started. These need to be turned off. They're not helpful and I knew they were likely to come by at some point. I gather they are common

when one is pushing boundaries, trying desperately to get better.

This is the main thing to be aware of – that these thoughts are not going to help at all. When they visit me now, I ask my mind to take them away and get me better thoughts. Accept the thoughts are there but give them no credence. You probably won't be able to stop them every time, but don't allow them to put you off your ambition.

Phase 4. Pushing Through.

Slow and mindful practice is the answer. I try not to allow myself to be impatient – I know it's hard and it's going to take some time. I want to enjoy the journey, but I need to remind myself of that too. And sometimes I might not reach the 'end goal' but will have learned a lot along the way. I'm also fine with sometimes simplifying or adapting very difficult parts if I think it will help me express them more musically – that's the point right? Unless it's for a cover or lesson then we can change things as we like – music is art and should be fluid.

Phase 5. Enjoyment.

I always make a point of enjoying things I've worked for (especially musical ideas) and therefore I also often find myself using them perhaps too much. But I'm cool with that – the more we use a lick or concept, the more instinctive it'll become and the more likely it will be to come out in a moment of pure, raw improvisation.

I try to remind myself of the hundreds of times I thought something would be too difficult but that, with some practice, became something I really enjoyed and could actually achieve.

I hope these thoughts might help you maintain drive and motivation to learn something exciting or ambitious. The more you do it, the less the fears will influence your path and you'll find the whole journey more rewarding and fun. Safe travels my friends.

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

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: Gear we go again. (Possibly misheard).

As I write, January is upon us once more. And that can mean but one thing in the winter of our Brexit discontent: Strictly Come Dancing 2020, The Live Arena Tour, is about to roll out of town. However, before the suitcase zips, the big wheel turns and the thin bloke sings, there's the small matter of second guessing the guitar logistics for this year's hoofing hilarity. Dalton's comparatively little known second law of partial financial pressures states that, "The necessity to purchase expensive new equipment is inversely proportional to the probability of it ever being needed again".

It begins at John Henry's Rehearsal Studio And Correction Centre For Delinquent Boys, with a polite enquiry to maestro David Arch. "I noticed, upon perusal of our extensive dance programme, the words "On Baritone Guitar" for eight bars in one of the numbers."

"Yes. You'll need a baritone guitar". "Could I not employ an octaver device made by Messrs. Boss of Hiroshima, purveyors of fine effects pedals to the gentry?" "You'll need a baritone guitar. Do you have a baritone guitar?" "Er, no. "You'll need a baritone guitar."

An example of clarity and economy of communication that is difficult to best, I would suggest. The next hour is spent simultaneously blundering through a ballroom blitzkrieg while trawling the internet. Having selected the credit card weapon of choice, I subject it to a serious thrashing round the back of the room and said instrument is promised for delivery next morning. It duly arrives in a very good quality PRS soft bag. Which is no use to anyone of a touring disposition.

There's nothing else to be done. The stinging nettle must be grasped. Another £110 later and a flight case is allegedly on its next day way. In passing, have you ever played one of these things? It's tuned down a 4th (B-E-A-D-F#-B) with a suitably increased scale

length. I will grudgingly concede that it sounds fab, but it's almost impossible to hit the correct notes intuitively. One sees a low written E note and hits the sixth string as a conditioned reflex. Every time. To say nothing of that pesky F# where an open B second string used to, er, be. That particular B is now an open first string, where E used to live and which is now not known at this

“ I BITE THE BULLET AND WRITE IN THE NOTE NAMES AND STRING NUMBERS LIKE A 10-YEAR-OLD AFTER TWO LESSONS ”

address. Aargh. Finally, I bite the bullet and write in all the note names, fingerings and string numbers like a 10 year old after two lessons. Dignity now resides in the 'where are they now?' file. But waddya gonna do?

We move slowly on to item #2 on the agenda, which seems to involve the musical preference of our fragrant chanteuse, Ms Hayley Sanderson. She is performing the well known ditty, Shallow, an

acoustic guitar based trifle which has enjoyed recent success. She has indicated that she is to sing this popular vocal lament in the key of E_b Minor. You may not be surprised to learn that, in order to make the part work on a guitar, the solution is to retune the instrument a semitone lower. The knock-on effect of which is to bring a further fretting faff into the equation. It is now going to be

necessary either to bring a second acoustic guitar on tour or to play the remaining songs that feature a steel-strung axe up a semitone from the written key. And pray that I don't forget mid-show. Otherwise, Run The World is gonna sound a tad avant garde in front of 10,000 foxtrot fanatics during the flamenco inspired solo introduction. To say nothing of Your Song. Or anyone else's. After five seconds of deep reflection I decide on the latter

course of action. I need a banjo, a Gibson L4, a Strat, the baritone guitar and a detuned acoustic, just as things stand. Five instruments is more than enough in my world. Or that of anyone else that has to listen to me, to be fair.

And now it's time to examine which effects are required to replicate each minute and a half of dance delight for our celebrity participants. A flanger for Lola's Theme. Do-able. It slips through our leader's exacting quality control check point. Spinning delay and overdrive, U2 style, for Sky Full Of Stars. Check. Super Octave pedal and grungy overdrive for Toxic, generated from the Mesa Boogie second channel (he likes that one). Tremolo pedal for the Strictly theme, obvs. Compressor pedal for occasional general use. More overdrive for Ghostbusters and It's Raining Men. And, by removing fripperies like chorus, noise gate and wah-wah pedal, I manage to cram the mandatory noises into one relatively compact effects board. By way of insurance I grit my teeth and purchase £90 worth of a new-to-me Zoom pedal sized multi-effects unit. You never know...

I have two feeds, one for electric guitars through my amplifier, and the second fed into a DI box for the requisite acoustic stylings. All that remains is to remember which volume pedal to depress during the performance. It has been known...

Finally, while I'm bankrupting myself earning the medium bucks, I splash out on £500 worth of in-ear monitors and £80 of micro suction to de-wax my ears before the nice man can measure me for the necessary moulding procedure.

Ho hum! Which explains why I'm now waiting patiently by the telephone for an invitation to three weeks of movie sessions, in which I have to sound like Duane Eddy. Or Dick Dale.

Or anyone...

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



Would you shell out on a new guitar for eight bars of music? Mitch had to!

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We ask top players for their take on this iconic movement. This month: Solo artist, Ozzy, Black Label Society and Pride & Glory's hard rock picking wizard, **Zakk Wylde**.



Zakk reckons vocal songs and instrumentals have much in common

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

ZW: Well, for me it's definitely the writing. When I listen to Al DiMeola, Eric Johnson or Mahavishnu Orchestra and stuff like that, it's always the writing that makes it work. Another example is Joe Satriani. He has amazing technique and skill, but what separates him from most people is his writing. And writing instrumentals is not easy, you have to keep the audience's attention while you're playing: when you're playing songs with singing it's a lot easier. With instrumentals you have to compose the melodies to make it a song without the help of words, so you have to be extra creative and try to not repeat yourself. Take a song like Crazy Train: when Randy wrote that solo, he only had to write a killer memorable solo for 45 seconds. In an instrumental there are several moments of soloing and lots more linking melodies, and you have to keep it entertaining.

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

ZW: When you listen to an instrumental it's the same as listening to a vocal track; you're listening to the overall song and composition, not any one instrument. For example, I love Steve Morse but when you listen to The Dregs, you're listening to the overall sound. Steve can play pretty much anything, but he doesn't just shred all over the music, he plays a part in the song. I don't think this is any different to a song with vocals. They're all instruments that work together.

GT: Any tendencies with instrumentals that you aim to embrace or avoid?

ZW: I think whenever I've done the instrumental thing, I always focus on structuring the track like a song. I take care to place the melodies where a vocal would normally be, to have pre-chorus and choruses. I like having a section or two for improvisation too.

GT: So is a typical song structure always relevant to an instrumental?

ZW: Definitely. It helps you keep focused on writing a piece of music that's going to keep the attention of the audience.

GT: In that case, how useful is studying a vocalist's approach for creating guitar melodies?

ZW: I sing too, so I pretty much take the same approach to vocal writing and guitar writing. But yeah, if you listen to Satriani's *Surfing With The Alien*, there's a big guitar melody that could be likened to a vocal melody. He then goes off and does his improv and shred, but then it returns to the melody again.

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

ZW: I approach it the same way I'd approach writing a song, but instead of a vocal melody, you have other instrumentation.

GT: What do you aim for when your performance is centre stage for the duration of the instrumental?

ZW: I would approach it live like I would with any solo. For example with Ozzy, when I play the solo for *No More Tears*, I want to get a little bit of everything in there; you want to have memorable moments, some fast shred for fun, mix up the

performance and make it entertaining. For a pure instrumental performance, it's the same principle, just extended. A lot of it comes out quite naturally, and you 'feel' what's needed.

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

ZW: Yes, as I see instrumental and song writing as the same process.

“ I APPROACH IT THE SAME AS WRITING A SONG, BUT INSTEAD OF A VOCAL MELODY YOU HAVE OTHER INSTRUMENTATION ”

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

ZW: I would approach the lead tone as if it was a solo part in a vocal song. If the guitar is centre stage at that moment, I would make the tone fit what the song or instrumental requires.

GT: Do you have particular favourite keys or tempos?

ZW: I'm sure everyone has their favourites, but if you know your fretboard then it doesn't matter whether it's in F# or G, A or B, C or C# or D. Or if you have to go back to E Minor. If you know where your scales are at, it doesn't matter.

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

ZW: Again, it doesn't really matter to me. I think it just depends on the sound you're after. If you're playing something like the Allman Brothers would do, you'd probably go for a Major key, but then a Minor key if you want to jam something like Red House. Or if you're feeling like it, you could write something that mixes up Major and Minor to change the feel.

GT: What about modes - do you have any favourites?

ZW: Not really, it really depends on what works for the music.

GT: And how about modulations into new keys?

ZW: Once again it always comes down to whatever sounds good. I do enjoy it but it's got to work. It's got to be pleasing to your ear.

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

ZW: No. It's all about the song, regardless of whether it's with vocals or without. With Ozzy we'll do *Suicide Solution* and then it'll

turn into a jam in A Minor, so effectively we turn it into an instrumental, but the principle approach stays the same. It's a song and it should still sound like a song. However, if there's some improv there might be a bit more variation - the band might change key and move around a bit, and all the players will need to adapt. So the band might have to keep on their toes a little more.

GT: What are your views on harmonising melodies?

ZW: They're great. Again, it depends on the song - whether it's Allman Brothers or Judas Priest. It's a great musical tool that can add spice and flavour to soloing for sure.

GT: What three guitar instrumentals would you consider iconic or have inspired you?

ZW: Off the top of my head, these are my favourites as the music and the guitar playing is so good! Mahavishnu Orchestra - *The Inner Mounting Flame*; Al Di Meola - *Elegant Gypsy*; and Frank Marino - *Mahogany Rush Live*.

Zakk Wylde's Pride And Glory album reissue with seven bonus tracks was reviewed in GT306 and is out now. For more on Zakk visit www.zakkwylde.com

PHIL HILBORNE'S ONE-MINUTE LICK

Chromatic Blues Turnaround Phrase

THIS IDEA INCLUDES a lot of chromatic passing notes, so sounds sophisticated and jazzy. Bars 0-2 targets chord tones from the progression. In bar 0 there's an E-F walk-up to the 3rd (F#) on-beat on bar 1. This note is again targeted at the end of the lick (beat 3, bar 1). Bar 2 opens with the same pick-up idea as in bars 0-1. The targeted note at the end of this is the $\flat 7$ (B $\flat$). You can change the target note(s) to any of the chord tones, so experiment

with this - try the $\flat 7$ (C) in bar 1 and the root (also C) in bar 2. The closing two bars begin with a 3rd (B) that's again approached chromatically from below using the notes A-B $\flat$. The remainder is based on ideas drawn from G Dorian (G-A-B $\flat$ -C-D-E-F-G) and G Blues scale (G-B $\flat$ -C-D $\flat$ -D-F-G). Watch the fretting-hand fingering, as it can be a little tricky. I have given one that works for me. As always I thoroughly recommend that you try it and amend it to suit.



JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Slow Blues Jam (B)

We start with a fun and easy slow blues in B Major. You can get off to a good start by mixing B Minor Pentatonic (B-D-E-F#-A) and B Major Pentatonic (B-C#-D#-F#-G), while also aiming for the arpeggios B7 (B-D#-F#-A), E7 (E-G#-B-D) and F#7 (F#-A#-C#-E).

2 Easy Acoustic Blues (E)

Here's a simple blues in E, so get your acoustic out – or let your electric sing on top of this acoustic blues progression. Use E Major Pentatonic (E-F#-G#-B-C#), a dash of E Minor Pentatonic (E-G-A-B-D), perhaps adding in some E Mixolydian (E-F#-G#-A-B-C#-D) on the 'I' chords (E).



3 E Major I-VI-II-V Jazz Jam

The chords here are: E_b-C7-Fm7-B_b7. You will hear extended versions of these basic chords on the track. You can play E_b Major scale (E_b-F-G-A_b-B_b-C-D) over all the chords, except the C7 where F Harmonic Minor (F-G-A_b-B_b-C-D_b-E) works a treat.

4 Bossa Blues (Em)

Here we have a fun E Minor blues progression with a bossa nova style feel. Use the ever-useful E Minor Pentatonic (E-G-A-B-D) and E Minor scale (E-F#-G-A-B-C-D) and aim to really lock into the groove, to play with FEELING. Happy jamming!

Jam tracks by Jacob Quistgaard. For hundreds more jam tracks, visit www.Quistorama.com/jamtracks. And make sure you subscribe to www.youtube.com/QuistTV on youtube to get all the latest free jam tracks & licks. Finally, you can also find Quist on Spotify, Instagram & Patreon.

London Gypsy Jazz Festival

Five days dedicated to this exciting genre and featuring national and international musicians including GT's very own John Wheatcroft.

On 25th-29th March 2020, South London's only French jazz club, Toulouse Lautrec is launching London's Gypsy Jazz Festival featuring top British performers, international masters and gypsy jazz royalty. Its goal is to create an annual festival that celebrates this exciting music, originally created in the 1930s by Django Reinhardt and his Quintet du Hot Club de France.

Headliners include Dutch gypsy swing guitar master, composer, bandleader and arranger Lollo Meier, and Mozes Rosenberg from the Rosenberg family, known globally as the 'first family' in gypsy jazz and described as "One of the most phenomenal musicians on the international acoustic scene today."

Opening the festival is Café Manouche, a quintet formed by brothers Matt and Jonny Kerry, and featuring one of the UK's most

impressive Django style guitarists: Tim Robinson, who has dedicated his life to Reinhardt's music.

We will also welcome highly acclaimed gypsy jazz guitarist John Wheatcroft, whose Franco-American approach is hailed as "exceptional" by the likes of John Jorgenson, while LA's Music Critic Awards called his album Ensemble Futur, "One of the best of 2018."

Capturing the sights, sounds and sensations of the Parisian cafés and nightclubs of the 1930s, Benoit Viellefon & his Hot Club embody the spirit of this bygone era with their mix of European finesse and the fervour of American hot jazz.

Closing the festival is The London Django Collective, featuring six of the finest young gypsy jazz musicians, reviving the genre with their own compositions while nodding to the innovators who came before them.

More info and tickets visit <https://london-gypsy-jazz-festival.designmynight.com/>

That Was
The Year..

1952

Solidbodies, Sooty
& the Stratotone

BRITAIN'S FIRST TV DETECTOR VAN

hits the streets checking for unlicensed television sets. TV favours puppets, as Sooty and the Flower Pot Men are transmitted for the first time. The Voyage Of The Dawn Treader is CS Lewis's latest novel and continues the Narnia Series, while the New Musical Express publishes the UK Singles Chart for the very first time.

THE POPULARITY OF FENDER'S TELECASTER

ignites the solidbody guitar revolution. Gibson responds with the Les Paul and with its gold archtop body, cream P90 pickups and trapeze tailpiece/bridge it's a vastly different instrument to the Fender slab and other manufacturer's attempts, so appeals to an entirely different type of player. Both models continue to flourish while other makes have faded away.

DURING A TOUR OF KENYA PRINCESS ELIZABETH



hears of the death of her father King George VI, and on her return is proclaimed Queen Elizabeth II at St James's Palace. The NHS introduces a one shilling charge for prescription drugs; Prime Minister Winston Churchill announces that the UK has an atomic bomb; and Scotland sees reindeer reintroduced to the Cairngorm mountains.

THE NATIONAL DOBRO COMPANY INTRODUCES

its first solidbody electric guitars under the budget Supro name. Already known for wood-bodied lap steel guitars it's hardly surprising that the early models had a non-cutaway diminutive body. With a single pickup, volume and tone controls mounted on a raised scratchplate, acoustic styled bridge and separate tailpiece it's iconic early '50s stuff, although better styling would follow. To amplify, try the Supro Model 50.

CRAWLING FROM UNDER THE GOOSEBERRY

bush are Gary Moore, Paul Stanley, Nile Rodgers, Tim Finn, Joe Strummer, Laurie Wisefield, Tommy and Dee Dee Ramone, Neil Peart (Rush), Stewart Copeland, John Hiatt, Jerry Shirley (Humble Pie), Nicko McBrain, Donnie Van Zant (38 Special), Michael McDonald, Dave Stewart, Gerry Beckley (America), David Knopfler (Dire Straits), David Byrne, Hitchhiker's Guide author Douglas Adams, comedian Mel Smith and actress Jenny Agutter.



A JOURNEY FROM LOS ANGELES TO

Copenhagen is the first official passenger flight to pass over the North Pole; a same-day return crossing of the Atlantic Ocean is made by a British passenger jet; the new United Nations building in New York City opens for business; Maria Eva Duarte de Perón (best known as Evita), dies in Argentina; and Japan and West Germany join the International Monetary Fund.

THE STRATOTONE H44 MADE BY

Harmony is yet another solidbody introduction. The single-cutaway design and copper or black finish will later be championed by Danelectro but the pickup, scratchplate and tailpiece remain Harmony's own.



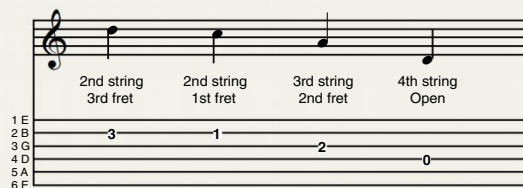
GT User Guide

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

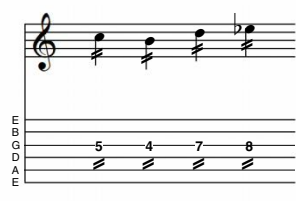
PICKING

Up and down picking



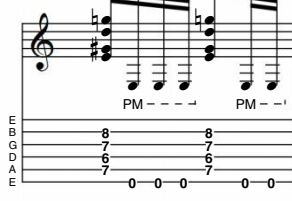
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



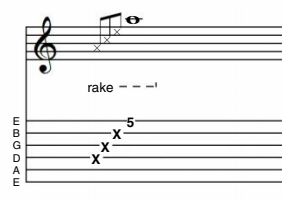
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

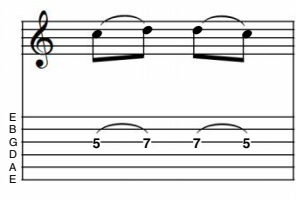
Appoggiate chord



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

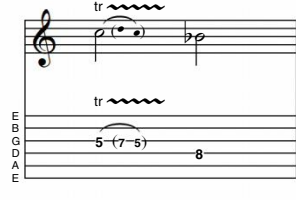
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



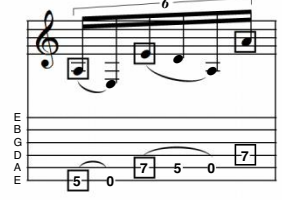
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



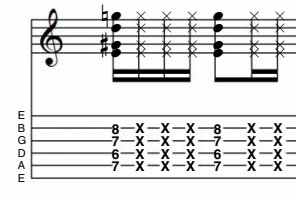
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

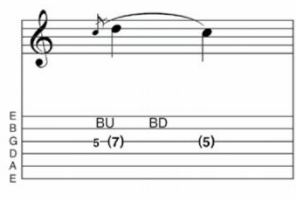
Fret-Hand Muting



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

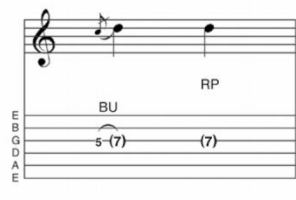
BENDING AND VIBRATO

Bend up/down



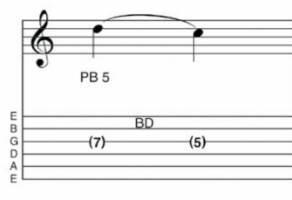
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

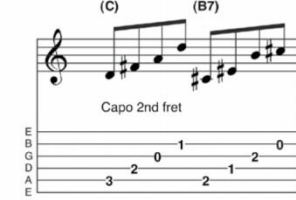
Quarter-tone bend



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

CAPO

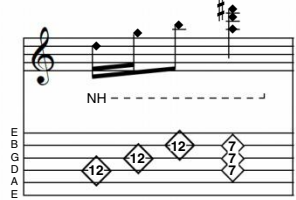
Capo Notation



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

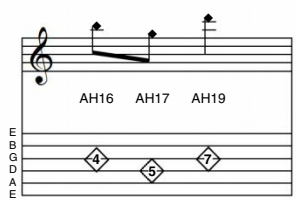
HARMONICS

Natural harmonics



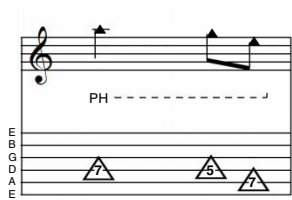
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



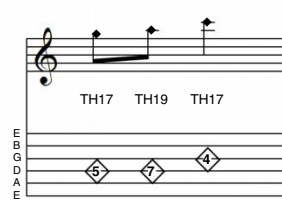
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

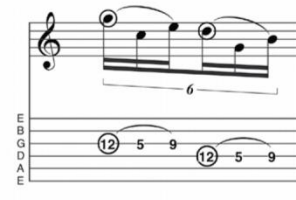
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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



David Gilmour

Full style study



Jon Bishop looks at the rhythm and lead styles of this great prog, rock and blues guitarist. David is one of the UK's most influential and best-loved guitar players, and this feature aims to unlock his secrets.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 4-10

Will improve your... ✓ Lead feel and phrasing

✓ Articulation and string bending ✓ Melodic awareness

David Gilmour is of course best known for his work with progressive rockers Pink Floyd. But he also has a successful solo career and plays a variety of instruments. Gilmour is a famous user of Fender Stratocasters and his iconic 70s 'Black Strat' forms the basis of his own signature model. He also owns a first year of issue 1954 Stratocaster with the serial number 0001.

In this article we aim to identify many of David's key techniques and soloing concepts, since there are few of us that wouldn't benefit from his melodic sense and knack of placing the right part in exactly the right place.

Gilmour's lead playing is blues influenced and features all the techniques appropriate to the style, such as string bending, hammer-ons, pull-offs, etc. Slides, finger and whammy bar vibrato are also added, all inspired by the language of electric blues guitar as laid down by T-Bone Walker, Lonnie Johnson, Otis Rush and of course the three Kings.

String bending is another great way to add expression and feeling to your playing, and Gilmour is a master of the art. Indeed, it could be said that it forms the core of his style. David frequently adds vibrato, either with the bending finger, or using the whammy bar to

“TO LET YOU TRY OUT SOME GILMOUR STYLE IDEAS WE’VE RECORDED FOUR CONTRASTING TRACKS WITH TABBED RHYTHM AND LEAD”

help with intonation, add interest and feeling. His ear-grabbing, large-interval bends are an especially prominent feature.

Another key aspect of Gilmour's lead style is the use of space and pacing. He never gets carried away by playing long phrases or lots of

fast lines. Instead, everything is placed in a considered fashion and the emphasis is on melody. Some of his go-to scales are the obvious ones we all play, such as the Minor Pentatonic (R-♭3-4-5-♭7) and Dorian mode (R-2-♭3-4-5-6-♭7), but it's how he treats the notes and where he places them that mark him out as a real blues-rock master.

So, to let you try out some Gilmour style ideas we have recorded four contrasting tracks, complete with tabbed rhythm and lead guitar performances. The notation contains all the fingerings, articulations and phrasing from the audio performances. Due to the melodic and musical approach of the man that inspired these tracks, the ideas sound really effective, but are still relatively easy to play.

Even if the Gilmour style does not reflect the way you play, or even the style of music you like, learning how David creates such memorable lines then bringing that approach to your own rhythm and solos, can only serve to make you a better player. Therefore the final step is to construct or improvise your own David Gilmour style pieces over our professionally recorded backing tracks.

As ever, good luck - and have fun!

TECHNIQUE FOCUS

Finger vibrato and string bending

Two of the cornerstones of Gilmour's lead style are his finger vibrato and string bending. His technique and approach is fairly blues orientated and the sounds used range from sparkling clean to full on overdrive. The key to a good finger vibrato is consistency of width and rate. Gilmour uses a soulful touch that is most characteristically of a medium width and rate. He adds this finger vibrato to normally fretted notes as well as notes played with string bending. He also often adds vibrato to string bends by wobbling the whammy bar and this provides a soulful, vocal quality to the sound. Gilmour is a masterful string bender and often includes large bends in his solos. One of his signature bending techniques is the compound bend in which a target tone is bent up to and then exceeded by a higher note. He also often uses the classic blues trick of bending all the ♭3rds and certain of the ♭7ths slightly sharp. These quarter-tone bends add a bluesy flavour and that typical Major/Minor ambiguity. If you combine these vibrato and bending styles the results will immediately sound a lot more 'Gilmour'.

