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



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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.



### 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?



### ANDY SAPHIR

Andy combines chops and feel in equal measure. A gigging musician, he also teaches privately and at London's ICMP, specialising in country techniques.



### 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

MY FIRST 'PROPER' guitar was a 1967 Fender Tele. It was an early 67 one as it had the older 'script' logo on the headstock and 'Telecaster' in small capitals. The body was stripped to bare wood so I quickly refinished it black. It was my first foray into guitar repairing and it set me on the path of doing it for a living. Oh, and it cost £105 from Guitar Village in Shaftesbury Avenue, London. I was 21 and so proud (see pic below).

At the time I worked in a factory making corrugated cardboard alongside, of all people, Guthrie Govan's dad. I worked 6-2 and 2-10 shifts, had gone to London in the morning and got back for my afternoon stint with my new guitar in tow.

"Okay then, let's have a look at this thing then," the foreman jeered. As I produced the guitar from its case everyone laughed. "It's home-made, you bloody idiot. You've been had!"

I explained that the Telecaster was one of the world's most revered guitars and had been used by, blah, blah, blah... (they were all nodding off by now).

Anyway, that Telecaster was a total monster, and through my Linear Concord all-valve head and a cabinet with one 12-inch and one 15-inch speaker, sounded stupendous.

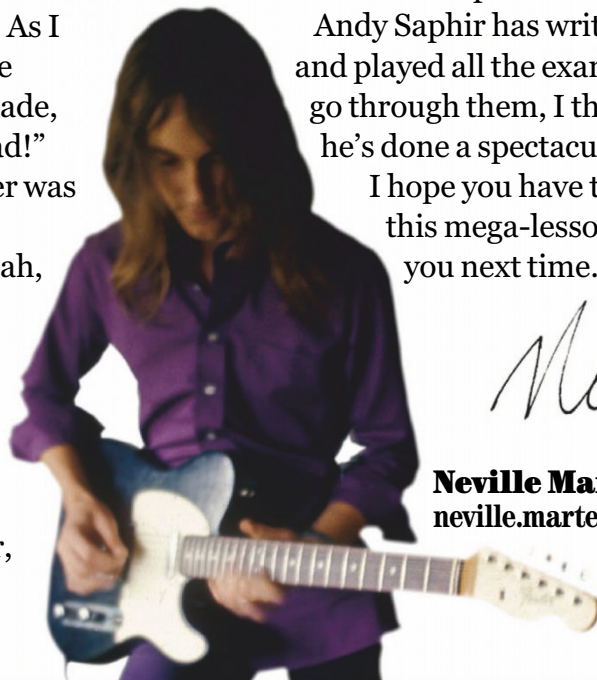
I used it for blues and rock but soon realised how many different tones were available from the two skinny pickups and minimal controls and switching.

Which of course brings us to this month's massive cover feature, which presents 50 licks inspired by a roster of the world's top Telecaster players. And that's where the versatility I mentioned comes to the fore. We have licks loosely based in rock, blues, country, soul, jazz and pop. Quite a few straddle the genres but you'll get the gist of it. Virtually every great guitarist has used the Tele. Our list confirms this - and also underlines the genius and adaptability of the guitar the rest of the industry mocked as 'Leo Fender's plank' on its debut.

Andy Saphir has written the piece, and played all the examples. When you go through them, I think you'll agree he's done a spectacular job.

I hope you have tons of fun with this mega-lesson. And I'll see you next time.

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



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And you don't need a Tele to play them! Andy Saphir has built a fabulous feature inspired by 50 great Tele players in rock, country, pop, soul, blues and jazz. Grab a whole new trickbag now!

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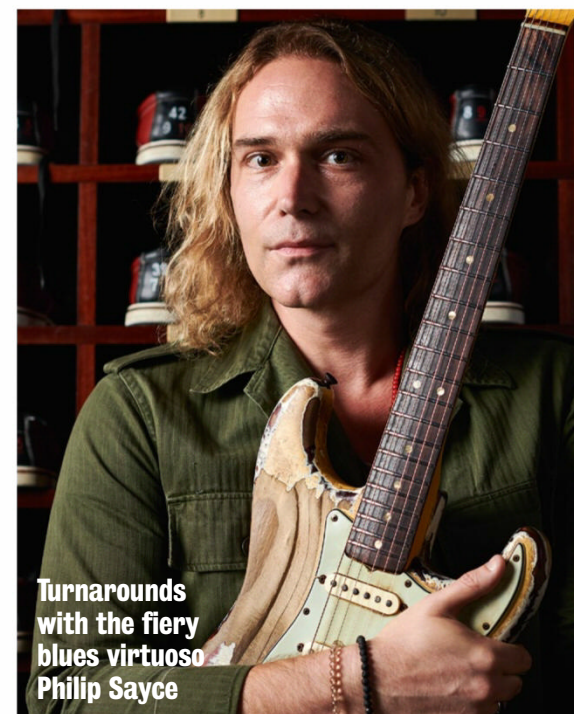
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Turnarounds with the fiery blues virtuoso Philip Sayce



# 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: The Best Teacher For Me.

**S**o, I've decided that I want to get back to playing piano, and started looking around for a teacher. I've been looking online but there wasn't anyone I felt I connected with or that had what I was looking for. It's coincided with a lot of questions on my forum about finding a real-life teacher, about what makes a good teacher or the right teacher for an individual.