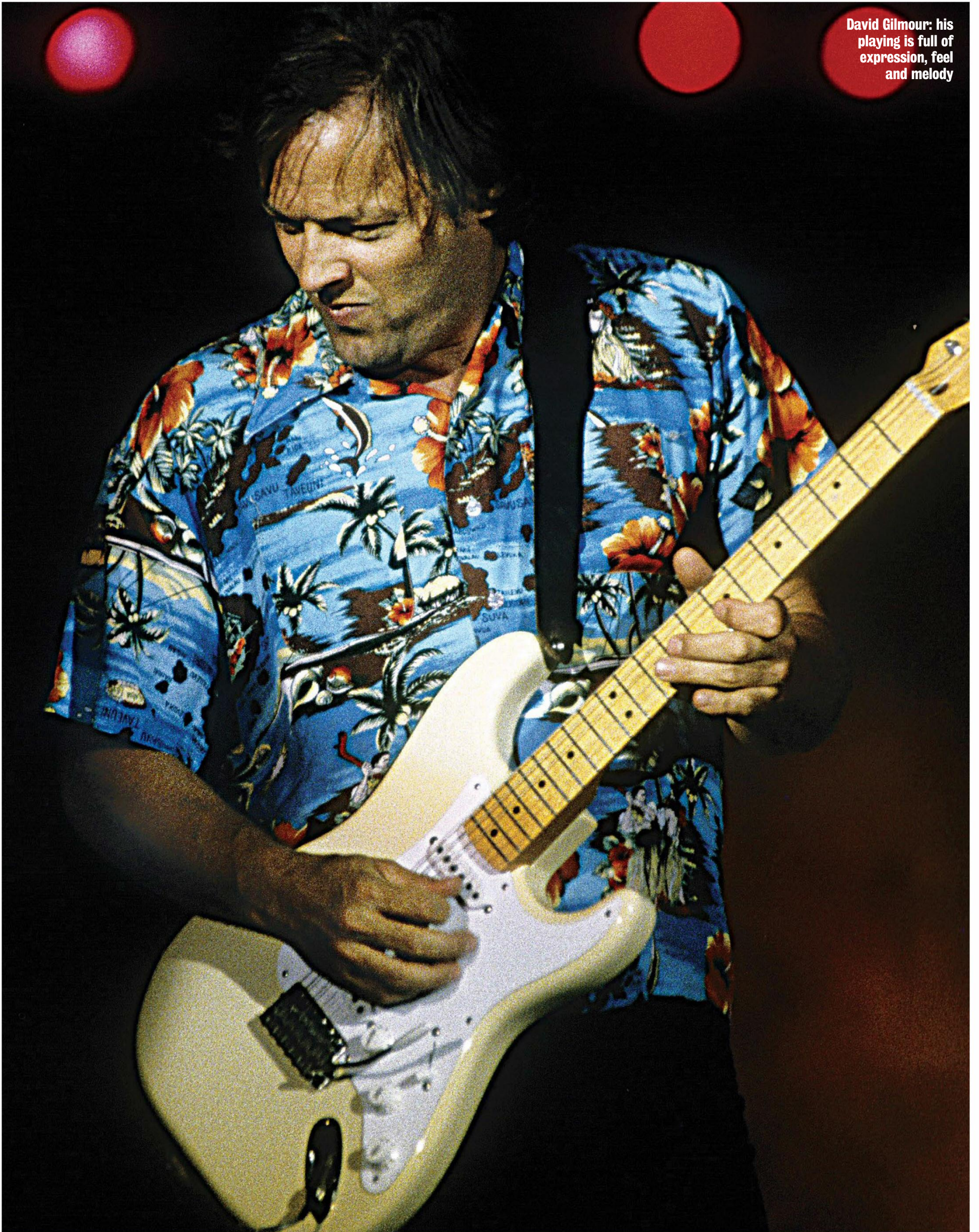
Get the Tone

Gilmour's recordings often feature his black 1970s Fender Stratocaster. The examples here were recorded with a Strat and Line 6 Helix.

The overdrive came courtesy of an Ibanez Tubescreamer and a Fulltone fuzz pedal, while the delays are a TC Electronic Flashback X4 pedal. The ideas can of course be played on any type of guitar.

And remember, all the pickup selections and effects are notated alongside the examples.

David Gilmour: his playing is full of expression, feel and melody



LARRY HULST / GETTY IMAGES



TRACK RECORD The albums *Dark Side Of The Moon* and *Wish You Were Here* probably mark out Gilmour's classic Pink Floyd period, with such landmark tracks as: *Time*, *Us And Them*, *The Great Gig In The Sky*, *Money*, and *Shine On You Crazy Diamond*. But *The Wall* also features some amazing playing, as on *Another Brick In The Wall* and *Comfortably Numb*. David's solo albums are a treasure trove of great playing.

»

EXAMPLE 1 ROCK STYLE CD TRACK 4

Our first performance track is based around some of Pink Floyd's rockier songs. **RHYTHM GUITAR [Bars 1-19]** Set your delay so it repeats on a dotted eighth note. The mix should be set so there are three repeats which are pretty much as loud as the original note. The repeats provide the illusion of several guitars playing at once and the syncopated delay timing helps to plug the gaps when you switch from rhythmic single notes to short lead phrases.

RHYTHM
Em

$\text{♩} = 120$

Bridge pickup with dotted 8th note delay

ff With light palm mute . . .



EXAMPLE1 ROCK STYLE ...CONTINUED

CD TRACK 4

LEAD GUITAR [Bars 20-end] Select the neck pickup and a light, blues-style drive. The solo is constructed from the E Minor Pentatonic scale. There is also a repeating double-stop motif to learn. Various simple, blues style licks are

played as an answer to each of the double-stop phrases. In bar 27 you'll need to 'rake' of the pick into a string bend. This is a common Gilmour trick and adds some attack and prominence to the start of the note.

17

LEAD

The image shows a musical score for a guitar solo. The top staff is the Lead guitar, written in treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes, rests, and a final double bar line. The bottom staff is the Bass guitar, written in bass clef. It contains a bass line with fret numbers (12, 14, 16, 18, 19, 15, 12, 14) and a final double bar line. The text 'Neck pickup with compressor and reverb' is written below the Lead staff. The text 'BU' is written below the Bass staff. The page number '20' is at the bottom left.

Neck pickup with compressor and reverb

BU

BU

12 12 12 12 14 12 12 12 14 12 12 14 12

16 (18) (19) 15 12 14

20

EXAMPLE 2 ATMOSPHERIC PROG

CD TRACK 6

Our second track is inspired by some of Floyd's amazing prog rock wigouts.

RHYTHM [Bars 1-10] The rhythm ideas here are simple, yet effective and

comprise of repeating arpeggios and open position chords. A little bit of MXR Phase 90 style phase really helps to conjure that retro sound.

RHYTHM GUITAR

♩ = 74

Bridge pickup with distortion and delay

Esus2 **Bsus4 add ♭6** **Cadd9**

etc

Esus2 **Em9** **Bsus2 add ♭6** **Cadd9** **Emadd9**

6

LEAD GUITAR

Esus2 **Bm** **C**

Neck pickup with compressor and delay

BU

BU Goes flat

11

Esus2 **Bm**

8va

BU

BU

BU

BU

14

EXAMPLE 2 **ATMOSPHERIC PROG ...CONTINUED****CD TRACK 6**

LEAD GUITAR [Bars 11-end] Select the neck pickup and add a liberal dose of compression. The compressor helps to provide sustain to the clean sound.

Again the go-to scale is E Minor Pentatonic. Bar 19 features some characteristic unison bends. Gilmour often uses repeating phrases like the one in bar 22.

17

BU RP 12 12 15 (17) 14 (16) (14) 12 14

BU RP RP BU 5 (9) 5 (9) 5 (9) 7 (9)

20

BU RP RP BU 7 (11) 7 (11) 7 (11) 7 (11) 8 (12) 10 (14) 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

9 (11) (11) (11) 9 (11) 10 (12) 12 (14) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

23

BU BU BD 16 (19) 14 (16) (14) 12 14

BU BD BU BD BU BD BU BD BU BD 11 (12) (11) (12) (11) (12) (11) (12) (11) (12) (11)

BU BU 13 15 15 (17) 17 (19)

26

BU 12 12 15 12 14 14 12 14 14 12 14 12 14 12 14 14 12 14

14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16) 14 (16)

PM - - - - -

CD TRACK 6

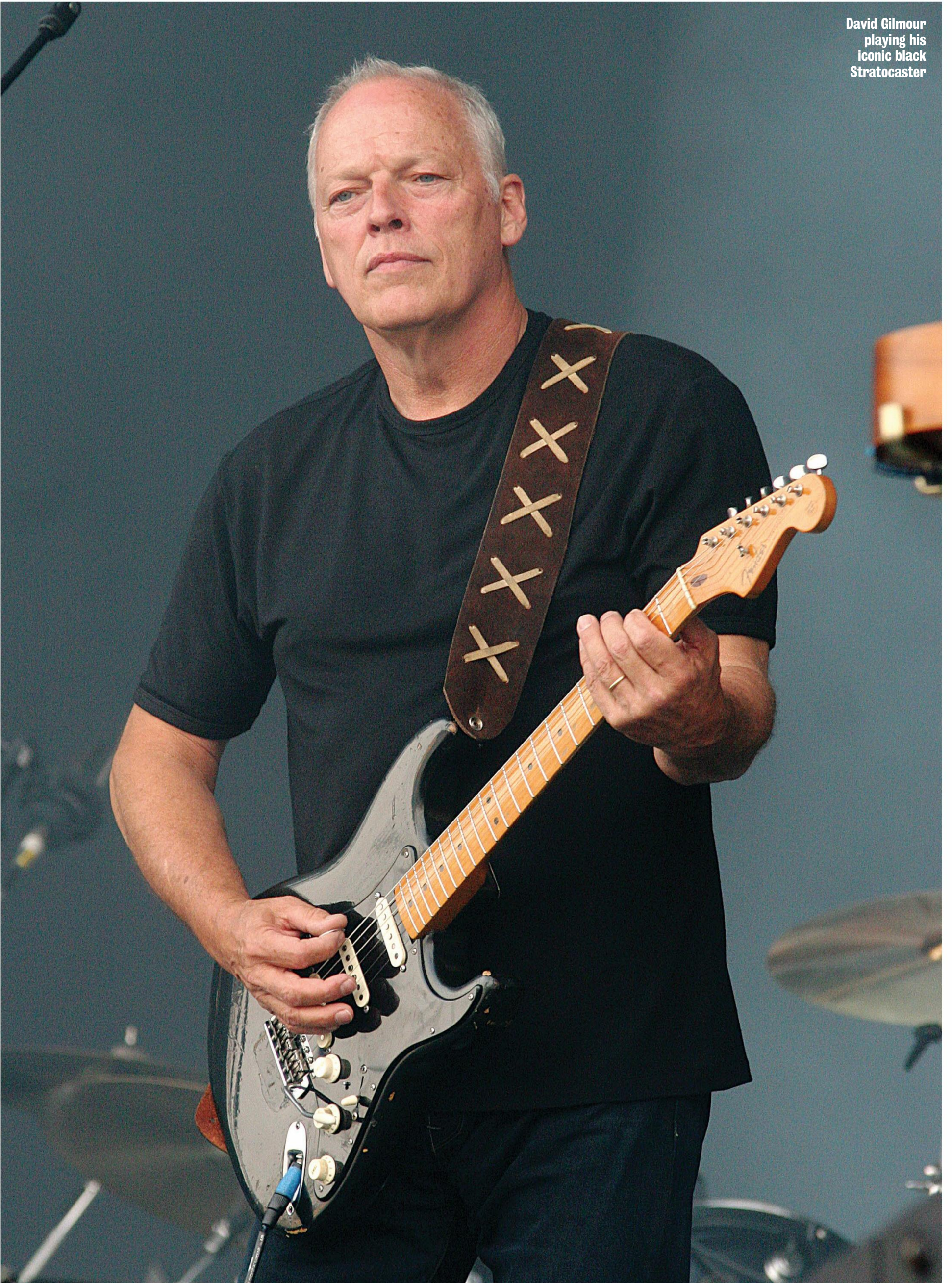
28

30

32

34

David Gilmour
playing his
iconic black
Stratocaster



EXAMPLE 3 BLUESY SOLOING

CD TRACK 8

Our third piece takes inspiration from some of Floyd's big rock ballads.
RHYTHM [Bars 1-13] This track is a simple slow blues in the key of G Minor.

But, typically of Gilmour, the rhythm guitar navigates the changes in an effective way combining bass notes with chord stabs.

DRUM INTRO **RHYTHM GUITAR** **G m13** $\text{♩} = 66$

Middle pickup with phaser Let ring

Cm7 **Cm9** **G m13**

Let ring - - - Let ring - - -

G m13 **E♭**

Let ring - - -

D7#9 **D7b9** **G m13** **D7#9** **D7b9**

1 3 3 3 3 1 3 3 1 3 3 3 3

5 1 3 3 5 4 3 3 3 3 10 3 6 6 5 5 4 4 3 3 3 3

8 3 3 1 3 3 1 3 3 6 6 6 6 6 6 6 6 6 3 3 3 3 5 5 5 5 5 5 3 3 3 3 5 5 5 5 5 5

11

EXAMPLE 3 BLUESY SOLOING ...CONTINUED**CD TRACK 8**

LEAD GUITAR [Bars 14-end] This solo is created using G Dorian mode (G-A-B_♭-C-D-E-F), although it's unlikely that David thinks modally (probably more along the lines of adding notes to the Minor Pentatonic). Again the phrasing is simple with an emphasis on a well constructed melody that follows the chords.

LEAD GUITAR

G m13

Neck pickup
clean with compressor

BU

4:6

BU BU BU

17 (19) 15 17 6 0 3 6 5 (7) 5 (7) 5 (7) 5 3 5 3

14

C m9

Let ring - - - -

BU BU BD

2 8 11 10 10 (11) 10 (11) (10) 8 8 8 10 10 10 8 8

17

G m13 **E_b**

4:6

BU BU BU

BU BU BU

3 6 5 (7) 5 (7) 5 (7) 5 3 5 3 2 3 1 3 3 (4) 3 (4) 3 (4) 3 5

20

D7[#]9 **D7^b9** **G m13** **D7[#]9** **D7^b9** **G m13**

BU

3 15 17 17 (19) 15 17 5 3 4 5

23



EXAMPLE 4 ACOUSTIC STYLE

CD TRACK 10

Our final piece is inspired by Gilmour's memorable acoustic stylings.

INTRO [Bars 1-4] Our stand-alone acoustic guitar piece uses simple picking patterns to create a typically flowing Gilmour-type part.

CHORUS [Bars 5-19] Some chord-fingering transitions require a stretch so make sure you maintain a good posture and angle the neck upwards. This section is repeated so take the second time bar in bar 20 on to the bridge.

INTRO $\text{♩} = 130$ **A** *mf* Let ring throughout

CHORUS

BRIDGE

24

EXAMPLE 4 ACOUSTIC STYLE ...CONTINUED

CD TRACK 10

BRIDGE [Bars 20 to 36] The bridge moves to E Minor and there are some natural harmonics to navigate in bar 25. Bars 27-32 feature a pulsing bass note; it may require practice to keep this going while maintaining the chords.

CHORUS [Bar 37-end] This section is a repeat of the previous chorus. However, in bar 44 the tempo slows down (a *rallentando*, or 'rall') and the ending chord is placed after a musical pause.

Am13

E B G D A E

8 7 5 3 3/5 5 8 7 5 3 3/5 5

9 7 5 4 4/5 5 9 7 5 4 4/5 5

0 0 0 0 0 0 0 0 0 0 0 0

27

G **D/F#**

E B G D A E

12 10 8 7 5 3 1 0 0 3 0 0 0 0 2 3

12 10 9 7 5 4 2 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

31

CHORUS

Em9 **Amadd9** **G/B** **Cadd9** **Dsus4**

E B G D A E

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

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

Amadd9 **Amadd9** **G/B** **Cadd9** **Dsus4**

E B G D A E

0 2 4 2 4 2 4 0 1 4 2 4 5 0 5 3 0 3 3 3 3 3 3 3

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

0 0

39

Amadd9 **Amadd9**

rall

E B G D A E

0 2 4 2 4 2 4 0 1 4 2 4 7 0 5 7 0

0 2 4 2 4 2 4 0 2 4 2 4 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

43

MUSIC TRUMP(ET)'S WAR

Once upon a time, there was a man with a trumpet. And when he was a soldier in the US Army landing on the beaches of Normandy, he kept it by his side. Once, when he was standing guard at night, his captain told him: "Don't play tonight, there's a sharpshooter out there." But our

man thought: "That guy out there is just as scared and lonely as me. I'll play a piece for him." The next day, a POW was brought into the camp, and he asked: "Who is the trumpeter that played 'Lili Marleen' last night? When I heard that song, the war was over for me - I just

couldn't use my gun any more." The man with the trumpet was called Jack Leroy Tueller. And though it may sound like a fairy tale, this is a true story. A story only music can write.

**THE POWER
OF MUSIC!**





th•mann
MUSIC IS OUR PASSION

Molly Tuttle

Interview & masterclass



Still only in her mid-20s, Molly Tuttle is already festooned with awards for her songs and incredible guitar playing. **David Mead** met Molly to talk about her new album, and record a special video masterclass.

When Molly's new album, *When You're Ready*, landed in the office a few months ago, it brought our working day to an immediate standstill. We were amazed at the guitar playing from the first track onward and, still not quite believing what we'd just heard, jumped onto YouTube to see her in action. Her picking technique alone is enough to make players twice her age hang up their acoustics in shame – and that's before you consider the purity of her voice and the power of her songwriting.

After a brief dalliance with the piano and violin as a young child, things shifted gear for Molly dramatically when her father presented her with a Baby Taylor when she was eight years old. He showed her some chords and melodies, not really expecting the guitar to prove different from her previous attempts at playing music.

"But with the guitar, I was kind of interested in it," she says. "After about a year I got really, really into practising and learning new tunes, and it became really fun. Then I

started singing a couple of years after that, and playing banjo, but guitar was my first musical thing that I learned."

Since then, she has taken home trophies at the International Bluegrass Music Association for Guitar Player Of The Year in both 2017 and 2018, and won the 2018 Instrumentalist Of The Year at the Americana Music Honors.

Do you come from a musical family?

"Yes, my dad plays music. My mum didn't play much music, but my dad's a music teacher for a living. After I started playing, my two younger brothers wanted to start playing instruments, too. So eventually we all played and then we played together."

brothers started performing, too, and so we played together. But there were usually some other kids around the same age as me in the bluegrass scene that I would play with.

"Then, after a couple of years of that, we started playing with my brothers and my dad, and this girl, AJ Lee, who was our friend. That kind of naturally progressed from playing with other kids, and then some of them became less interested in bluegrass over time. Eventually, it was just AJ and us playing and then my dad would play bass."

When did you first think about going pro?

"I guess, gradually. When I was 15 or 16, I started writing songs and music was all I really wanted to do. In my spare time I was

“I FIRST LEARNED TUNES LIKE ‘OLD JOE CLARK’ AND ‘CRIPPLE CREEK’, STANDARD FIDDLE TUNES. WHEN I STARTED, I WAS MOSTLY JUST LISTENING”

What were the first tunes that you learned?

"I learned tunes like Old Joe Clark and Cripple Creek, which are really standard fiddle tunes. When I started, I was mostly just listening. I didn't really have music that I would seek out on my own, so I just listened to bluegrass, which is what my dad played around the house. He had a bunch of bluegrass records and there would always be music on in the house. My mum would listen to folk music or bluegrass, too, so I heard that a lot growing up. But when I became a teenager, that's when I started to seek out other types of music, like rock music and pop, and all sorts of stuff."

When did you begin playing live?

"I started playing in public when I was 11. It was just little shows. There was a local pizza parlour and sometimes bands would come through and I'd open for them. I played with some of my dad's other students, who were around the same age as me, and eventually my

always playing music, so I began to entertain the possibility that I could be a professional musician, and then started thinking about colleges. I really wanted to go to Berklee College Of Music to study. I think I became more and more obsessed and in love with playing. It became my dream to be a professional musician and I decided to go to music school and pursue that. And with my dad being a music teacher, I always had in the back of my mind, 'Well, if it doesn't work out to perform, I can always do that.' So I had his example set for me that I could always teach music as well."

Did playing live supercharge your overall love for music?

"Yes, yes. I think that really made me practise more and take it more seriously. But other kids I was playing with were more advanced than I was and they could improvise. I really wanted to be able to jam and improvise solos



Molly fired off some amazing salvos of bluegrass picking

Molly brought along her Pre-War Guitars Co dreadnought for our shoot: "It sounds like an old guitar and it looks really cool"



Molly honed her spectacular picking skills from a young age, playing bluegrass with her family band and with endless dedicated practice



like they could. So that all turbo-charged what I was doing.”

Did you begin playing with a pick?

“Yes, straight from the beginning I was playing with a pick, that being what my dad did with his right hand. And, eventually, I guess I developed my own thing. I practised a lot. I learned some songs that I liked to cross-pick with, White Freight Liner [Blues] in particular. I learned that one, and then wanted to play it really fast, so working up the solos and the rhythm part on that one really pushed my cross-picking. I remember transcribing some David Grier solos, and there’s a lot of cross-picking there as well, so that helped me get more comfortable with skipping strings because he’ll play a low note on the sixth string and then cross-pick on some high strings. It’s really all over the place. So [my picking technique] was a combination of things: I didn’t really do many exercises and drills, it was really just learning these songs and tunes.”

Do you play fingerstyle as well?

“A bit. Not as much – and definitely not very advanced. But there’s one song on my new record, High Road, where I play fingerstyle.”

Has the banjo influenced your guitar picking?

“Yes, I would say so. I think the banjo influenced my guitar playing and probably

vice versa. Sometimes I’ll play something and people say it sounds like a banjo roll, and I don’t even think about it. I’m like, ‘Yes, I guess that does sound like something I’d play on banjo.’ I think playing the banjo helps me get an ear for filling out the chords around the melody, because you’re always rolling and playing different chord tones around it.”

How did When You’re Ready come about?

“I was writing a bunch of songs – I think I probably had 30 songs and then I narrowed it

“ [MY PICKING TECHNIQUE] WAS A COMBINATION OF THINGS: I DIDN’T REALLY DO EXERCISES AND DRILLS, IT WAS JUST LEARNING SONGS ”

down to 20 – and showed them to the producer, Ryan Hewitt. We worked on them and really whittled that down to the 11 songs that we recorded. We recorded it in the studio with some Nashville session players and some friends of mine that I brought in like Sierra Hall, Matt Smith, Brittany Haas, Jason Isbell and Billy Strings. It was fun bringing in all these people I’d become friends with since I moved to Nashville.”

Who are your songwriting influences?

“Aimee Mann was someone I was listening to a lot when we were going into the studio – she’s definitely an influence. And Gillian Welch. Even bands like The National and The

Smiths, so more indie bands – I think there’s some influence from them on this record. I like to keep an ear to the ground for what new music is coming out. I’ve been listening to the new Big Thief singles a lot, and... what else am I listening to? I don’t know, it’s usually a mix of indie and some folk, and then I’ll get on a pop music kick, where I want to know what the most popular music sounds like.”

And what acoustic guitars are you playing at the moment?

“I’m using a Pre-War Guitars Co guitar, which is their ‘18’ model – it’s similar to a D-18. I love that guitar. It sounds like an old guitar and it looks really cool. They kind of age it to look older. “I’m also playing a Preston Thompson guitar, and that’s a Brazilian rosewood guitar that they gave me a year ago. It’s just awesome – it’s a beautiful sunburst and [has a] beautiful inlay. Preston Thompson actually passed away a few weeks ago [in April 2019], which was really tragic. But my guitar is really special and I’m really grateful to have it.”

What pickup do you use?

“I use a K&K pickup with a ToneDexter preamp. That’s it – I don’t use anything else. Right now I don’t feel like I need effects, but maybe eventually I will. If I got something, I might get a reverb.”

When you were over in the UK last time you were playing with a fiddle player. Is this something that you do all the time, or do you play in various formats?

“That setup was kind of a one-time thing. We were doing a co-bill together, so we played a set of her stuff and then a set of my stuff. I generally have a four-piece band out with me – drums, bass and electric guitar/piano. And then, when we can, we’re going to bring the fiddle with us, too. So it’ll be a five-piece, but the core will be a four-piece band.”

You’ve also toured with [Dobro genius] Jerry Douglas on the Transatlantic Sessions UK tour. What was that like?

“That was really fun. Everyone in the band was so amazing, and it was great to meet all those people. It was really fun hanging out with Jerry Douglas; he’s been a hero of mine for a while. But I just really liked to get to know him better. Cara Dillon and Gretchen Peters were both so sweet; we all shared a dressing room each night and it was really fun getting to know them.” 

Molly Tuttle’s debut album, When You’re Ready, is available now via Compass Records www.mollytuttlemusic.com



Bluegrass bonanza!

Video masterclass

If you believe your picking technique is up to scratch, think again, as this might just blow your mind.

When we spoke to Molly and settled down to record the video, we asked her to improvise a couple of examples just to set the mood for the lesson. As it turns out, they were so good we decided to transcribe them both and you'll find them in Examples 1 and

3. Example 2 is a traditional fiddle tune that Molly chose to play as a demonstration of her almost unbelievably clean, precise and speedy picking-hand technique. Take note of what she says about picking-hand position in the video and take things slowly to begin with. Best of luck!

EXAMPLE 1 IMPROVISED SECTION 1

CD TRACK 11

As we've said, this first example was fired off Molly's fretboard from a standing start. It's typical of her style, with bluegrass elements to the fore with the occasional nod to both banjo and fiddle influences. Her picking hand moves

freely over the strings, jumping from bass strings to trebles effortlessly (this is the 'cross picking' she refers to in the interview). Also notice her wrist position – a mix of rested and free.

Sheet music for Example 1, Improvised Section 1, in 4/4 time, tempo 113. The music is written for guitar, with a treble clef and a key signature of one sharp (F#). The notation includes a guitar staff and a fretboard diagram below it. The fretboard diagram shows the strings (E, B, G, D, A, E) and the frets (1, 3, 5). The music is divided into three measures, each with a guitar staff and a fretboard diagram below it. The first measure is marked 'N.C.' (No Chords) and the second and third measures are marked 'G' and 'N.C.' respectively. The fretboard diagram shows the frets (1, 3, 5) and the strings (E, B, G, D, A, E). The music is written in a style that is typical of bluegrass, with a focus on fast, precise picking.

EXAMPLE 1 IMPROVISED SECTION 1 ...CONTINUED

CD TRACK 11

7

9

Cadd9 N.C.

11

13

G

INTERVIEW & MASTERCLASS { **MOLLY TUTTLE**

EXAMPLE 2 SENECA SQUARE DANCE

Seneca Square Dance is an old traditional fiddle tune – and when we say ‘old’ we mean it, because nobody is entirely sure when (or from where) it originated. The tune is also known by various titles, including Waiting For The Federals, Georgia Boys, Shelby’s Mules and Federal Hornpipe. Despite it being

CD TRACK 12

clearly an American tune, popular in Oklahoma, Arkansas and Missouri, the melody is well known to Irish fiddlers as John Hoban's Polka. Molly's version here is beautiful, but beware the ferocious (but effortless) cross-picking. Initial attempts should be in a low gear...

[illegible]

EXAMPLE 2 SENECA SQUARE DANCE ...CONTINUED

CD TRACK 12

9

Em

E 3 3 5 3 3 3 3 3 3 3 3 3 5 5 7 5 0 6 8

B 0 0 4 3 5 3 3 5 5 3 5 0 6 8

G 0 0 4 3 5 3 3 5 5 3 5 0 6 8

D 0 0 4 3 5 3 3 5 5 3 5 0 6 8

A 0 0 4 3 5 3 3 5 5 3 5 0 6 8

E 0 0 4 3 5 3 3 5 5 3 5 0 6 8

11

D G

E 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

B 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

G 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

D 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

A 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

E 8 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 0 0 2 4 4 5 0 2 4 3

13

G Em

E 3 3 5 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

B 0 0 4 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

G 0 0 4 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

D 0 0 4 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

A 0 0 4 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

E 0 0 4 3 3 3 3 3 3 3 3 3 5 5 7 5 5 5 6 8

15

D rit G

E 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

B 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

G 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

D 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

A 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

E 0 10 7 10 8 7 8 9 8 7 7 8 9 7 0 0 2 0 2 0 2 4 4 5 3 3 0 0 5 3

EXAMPLE 3 IMPROVISED SECTION 2

CD TRACK 13

This was Molly's closing statement before we packed up our kit and let her get back to the business of the day. Compared with the first improvisation, this is perhaps more linear, but there are still some 'dangerous curves' where you'll need to throttle back and observe the recommended speed limit – which, incidentally, is slow. Careful with those slides, too: accuracy is the name of the game here and so you'll need to know when to apply the brakes to keep the notes from overstepping their mark. You might want to consider trying a heavier pick, too, as bluegrass pickers usually favour these.

♩ = 104 **N.C.**

1

3

5

7

9



The Capo Company

SUBSCRIBE AND GET A FREE G7TH PERFORMANCE 3 CAPO WORTH £40

- ★ Fitted with Adaptive Radius Technology, the Performance 3 will actively adapt to match the curvature over the strings in *every* position, on *any* guitar neck. This means the pressure is always evenly distributed over the fingerboard, giving unrivalled tuning stability.
- ★ The Unique Tension Control system gives near-infinite adjustment *and* an easy, one-handed action.
- ★ Inert silicone wrap around rubber eliminates deadening of tone and avoids dangerous metal to wood contact on your guitar neck.
- ★ Performance 3 is perfect for both acoustic and electric steel string guitars and comes complete with a Free Lifetime Warranty.



SAVE
58%
with Print and
Digital bundle

Print + Digital JUST £27 EVERY 6 MONTHS

ORDERING IS EASY. GO ONLINE AT
www.myfavouritemagazines.co.uk/g7th20
OR CALL 0344 848 2852 AND QUOTE 'G7th20'

OFFER ENDS: 30/6/2020

Terms and conditions: *Gift is only available for new UK subscribers. Please allow up to 60 days for the delivery of your gift. Gift is subject to availability. In the event of stocks being exhausted we reserve the right to replace with items of similar value. Prices and savings are compared to buying full priced print & digital issues. You can write to us or call us to cancel your subscription within 14 days of purchase. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. Prices correct at point of print and subject to change. UK calls will cost the same as other standard fixed line numbers (starting 01 or 02) or are included as part of any inclusive or free minutes allowances (if offered by your phone tariff). For full terms and conditions please visit: bit.ly/magtandc. Offer ends 30/06/2020

SUBSCRIBE TO GuitarTechniques



WORTH
£40!

AND GET A FREE
**G7TH PERFORMANCE 3
CAPO**



Rocco Zifarelli

Video Masterclass *pt6*



As we come to the end of our exclusive six-part video feature, guitar wizard Rocco unleashes the Melodic Minor scale for our final track entitled The Return Of Johnny F, with **Jon Bishop** as your guide.

ABILITY RATING

★★★★★ Advanced

Info

Key: D Minor

Tempo: 107bpm

CD: TRACKS 14-18

Will improve your

✓ String bending technique

✓ Fast paced rock and fusion lead

✓ Dorian & Melodic Minor ideas

The difficulty level tops out up this month with a harmonically advanced track to navigate as we come to the end of our six-part video masterclass series with Italian guitar wizard Rocco Zifarelli. In part six we are going to look at Rocco's soloing

over Jason Sidwell's fusion track entitled The Return Of Johnny F. As Rocco explains, the track has a 12/8 time signature which means each of the four beats contains three notes. You can view 12/8 time as the same as 4/4 but with eighth-note triplets throughout.

The triplet time feel makes playing three-notes-per-string scales logical to work with, as each time you move from string to string you land on the beat. In his chat Rocco talks about various ways to use alternate picking and rhythmic accents, and we have taken the time to notate these examples.

Our key signature this month is D Minor;

but the track modulates regularly, so you can't get away with using the D Minor scale throughout.

As Rocco has demonstrated all through this series his go-to method for outlining chord changes is to use triad arpeggios. This is especially important here, as the chords are changing almost every bar. It is a good routine to run the arpeggios and establish a fretboard roadmap before setting sail on an improvised solo. In his video explanation Rocco helpfully demonstrates the scales and arpeggios that he employs in the piece.

D Melodic Minor has a great fusion sound, and Rocco explains that he views D Dorian (D-E-F-G-A-B-C) and D Melodic Minor scale (D-E-F-G-A-B-C#) as interchangeable. The only difference between the two is the Melodic Minor's raised 7th (C#) and Rocco

views this as a chromatic approach note up to the tonic (D), or down to the ♭7 (C).

Compared to previous solos here the phrasing is more relaxed, particularly melodic and with extra consideration given to outlining the chords. But as you'd now expect of Rocco, the rhythms and beat placements are incredibly sophisticated and challenging. You may also notice he rarely starts a phrase on the downbeat. This use of syncopation adds a real sense of class to the phrasing. It's another 'must study' piece.

The backing track and chord chart are included, in addition to a full transcription of Rocco's performance from the video, plus tab for the demonstrated examples from his chat. Once you have mastered some of these concepts, the next step is to create a solo of your own over Jason's backing track. Check out the chord chart for the changes and, most importantly, use your musical ear.

We can't thank Rocco enough for this super series, for the fabulous playing and his total willingness to share so many secrets. Hopefully we'll meet again soon! 

NEXT MONTH Due to huge **50 Licks** and **DADGAD** features, there's no masterclass next month.



Rocco Zifarelli is a sophisticated and enormously capable musician



Get the Tone

Any electric guitar will work well for this performance. Choose whichever pickup you like (Rocco used both) and dial up a rich sounding overdrive tone (think more Larry Carlton than Joe Satriani). Be prepared to experiment with the guitar's controls to achieve the desired sound. A bit of compression, reverb or delay will lend extra smoothness and class.



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 two virtuosic renditions of The Untouchables movie theme.

THE RETURN OF JOHNNY F

CHORD CHART

$\text{♩} = 107$

INTRO

DRUM FILL

$B\flat \text{ sus2/D}$

E/D

$E\flat/D$

$Em7\flat5$

$A7$

1

VERSE 1

$Dm6/9$

Gm

$E\flat \text{ maj7}$

6

$Dm7$

$A\flat \text{ maj7}$

$E\flat \text{ sus2/G}$

Gm/A

$A7$

12

VERSE 2

$Dm6/9$

18

$Gm6$

$Dm6/9$

22

MIDDLE SECTION

$A\flat \text{ maj7}$

$E\flat \text{ sus2/G}$

$G7$

$C \text{ maj7}$

26

$G \text{ sus2/B}$

$B\flat \text{ maj7}$

$E\flat m9$

$A\flat 13$

$B\flat \text{ maj7}$

31

$E\flat m9$

$A\flat 13$

$G7$

$Cm7$

$F7$

$F\sharp m7$

37

$Bm7$

$F\sharp m7$

$Bm7$

$E7$

$E\flat \text{ maj9}$

43

VERSE 3

$Dm6/9$

49

Gm

$Dm6/9$

53

OUTRO

$Bm7\flat5$

$E7$

$Gm6$

$A7$

$B\flat \text{ sus2/D}$

57

E/D

$A \text{ sus2/C}\sharp$

$A \text{ sus2/C}$

$B\flat \text{ maj7}$

$E7$

62

Gm/A

$A7$

N.C.

$Dm \text{ maj9}$

67

EXAMPLE THE RETURN OF JOHNNY F

CD-ROM & 14

INTRO [Bars 1-5] The track starts with a one-bar drum fill. Rocco uses the triad arpeggios of B $\flat$, E and E $\flat$, which fit the chords perfectly. Bar 5 features strummed high notes that tie in with the backing track.

VERSE 1 [Bars 6-17] We start out with four bars of Dm6/9 to navigate. Rocco uses a combination of Dm arpeggio and D Minor Pentatonic. Each of the chords is negotiated with a corresponding arpeggio or scale.

INTRO

$\text{♩} = 107$

Neck singlecoil pickup with overdrive

B $\flat$ sus2/D

E/D

VERSE 1

E $\flat$ /D

Em7 $\flat$ 5

A7

Dm6/9

Gm

E $\flat$ maj7

Dm7

A $\flat$ maj7



The tablature is written for a guitar in standard tuning (E, B, G, D, A, E). It includes fret numbers, bar lines, and chord names. The Intro section (bars 1-5) starts with a one-bar drum fill and features triad arpeggios of B $\flat$, E, and E $\flat$. The Verse 1 section (bars 6-17) starts with four bars of Dm6/9 and includes various other chords and scales.

EXAMPLE THE RETURN OF JOHNNY F

CD-ROM & 14

VERSE 2 [Bars 18-25] Here Rocco repeats an effective rhythmic motif. The notation looks intimidating, but the phrase falls under the fingers nicely and sounds great. Rocco rarely starts licks on the downbeat. Bars 18 and 22 are great examples of how an ascending arpeggio can start a new phrase.

Chords: Eb sus2/G, Gm/A, A7

BU BU BD

15

VERSE 2

Chord: Dm6/9

18

Chord: Gm6

21

Chord: Dm6/9

24

MIDDLE SECTION

Chords: Abmaj7, Eb sus2/G

26



EXAMPLE THE RETURN OF JOHNNY F

CD-ROM & 14

MIDDLE SECTION [Bars 26-48] The middle section is harmonically demanding and it will be worth having a strategy in place. Rocco often falls

off the end of a phrase (bar 35), which adds a dramatic punctuation point. The use of bends and vibrato are also important elements to home in on.

G7 **Cmaj7** **Gsus2/B**

BU BD

29

Bbmaj7 **Ebm9**

32

Ab13 **Bbmaj7**

34

Ebm9 **Ab13** **G7**

37

Cm7 **F7** **F#m7**

40

EXAMPLE THE RETURN OF JOHNNY F

CD-ROM & 14

VERSE 3 [Bars 49-56] Again Rocco uses a beautifully-composed repeating motif that's developed through various permutations. As we near the end of the solo, Rocco lets loose with some great legato technique (bars 55 and 56). There's so much to learn here so do take your time and go patiently.

Chords: Bm7, F#m7, Bm7

Techniques: BU, BU BD, RP

Bar 43: 13-(15)-14-14(15)(14)-16-14-16

Bar 44: 16-18-16-14-14-16-14-16-17

Bar 45: 14-17-(19)-(19)-(19)

Chords: E7, Ebmaj9

Techniques: Bridge pickup with overdrive

Bar 46: 16-17-16-14-13-14-14-12-11

Bar 47: 10-13-12-12-13-12-15-13-15-15-15-15-15-15

Chords: Dm6/9

Bar 49: 10-12-10-8-10-8-10-8-10-12-10-8-10-8-10-8-12-13-12-10-12-10-12-10-12

Chords: Gm6

Bar 52: 10-9-12-10-9-12-10-12-8-10-11-10-11-8-10-11-13-15-13-11-10-13-11-10-8-10

Chords: Dm6/9

Bar 55: 9-10-9-10-9-10-9-10-9-10-9-12-10-9-10-9-10-9-7-9-7-5-7-5-3-5-3-2-3-0-3-2-3-2-3-2-2



EXAMPLE THE RETURN OF JOHNNY F

CD-ROM & 14

OUTRO [Bars 57-73] After six amazing videos we knew Rocco would bring it home in style. As with all the solos he's treated us to, the harmonic approach is meticulous and describes the framework in perfect detail. While few of us will be able to play Rocco's entire performance straight through, there's so much incredible playing here, with so many clever twists and turns, that even lifting a few choice licks is bound to give your playing a boost.

OUTRO
Bm7^b5

E7

Gm6

A7

B^bsus2/D

E/D

Asus2/C[#]

Asus2/C

B^bmaj7

E7

Gm/A

A7

N.C.

Dm maj9

Let ring - - - -

PLAYING TIPS



● STRUMMING WHILE MUTING UNWANTED STRINGS (BAR 5)

At the end of the intro, Rocco strums the higher strings to emphasise high G (15th fret) and high A notes (17th fret) on the first string. While he could have picked them conventionally, strumming is a more dynamic articulation with greater rhythmic intensity. When using a looser and wider picking arch, the fretting hand needs to cover the lower strings so they don't sound accidentally. Rocco does this by having his first and second fingers stretched over to mute the third and fourth strings. Result; all the rhythmic and timbral benefits of strumming but none of the potential string noise.

● DOUBLESTOPS AND HAMMER-ONS (BAR 14)

Rocco's tasty double stop playing provides a melodic phrase to bridge the change from Dm7 to Abmaj7 (not a common chord change, but this track is full off unusual changes!). From a technique perspective, Rocco opts to flatten his first finger to fret the top two strings and uses his third finger to hammer on to a lower string. Notice how his first finger's tip is resting against the third string, muting it while he uses small strumming movements with the picking hand. These small technical observations go some way to uncovering why Rocco is such a clean and precise guitarist.



● CHROMATIC SLURS (BAR 19)

At the start of verse 2, Rocco performs two bars worth of descending chromatic slurs, starting each on a note derived from D Melodic Minor (D E F G A B C#). To perform them, Rocco lines all four fingers up on the relevant string, picks, then quickly pulls off each one until he reaches the last note on the first finger. It's not overly hard to do but it does require strength in every finger - those legato chromatic exercises that never seemed relevant will do now!

● STRING BENDING (BAR 45)

Getting high notes to sing well while bending needs stamina to push and hold the string. Rocco bends the first string from the 17th fret to a virtual 19th fret (A note up to B) using his third finger with second and first fingers behind it for further stability. Having the thumb over the fretboard adds further strength, akin to holding a baseball bat; a secure and strong grip!

ROCCO'S TIPS FOR DEVELOPING GOOD TIME KEEPING FOR SOLOING AND RHYTHM PLAYING

DURING MY FIRST experiences in music I noticed the importance of rhythmic control both for strumming/comping and phrasing. I worked hard to improve my timing using a metronome and playing with good rhythm sections. In particular, I focused on two main parameters that continue to help me a lot.

The first was to practice with a metronome clicking on the back beat (clicks on beats 2 and 4) and get used to that feeling when playing. It is very liberating and strengthening because many timing problems are because of a weak perception of the beat. To hear the metronome beat on the 2 and 4 you have to imagine and feel beats 1 and 3 on your own. It's hard work at first but very

rewarding once good results start happening.

That sorted out my feel and internal metronome. The second area was to work on my alternate picking technique so I wouldn't falter or trip due to poor technique (ie poor hand synchronisation and weak up picks). I wanted to work well with a metronome or drummer, having a downstroke correspond to a downbeat note and an upstroke with the upbeat when playing eighth notes. This would double up for 16th notes (picking down, up, down, up for each beat). The same approach will also work with rests, in this case the picking hand moves but nothing is heard (ghost notes). This is applicable for both a solo or a rhythm part, technically accommodating the silences.

Try this exercise; with a major scale fretboard pattern think of a rhythmic pattern such as pick, pick, silence and apply it to constant 16ths; the notes and silences you play will be staggered against the metronome (try a click every beat if you find clicks on just beat 2 and 4 awkward at first). You will feel the scale in a very new way, perhaps more musical (and/or funky) than you have felt in the past. Then expand the rhythmic pattern so it's longer (eg pick, pick, silence, pick, silence, pick), still keeping to 16ths. Then try the same type of approach for triplets (eg pick, pick, pick, silence). There is a huge amount to learn and benefit from with this approach to rhythmic control using alternate picking!



EXAMPLE 1 A MINOR SCALE (THREE NOTES PER STRING) WITH ALTERNATE PICKING

CD TRACK 16

The triplet feel makes the three-notes-per-string fingering logical, and Rocco is using strict alternate picking here to ensure a solid time feel.

Am

Neck pick up
Clean

E
B
G
D
A
E

1 5 7 8 5 7 8 5 7 9 5 7 5 6 8 10 7 8 7 10 8 6 9 7 5 9 7 5 8 7 5 8 7 5

etc

EXAMPLE 2 A MINOR SCALE IN TRIPLETS WITH RHYTHMIC ACCENTS

CD TRACK 16

Using accents creates interesting sounding passages. Hold the triplet feel in your mind and keep the flow of picking going with the alternate picking approach.

Am

E
B
G
D
A
E

1 5 0 7 0 8 5 7 8 5 7 9 5 7 0 9 0 6 8 10 7 8 10 8 7 10 0 8 0 6 5 7 5 4 7 5 8 7 0 5 0 8 7 5 7 8 5 7 8

etc

EXAMPLE 3 A MINOR SCALE IN TRIPLETS WITH RHYTHMIC ACCENTS (VARIATION)

CD TRACK 16

This idea is a variation on Example 2. Here Rocco uses 'ghost' notes, which are played muted to keep the playing's rhythm flowing.

Am

E
B
G
D
A
E

1 5 7 8 X X 5 X 7 8 5 7 9 5 7 9 X X 7 X 5 9 7 5 8 7 5 8 X X 7 X 5 7 8 5 7

etc

CD TRACK 17

Here Rocco demonstrates a well used fingering for Dm7. This provides a foundation for the generally less familiar Dm6 arpeggio shape that follows in Example 5.

CD TRACK 17

This example exploits the Dm6 fingering as a foundation for various of Rocco's phrases.

CD TRACK 17

Here Rocco demonstrates how Dm6 and Bm7 $\flat$ 5 are interchangeable because they use the same notes.

4



EXAMPLE 7 B MINOR $\flat$ 5 PENTATONIC (B-D-E-F-A)

CD TRACK 18

Rocco shares a useful tip. The Bm7 $\flat$ 5 arpeggio shares the same notes so this can be used as a substitution to access the Dm6 sound.

EXAMPLE 8 E MINOR $\flat$ 5 PENTATONIC (E-G-A-B $\flat$ -D)

CD TRACK 18

Here Rocco demonstrates the minor $\flat$ 5 pentatonic scale which fits the E minor 7 $\flat$ 5 chord perfectly.

EXAMPLE 9 SOLOING WITH D MELODIC MINOR SCALE (D-E-F-G-A-B-C#)

CD TRACK 18

D Melodic Minor has a great fusion sound. Rocco explains that he views D Dorian (D-E-F-G-A-B-C) and D Melodic Minor (D-E-F-G-A-B-C#) as interchangeable. The only difference between the two scales is the 7th degree and Rocco views the raised 7th of the Melodic Minor as a chromatic approach note.

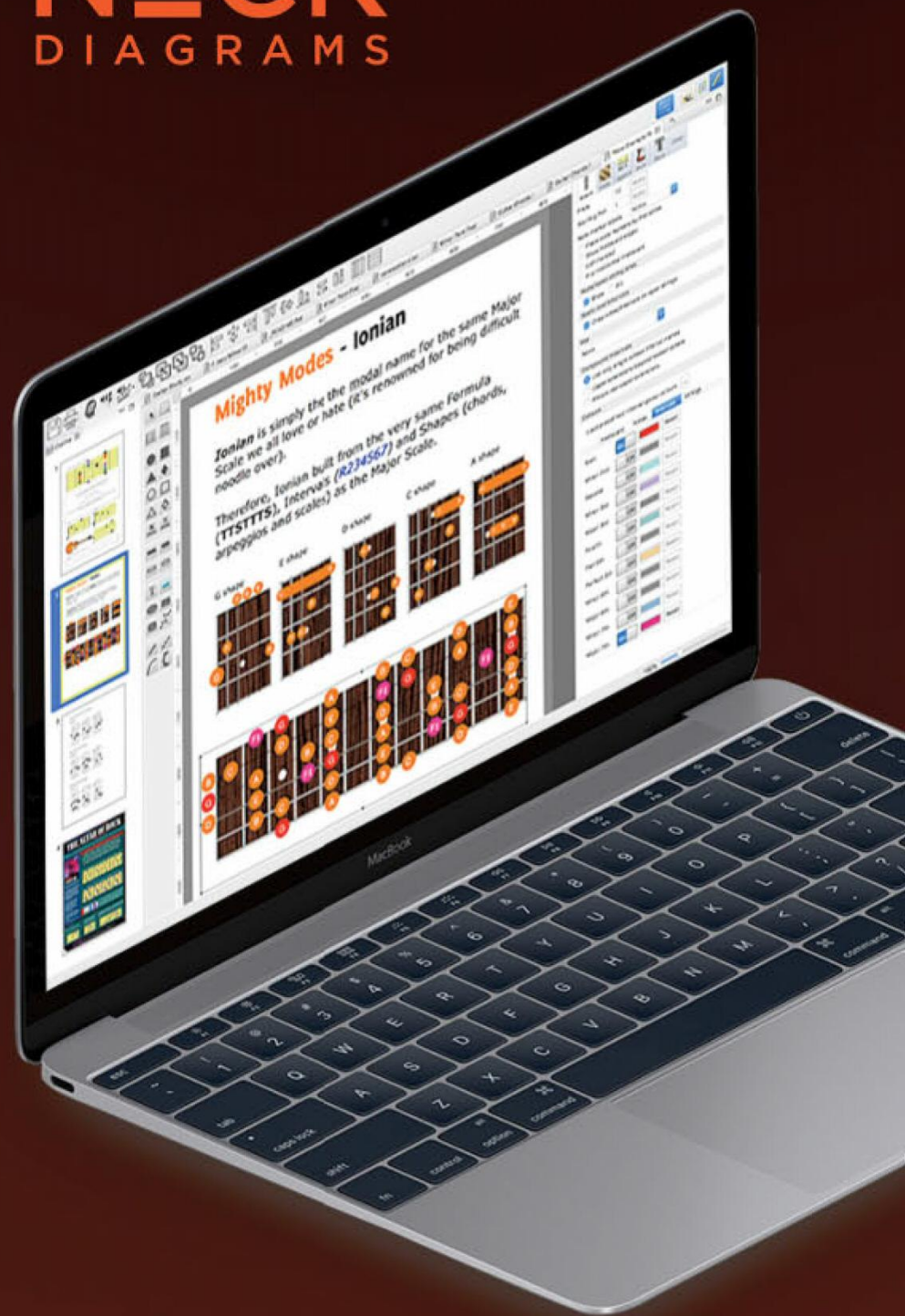
Advertise Here Now



Call today on **01225 687439**

GuitarTechniques

Find out more about advertising with Future on www.futureplc.com.



Play it.
Diagram it.

INTRODUCING NECK DIAGRAMS 2.
FIND OUT MORE AT
www.neckdiagram.ms

Available on:



© Digital Software Technology 2019



JS Bach

Violin Sonata 2, Andante



This issue **Bridget Mermikides** arranges and transcribes a delightful piece, originally written for four strings by one of music's irrefutable geniuses.

ABILITY RATING

Moderate



Info

Key C major Tempo 30bpm CD TRACKS 19-20

Will improve your... ✓ Maintaining a smooth melodic top line

✓ Two-part playing ✓ Baroque repertoire

This month we look at another work by the irrefutably genius composer Johann Sebastian Bach (1685-1750).

It's impossible to overstate the skill and beauty of his seemingly inexhaustible body of works, which have formed an enduring legacy, influence and inspiration to stylistically diverse musicians through the centuries. Many have suggested that Bach's music represents one of the pinnacles of human achievement; my favourite such anecdote being the one that, when it was suggested

some of his music be included in the Voyager space probe as proof of human intelligence to extra terrestrial beings who might find it, a NASA staff member objected as, "It would just be showing off".

Why his work has garnered such admiration from the greatest musicians, philosophers, artists and mathematicians through the ages, is that it somehow manages to demonstrate an almost impossible technical mastery (such as being able to sustain multiple simultaneous melodies

through sublime harmonic progressions), and a profound emotive power; representing both the intellectual and emotional components of the human condition.

Here we tackle a movement from his Violin Sonata no.2 in A Minor BWV 1003, written in (or just before) 1720, a happy period in Bach's life as Kapellmeister in Cöthen where he was given rare freedom to compose secular instrumental music, which he did with a staggering productivity. These sonatas, written for solo violin stretched the instrument's ability to play or suggest multiple melodic lines, and through some truly sublime harmonic progressions. The structure of the sonata is in four movements, each based on dance forms (in a slow-fast-slow-fast order. Here I've taken the beautiful slow third movement titled Andante (a walking speed). I've managed to maintain the original key of C Major, and kept faithful to the original,

neither adding to nor subtracting from the original composition. Considering it was written for just four strings with no frets, it's still quite a challenge to perform it on the guitar. It's imperative that the top melodic line remains 'legato'. Guitarists often equate this word with the hammer-on and pull-off slur technique (of which there are some), but

“BACH DEMONSTRATES AN ALMOST IMPOSSIBLE TECHNICAL MASTERY, WITH PROFOUND EMOTIVE POWER, INTELLECTUALLY AND SPIRITUALLY”

here I mean a connected violin or vocal-like melodic line; with minimal gaps between successive notes, as the piece demands. This can be quite challenging when playing two voices at once, but the tab captions will guide you through these challenges. As ever, slow, patient and deliberate practice is the quickest way to musical rewards. **G**

NEXT MONTH Bridget arranges and tabs out a fabulous Dvorak piece called *Humoreske*

TECHNIQUE FOCUS

Warm up tip

It's always very good to warm up gradually when practising. Just 10-15 minutes of preparation can set you up for a really beneficial practice session, and protect you against injury. One (of many) possible approaches to warming up is to take a very small section of a piece you are working on, and play it extremely slowly, focusing on relaxed precision, clarity of tone and efficiency of motion. In this way you can improve your technique, warm up optimally and imprint a secure muscle memory in your repertoire.