Let's start by talking about real-life teachers, which is my preference because I value human connections and perhaps, at my stage in the music journey, most 'beginner' lessons won't fit me well because I have a load of other experience. For most beginners, online learning is a great option, for reasons we'll discuss later.

So I started out with a Google search and looked for people in my area so I don't have to drive too far. I've found a couple of classical teachers that look great, but this is the conundrum that many people face: finding the RIGHT teacher for ME. I don't want to learn classical piano, I want to learn blues and jazz and improvising. I want to get better at the basics so I can play Let It Go for my daughter. Also, I like the sounds of close voicings which are tricky on guitar, and getting better at piano might open doors to explore there. What is almost certainly going to happen is that I'll visit a few teachers for one lesson and get a vibe from them.

This is REALLY important and something many students are scared of. You should not commit to a bunch of lessons until you get a FEELING for what they're teaching you, and if it's what you want. I've met people that spent years studying with someone teaching them stuff they didn't really like. Don't do that. Look around and have a lesson or two with a few people until you find someone that connects – that knows the music you like, and that you feel cares about your musical journey.

There are a few things to watch out for that would immediately



Justin says that learning a bit more piano will help with his guitar playing

make me run a mile. First, the 'my way is the only way' type. This type of teacher is best avoided. Every great teacher I've known has understood that there is not one method for learning anything, especially any kind of art. That's not to say a teacher should not think highly of their approach; a good one will have spent a long time refining their ideas and have a clear idea of what you should learn, but not to disregard all other approaches.

**“LOOK AROUND AND HAVE A LESSON OR TWO WITH A FEW PEOPLE UNTIL YOU FIND SOMEONE THAT CONNECTS WITH YOU”**

My least favourite type is the 'show off' who spends 10% of a lesson playing the fancy stuff they know. Inspiring a student is useful, showing off and wasting time is not. I've heard some real horror stories about this kind of thing and it shouldn't be tolerated. Move on and go somewhere else.

A good teacher should spend time getting to know you, and what you hope to achieve. Then make a

plan with you and explain the outline of the journey, guide you along, keeping it fun and enjoyable while trying to instil the benefits of discipline and practice. I've heard of teachers that would give every student that day the stuff they wanted to work on, much of it inappropriate for the students. If you get the feeling that's happening to you, then jump ship. The exception of course would be a group class where a structured path

is necessary, but one would hope the teacher would tailor the course to fit the majority of the players.

The fun part of this is that we are all different and like different approaches: some will like a strict teacher who gives a structured routine; others will like a weekly jam where you sit with a tutor, jam songs and get tips as you go along. Both these types (and more) are valid and effective – you just need

to find out what method works BEST FOR YOU!

Translating all the above to the online world is easier in some ways, and harder in others. Most times we get a 'feeling' about someone pretty quickly, and online you can watch a video or two and get a vibe about what they're offering. You should be able to see if they can play and if they dig the music that you want to learn, and most times you can see a structure (or promise of one) and also weigh up the price and value of the offering.

The difficulty online is that many people out there have greater marketing skills than teaching skills, and it can be hard to separate the wheat from the chaff. I've found it very difficult because there are some out there that are good teachers AND have great marketing chops. But many of the good marketers are not great at the teaching (or playing) part.

I'll admit at this point that I bought a few courses that turned out to be pretty rubbish. I thought I'd done my due diligence and researched it but they just were not as good as I'd hoped. I'm looking for teachers that play the stuff I want to learn, can explain it clearly and break it down so I feel I can figure it out. I've seen tuition DVDs that are comically useless as instructional videos; the playing is off the scale but there is nothing of value for a student other than jaw-dropping technique combined with taste and style. And if it's difficult for me, it must be harrowing for a new student.

Word of mouth seems to be the best approach, and I've put feelers out with friends and posted a bunch of places online asking about jazz-blues piano. So I'll report back what I find, and whether I make any more helpful discoveries about finding the best teacher on my own path as a student again.

Safe travels y'all.

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



# SESSION *shenanigans*

The studio guitarist's guide to happiness, with **Mitch Dalton**. This month: The Old Person's Guide To The Orchestra (With apologies to Benjamin Britten).