JS Bach: few composers can match his genius



TRACK RECORD Jean-Claude Bouveresse's unfussy and flowing version of the Andante, on a modern violin (Vde-Gallo 2020), is particularly beautiful. But you really should also hear Paul Galbraith's 10-string guitar take on it (Delos 1998), as well as John Williams's embellished arrangement in G Major on the John Williams Plays Bach album (Sony 1998) from this always sublime musician.

VIOLIN SONATA 2 { J S BACH

PLAYING TIPS

This transcription is identical to the original violin score. The double-stops (two notes played together) are played with the violin bowing two strings simultaneously. The three- and four-note chords have to be 'spread' or 'arpeggiated' because the violin can only bow two strings at a time. This music,

CD TRACK 20

with its two-part writing and chords, transcribes very naturally onto the guitar. At the start the bass line should be plucked with the thumb and the tune picked with the fingers. The aim is to play the melody with a smooth legato feel while the bass line can be very slightly detached.

♩ = 30

C G7/B

E
B
G
D
A
E

1 i p p p i i m i p p

C Am7 D G G/F

E
B
G
D
A
E

3

Em7 Am Dm7 G G7

E
B
G
D
A
E

6

C C6 D7/C G/B

E
B
G
D
A
E

8 i p m i

C G/D D7 G G/A G7/A G7/B

E
B
G
D
A
E

10 tr tr

PLAYING TIPS

CD TRACK 20

I have added some fretting-hand fingering suggestions throughout the first section so do follow it carefully. In bar 6 a half-barre at the 5th fret will be needed on beat 3, and a five-string barre is required on the first beat of bar 7.

In bar 8 on the last C bass note I like to switch to the second finger and use the fourth finger on the F# for a really comfortable fretting-hand shape. At bar 12 we have an exact repeat of the first section.



The musical score is presented in a system of five systems, each containing a treble clef staff and a six-string guitar staff. The guitar staff includes fret numbers for each string (E, B, G, D, A, E from top to bottom). The chords are indicated above the treble staff. The measure numbers are 12, 15, 18, 20, and 23.

System 1 (Measures 12-14): Chords: C, G7/B, C, Am7, D. Measure 12 starts with a 12 on the E string. Measure 14 ends with a 1 on the E string.

System 2 (Measures 15-17): Chords: G, G/F, Em7, Am. Measure 15 starts with a 15 on the E string. Measure 17 ends with an 8 on the E string.

System 3 (Measures 18-20): Chords: Dm7, G, G7, C. Measure 18 starts with a 18 on the E string. Measure 20 ends with a 2 on the E string.

System 4 (Measures 21-23): Chords: D7/C, G/B, C, G/D, D7, G. Measure 21 starts with a 21 on the E string. Measure 23 ends with a 3 on the E string.

System 5 (Measures 24-26): Chords: E7/G#, Am, Fmaj7. Measure 24 starts with a 24 on the E string. Measure 26 ends with a 2 on the E string.

PLAYING TIPS

CD TRACK 20

The new section begins at bar 23. Again aim to maintain a good sense of legato on the melody. At bar 28 you will need a four-string barre at the 4th fret, maintaining enough pressure on the second string to avoid a buzz on the D# note. Press the last F# note (same bar) with the side of the first finger creating

a hinge barre, so that the tip of the finger can pivot and land on the next bass note (E) without hopping (see video). On the final E note of bar 34, use the first finger so it has an easy shift to the F on the following bar, while the third finger grabs the A₁ bass note. Again, the video demonstrates this move well.

Chords: Esus4 E E7/D Am/C B7/A B7/F# B7/D# B7

26

Chords: Em B/F# Em/G B7 Emadd2 Em Gm6/D A/C# A7

29

Chords: Dsus2 Dm C/E D7/F# G G7

32

Chords: A_b6 D7/A C/G Gsus4 G

35

Chords: C C/B D/A G E7/G#

37

PLAYING TIPS

CD TRACK 20

At bar 38 we begin a repeat of the second half. Throughout this piece listen out for any unnecessary or unwanted over-ringing notes in both the melody and the accompaniment. Always aim to give the notes their correct rhythmic

value in order to stay true to the music. At the final cadence, the rhythm of the penultimate bar can be confusing; do listen to the recording for clarity and remember to give a slight rit (slowing down) before the last chord.

Am Fmaj7 Esus4 E E7/D Am/C

40

B7/F# B7/D# B7 Em B/F# Em/G B7 Emadd2 Gm6/D

43

A/C# A7 Dm C/E D7/F#

46

G G7 A6 D7/A

49

C/G Gsus4 G C

51

tr
rit
tr



LEARNING ZONE

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

Brought to you by...



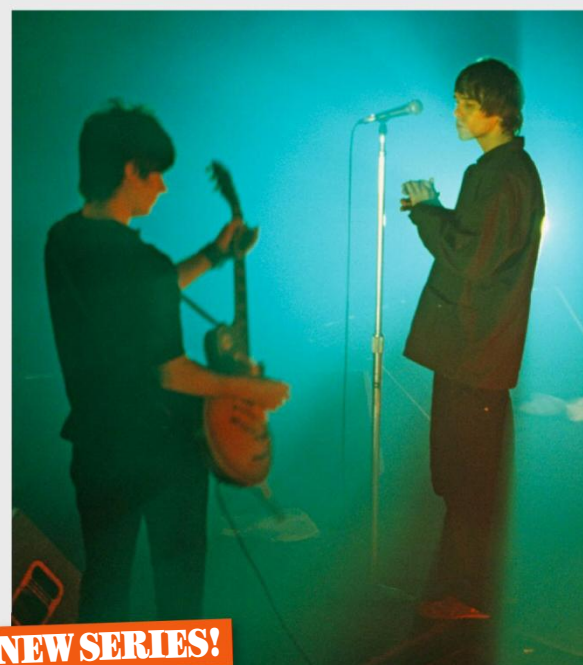
FUNDAMENTALCHANGES



IN LESSONS GT#307



FINGERSTYLE BLUES **72**
Joseph Alexander of Fundamental Changes continues his series with a look at combining alternate bass and melody.



NEW SERIES!

BRIT ROCK **78**
In the first of this new series about British rock from the 80s and 90s, Simon Barnard goes mad for it with Manchester legends, The Stone Roses.

John Mayer may well be the Eric Clapton for the present generation - a man with a strong blues leaning who plays great guitar to a large, appreciative audience. While he may not be creating the same new worlds that Eric did with John Mayall and Cream, his electric (and acoustic) playing is inspiring countless guitarists around the world for its taste and precision. We take a look at him this month in the Blues column (p56), hosted by Phil Short. Phil presents two solos full of Mayer-isms; the slippery Pentatonics, the emotive slides, the tasty bends and his ability to weave in and out of the underlying chords. Both solos are in compound time (the dotted crochet beat can be subdivided into three) so the feel for each has a lovely rolling triplet groove.

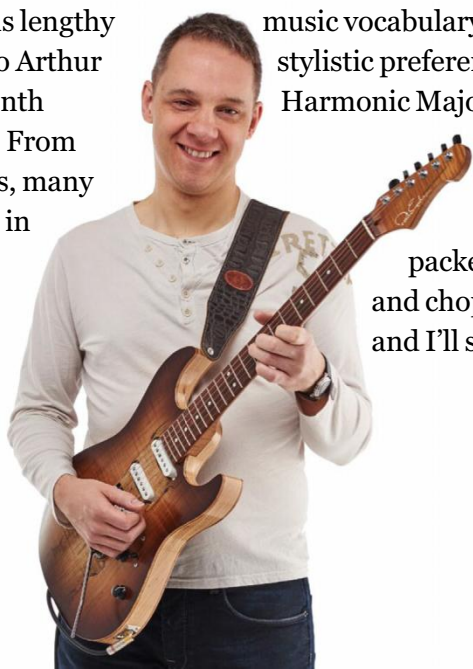
Simon Barnard, fresh from his lengthy psychedelic series (The Beatles to Arthur Brown), starts a new one this month where he looks at Britrock (p76). From The Smiths to The Arctic Monkeys, many great guitarists will be presented in bespoke musical settings to demonstrate why the 80s to the noughties proved such a fruitful time for electric guitar riffs, solos and tones. He kicks off with The Stone Roses; a hugely revered UK band during the 90s,

with their excellent guitarist John Squire.

John Wheatcroft tackles a topic I always find fascinating; the Narnia-like door either side of which the tritone interval sits. In short, is it a Lydian-like #4 or a Blues scale ♭5? As John discusses and demonstrates (p64), it's both, depending on the context. Since many guitarists treat it in a bluesy 'Pink Panther' fashion (the sultry slides found in that theme's melody), the tritone's potential is rarely fully realised. It's only when this note is committed to melodically in phrases, can its attributes of yearning, menace or seduction be appreciated. If you've rarely used it with conviction, I'd recommend taking some time out to study John's presentation. Sure his column states 'Jazz' but the tritone is within the realms of music vocabulary for us all, regardless of stylistic preferences (we'll leave the Harmonic Major for another day as the oxygen circling around that is considerably less!).

As always, we've jam packed the issue with great head and chops articles, so enjoy it all and I'll see you next time!

Jason





30-Minute Lickbag



Pat Heath of BIMM Brighton brings you a fantastic selection of new licks to learn at easy, intermediate and advanced levels.

Brought to you by...



EASY LICKS EXAMPLE 1 ERIC IDLE

CD TRACK 21

Sadly we lost the Monty Python actor Terry Jones recently so we're celebrating his Python collaborator, Eric Idle who wrote many songs for their films. Work on the back-and-forth thumb and fingerpicking on one chord then change between C, F and G7, gradually working in the arpeggio on each.

♩ = 80

C F C G C G7 C

mf

EASY LICKS EXAMPLE 2 STEVE CROPPER

CD TRACK 22

Steve Cropper is known for his simple but effective parts from many of the Stax label recordings, as both a session guitarist and member of Booker T & The MG's. This lick uses a bass note with chord response, played with a pick and bringing in some 6th intervals with controlled slides.

♩ = 90

A N.C.

mf

INTERMEDIATE LICKS EXAMPLE 3 RAY TORO

CD TRACK 23

My Chemical Romance stormed the airwaves in the early noughties with awesome Pop-Punk hits, and are still selling out huge venues in minutes. This example in the style of guitarist Toro, uses tight strumming on the power chords, using ascending octaves to turn the riff around.

♩ = 190

E5 C5 D5 E5

mf

CD TRACK 23

E
E
G
D
A
E

CD TRACK 24

EBGDAE

CD TRACK 25

E
B
G
D
A
F

CD TRACK 26

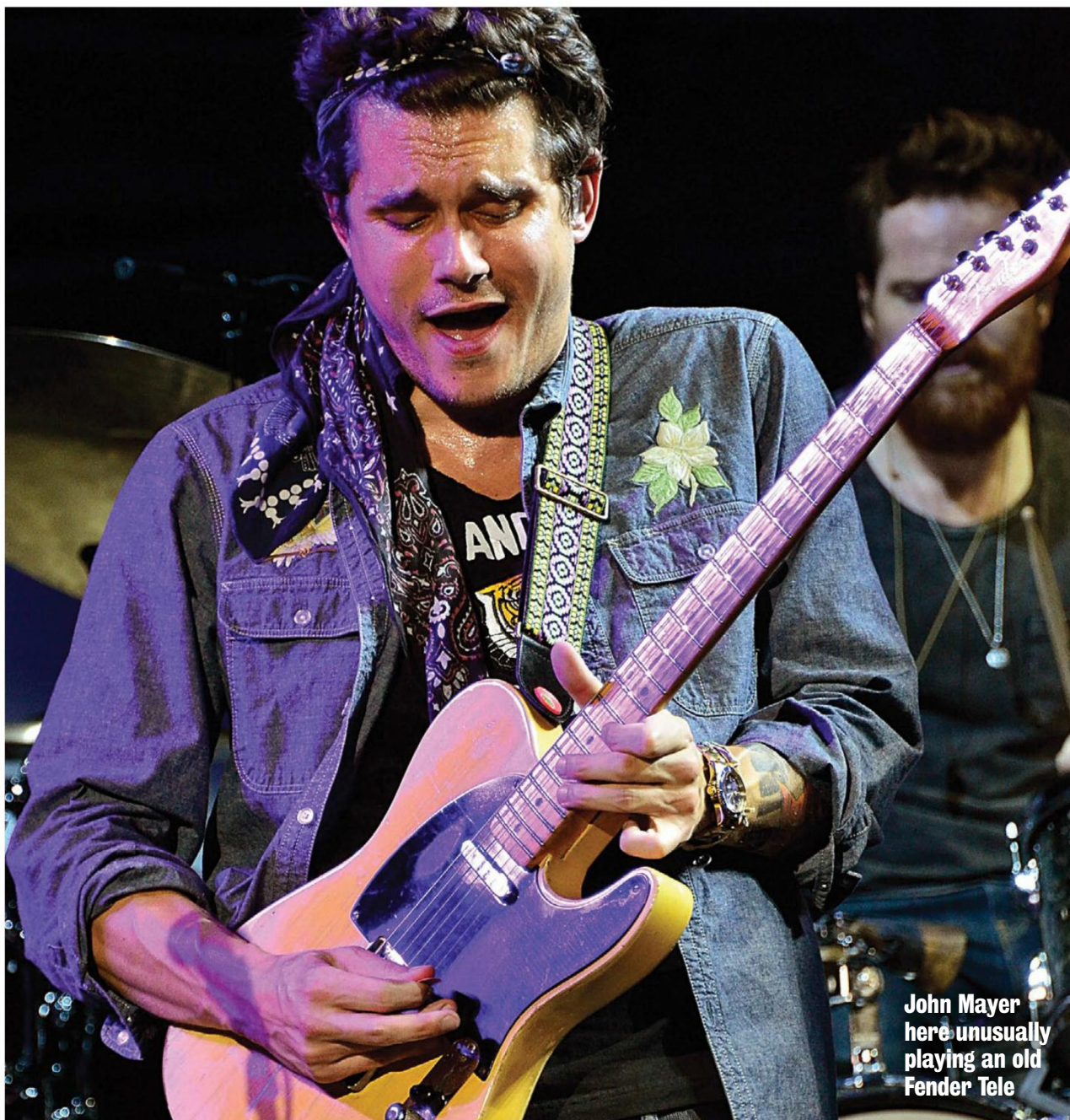
E
B
G
D
A
F

John Mayer

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



This month **Phil Short** checks out the bluesy side of a super-successful songwriter, singer, popstar, and bona fide guitar legend.



John Mayer here unusually playing an old Fender Tele

ABILITY RATING

★★★★☆ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 27-30

Will improve your

- ✓ Modern blues touch
- ✓ Feel and timing
- ✓ Playing dynamics

Hailing from Bridgeport in Connecticut, John Mayer attended the legendary Berklee College of music that has seen great guitarists such as Steve Vai, Mike Stern, John Scofield and John Petrucci pass through its doors. His first band was called the Low-Fi Masters but they didn't last long and split up in 2001. Mayer continued to play locally, and after an appearance at the South

By Southwest festival, signed a record deal with Aware Records, shortly after that moving over to Columbia.

Now a living household legend for guitar players and music lovers alike, Mayer rose to stardom combining stunning guitar playing with infectious, melodic songwriting and buttery vocals to boot. His 2001 debut album, *Room For Squares* showcased this with hits like *Why Georgia* and *Neon*. Mayer gripped his audience with mesmeric songwriting, believable vocal delivery, and catchy yet sophisticated guitar playing.

After two successful albums Mayer started to venture back towards his blues roots and began incorporating the influences of his heroes, Stevie Ray Vaughan, Eric Clapton and

BB King included. A few years down the line would see Mayer sharing the stage with these self-same guitar legends.

The most popular single off his third album, *Gravity*, showcases not just his sublime vocals, but a mature and expressive modern blues guitar style with a distinctive voice all his own. Renowned for his touch, time feel and spanky clean tones, he took his musicianship to the next level with a stunning trio set from his 2007 live album, *Where The Light Is: John Mayer Live In Los Angeles* featuring rhythm section giants, Pino Palladino on bass and Steve Jordan on drums. On this live album we hear some of his finest traditional blues guitar work, and stunning tones to boot.

Mayer has an eclectic taste in styles, and in 2012 he divided fans with the album, *Born*

“MAYER ROSE TO STARDOM BY COMBINING STUNNING GUITAR PLAYING WITH INFECTIOUS, MELODIC SONGWRITING AND BUTTERY VOCALS”

And *Raised*. With the foundation of this release being country and folk music with a marked return to the use of acoustic guitar, some of his blues fans were left somewhat disappointed. However, as always it featured trademark Mayer songwriting hooks, superb vocals and plenty of his signature guitar wizardry throughout.

For the purposes of this month's study, our two example solos lean towards Mayer's take on the blues shuffle, and his slow and expressive lead work that hints at, among others, Eric Clapton and Stevie Ray Vaughan. 

NEXT MONTH Phil looks at the fiery style of that other modern blues legend **Joe Bonamassa**


GAIN


BASS

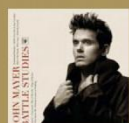

MIDDLE


TREBLE


REVERB

Get the Tone

Mayer has consistently played vintage Fender Strats but uses Gretsch, Tele or anything else if the need arises. PRS has built him the renowned Silver Sky signature model, but any guitar with single-coils will get you close to his tone. If that's not available, humbuckers with the volume and mids dialled back will also work fine. Apply reverb, chorus, and delay to taste.



TRACK RECORD With seven studio albums and seven live albums, Mayer has a rich back catalogue of stunning pop, blues, folk and country records, all laced with his signature writing hooks and instantly identifiable guitar playing. He's sold millions of records so far in his career, and with rumours of a new album in the works for 2020, we can expect to see many more great things from Mr Mayer.

EXAMPLE 1 JOHN MAYER: SHUFFLE

CD TRACK 27

This study focuses on Mayer's take of the traditional shuffle. John favours a slightly swung feel and loves to use triplet fills to embellish his lines. Really focus on the pocket and groove for this track, keeping the gain low and digging in nice and hard - we want those notes to jump right out.

Sheet music for John Mayer's "Shuffle" in E major, 12/8 time, tempo 119. The music is divided into systems, each with a guitar staff and a bass staff. Chords and techniques are indicated above the guitar staff.

System 1: Chords: A7, D9, A7. Tempo: 119. Bass staff includes fret numbers and a triplet fill.

System 2: Chords: D#9, D9. Bass staff includes fret numbers and a triplet fill.

System 3: Chords: A7, E7, D9. Bass staff includes fret numbers and a triplet fill.

System 4: Chords: A7, E7. Bass staff includes fret numbers and a triplet fill.

System 5: Chords: G7, A7. Bass staff includes fret numbers and a triplet fill.

EXAMPLE 2 JOHN MAYER: SLOW BLUES

CD TRACK 29

This study focuses heavily on Mayer's touch and fantastic feel for timing. Listen carefully to the example track to hear the dynamic variations in the phrasing. You may find that, although this solo is quite simple, it's deceptively difficult to capture well.

$\text{♩} = 65$

Amaj7

Dmaj7

Amaj7

F#m7

Gmaj7

Amaj7

PH

1

4

8

11

14

Find Your Perfect Tone

Every issue, Guitarist brings you the best gear, features, lessons and interviews to fuel your passion for guitar



Guitarist magazine is also available on iOS and Android



Also available to order online at www.myfavouritemagazines.co.uk

Rival Sons



Martin Cooper checks out a modern day but classic rock flavoured Californian band and their guitarist Scott Holiday.



Scott Holiday playing a Gibson Firebird VII in Pelham Blue

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Em

Tempo: 85bpm

CD: TRACKS 31-32

Will improve your

- ✓ Guitar part writing
- ✓ Unison bends
- ✓ Riff creation

Rival Sons are one of the newer bands that we've covered in this column. But like many of the more modern groups they draw influence from classic acts such as Led Zeppelin and Deep Purple. They have also worked with A-list producers like Dave Cobb and Vance Powell, themselves associated with artists including The White

Stripes, Chris Stapleton and Arctic Monkeys.

Guitarist Scott Holiday put Rival Sons together in his native California in 2009, having previously enjoyed a degree of solo success. He found guitarist and vocalist Jay Buchanan while searching Myspace; they were soon joined by drummer Mike Miley and, some time later, bassist Dave Beste.

Right from the outset they worked hard playing locally, gaining a healthy fanbase and garnering critical acclaim. This brought them to the attention of bands like AC/DC, Kid Rock and Alice Cooper, who offered them support slots on their own tours.

Many European dates followed, including playing at HMV's Next Big Thing show in

2011. They continued to build on their success by touring relentlessly, even gaining the attention of Pink Floyd artwork genius Storm Thorgerson who volunteered to work with them on their album *Pressure & Time*.

Although hardly a household name here (they've topped the charts three times in their own USA), Rival Sons have broken into the UK top 20 with albums *Great Western Valkyrie*, *Hollow Bones*, and *Feral Roots*.

The band's style is blues-influenced classic rock, but with a nod towards modern artists such as Audioslave. The guitar parts are generally not technical, but focus instead on

“ RIVAL SONS HAVE BROKEN INTO THE UK TOP 20 WITH THEIR ALBUMS GREAT WESTERN VALKYRIE, HOLLOW BONES AND FERAL ROOTS ”

arrangement, tone and supporting the song.

Our track this month is in the key of E Minor (E-F#-G-A-B-C-D), and the main rhythm riffs are built around E Minor Pentatonic (E-G-A-B-D) which, along with the Blues scale and its added ♭5, forms the basis of so many rock riffs. But there's also an A Major chord from outside of the key, which includes a C# note; and the B Major chord in the final section contains a D#, from E Harmonic Minor (E-F#-G-A-B-C-D#). This scale is also outlined by the choice of notes in the lead guitar's phrasing. Good luck, and have fun! 

NEXT MONTH Martin checks out those bastions of galloping British rock, the great **Iron Maiden**



7

GAIN



6

BASS



6

MIDDLE



7 3

TREBLE



6

REVERB

Get the Tone

Rival Sons' guitar gear is generally classic and includes Orange amps and Gibson Firebird and Fender Jazzmaster guitars. Holiday also loves fuzzy gain (even the bass guitar is often overdriven), so overall it's a heavy blues-based fuzz tone to aim for. As Scott favours the above types of guitar, his tone sits somewhere between single-coil and humbucker. Add some classy long delay for some of that gigantic, live stadium type vibe.



TRACK RECORD Rival Sons have only been active for just over a decade but have already released six albums, including 2011's *Pressure & Time* which includes *All Over The Road* plus the excellent title track. The band's most recent album *Feral Roots* features *Do Your Worst* and *Back In The Woods*. *Great Western Valkyrie*, *Feral Roots* and *Hollow Bones* all topped the US album charts and made the UK's top 20.

EXAMPLE 1 RHYTHM

CD TRACK 31

Using mainly down strokes is a good way to approach the rhythm guitar riffs. This will help with timing and with the overall authority of the parts. Also, make sure you play with a good mix of attitude and control, and especially watch out for unwanted strings ringing.

$\text{♩} = 85$ N.C.

RHYTHM GUITAR

E B G D A E

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

3, 7 0 0 0 3 0 5 3 7 5 0 0 0 3 0 7 5 5 7 9 3 3 3 3 2 2 2 2 2

G5 D/F#

E B G D A E

3 3 3 3 3 3 3 3 2 2 2 2 2

0 0 0 0 0 0 0 0 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 2 2 2 2 2

N.C. G5

E B G D A E

11 0 0 0 3 0 5 3 0 0 0 3 0 5 7 3 3 3 3

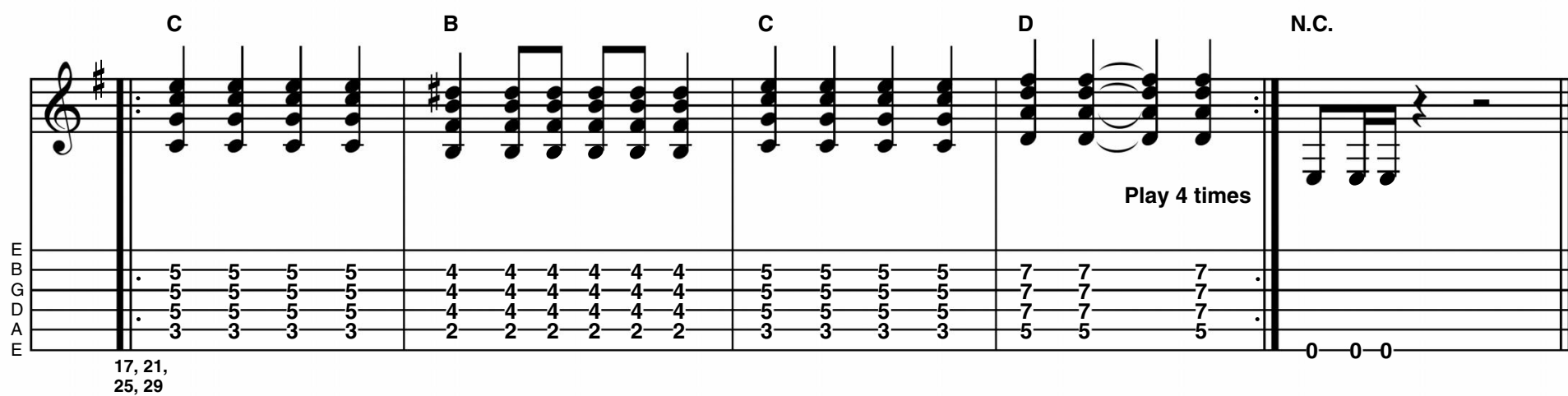
A N.C.

E B G D A E

14 2 2 2 2 2 2 2 2 0 0 0 3 0 5 3 0 0 0 3 0 5 0

EXAMPLE 1 RHYTHM ...CONTINUED

CD TRACK 31

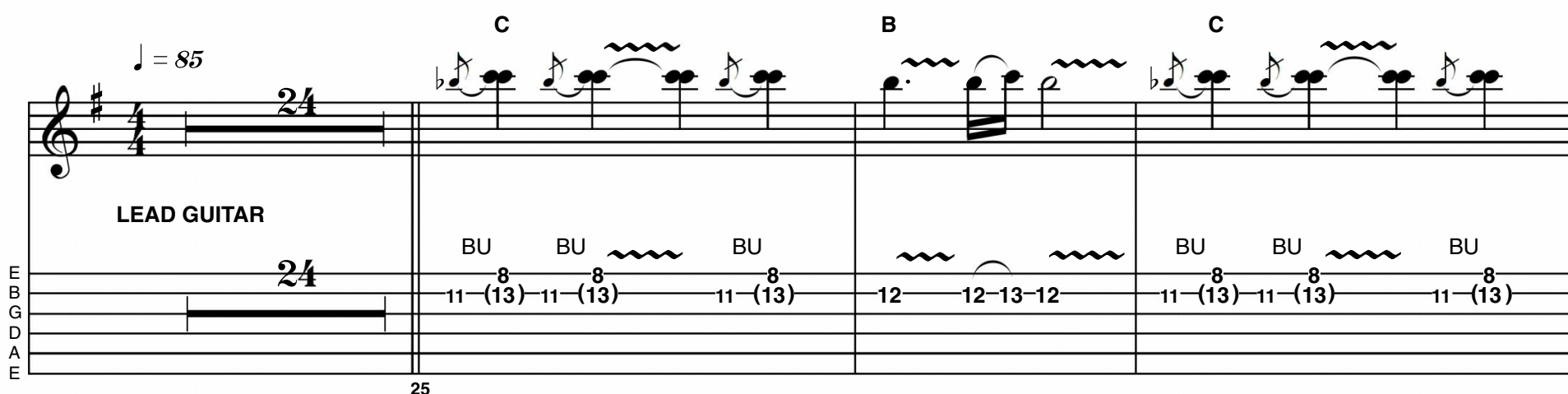


17, 21, 25, 29

EXAMPLE 2 LEAD

CD TRACK 31

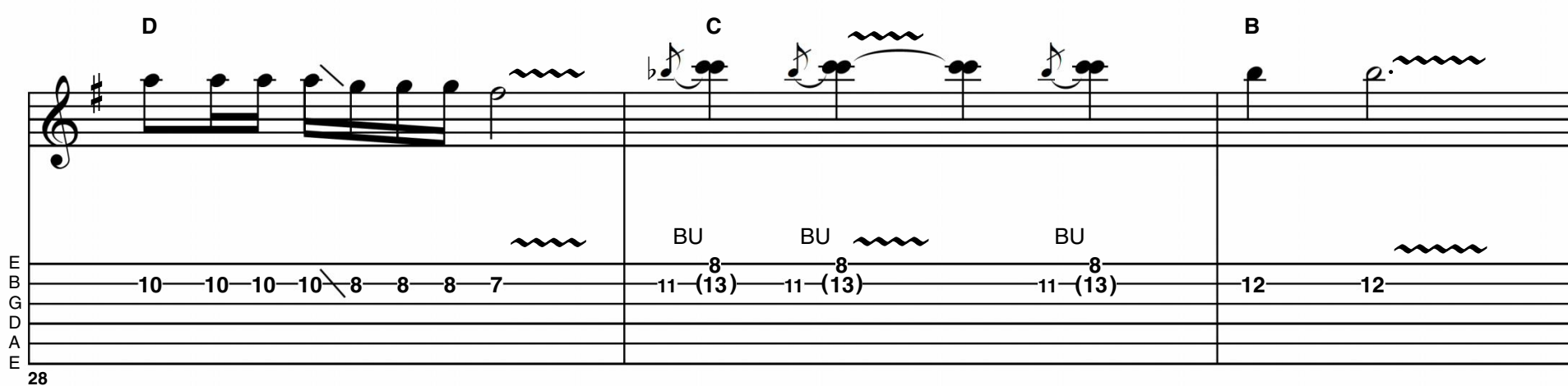
The lead guitar is also on the aggressive side of thing and the notes follow the underlying chords throughout. It's important to accent the heavy 1-2-3-4 'down' beat rhythm count when playing the notes in bars 28 and 31.



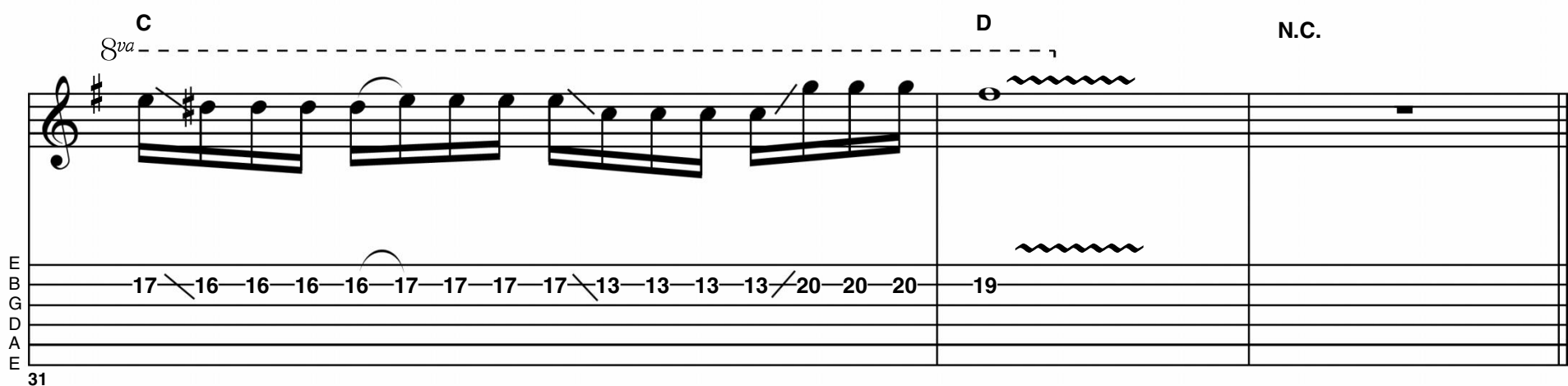
LEAD GUITAR

24

25



28



31

EXCLUSIVE 'HAVE A DRINK ON ME' BOTTLE OPENER!

★ **CLASSIC** ★ **ROCK**

AC/DC

BACK IN BLACK

40 YEARS ON: A CELEBRATION

ON SALE NOW!



SPECIAL COLLECTOR'S EDITION

— PLUS —
KISS ★ JONI MITCHELL ★ DIO ★ THE KINKS ★ KROKUS ★ H.E.A.T ★ FISH
— & MORE! —

Using the tritone



Got your accidentals covered? **John Wheatcroft** sorts out your flat 5ths from your raised 4ths, as he looks at ways to apply the tritone interval in jazz.



Grant Green: this jazz guitar giant regularly used the tritone

If we consider the edgy sounding Locrian mode (R- $\flat$ 2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7), you'll notice our sharpened 4th has turned back into a flattened 5th. The principle difference is one of implication, so that if a scale or mode contains no natural 5th, we'll likely adopt the flattened 5th title, whereas if a natural 5th is present we'd likely opt for #4th. As is so often the case, with blues we conventionally compromise by adopting flattened 5th with a degree of consistency, rather than switch between both titles depending upon which direction the notes are travelling to find resolution.

We have six examples, each exploiting a different but equally valid application for the tritone interval, both as #4th and $\flat$ 5th.

“I'M JUST BOUNCING AROUND FROM THE FUNCTIONS THAT I SEEK, USING MY KNOWLEDGE OF THE INTERVALS BETWEEN THOSE NOTES TO TELL ME WHERE TO PUT MY HANDS”

Wayne Krantz

Not only can tritones be used explicitly and independently to create melodic edge and controlled dissonance, they can be embedded by superimposition into other harmonic forms, like dominant 7th, minor 6th, m7 $\flat$ 5, diminished 7th and suchlike. Not only this, the tritone can be used successfully as a strategic device to negotiate smoothly through rapid moving functioning changes to create a set of highly useful guide-tone leading-notes, allowing us to cut through many of the sequences frequently found in both jazz and blues like butter. As always, enjoy. **GI**

ABILITY RATING

☆☆☆☆☆ Moderate

Info	Will improve your
Key: Various	✓ Use of intervals to create melodies
Tempo: 120bpm	✓ Knowledge of chord construction
CD: TRACKS 33-44	✓ Voice leading and use of guide tones

The tritone interval has attained notoriety for providing both dissonance and menace in music, at one point in history earning the title of 'Diabolus in Musica' (the devil in music). Constructed from the symmetrical distance of three tone spaces (literally tri-tones), this edgy musical formula is used in heavy rock music, milking the evil symbolism of recurring sixes (666) for all its worth. While this might be the obvious application for such a sound, what we're exploring here today is the value of this

intriguing interval in jazz music, along with its close relation, the blues.

All of the examples today will be presented against a C root note, so the distance of three tone steps takes us to F#. Or does it? Remember that F# could also be expressed enharmonically as G $\flat$. This small distinction makes a difference when we consider the title of such an interval, so do we consider this to be a sharpened 4th (F#) or flattened 5th (G $\flat$)? The answer, perhaps confusingly, is both, depending upon the context and convention.

Perhaps the most direct route to using the tritone is in conjunction with the Minor Pentatonic scale, where the addition of the $\flat$ 5th to make our five-note scale into six creates the 'Blues' scale (R- $\flat$ 3-4- $\flat$ 5- $\flat$ 7). You might also be aware of modes such as the dreamy sounding Lydian (R-2-3-#4-5-6-7), or the bluesy Lydian Dominant (R-2-3-#4-5- $\flat$ 6-7).

NEXT MONTH John gets to grips with another device often used in jazz, that of **Octaves**



Get the Tone

As we're dealing mainly with conceptual ideas you can use pretty much any sound you like, although the most popular choice is to select the neck pickup and dial in a warm, clean tone. One choice facing the modern jazz guitarist is deciding if you go down the flatwound route, for a traditional smooth, warm tone, or to go for the brighter tone of roundwound strings. You could add a touch of fusion-like overdrive for a more modern sound.



TRACK RECORD To hear the $\flat$ 5 used in a bluesy way, try Blues In Maude's Flat by Grant Green. Lydian Dominant is in almost every tune with a dominant 7th or II7 chord, including Duke Ellington's Take The A Train and Antonio Jobim's Girl From Ipanema. For the m7 $\flat$ 5, try Victor Young's Stella By Starlight, and the Whole-Tone scale Thelonious Monk or Stevie Wonder's You Are The Sunshine Of My Life.

EXAMPLE 1 ESTABLISHING USEFUL SCALE OPTIONS

CD TRACK 33

We begin by defining scale and mode options from a C root that contain either a ♭5 (G) or a #4th (F#). We've also given you an appropriate chord voicing for each scale, so why not create a loop of each chord, beginning with C7#9 and

then audition the sound of the suggested scale, in this instance the Blues scale (R-b3-4-b5-5-b7) against this backing to hear how the notes correspond. Then look for these notes in as many different positions and octaves as you can.

1a) Tritone **1b) Blues scale** **C7#9**

♩ = 120

E
B
G
D
A
E

1

1c) Lydian mode **Cmaj9#11**

E
B
G
D
A
E

8

1d) Whole-Tone scale **C7#5**

E
B
G
D
A
E

12

1e) Lydian Dominant mode **C9#11**

E
B
G
D
A
E

16

CD TRACK 33

C13b9

20

C7 $\flat$ 5 $\sharp$ 9

24

Cm7 $\flat$ 5

28

Cdim7

32

EXAMPLE 2 ESTABLISHING USEFUL ARPEGGIO OPTIONS

CD TRACK 35

Like the previous scale and mode options, here is a selection of useful arpeggios, again along with their associated chords, starting with a pair of three-note ideas for both Major and Minor and developing into four-note 7ths.

Again, why not audition these ideas along with a looped chord to hear how they connect and perhaps consider which scale selection might connect best to each arpeggio.

♩ = 120

Cadd#11 (no 5)

C dim

Cmaj7#11 (no 5)

C7b5

Cm7b5

Cdim7

1

7

11

15

19

EXAMPLE 3 12-BAR BLUES MELODY USING THE BLUES SCALE

CD TRACK 37

This example gives us a clear illustration of how the $\flat 5$ (G_b) can be embedded into Minor Pentatonic vocabulary to create the Blues scale. Check out Grant Green to hear more of this in action. Not only does this G_b note provide us with

a lovely tension and release against $C7$, either by resolving up or down by a semitone, when it's placed against the A_b9 , as an anticipation at the end of bar 8, we outline the harmonically appropriate $\flat 7$ th degree (G_b) perfectly.

$\text{♩} = 120$ Swing



EXAMPLE 4 LYDIAN DOMINANT CONNECTIONS

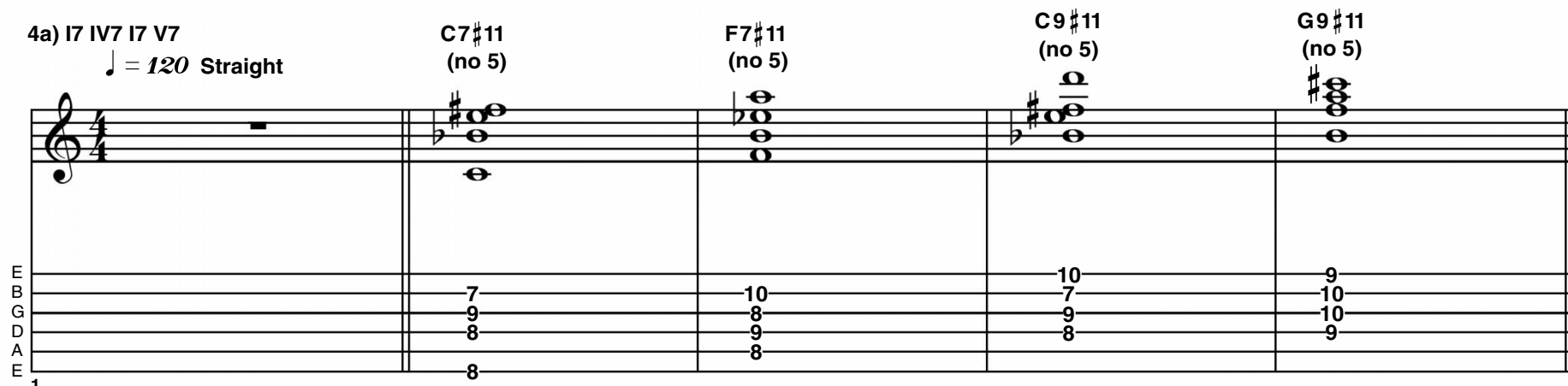
CD TRACK 39

Here we see some Lydian Dominant connections, a sound beloved by modern jazz and fusion players such as Robben Ford, Scott Henderson and John Scofield. Example 4a) defines some useable $7\#11$ voicings for the $I7$, $IV7$ and $V7$ in one area and we subsequently back this up with appropriate scale fingerings in the same locations. In 4c) we explore the symmetry inherent in

$7,5$ voicings, where each of the pair of inversions presented is exactly the same shape transposed by a tritone. This is further exploited to create connections between the $I-IV$ and $I-V$, simply by moving up or down by one fret. We round this mini-study on Lydian Dominant up with an applied 12-bar blues chorus relying heavily upon the associated modal option for each of the three chords.

4a) $I7$ $IV7$ $I7$ $V7$

$\text{♩} = 120$ Straight



CD TRACK 39

4b) Three modes in one area

E
B
G
D
A
E

4c) 7♭5 tritone symmetry

E
B
G
D
A
E

4d) 7_b5 semitone connections

E
B
G
D
A
E

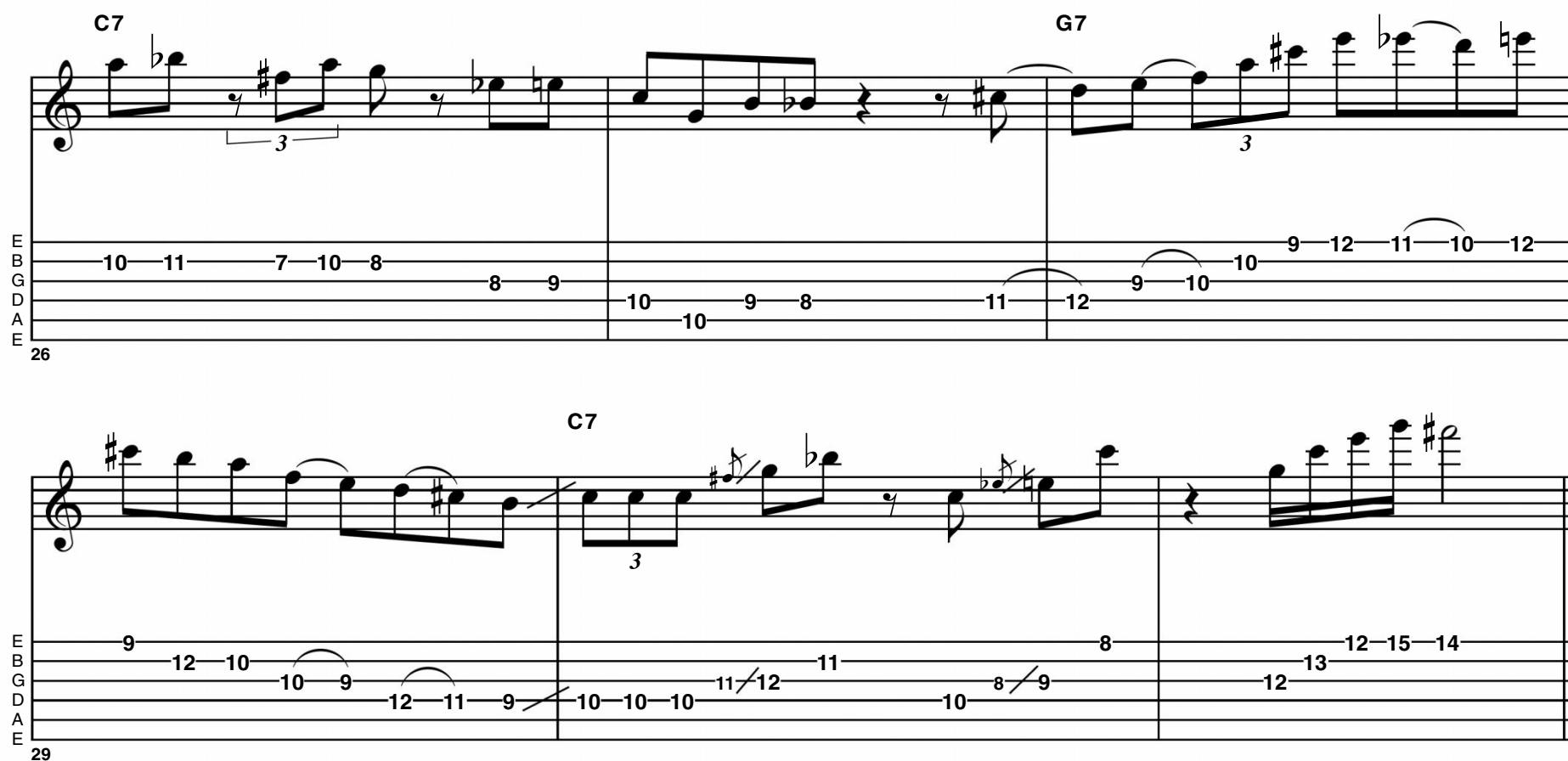
4e) Lydian Dominant blues chorus

♩ = 120 Swing

E
B
G
D
A
EE
B
G
D
A
E

EXAMPLE 4 LYDIAN DOMINANT CONNECTIONS ...CONTINUED

CD TRACK 39



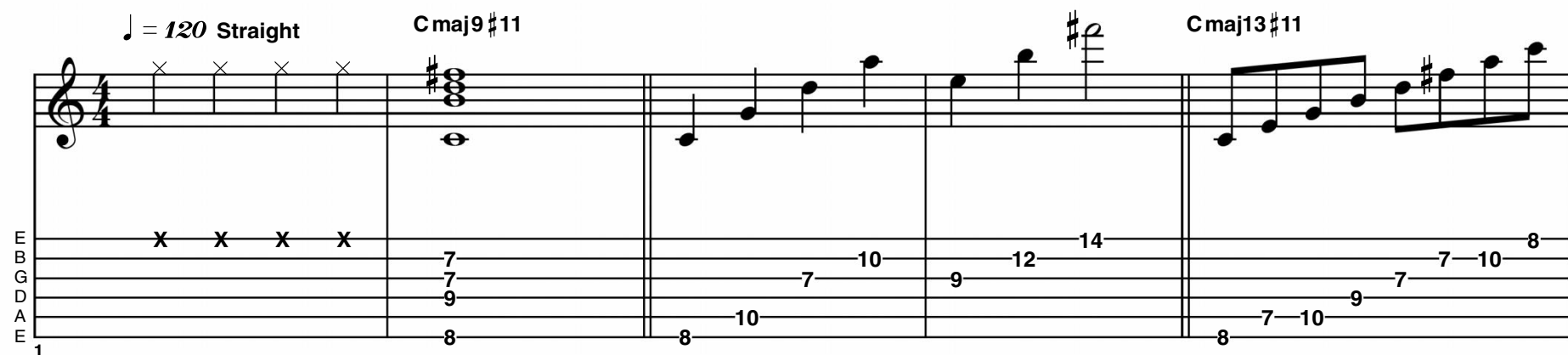
EXAMPLE 5 LYDIAN LINES

CD TRACK 41

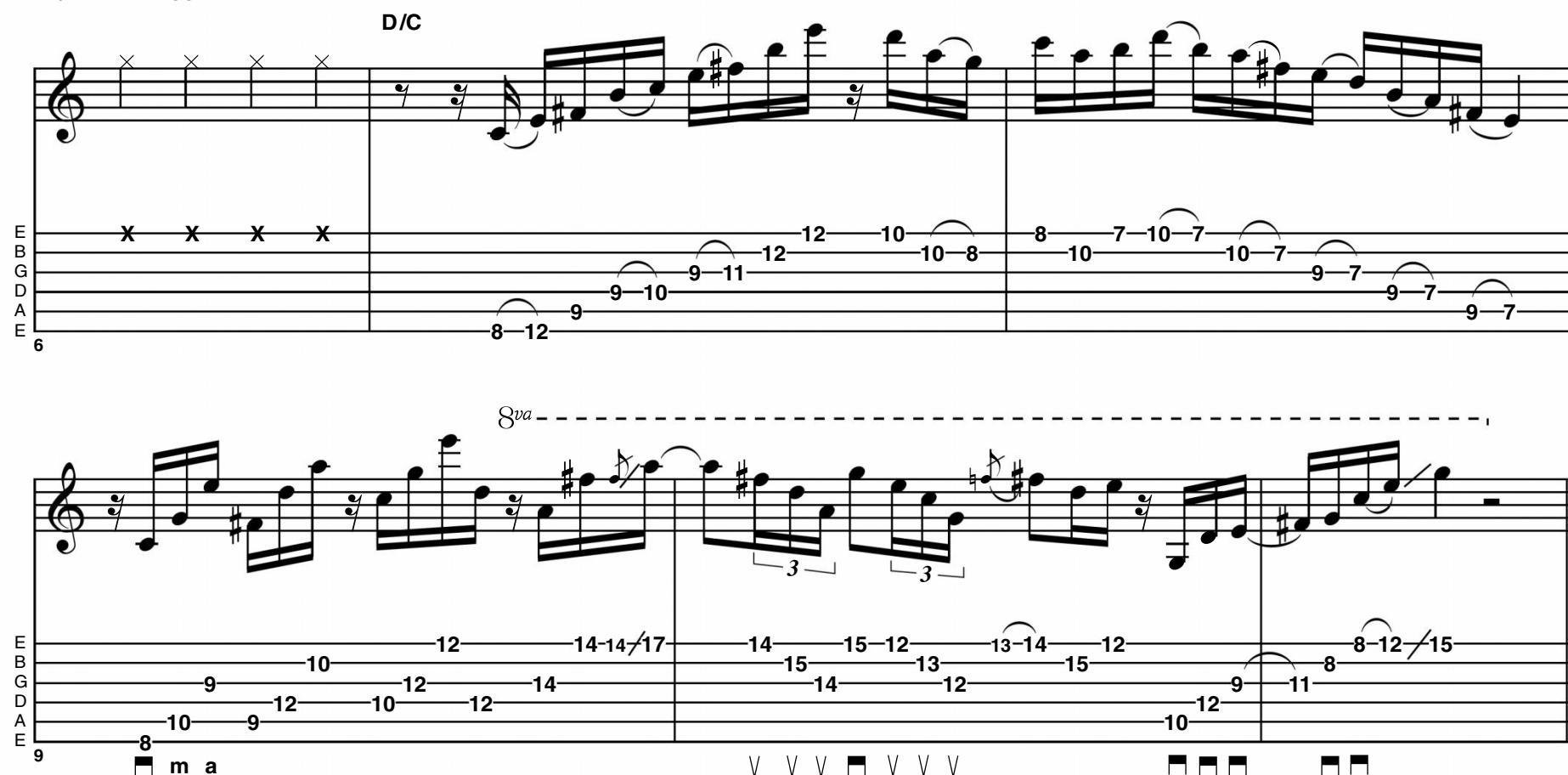
Next up, it's the turn of Lydian. We begin by defining the scale in two ways, first as a stack of six perfect 5th intervals, giving us the following collection of notes: C-G-D-A-E-B-F#. If we configure these notes into consecutive 3rds we get the following 13#11 super-arpeggio (R-3-5-7-9-#11-13), containing all the

notes of the scale and importantly with no 'avoid' notes, meaning that any of the included tones can be used as a chord-tone or viable extension, which is really good news for the improvising musician. We finish off with a short excerpt that exploits a range of ideas, reminiscent of Joe Diorio or a Lage Lund.

5a) Stacked 5ths and extended arpeggio



5b) Melodic application



EXAMPLE 6 TRITONE MELODIC JUXTAPOSITION

CD TRACK 43

The concept that underpins our final example is to superimpose the same tritone based melodic idea against a selection of commonly used chord types. This means that while the tritone intervallic construction remains stable, their function or intervallic value will change from chord to chord. We start with the dominant 7th, where our notes take on the roll of 3rd (E) and 7th (B_b). When we

switch to major 7th, we're choosing the tonic (C) and raised 4th (F#). For Cm6 we choose m3rd and 6th (E_b and A), while for Cm7_b5, we've selected 5th and root (G_b and C). In 6b) we exploit the dominant 7th tritone connection between 3rd/7th and 7th/3rd with a cohesive solo, again derived from a simple 12-bar blues sequence outlined with single-note lines.

6a) Superimposed motif through various chord types

6a) Superimposed motif through various chord types

♩ = 120 Swing

C7 **Cmaj7#11**

Cm6 **Cm7_b5**

1, 3 6, 8 10 11, 13 16, 18

6b) Tritone 3rd/7th connections through I7 IV7 V7

6b) Tritone 3rd/7th connections through I7 IV7 V7

C7 **F7** **C7**

F7 **F#dim7** **C7**

Dm7 **G7** **C7**

20 25 29

Kelly Joe Phelps
is an amazing
fingerstyle
blues musician



Fingerstyle blues



Joseph Alexander of Fundamental Changes continues his bluesy fingerpicking series with a look at combining alternating bass and melody.

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 45-56

Will improve your

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

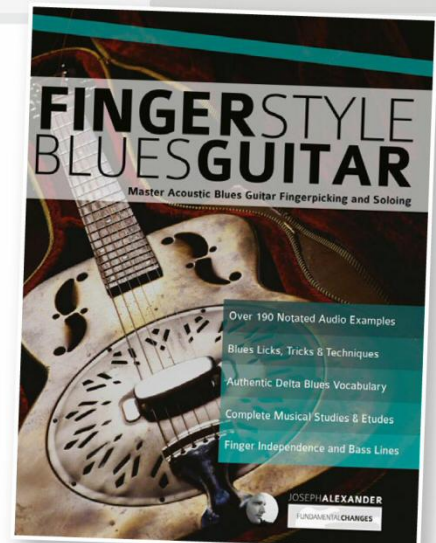
Welcome back to our exploration of authentic Delta blues fingerstyle guitar. In last month's lesson we spent time developing the independence between your thumb and fingers, and took a very quick look at adding

an alternating bassline. It is essential that you keep your foot tapping on the beat and concentrate on making sure your thumb stays in time whether you are playing just a single-note bass line or using the alternating bass technique that's crucial to this style.

One piece of advice that I took from Joe Pass a long time ago was that the bassline is always your most important concern. The bass provides a rhythmic foundation for the listener and 'frames' every melody note that you play. If the bass starts to get shaky then the whole structure will quickly collapse - it's the cliché analogy of building a house on

Brought to you by...

FUNDAMENTAL CHANGES



“THESE FIRST TWO LESSONS HAVE BEEN ABOUT PROGRAMMING YOUR FINGERS AND DEVELOPING GOOD COORDINATION”

strong foundations. So, in order to build a strong and consistent bassline (in time and in balance, volume-wise), practice very slowly to start with and think about how any fretted bass notes need to coordinate with the melodic phrase. Gradually speed things up and you will find that the fingers naturally start to move together as one.

These first two lessons have been about programming your fingers and developing good coordination, so at the moment speed is a distant concern. The important thing is to always make sure your head is in control of what you're playing, not your hands. **E**

NEXT MONTH Joseph's third lesson will improve independence and develop **solosing skills**


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Most acoustic blues players in the early days 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

CD TRACK 45

We'll pick up where we left off last issue, after having just added the alternating bass on the sixth and fifth strings, and begin by adding a very simple melody on the top string. Hold your first finger down on the 2nd fret throughout.

♩ = 60

Em7

E B G D A E

0 3 0 3 0 3 0 3 0 3 0 3 0 3

0 2 0 2 0 2 0 2

EXAMPLE 2

CD TRACK 46

A slightly more challenging melody. Use your little fourth to play the fretted melody notes and focus on keeping the bassline smooth and in time.

♩ = 60

Em7

E B G D A E

3 0 3 0 3 0 3 0 3 0 3 0 3 0

0 2 0 2 0 2 0 2

EXAMPLE 3

CD TRACK 47

This example builds on the previous one but adds a few faster notes. Keep the bass even and steady as you introduce these more intricate rhythms. Play through the example again, but this time, hold down a full Em7 chord. Even though you're not playing the fretted notes, it'll extend your technique.

♩ = 60

Em7

E B G D A E

3 0 0 3 0 0 0 3 0 2 0 3 0 2 0

0 2 0 2 0 2 0 2

EXAMPLE 4

CD TRACK 48

The next example moves between two chords. Begin by playing the example without holding down the chords but when you gain confidence hold down the full chords as you play through the example.

♩ = 60

Em7 A9sus4 Em7 A9sus4

E B G D A E

3 0 3 0 3 0 3 0 3 0 3 0 3 0

0 2 0 2 0 2 0 2

EXAMPLE 5

CD TRACK 49

Here's a similar idea but the melody is now a little more complex. Notice that the eighth-note rest on the first beat helps to separate the melody. You might find that the trickiest thing is keeping control of the bassline - notice that two notes are played in succession on the fifth string.

♩ = 60

Em7 A9sus4 Em7

E B G D A E

EXAMPLE 6

CD TRACK 50

Here the melody is the same as before, but I've now added another note to the bass part. Use your second finger to fret the low G note.

♩ = 60

Em7 Am7 G Em7 Am7 G

E B G D A E

EXAMPLE 7

CD TRACK 51

The following exercises are more like traditional licks, but help you to build independence between thumb and picking fingers.

♩ = 60

Em7

E B G D A E

EXAMPLE 8

CD TRACK 52

I have simplified the bass to help you get used to these rhythms. You may wish to separate the melody and then introduce the bassline when you are comfortable.

♩ = 60

Em7

E B G D A E

EXAMPLE 9

CD TRACK 53

The next two examples feature off-beat melody notes against an alternating bass line.

♩ = 60 Em7

E B G D A E

EXAMPLE 10

CD TRACK 54

Remember, the key to sounding good is to keep that bassline rock solid against the picked melody notes.

♩ = 60 Em7

E B G D A E

EXAMPLE 11

CD TRACK 55

The next two examples feature off-beat melody notes against an alternating bassline.

♩ = 60 Em7

E B G D A E

EXAMPLE 12

CD TRACK 56

As you become comfortable with these ideas, experiment with the order of the melody notes to explore new melodic ideas.

♩ = 60 Em7

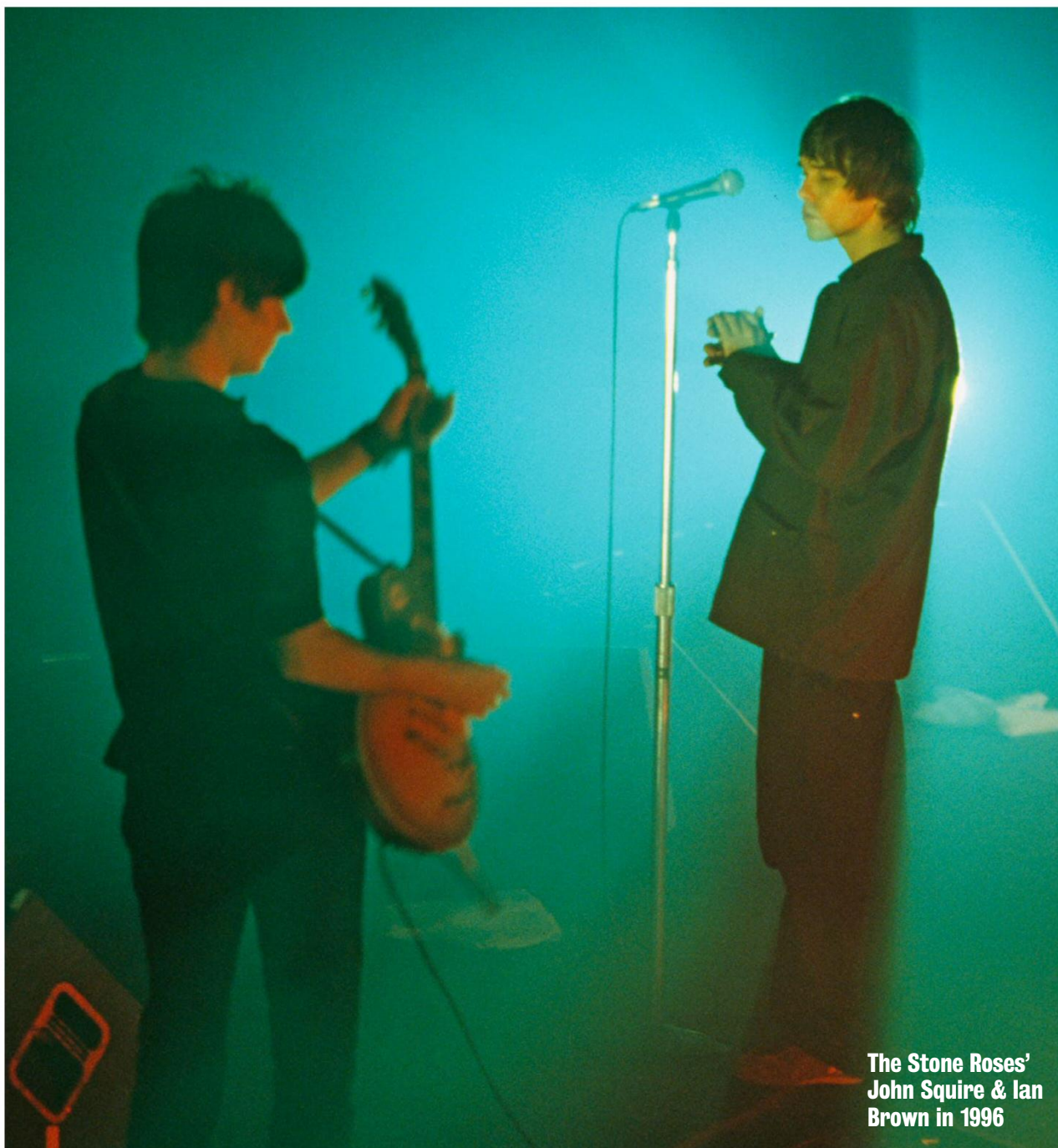
E B G D A E

NEW SERIES!

The Stone Roses



In the first of this new series focusing on '80s and '90s Britrock, **Simon Barnard** goes mad for it with some true Manchester legends.



The Stone Roses' John Squire & Ian Brown in 1996

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: D
Tempo: Various
CD: TRACK 57

Will improve your

- ✓ Syncopated arpeggios
- ✓ Chordal embellishments
- ✓ Single-note riffs

Formed in the early '80s in Manchester, The Stone Roses were innovators who helped put the 'Madchester' music scene on the cultural map. Even with only two albums to their name they've gone down in history as true musical pioneers, creating a unique sound that left a lasting impression.

The Stone Roses were: Ian Brown (vocals), John Squire (guitar), Mani (bass) and Reni

(drums). There have been a number of other members over the years, but this was the definitive line-up of the band.

John Squire was and still is a phenomenal guitarist, whose ability to effortlessly fuse rhythm and lead lines is held in high regard. He was also the group's principal songwriter. Squire used arpeggios, Hendrix inspired chordal playing, funky syncopated rhythms and melodic lead guitar lines fused with rock and blues licks to bring a wide palette of tones to The Stone Roses' sound. However, it was Mani and Reni, the rhythm section, that provided the perfect foundation for Squire to build upon. Mani's bass sound was cutting, and always at the forefront of the mix. His trebly bass sound was the perfect vessel for his

highly syncopated and melodic lines, not too far removed from players such as Peter Hook from Joy Division and New Order. Reni's drum style was also incredibly funky and groove-laden. His grooves were not only unique, but also perfect to get people up on their feet and dancing. There are some isolated tracks of Reni performing on YouTube, which demonstrate the mastery he had over the drum set. In fact, he was once scouted to play drums for The Who many years after Keith Moon's death.

The Stone Roses' 1989 self-titled debut album is a modern classic, regarded by some as one of the best British albums ever

“JOHN SQUIRE WAS AND STILL IS A PHENOMENAL GUITARIST, WHOSE ABILITY TO EFFORTLESSLY FUSE RHYTHM AND LEAD LINES IS HELD IN HIGH REGARD”

released. Produced by John Leckie it spawned seven singles. The glorious I Am The Resurrection was an epic anthem with an extended instrumental finale. Waterfall and I Wanna Be Adored were almost psychedelic in feel and featured chiming arpeggios and lead lines from Squire. Fools Gold showcased the funkier sound of the band and She Bangs The Drums is based around a pedal note bass riff supplied by Mani. This truly was an era-defining album, which showed the world the many sounds and sophisticated nuances which created The Stone Roses. **BT**

NEXT MONTH Simon checks out Crispian Mills' Indian influenced band **Kula Shaker**

3

4

5

6

5

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Squire has played many guitars throughout his career, including Gretsch, Fender and Gibson. His love of Jimmy Page means a Les Paul is often top choice. He likes Fender, Vox and Mesa amplifiers with a number of effects. Go for a powerful bridge pickup tone for the riffy parts, flipping over to the neck for solos. Add delay, chorus and overdrive where appropriate.



TRACK RECORD The self-titled debut album is the best place to start your Stone Roses journey. And we suggest listening to it from start to finish. There is a lot of live footage on YouTube from all eras of the band, but the reunion footage from 2012 is particularly good. John Squire is mostly seen playing a Strat into multiple Mesa combos, and all members are clearly having a great time playing together again.

EXAMPLE THE STONE ROSES

CD TRACK 57

[Bars 1-8] Here we see an arpeggio idea based around the chords of D5 and Dsus4 with some open-string licks at the end of each four-bar phrase. Let all of the notes ring out for a full sound and experiment with your picking approach.

[Bars 9-16] This is similar but with a descending motif. Continue to let the chords ring out and watch out for the 16th-note licks on every second bar, ensuring that your timing and dynamics are even.

$\text{♩} = 105$

D5 **Dsus4**

Let ring - - - - -

E B G D A E

1 ♩ V ♩ V V V etc

D5 **Dsus2** **D5**

Let ring - - - - -

E B G D A E

3 ♩ ♩ V

Dsus4 **D5** **Dsus2**

Let ring - - - - -

E B G D A E

6

Cadd9 **G/B** **D5** **Cadd9** **G/B**

Let ring - - - - -

E B G D A E

9

D5 **Cadd9** **G/B** **D5**

Let ring - - - - -

E B G D A E

12

EXAMPLE THE STONE ROSES

CD TRACK 57

[Bars 17-24] The mood changes here where we explore a Squire inspired muted funky syncopated idea. Alternate picking is best for this section.

[Bars 25-26] The dynamics increase here with a descending D Major Pentatonic lick. In the following bar the same lick is played but an octave down, before the tempo increases to 120bpm for a D Major barre chord.

[Bars 29-36] A single-note riff enters at a new tempo of 130bpm to give the section more of a push. This riff uses the open string as a pedal note, modulating from D Major to G Major. Alternate picking is also the best approach here, and again make sure the picking is even in both dynamics and fluency. This riff resolves to a D chord which builds in volume over two bars.

Cadd9 G/B A D7

Let ring — PM —

E B G D A E

15

PM —

E B G D A E

18

PM —

E B G D A E

21

D

PM —

E B G D A E

24

D

$\text{♩} = 120$ $\text{♩} = 130$

E B G D A E

27

EXAMPLE THE STONE ROSES

CD TRACK 57

[Bars 39-46] Although best known for his arpeggio and part-chord licks, Squire often employs full chords for more power. This is seen in here, where some four and five-string chords are introduced before the final solo.

[Bars 47-54] Here we begin the final guitar solo. The first four-bar phrase

outlines the chords using the B Minor Pentatonic scale, C Major Pentatonic (with passing E_b note) and an idea using 6ths from the D Major scale. Squire's solos are melodic and often follow the chords for harmonic stability. You could try using hybrid picking when playing the diatonic 6ths in bars 50-51.

31

G

35

D5 D

39

Bm C D

43

Bm C D

47

Bm C D

EXAMPLE THE STONE ROSES

CD TRACK 57

[Bars 55-63] Here's a Squire influenced single-string descending B Minor scale lick before climbing back up using D Major Pentatonic over the D chord. The final four bars feature some rapid licks, which again outline each

chord. Experiment with different picking techniques and go slowly if at first they seem tricky. Squire certainly gives the lie to the misconception of Britrock being a bunch of pedestrian shoe-gazers that couldn't play!

50

Bm C D

E B G D A E

10 12 14 12 10 8 7 7 8 8 10

11 12 14 12 11 9 7 7 9 9 7

m m m m m m m m m

54

Bm C

E B G D A E

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

57

D Bm C

E B G D A E

5 7 9 7 9 7 9 11 10 12 10 12 10 10 12 10 12 10 12 10 12 10 12 10

60

D

E B G D A E

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

Let ring - - - - -

62

E B G D A E

10 7 10 7 10 7 9 7 9 7 9 7 9 7 9 7 10

musicradar.

The No.1 website for musicians



Love this magazine? You'll love musicradar.com

Thousands of gear
reviews and killer
video demos

Tips and techniques
to help you play and
sound better

[musicradar.](http://musicradar.com)



Mixolydian soloing With Pentatonics



Shaun Baxter continues to explore the many Pentatonic sounds that exist within Mixolydian mode, this month starting on the 7th interval.

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: A (A7)

Tempo: 108bpm

CD: TRACK 59

Will improve your

✓ Soloing from the ♭7th of Mixolydian

✓ Creating new Pentatonic lines

✓ Melodic connections between keys

In this current series, we have been using medium-paced solo studies as vehicles to apply various useful Pentatonic scales that reside within Mixolydian. So far, we've studied Pentatonic scales stemming from the root, 2nd, 3rd, 4th, 5th and 6th notes of the Mixolydian, so now it's time to turn our attention to five-note scales that stem from the flattened 7th note (♭7).

Remember, the purpose of trying to extract

various triads, arpeggios and Pentatonic scales from within a scale is to provide us with fresh musical perspectives. Each new perspective not only sounds different, but will also make us play in a different way.

When extracting Pentatonic scales (which always have five notes) from a seven-note scale like Mixolydian, one could simply choose to systematically omit two notes from that parental scale. For example, if we leave out the 3rd and 5th notes of Mixolydian, we get a Pentatonic scale that has the same notes as a Gmaj9 arpeggio when viewed from the perspective of the ♭7th note:

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

Gmaj9 arpeggio – G B D F# A
1 3 5 7 9

Then, if we put these same notes in a row it gives us a Gmaj9-type Pentatonic scale:

Gmaj9 Pentatonic scale – G A B D F#
1 2 3 5 7

Conversely, one could say that playing a maj9 Pentatonic scale from the ♭7th note of a Mixolydian scale results in the 3rd and 5th of the parental scale being omitted.

Next, by leaving out the root and 5th notes of Mixolydian we get a maj7#11 arpeggio when viewed from the perspective of the ♭7th.

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

Gmaj7#11 arpeggio – G B D F# C#
1 3 5 7 #11

Again, by putting these notes in a row, we can establish a useful Pentatonic scale.

Gmaj7#11 pentatonic – G B C# D F#
1 3 #4 5 7

It could also be said that playing a maj7#11-type Pentatonic scale from the ♭7th of Mixolydian results in the root and 5th notes being omitted from the parental scale.

The chord progression for the backing track behind this month's solo is A7-C7-D7-F7-G7, and a

different Mixolydian scale is to be played from the root of each chord.

Diagram 1 (see boxout right) shows the notes of each Mixolydian scale and also the notes of the maj9 and maj7#11-type Pentatonic scales that stem from the ♭7th note of each scale.

In this recent series, we have created a new solo in each lesson using two different Pentatonic scales from each note of the

“THE PURPOSE OF EXTRACTING TRIADS, ARPEGGIOS AND PENTATONIC SCALES FROM A SEVEN-NOTE SCALE IS TO PROVIDE US WITH FRESH MUSICAL PERSPECTIVES”

Mixolydian scale. To date, this has resulted in well over 300 bars of music over the same backing track, which hopefully illustrates how fertile such concepts are as potential sources of fresh approaches and ideas.

In the following lesson, the last in this mini-series under the Creative Rock banner, we wrap things up by studying a solo that utilises all of the various Pentatonic scales that we have studied in this series. In other words, we will be putting them all together, rather than restricting ourselves to a Pentatonic solo that stems each time from a single interval of the parent scale. **E**

NEXT MONTH Shaun brings us a final solo to learn in this mini-series within **Creative Rock**



Get the Tone

For this solo, I used a distortion pedal set with the gain at 12pm through a clean amp to get a sound that was not too overdriven. This helps to give a central core to the tone, preserve the dynamic range (important to playing with expression) while still providing vocal-like sustain. Use the above settings as a guide if going direct into your amplifier.



Marty Friedman likes to use exotic scales such as Lydian Pentatonic



TRACK RECORD The maj7#11 Pentatonic is also known as the Lydian Pentatonic and is a mode of the Japanese Soft scale. G Lydian Pentatonic is mode 6 of B Japanese Soft scale: 1-2-♭3-5-♭6 (B-C#-D-F#- G). One rock guitarist that likes using exotic scales is Marty Friedman, you'll remember him from issue GT301. Check out his albums *Dragon's Kiss*, *Scenes* and *Wall Of Sound*.

DIAGRAM 1 THE NOTES OF EACH MIXOLYDIAN SCALE

PENTATONIC SCALES FROM THE 7TH NOTE OF A MIXOLYDIAN (A-B-C#-D-E-F#-G)

Gmaj7#11 pent - $\begin{matrix} G & B & C\# & D & F\# \\ 1 & 3 & \#4 & 5 & 7 \end{matrix}$ Gmaj9 pent - $\begin{matrix} G & A & B & D & F\# \\ 1 & 2 & 3 & 5 & 7 \end{matrix}$

PENTATONIC SCALES FROM THE 7TH NOTE OF C MIXOLYDIAN (C-D-E-F-G-A-B $\flat$)

Bbmaj7#11 pent - $\begin{matrix} B\flat & D & E & F & A \\ 1 & 3 & \#4 & 5 & 7 \end{matrix}$ Bbmaj9 pent - $\begin{matrix} B\flat & C & D & F & A \\ 1 & 2 & 3 & 5 & 7 \end{matrix}$

PENTATONIC SCALES FROM THE 7TH NOTE OF D MIXOLYDIAN (D-E-F#-G-A-B-C)

Cmaj7#11 pent - $\begin{matrix} C & E & F\# & G & B \\ 1 & 3 & \#4 & 5 & 7 \end{matrix}$ Cmaj9 pent - $\begin{matrix} C & D & E & G & B \\ 1 & 2 & 3 & 5 & 7 \end{matrix}$

PENTATONIC SCALES FROM THE 7TH NOTE OF F MIXOLYDIAN (F-G-A-B $\flat$ -C-D-E $\flat$)

Ebmaj7#11 pent - $\begin{matrix} E\flat & G & A & B\flat & D \\ 1 & 3 & \#4 & 5 & 7 \end{matrix}$ Ebmaj9 pent - $\begin{matrix} E\flat & D & G & B\flat & D \\ 1 & 2 & 3 & 5 & 7 \end{matrix}$

PENTATONIC SCALES FROM THE 7TH NOTE OF G MIXOLYDIAN (G-A-B-C-D-E-F)

Fmaj7#11 pent - $\begin{matrix} F & A & B & C & E \\ 1 & 3 & \#4 & 5 & 7 \end{matrix}$ Fmaj9 pent - $\begin{matrix} F & G & A & C & E \\ 1 & 2 & 3 & 5 & 7 \end{matrix}$

EXAMPLE MIXOLYDIAN SOLO WITH PENTATONIC SCALES FROM THE 7TH NOTE

CD TRACK 58

[Bars 1-2] The scene is set using Mixolydian, for balance throughout the solo.
[Bars 5-6] Maintaining visual context important as it prevents you from getting lost and also allows you to transpose the same information to other

keys and musical situations. Here, the B $\flat$ maj9 Pentatonic line exists within CAGED shape #3 of C Mixolydian. Make sure that you can establish the notes of each Pentatonic scale within all five CAGED shapes of Mixolydian.

$\text{♩} = 108$

G/A A7

A mixolydian

E B G D A E

10 14 10 11 12 12 12 12 11 12 10 14 15 14 10 12

0 12 11 12 12 12 12 11 12 12

1

G/A A7

Gmaj7 #11 pentatonic

E B G D A E

15 15 14 15 14 12 14 14 15 15 14 12 12 11 12 11 14 10 14 10 10 14

12 12 11 12 11 14 10 14 10 10

3

CD TRACK 58

[Bars 9-10] Generally, I have three default settings when fingering various Pentatonic scales: first, how it looks in each CAGED shape of the parent scale; secondly, a two-notes-per-string approach (if the CAGED version didn't provide that); and, thirdly, I compress all five notes onto the a single string-pair so that I can shift the scale up and down over three octaves using symmetrical fingerings on the lower, middle and upper string pairs. The Pentatonic section in these two bars is taken from a two-notes-per-string fingering for the Cmaj7#11 Pentatonic scale.

[illegible]

The musical notation shows a treble clef staff with a key signature of one flat (Bb) and a common time signature (C). The scale is written in a pentatonic style, with notes grouped by slurs and triplets. The notes are Bb, C, D, Eb, and F. The scale is labeled "Bb/C" and "Bbmaj9 pentatonic scale". The C7 chord is indicated by a "C7" label. The scale is also labeled "C mixolydian". The notation includes a "7" at the beginning, a "BU" label, and a "17-18" label. The scale is written in a pentatonic style, with notes grouped by slurs and triplets. The notes are Bb, C, D, Eb, and F. The scale is labeled "Bb/C" and "Bbmaj9 pentatonic scale". The C7 chord is indicated by a "C7" label. The scale is also labeled "C mixolydian". The notation includes a "7" at the beginning, a "BU" label, and a "17-18" label.

The musical notation for guitar is shown in two systems. The first system features a melody in the treble clef, starting with a C/D chord and a D7 chord. The melody is in D major and includes a C/D chord and a D7 chord. The fretboard diagrams in the bass clef show the D mixolydian and C major 7#11 pentatonic scales. The fretboard diagrams are labeled with fret numbers and include a wavy line indicating a bend.

The musical score is written for guitar. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is D major, indicated by two sharps (F# and C#). The melody in the treble clef starts with a C/D chord and a D7 chord. The bass line in the bass clef is in E major and features a BU chord. The score is divided into two measures by a vertical dashed line.

EXAMPLE MIXOLYDIAN SOLO WITH PENTATONIC SCALES FROM THE 7TH NOTE

CD TRACK 58

[Bars 11-12] In bar 11, the same two-notes-per-string shape is divided into consecutive five-note groupings that produce a 'five-against-four' feel. Again, the resultant effect (rhythmic displacement) creates a constant shift of emphasis that helps to provide sustained interest for the listener.

[Bars 15-16] Yes, the line in bar 15 does jump around a lot, but this will often make it more expressive, less clichéd and more ear-catching. This line is typical

of the many that I have devised over each CAGED shape (in this case, shape #5 of F Mixolydian) when experimenting with these scales.

[Bar 18] This bar features a variation of line CAGED shape #3 line used in bar 3: this time transposed from C Mixolydian to F Mixolydian.

[Bars 19-20] Note how the line in these two bars stays exclusively within CAGED shape #5 of G Mixolydian.

EXAMPLE MIXOLYDIAN SOLO WITH PENTATONIC SCALES FROM THE 7TH NOTE

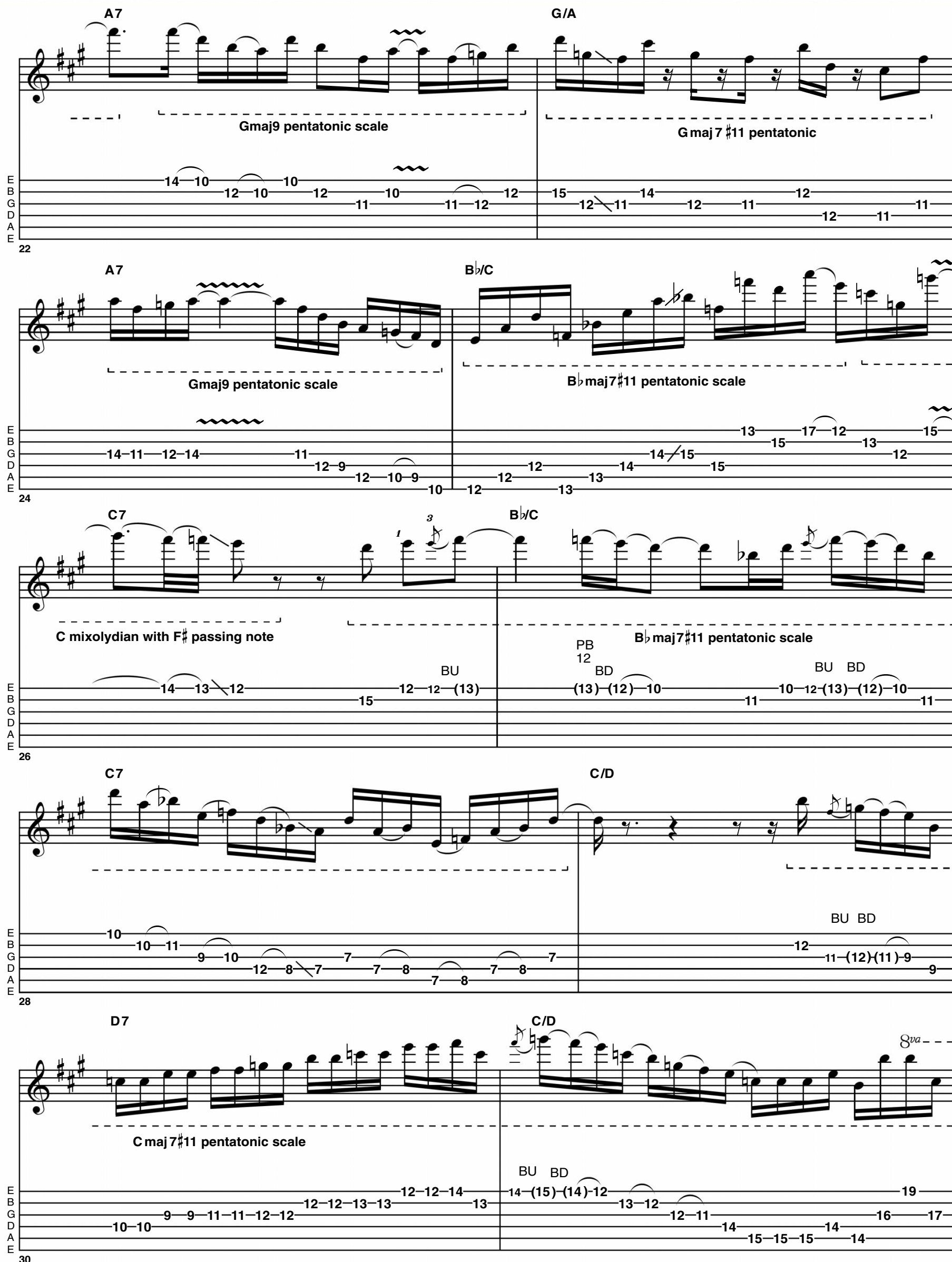
CD TRACK 58

[Bar 25] Again, this is typical of the sort of line that results from me experimenting with the notes of a particular Pentatonic scale as they appear within a specific CAGED shape (in this case, shape #3). This one is given a more modern and angular character by employing stacked 4ths at the start.

[Bar 26] Here, an F# is incorporated purely because I was thinking in terms of

forming a chromatic bridge between the G note at the end of bar 25 and the E note in the following bar (third note in bar 26).

[Bars 29-30] The Pentatonic passage in these two bars is based mainly around a three-octave symmetrical fingering of Cmaj7#11. Here, we're only using two of the available three octaves: on the middle and upper string pairs.



Bar 22: A7, Gmaj9 pentatonic scale. Fingering: 14-10, 12-10, 10-12, 11-10, 11-12, 12-11.

Bar 23: G/A, G maj 7 #11 pentatonic. Fingering: 15-12, 14-11, 12-11, 12-11, 12-11, 11-12.

Bar 24: A7, Gmaj9 pentatonic scale. Fingering: 14-11, 12-14, 11-12, 12-9, 12-10, 9-10.

Bar 25: B $\flat$ /C, B $\flat$ maj7#11 pentatonic scale. Fingering: 13-15, 17-12, 13-15, 12-13, 14-15, 15-12.

Bar 26: C7, C mixolydian with F# passing note. Fingering: 14-13, 12-15, 12-12, (13)-15.

Bar 27: B $\flat$ /C, B $\flat$ maj7#11 pentatonic scale. Fingering: (13)-(12)-10, 11-10, 10-12, (13)-(12)-10, 11-11.

Bar 28: C7, C/D. Fingering: 10-10, 10-11, 9-10, 12-8, 7-7, 7-8, 7-8, 7-8, 7-8.

Bar 29: D7, Cmaj7#11 pentatonic scale. Fingering: 12-12, 12-14, 12-13, 13-12, 13-12, 12-11, 14-15, 15-15, 15-14, 14-14.

Bar 30: C/D, 8va.

EXAMPLE MIXOLYDIAN SOLO WITH PENTATONIC SCALES FROM THE 7TH NOTE

CD TRACK 58

[Bars 31-34] A more graphic use of this three-octave symmetrical fingering approach can be seen in bars 32 and 34, where each Pentatonic scale has been divided in three five-note motifs, each using the same fingering, but in a different octave.

[Bar 36] In this bar we're using the same two-notes-per-string shape as in bars

9-10, only this time we're using F Mixolydian rather than D Mixolydian.

[Bars 39-40] The first eight notes of bar 39 feature an octave-based line that is then repeated up an octave. Finally, bar 40 is pretty much a straight descent of Fmaj7#11 Pentatonic as it exists within shape #5 of G Mixolydian. The E note at the end also fits over the A7 in the following bar, so no need to resolve it.

The score is divided into five systems, each representing a different bar of music:

- System 1 (Bars 32-34):** Shows a three-octave symmetrical fingering approach for the F Mixolydian scale. The first system (bars 32-34) shows a three-octave symmetrical fingering approach for the F Mixolydian scale. The second system (bar 36) shows the E♭maj7#11 pentatonic scale. The third system (bar 38) shows the Fmaj7#11 pentatonic scale. The fourth system (bar 40) shows the A7 scale. The fifth system (bar 42) shows the G7 scale.
- System 2 (Bar 36):** Shows the E♭maj7#11 pentatonic scale.
- System 3 (Bar 38):** Shows the Fmaj7#11 pentatonic scale.
- System 4 (Bar 40):** Shows the A7 scale.
- System 5 (Bar 42):** Shows the G7 scale.

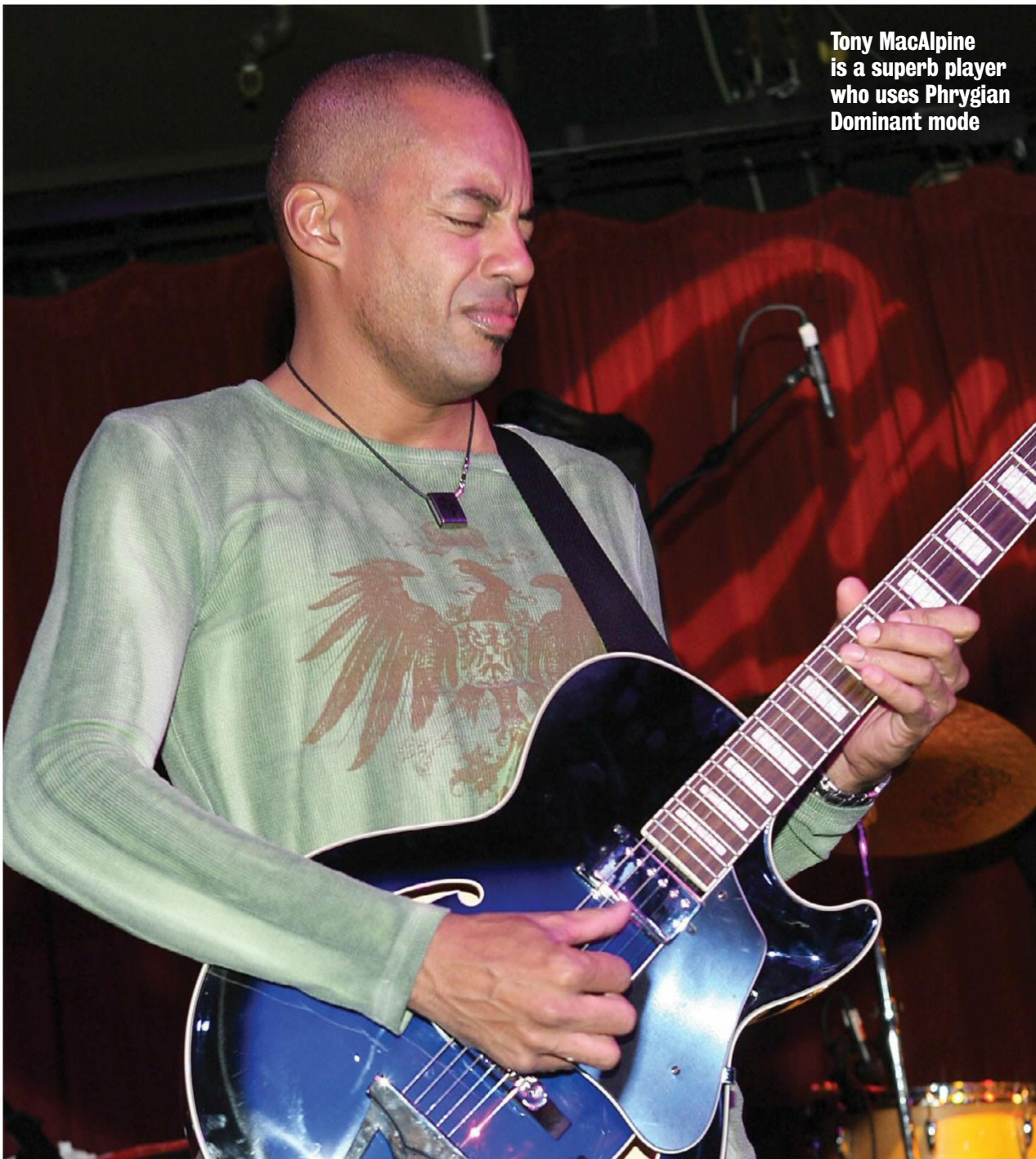
Fretboard fluency



Martin Goulding brings you part seven in his series on the modes of the Harmonic Minor scale. This month: the use of 'pedal' tones.

Brought to you by...

DIME ONLINE
POWERED BY DETROIT INSTITUTE OF MUSIC EDUCATION



Tony MacAlpine is a superb player who uses Phrygian Dominant mode

lower). Over the last two lessons, we've looked at the concept of 'triad pairing', using the two Major triads built from the root and 2nd degrees, as well as the use of the Diminished 7 arpeggio, which is commonly applied a semitone higher than the root of the V7 chord for a darker 7,9 sound.

This month, we'll continue our neo-classical rock theme by studying another common stylistic device – the use of pedal tones. Although traditionally used to describe the use of the 'pedals' on an organ in order to sustain lower bass notes while the harmony moved over the top, this term is also commonly applied to any melodic phrase which incorporates the repetition of a specific note within the pattern, and with the subsequent notes gravitating around or referring back to this 'static' pitch.

A trademark of mid to late-80s neo-classical virtuosos including Yngwie Malmsteen, Vinnie Moore and Tony MacAlpine, many of the ideas we'll be covering take their influence from 17th to mid-18th century Baroque composers such as JS Bach and Antonio Vivaldi.

Next time we'll be continuing our series on the Harmonic Minor with a lesson based around the seven 'three-notes-per-string' scale shapes including a selection of neo-classical style Phrygian Dominant runs. **61**

NEXT MONTH Martin looks at more exciting ideas in his series on the **Harmonic Minor**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: 90bpm
CD: TRACKS 59-64

Will improve your:

- ✓ Picking-hand tapping
- ✓ Alternate picking timing
- ✓ String skipping accuracy

Welcome to this month's column on developing fretboard fluency, with the seventh part in our series on the modes of Harmonic Minor. This scale consists of the formula: R-2-♭3-4-5-♭6-7, and can also, if you prefer, be visualised as a Natural Minor scale with a major 7th degree.

Natural Minor scale: R-2-♭3-4-5-♭6-7
Harmonic Minor scale: R-2-♭3-4-5-♭6-7
Over the course of the series, we've looked at the five 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. More recently, we've been focusing on the fifth and most commonly used mode, known as the Phrygian Dominant.

Phrygian Dominant: R-♭2-3-4-5-♭6-7
This scale is commonly applied over V7 chords in Minor progressions as a means of heightening tension before resolving back to the tonic I Minor chord a 4th higher (or 5th


GAIN


BASS

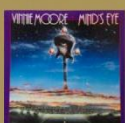

MIDDLE


TREBLE


REVERB

Get the Tone

Go for a distorted tone with the gain on almost full. As well as being the sound of choice for the neo-classical rock style, it will help you to monitor your muting techniques, as unplayed strings will often create noise, especially as you ascend the strings. Use the above amp settings, adjusting to taste according to pickup types, etc. Adding a dash of reverb will help give a little more 'air' to the notes for that bigger, more majestic 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. To hear the Phrygian Dominant in action along with some blazing pedal tone licks, check out *Lifeforce*, from Vinnie Moore's album, *Mind's Eye*.

EXAMPLE 1 PEDAL TONE IDEA

CD TRACK 59

Our first pedal tone idea inspired by Bach's Toccata and Fugue in Dm, although here transposed to Em to accommodate the lowest note of the melody on the open string. The example uses picking-hand tapping for the pedal tones, with the 5th (E) repeating on the upbeats as the melody descends E Harmonic Minor scale in bars 2 and 3. The move to the first string occurs in bar 3 on the second

16th-note of beat 4, with a picking hand tap facilitating the transition. The melodic theme then repeats on the first string in the key of A harmonic minor. To keep the execution clean, use the tip of the first finger on the fretting hand to mute off the lower adjacent string, with the palm of the tapping hand resting gently over the lower bass strings.

Example 1 Musical Notation:

Tempo: ♩ = 90

Staff 1 (Em): Melody in E Harmonic Minor scale. Fretting hand uses tapping (1-4) on upbeats. Bass line features a descending scale with fret numbers: 12-10-12-8-12-6-12-5-12-4-12-5-12-6-12-8-12-0-12. The key signature is one flat (Bb).

Staff 2 (Am): Melody in A Harmonic Minor scale. Fretting hand uses tapping (1-4) on upbeats. Bass line features a descending scale with fret numbers: 8-12-7-12-5-12-4-12-5-12-7-12-8-12-0-12. The key signature is one flat (Bb).

EXAMPLE 2 SINGLE-STRING ETUDE

CD TRACK 60

Here's a single-string etude in the style of neo-classical rock pioneer Yngwie Malmsteen. The example is in the key of A Minor and features a one-beat (four-note) melodic cell, with the highest note on each upbeat acting as the pedal tone. The cell repeats twice before being applied through the scale using a 'leapfrog' style sequence, with the melody descending two scale shapes before ascending back up one, and so forth. From bar 5, the melody ascends

each consecutive scale degree from the tonic of Am, with the final C#dim7 functioning as an A7b9 and signalling a change to the key of D Minor. Start off by repeating each two-beat chunk until memorised. Keep the hand square and dropped, with the thumb in the middle of the back of the neck, and with the tip of the first finger set to mute off the lower second string. To lock in with the metronome, accent the downstroke at the beginning of each beat.

Example 2 Musical Notation:

Tempo: ♩ = 90

Staff 1 (Dm, G, C, Am): Melody in A Minor scale. Fretting hand uses tapping (1-4) on upbeats. Bass line features a descending scale with fret numbers: 10-13-12-13-10-13-12-13-7-10-8-10-7-10-8-10. The key signature is one flat (Bb).

Staff 2 (Bdim, G#dim7, Am, Bdim, C, C#dim7, Dm): Melody in A Minor scale. Fretting hand uses tapping (1-4) on upbeats. Bass line features a descending scale with fret numbers: 7-10-8-10-7-10-8-10-4-7-5-7-4-7-5-7. The key signature is one flat (Bb).

CD TRACK 61

final bar with the G# leading up a semitone to resolve on the root of the Am chord's tonic. The example is played using strict alternate picking throughout, with the 'outside-the-string' variant of the technique utilised when crossing strings. As you execute the upstrokes in beats 3 and 4 of each bar, you should notice that the pick is moving upwards and slightly away from the strings in order to clear the lower second string and execute the downstroke cleanly.

EXAMPLE 4 PEDAL TONE IDEA

slowly and treat each two-beat chunk as a separate exercise, repeating for five minutes once memorised. Remember to shake out the hands and arms when tension or fatigue arises. In order to maximise the stretch, keep the hand square and dropped with the thumb positioned in the middle of the back of the neck. When sweeping, pull the pick through the strings in a single motion and roll the first finger of the fretting hand carefully to avoid any clashes.

The image shows a musical score for guitar, divided into two systems. The first system includes a treble clef staff with a tempo marking of 90, and a bass staff with fret numbers. The second system continues the bass staff with more fret numbers and a wavy line indicating a tremolo. The score is divided into measures by vertical bar lines, and the guitar is labeled 'Guitar' on the right side.

System 1:

- Measure 1:** Treble clef staff has a whole rest. Bass staff has fret numbers 5, 8, 7, 8, 5, 8, 7, 8, 6, 10, 8, 10, 7, 10, 8, 10.
- Measure 2:** Treble clef staff has a whole rest. Bass staff has fret numbers 9, 12, 10, 12, 8, 12, 10, 12, 13, 12, 13, 10, 13, 12, 13.

System 2:

- Measure 3:** Treble clef staff has a whole rest. Bass staff has fret numbers 12, 16, 13, 16, 12, 16, 13, 16, 13, 17, 16, 17, 13, 17, 16, 17.
- Measure 4:** Treble clef staff has a whole rest. Bass staff has fret numbers 15, 19, 17, 19, 16, 19, 17, 19, 17, 17, 17, 16, 19.

The score is divided into measures by vertical bar lines, and the guitar is labeled 'Guitar' on the right side.

EXAMPLE 5 BACH INSPIRED ETUDE

CD TRACKS 63

Our next Bach-inspired etude is a favourite of Yngwie Malmsteen and Vinnie Moore. The pedal tone phrase occurs on the second string, pivoting between the root note and maj7th (which against some of the chords in the progression is non-diatonic and can be viewed as a chromatic passing note). This creates the effect of tension and release, with the melody on the first string ascending from the 3rd of each chord. We can identify the change from the tonic D minor

to its V (A Phrygian Dominant in the final bar with the arrival of the D_♭, which we can view as the 3rd of the V chord, or A7). Use alternate picking throughout, with the 'inside-the-string' motion utilised when crossing strings. To execute the second finger roll in bars 2, 3 and 5 cleanly, pull back slightly from the wrist so that the finger tip tilts upwards, releasing pressure and muting off the second string as it rolls up to the adjacent note on the first string.

Example 5: Bach Inspired Etude

Tempo: ♩ = 90

Chords: Dm, C, B♭, A7

String layout: E, B, G, D, A, E

1. Dm (bars 1-4): Melody on E1, Pedal on B2. Fingering: 1 2 1 2 2 1 2 4 2 1 2 4 2 1 2 4. Pick: ♩ V ♩ V ♩ V ♩ V etc.

2. C (bars 5-8): Melody on E1, Pedal on C2. Fingering: 1 2 1 2 2 1 2 4 2 1 2 4 2 1 2 4. Pick: ♩ V ♩ V ♩ V ♩ V etc.

3. B♭ (bars 9-12): Melody on E1, Pedal on B♭2. Fingering: 1 2 1 2 3 2 1 2 4 2 1 2 4 2 1 2 4. Pick: ♩ V ♩ V ♩ V ♩ V etc.

4. A7 (bars 13-16): Melody on E1, Pedal on A2. Fingering: 1 2 1 2 2 1 2 3 2 1 2 3 2 1 2 3. Pick: ♩ V ♩ V ♩ V ♩ V etc.

EXAMPLE 6 PEDAL TONE ETUDE

CD TRACK 64

Our final pedal tone etude is a four-bar excerpt taken from JS Bach's Prelude In C Minor. Based around a Im-IVm-V7 progression, with the Bdim7 functioning as a G7,9, this example outlines the harmony with the pedal tones arranged in the middle of the melodic phrase, and with the highest and lowest notes arranged a string either side (with some additional string skipping required in bar 1). A more technically challenging example than our previous etudes, this incorporates both 'inside' and 'outside-the-string' alternate picking motions.

Break the example down and repeat each bar separately until memorised. Use the third finger to execute the barring and rolling techniques in bar 5, and mute the lower adjacent string with the tip of the finger before rolling onto it for the cleanest execution. For the descending pedal tone phrase featured in the second time ending, keep the fretting hand square and dropped with the thumb positioned in the lower half of the back of the neck in order to maximise the stretch. And always shake out the hands should tension arise.

Example 6: Pedal Tone Etude

Tempo: ♩ = 90

Chords: Cm, Fm, Bdim7, Cm

String layout: E, B, G, D, A, E

1. Cm (bars 1-4): Melody on E1, Pedal on C2. Fingering: 3 2 1 2 4 2 1 2 3 2 1 2 4 2 1 2. Pick: ♩ V ♩ V ♩ V ♩ V etc.

2. Fm (bars 5-8): Melody on E1, Pedal on F2. Fingering: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2. Pick: ♩ V ♩ V ♩ V ♩ V etc.

3. Bdim7 (bars 9-12): Melody on E1, Pedal on B2. Fingering: 4 2 1 2 3 2 1 2 4 2 1 2 3 2 1 2. Pick: ♩ V ♩ V ♩ V ♩ V etc.

4. Cm (bars 13-16): Melody on E1, Pedal on C2. Fingering: 3 3 1 3 3 3 1 3 3 3 1 3 3 3 1 3. Pick: ♩ V ♩ V ♩ V ♩ V etc.

5. Cm (bars 17-20): Melody on E1, Pedal on C2. Fingering: 4 4 2 4 1 4 3 4 1 4 1 4 1 4 1 4. Pick: ♩ V ♩ V ♩ V ♩ V etc.

In The Woodshed



This month in the 'shed **Charlie Griffiths** would like to alter your musical perspective and unlock a bit of Superlocrian potential.

Brought to you by...
rockschool



Example 3 features the 'Hendrix' chord

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 65-69

Will improve your...

- ✓ Picking accuracy
- ✓ Fretting-hand flexibility
- ✓ Muting of idle strings

Superlocrian, otherwise known as Diminished Whole-Tone scale, or Altered scale is the 7th mode of Melodic Minor. Superlocrian mode is used a lot in jazz and fusion music by players like Mike Stern, Scott Henderson and Robben Ford. It has a very unusual construction as all of the intervals are flat: 1- $\flat$ 2- $\flat$ 3- $\flat$ 4- $\flat$ 5- $\flat$ 6- $\flat$ 7. So you could find the positions on the fretboard

by playing a Major scale shape and moving the root notes up one fret.

To gain an understanding of how the scale relates to harmony, our first example shows the notes harmonised using 3rds to create four-note chords, with root notes along the sixth string. This is the same as playing A $\flat$ Melodic Minor, only here we are starting from the 7th degree.

Our second example is from the 'Altered' perspective, where the scale is viewed as over a Dominant chord, rather than Minor. The presence of the $\flat$ 4 allows for this trick, as this is enharmonically the same as a major 3rd. If we extrapolate this further and swap some more of those 'flat' interval names for 'sharp' interval names we can spell out the same scale

like this: 1- $\flat$ 9- $\sharp$ 9-3- $\flat$ 5- $\sharp$ 5- $\flat$ 7. Exactly the same notes, but different interval names. The reason for this is now we have a Dominant 7th chord (1-3- $\flat$ 7) with a selection of Altered extensions ($\flat$ 9- $\sharp$ 9- $\flat$ 5- $\sharp$ 5). As you can see in the tab example, we can start with a G7, then add various combinations of those extensions to create different 'altered' chords. Often in jazz chord charts, you will see 'G7alt', which means 'play an altered chord'; the exact altered chord is left to your interpretation.

Example 3 starts with G7 $\sharp$ 9, a chord type commonly referred to as the 'Hendrix chord' because he used it in songs like Purple Haze. The construction of the chord is a Dominant 7th with an added $\sharp$ 9 interval. The $\sharp$ 9 is

“EXAMPLE 2 IS FROM THE 'ALTERED' PERSPECTIVE, WHERE IT'S VIEWED AS OVER A DOMINANT CHORD RATHER THAN A MINOR”

essentially the same as a minor 3rd ($\flat$ 3rd), so there is an inherent Major vs Minor tension within the chord, which makes Superlocrian the perfect soloing choice. Here we have a two-notes-per-string lick based around the 7 $\sharp$ 9 chord shape.

Example 4 will help you really appreciate the presence of both Major 3rd and $\sharp$ 9. Our $\sharp$ 9 is essentially the same as saying 'minor 3rd' ($\flat$ 3rd), so here we have a G7 arpeggio with a $\flat$ 3rd (or $\sharp$ 9) added. This creates an interesting and exotic sounding effect.

The fifth and final example is a fusion lick played over a Minor II-V-I, using a combination of m7 $\flat$ 5 arpeggio notes. The Altered scale is used over the G7 chords and then we resolve to the Cm7. **1**

Rockschool Syllabus: Superlocrian

Lead examples: Grade 7 - 'Broadway and 9th' Rockscool Original. F $\sharp$ 7 $\sharp$ 9 at bars 20 and 21. Mix of chord and lead.

Chord examples: Grade 8 - 'Spanish Joint' D'Angelo. $\sharp$ 5, $\sharp$ 9 and $\flat$ 9 extensions in bar 25.

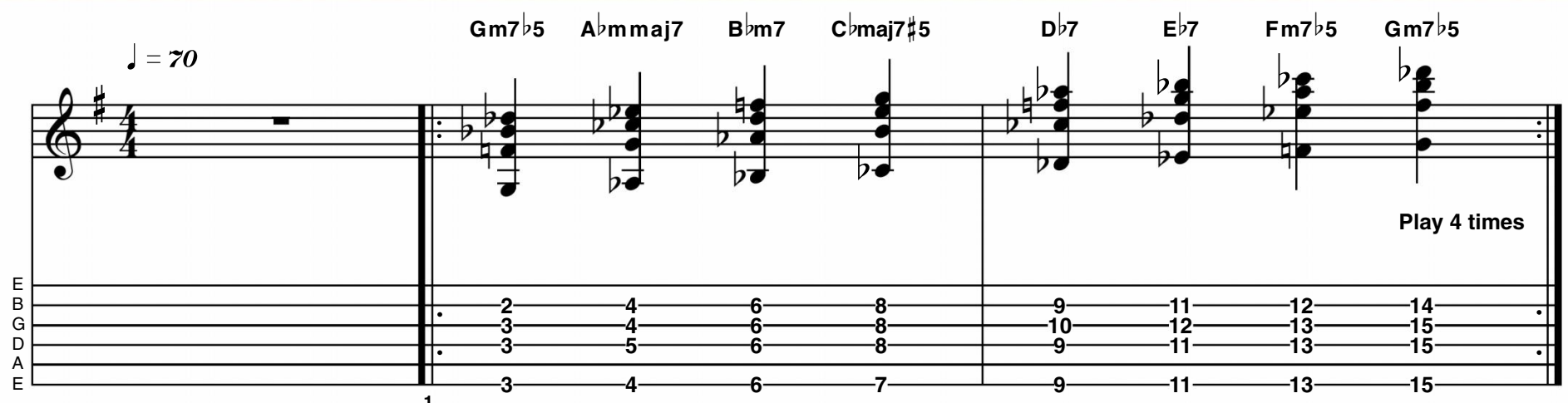
EXAMPLE 1 G SUPERLOCRIAN

CD TRACK 65

First learn the root notes along the sixth string. The intervals are 1- $\flat$ 2- $\flat$ 3- $\flat$ 4- $\flat$ 5- $\flat$ 6- $\flat$ 7. To play through the chords, you will need to switch between first, second and third fingers so focus on making the finger changes as smooth as possible. Using your thumb to fret the sixth string notes is also acceptable.

$\text{♩} = 70$

Gm7 $\flat$ 5 A $\flat$ m maj7 B $\flat$ m7 C $\flat$ maj7 $\sharp$ 5 D $\flat$ 7 E $\flat$ 7 Fm7 $\flat$ 5 Gm7 $\flat$ 5



Play 4 times

E
B
G
D
A
E

1 3 4 6 7 9 11 13 15

EXAMPLE 2

CD TRACK 66

Here we start with a G7 chord with the intervals 1- $\flat$ 7-3 from low to high. The $\flat$ 5 and #5 intervals are added to the second string and the $\flat$ 9 and #9 intervals are added to the first string. Take the time to mentally name the intervals of each chord as you play them.

$\text{♩} = 70$

G7no5 G7 $\flat$ 5 G7#5 G7#5 $\flat$ 9 G7#5#9

Play 4 times

EXAMPLE 3

CD TRACK 67

Play the G7#9 chord and take note of the frets you are using, as the lick follows those same frets, with an added 8th fret on each string. This can actually be thought of as shape 1 of C Minor Pentatonic, with the root note moved down a fret to B (or C $\flat$). This is a great way of accessing the Superlocrian sound.

$\text{♩} = 100$

G7#9 Cm maj9 Play 4 times

Let ring - - - - -

EXAMPLE 4

CD TRACK 68

Start with your second finger on the 15th fret then use the first finger to shift between 13th and 14th frets. Continue by using first, second and third fingers to navigate the rest of the shape. Alternate pick each note and practice playing up and down the shape while letting the notes flow evenly.

$\text{♩} = 70$

G7#9 *8va*

Play 4 times

EXAMPLE 5

CD TRACK 69

This lick uses lots of interval jumps and string skips, so practise it in smaller eight-note chunks in order to gain fluency between the sections. Next link the chunks together and play the whole lick using either alternate or economy picking, whichever you feel more comfortable with.

$\text{♩} = 100$

Dm7 $\flat$ 5 G7#9 G7 $\flat$ 9 Cm7

Play 4 times

NEVER
MISS
ANOTHER
ISSUE
Turn to page 34
to subscribe!

BACK ISSUES

The last six months still available!

Missed one of our recent fabulous issues? Get one now while stocks last.



APRIL GT306

BEST MAJOR LICKS EVER!

Use Mixolydian mode to spice up your rock, blues, jazz, country & funk. Take video lessons with award-winning blues man Chris Buck & Italian wizard Rocco Zifarelli. Learn Dance Of The Blessed Spirits, Fingerstyle blues & play like Roy Buchanan, The Black Crowes & much more.



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!

TO ORDER BACK ISSUES: Call 0844 848 2852 or visit www.myfavouritemagazines.co.uk

Please do not call or email the magazine directly as we cannot deal with subscriptions or back issues. We regret that we cannot photocopy transcriptions from back issues

Each back issue costs (including postage and packing) ■ UK: £5.99 ■ Europe: €9.99 ■ Rest of the world: US\$15.99

NEW ALBUMS

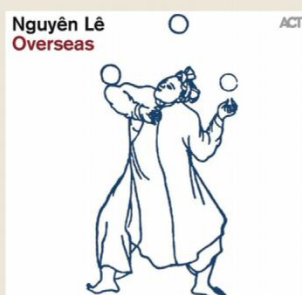
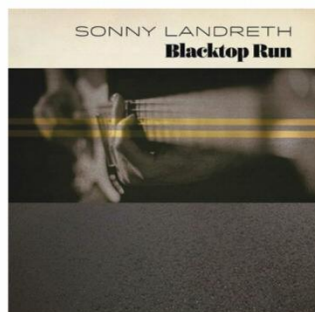
A selection of new and reissued guitar releases, including *Album Of The Month*

Album of the Month

SONNY LANDRETH BLACKTOP RUN

Provogue/Mascot Label Group ★★★★★

“Sonny Landreth is probably the most underestimated musician on the planet, and also probably one of the most advanced,” says Eric Clapton – and if you haven’t yet delved into Sonny’s extensive back catalogue, we recommend giving this two-time Grammy nominee’s latest studio album *Blacktop Run* a spin to decide for yourself. An eclectic mixture of soulful songs and mesmerising instrumental tracks featuring some truly jaw dropping electric slide work it’s a dynamo of a record that doesn’t lose charge as it powers through from beginning to end. “It’s all about telling the story,” Landreth says, “and as long as I can find my way up that path, I’m all in.” Check out the awesome playing on *Groovy Goddess*!



NGUYEN LE OVERSEAS

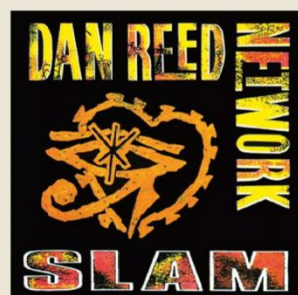
ACT Music ★★★★★

Nguyen Lê’s music fuses elements of jazz, rock, world music, hip-hop and funk. Having seen him live, we can confirm he can certainly bring his magic to the stage too. *Overseas* is his new album that brims with arresting music and spectacular guitar work. Focusing on traditional Vietnamese music (his parents are Vietnamese), the core of the album is a seven-part *Overseas Suite*, bookended by intriguing pieces like *People Of The Waterfalls* which has a vocal percussion enhanced hip-hop beat, funky upright bass and rhythmic clean guitar followed by slinky outro lead guitar lines. As for the *Overseas* suite, it’s a fantastic example of all the musical strands that Le excels at, from triadic chord passages to Jeff Beck meets Allan Holdsworth styled lines. If you’re a fan of modern fusion based guitarists (Wayne Krantz, Oz Noy, Rocco Zifarelli) who bring new flavours to the genre, you need to check out Lê – he sure plays vibrant guitar!

DAN REED NETWORK SLAM

Universal Music ★★★★★

Thirty years ago, Dan Reed Network were enjoying the success of their second album, *Slam* and touring with Bon Jovi and The Stones. Now remastered at Abbey Road, the Nile Rodgers produced album still packs a wallop with slamming riffs, stacked harmonies, gated drums, thick bass lines and exclamatory synths. Guitar duties were shared by Dan Reed and Brion James and they make an impressive team. Opener, *Make It Easy* is a pounding rocker with thick bass synth and punchy guitars; great screaming solo too. The blend of compressed clean funk and rock guitars is typical of the time and is prominent on *Tiger In A Dress*. *Doin’ The Love Thing* is reminiscent of the hybrid pop-rock sound of Def Leppard or Roxette, with huge production, wide vocals and hooky guitar parts. If you like big ballads, the whammy infused lead on *Stronger Than Steel* still stands up. If you hanker for some big 90s funk AOR, this is appealing stuff!



AL DI MEOLA ACROSS THE UNIVERSE

EarMusic ★★★★★

Back in 2013, alternate picking wizard, Al Di Meola released *All Your Life: A Tribute To The Beatles* which featured instrumental arrangements of the Fab Four’s songs. He enjoyed it so much that he’s back with another Beatles based album, *Across The Universe* featuring 14 songs from the band’s rich repertoire but (strangely) not *Across The Universe* itself. Here *Comes The Sun* opens and it’s a vibrant mix of nylon-string, 12-string and electric guitars with the famous arpeggios and vocal parts largely faithful alongside fresh rhythmic and harmonic additions. The wonderful *Golden Slumbers Medley* is sympathetically orchestrated with Al’s nylon and electric playing serving the melody with great dynamics (the later soloing is particularly zesty). *Mother Nature’s Son* is largely nylon guitar, accordion and percussion which suits the piece

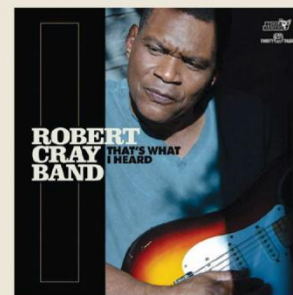


very well. *Strawberry Fields Forever* is the first single and balances the key components of the song (including McCartney’s Mellotron intro) with Al’s trademark guitar syncopations and rich chordal extensions. *Yesterday* is largely Al playing two acoustics on this five-minute rendition (very tasty) while he’s down to a single guitar for a beautiful presentation of *Here, There And Everywhere*. Very enjoyable indeed.

ROBERT CRAY BAND THAT’S WHAT I HEARD

Nozzle Records/Thirty Tigers ★★★★★

That’s What I Heard, as the title suggests, is an affectionate tribute to some of Cray’s earliest musical influences, plus a handful of original tunes thrown into the mix for good measure. Produced by long term collaborator Steve Jordan (Sheryl Crow, Keith Richards) the album ranges in style from blues,



soul and R&B to boogaloo and gospel, and includes an eclectic collection of inspired covers from the likes of Bobby ‘Blue’ Bland, Don Gardner and Billy Sha-Rae. It’s a fascinating insight into the musical background of one of the contemporary blues world’s most celebrated guitarists who – with five grammy wins and 20 studio albums now under his belt – just keeps on living up to his Blues Hall of Fame reputation. Our standout track here is *Promises You Can Keep*. Super stuff that’s really worth a listen!

BLUE ÖYSTER CULT 40TH ANNIVERSARY AGENTS OF FORTUNE LIVE 2016

Frontiers ★★★★★

In 2016, Blue Öyster Cult hosted an exclusive performance of their entire 1976 breakthrough album *Agents Of Fortune* while the Audience Music Network cameras rolled. Celebrating the 40th anniversary of the release of the band’s platinum-selling record which spawned their biggest hit (*Don’t Fear The Reaper*) this TV special is now available on LP, CD/DVD and Blu-Ray. With founding member Albert Bouchard guesting on guitar, percussion and vocals, the line-up features the band’s original core creative members – guitarists and vocalists Donald ‘Buck Dharma’ Roeser and Eric Bloom – along with guitarist and keyboards player Richie Castellano and longstanding rhythm section members, bassist Kasim Sulton and drummer Jules Radino. Blue Öyster Cult are currently working on new material for a 2020 release and are set to tour the UK this October. If you like your rock on the prog side, it just might be worth catching.



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 acoustic blues master, **Keb' Mo'.**

GT: Do you have a type of pick that you can't live without - make, shape, thickness?

KM: Dunlop or Fender medium flatpick on acoustic. On a steel guitar, I use a .25 Brass and medium National thumb pick.

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

KM: Tuner pedal, MXR six-band graphic EQ, and a clean boost.

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

GT: What kind of action do you have on your guitars - any particular quirks etc?

KM: Low action, just slightly uncomfortable. One must negotiate with one's guitar.

GT: What strings do you use?

KM: I use 10-gauge D'Addario on my electric. D'Addario 12-gauge on acoustic.

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

KM: My Uncle Herman insisted that I learn to play the guitar, and he started teaching me.

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

KM: Be yourself!

GT: Do you still practise?

KM: Yes.

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

KM: Ricky Lawson on drums; Stan Sargeant on bass; Bob James on keys; Gerald Albright on tenor saxophone; Terrance Blanchard on trumpet; Paulinho Da Costa on percussion; David T Walker on guitar.

GT: Present company excepted (and notwithstanding the stupidity of the question!), who would you say is the greatest guitarist that's ever lived?

KM: Chet Atkins.

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

KM: The solo by Amos Garrett on Midnight At The Oasis by Maria Muldaur.

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

KM: I'd say that was Walk Back In, on my album Keep It Simple.

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

KM: Being a nice guy.

GT: What are you up to at the moment? (Gigs, tours, projects, albums)?

KM: I've had two records come out recently. The most recent is my very first holiday album - Moonlight, Mistletoe & You. We're gearing up for a holiday tour in the USA, then headed to Europe in 2020.

Moonlight, Mistletoe & You was reviewed in GT 303, gaining a 5/5 score. Keb' Mo' plays at the Cheltenham Jazz Festival on 9th May.

“YOUR SINGLE BEST EVER GIG? ‘OPENING FOR BONNIE RAITT.’ AND WORST PLAYING NIGHTMARE? ‘GOING ON AFTER TOMMY EMMANUEL!’”

KM: At the beginning of my career, I played steel drums in a band in my hometown of Compton, California.

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

KM: I can read chord charts.

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

KM: They do make a difference, but I don't care very much because, with my band show we are wireless, so no cables.

GT: Is there anyone's playing, past or present, that you're slightly jealous of - and why?

KM: Tommy Emmanuel. He's mesmerising. I'm not slightly jealous; I'm really jealous!

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

Keb' Mo' signature Gibson Royale.

GT: What's your favourite guitar amp and how do you set the controls?

KM: Mesa Boogie 25 Mark 5. The settings are different, dependent on mood, room, etc.

GT: And what was the first guitar you really lusted after?

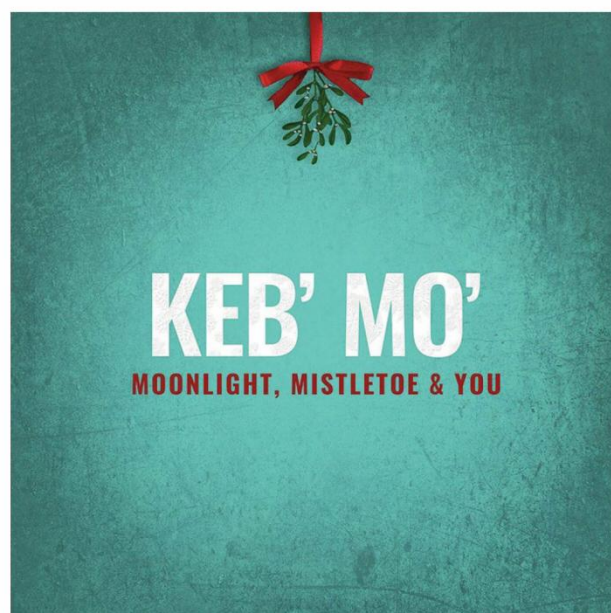
KM: Any guitar! I didn't have much money, so anything really.

GT: Do you remember the single best gig you ever did...?

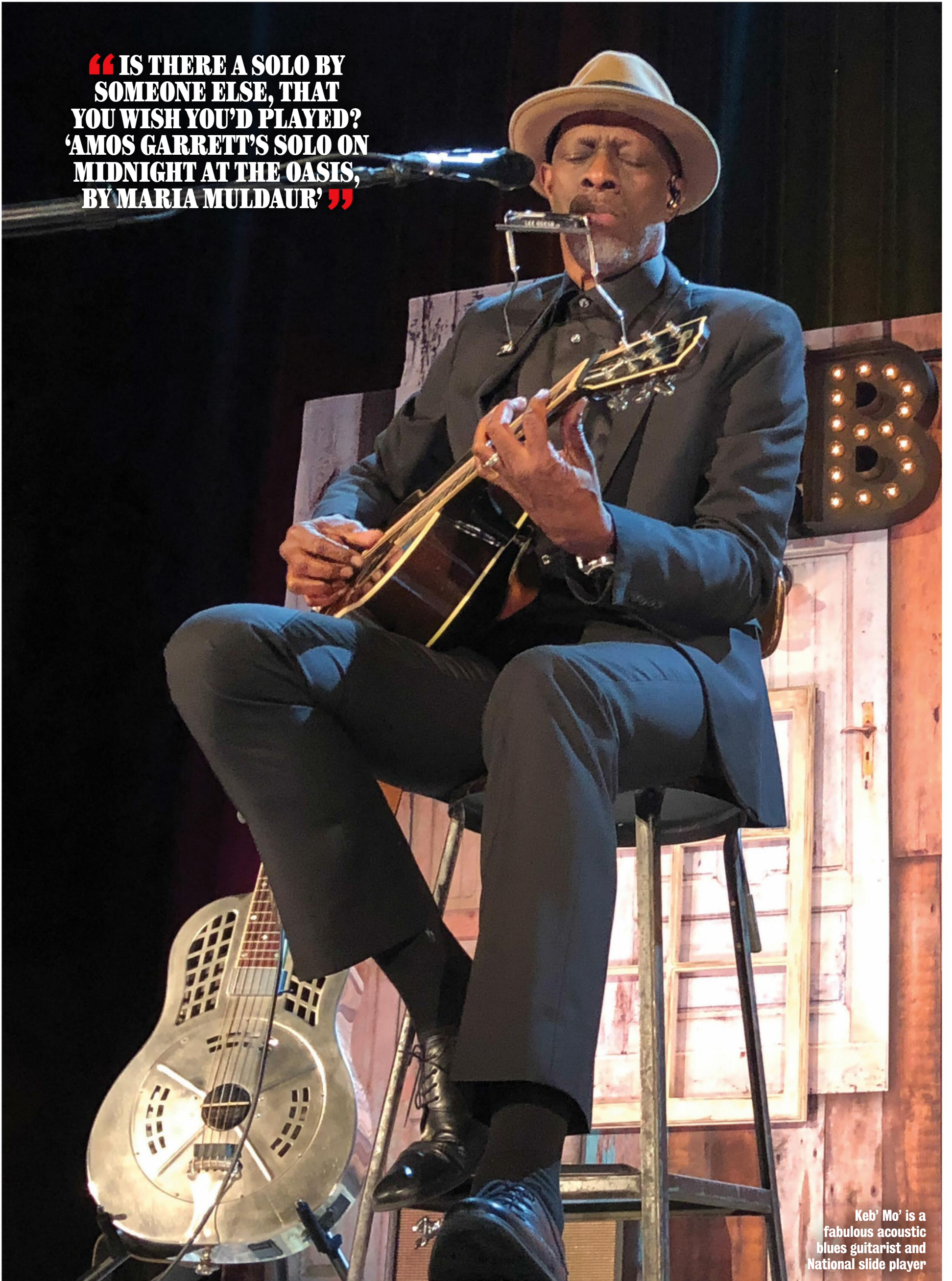
KM: Opening for Bonnie Raitt

GT: ...and your worst playing nightmare?

KM: Going on after Tommy Emmanuel!



**“IS THERE A SOLO BY
SOMEONE ELSE, THAT
YOU WISH YOU'D PLAYED?
'AMOS GARRETT'S SOLO ON
MIDNIGHT AT THE OASIS,
BY MARIA MULDAUR'”**



Keb' Mo' is a
fabulous acoustic
blues guitarist and
National slide player

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

PHILIP SAYCE

Blues video masterclass

Interview and lesson with this stunning modern blues guitarist who shows us some of his favourite turnaround licks!

CLASSICAL TAB VIDEO

DVORAK

Humoresque

Bridget Mermikides arranges and transcribes a superb work from the brilliant Czech composer.

FEATURE #3

DADGAD ACOUSTIC

Two great pieces to play

Stuart Ryan brings you two fine acoustic pieces to get your teeth into. So re-tune your flat-top and let's go!

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Octaves and Diminished scale

Learn some cool Diminished chords and licks in the Woodshed, and West-style octaves in this month's Jazz.

Play multiple styles with our...

FIFTY LEGENDARY TELECASTER LICKS!

Fender's 'plank guitar' is one of the most powerful musical tools ever. We have 50 rock, pop, blues, jazz, Motown and country licks in the style of Page, Beck, Harrison, Springsteen, Albert Collins, Steve Cropper, Robben Ford, Jerry Donahue, Joe Walsh, Tom Morello and 39 more!

MORE GREAT LESSONS

30-Minute Lickbag

Six more new licks to test you

Joe Bonamassa

Cop his high-octane blues style

Iron Maiden

Murray, Smith and Gers

Kula Shaker

Crispian Mills's Indo-Britpop

Fingerstyle Blues

More of this iconic technique

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!*

GuitarTechniques

SUBSCRIPTION & BACK ISSUE ENQUIRIES

UK: 0344 848 2852

International Tel: +44 344 848 2852

Email: guitartechniques@myfavouritemagazines.co.uk

Subscribe online at:

www.myfavouritemagazines.co.uk

Future Publishing Ltd, Quay House, The Ambury, Bath BA1 1UA

Tel: +44 (0) 1225 442244 Fax: 01225 732275

Email: guitar.techniques@futurenet.com

EDITORIAL

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

Art Editor: David Dyas, david.dyas@futurenet.com

Senior Music Editor: Jason Sidwell, jason.sidwell@futurenet.com

Music engraving: Chris Francis

CD mastering: Adam Crute

Production, animated tab and
audio syncing: Cliff Douse

THIS MONTH'S CONTRIBUTORS

Simon Barnard, Shaun Baxter, Jon Bishop, Chris Brooks,
Adrian Clark, Martin Cooper, Martin Goulding, Charlie Griffiths,
Pat Heath, Phil Hilborne, Martin Holmes, David Mead, Bridget
Mermikides, Roger Newell, Jacob Quistgaard, Andy Saphir,
Phil Short, John Wheatcroft

ADVERTISING

Commercial Sales Director:

Clare Dove: clare.dove@futurenet.com

Advertising Sales Director:

Lara Jaggon: lara.jaggon@futurenet.com

Account Sales Director:

Alison Watson: alison.watson@futurenet.com

Account Sales Director:

Steven Pyatt: steve.pyatt@futurenet.com

Account Sales Director:

Guy Meredith: guy.meredith@futurenet.com

CIRCULATION

Head of Newstrade: Tim Mathers

PRODUCTION

Head of Production: Mark Constance

Production Project Manager: Clare Scott

Advertising Production Manager: Joanne Crosby

Digital Editions Controller: Jason Hudson

Production Controller: Nola Cokely

INTERNATIONAL

International Licensing Director: Matt Ellis,
matt.ellis@futurenet.com

MANAGEMENT

Chief Operating Officer: Aaron Asadi

Brand Director, Music: Stuart Williams

Content Director, Music: Scott Rowley

Group Art Director: Graham Dalzell

Commercial Finance Director: Dan Jotcham

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



We are committed to only using magazine paper which is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation.



All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein. If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)
www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand

Tel +44 (0)1225 442 244

MAY 2020 ISSUE ON SALE WEDNESDAY 1ST APRIL

NOTE: CONTENTS SUBJECT TO CHANGE



SOUND OF HONOR

ALL-NEW G5222 ELECTROMATIC®
DOUBLE JET™ BT WITH V-STOPTAIL

GRETSCH

GRETSCHGUITARS.COM