**S**ooner or later along your stellar career path, you may receive word from the manager of one of the UK's top symphony orchestras. In days of yore that would be disseminated via the medium of Alexander Graham Bell's modern marvel, but today's musical operative must be ever alert to offers that arrive by text, email, etc. These guys are also keen for you to join one of the diary services, as they frequently need to book a job lot of freelancers to swell the ranks of permanent orchestra members. So they are cheered by the notion of booking an extra 15 or 20 players with but one phone call during their busy and under-remunerated day.

Do not be dismayed if your presence is requested at 24 hours' notice. It may well be a simple oversight rather than an intimation that they have tried every guitar owner in the UK first. While it's normal custom to be alerted well in advance, the fact is that orchestras have music libraries. And libraries have librarians. Among other activities, they are responsible for checking the parts for each score, which is why you will see appended to a title hieroglyphics such as '3+picc, 3+cor ang, 3+bass, 3+contra - 4,4, 3+bass, 1, timp, 16/14/12/10/8'. This translates in reality to 'three flutes plus piccolo (not doubling), three oboes plus cor anglais (not doubling), three clarinets plus bass clarinet (not doubling), three bassoons plus contrabassoon (not doubling), four horns, four trumpets, three trombones plus bass trombone (not doubling), one tuba, one tympani, 16 first violins, 14 second violins, 12 violas, 10 celli and eight double basses'. Guitar is not a traditional orchestral instrument, so it's easy to see how the acoustic rhythm part to The Mary Poppins Medley might be overlooked until the day before.

These hieroglyphics-guys are good. They are mainly graduates of music conservatoires and survivors of relentless auditions, trials that can last for months and the attendant heartache that goes with

it. The competition is intense. Their sight-reading ability is breathtaking and their technique and musicality equally so. Do not underestimate the ability of the young lady next to you playing second clarinet in The Bournemouth Symphony Orchestra while you rip out the note-for-note transcription of Stairway...

Let's assume that you have negotiated Britain's crumbling

overdriven Les Paul Custom in Eine Kleine Nachtmusik. At which point be warned. You could be required to play anything - and at sight.

Symphonic Queen, packed choc full of May-style madness and written out in all its semi-quavered, note-bent, sustained glory is a particular challenge. Bear in mind that you will almost certainly play each tune once only and then move

**“YOU MIGHT THINK THAT WHEN THE CONDUCTOR DROPS HIS BATON YOU HAVE ARRIVED AT THE DOWNBEAT OF THE BAR”**

motorway system and arrived for the ubiquitous three-hour rehearsal on time, using the simple expedient of allowing three times as much time as is reasonable and invoking the power of prayer. You will have packed a white dinner jacket and accessories, a black tuxedo or even tails, cummerbund, waistcoat and white bow tie. The latter is rarely a good look for Symphonic Abba In Concert, but then again I don't recall Wolfgang writing much for an

on. The London Symphony Orchestra will have nailed it, and they expect you to do the same. At the other extreme, I have been booked to play the Theme From Rocky (Gonna Fly Now) at The Royal Albert Hall with The Royal Philharmonic Orchestra, at a concert of movie music. By which I mean just that. Nothing else. And as an encore. The feeling of being superfluous to requirements was heightened by the fact that we

didn't perform it. I waited all night. The audience then assumed that the concert had ended and duly left.

Another facet to this involves the interpretation of time, once you move away from rhythm-based music. You might be naive enough to think that when the conductor drops his baton to its lowest point, you have arrived at the downbeat of the bar and should consider playing the appropriate note. Should you do so, you will discover that rather than playing 'tutti' with your colleagues, you will find yourself alone in this wicked, embarrassing world. You will be far better served by treating the first beat as an amber warning that something is about to happen. You may then consider joining the throng as the maestro's hand moves steadily upwards. Forewarned is forearmed.

You may also consider it a personal triumph to enter at the correct time and place. For example, there is a part for mandolin in Mahler's Symphony No 8. The cue occurs at about 50 minutes in. And there you sit - hopefully near the harpist, who may nudge you if you're lucky - and hope for the best. In Mahler 7 a guitar appears at the start of the fourth movement. I assure you that it will sound out of tune, as the intonation in the orchestra will have shifted during the preceding three movements. The strings go flat and The brass go sharp.

I will leave you with words of advice from the late Gordon Rose, formerly Musical Director of The London Palladium and The Morley College Rehearsal Big Band. I had just informed him of my decision to leave the latter after three years of invaluable apprenticeship. He turned to me and said, "Yes, I think it's the right time for you to leave us. I think you are going to be just fine and have a great career. But promise me this: Don't be a c\*\*t. Always wear black socks."

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



Mitch reveals a side to orchestra playing that few of us will ever experience



# INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments, brimming with inspiring guitar work. Here, iconic rock guitarist **Joe Satriani** talks to Jason Sidwell about his new album, *Shapeshifting*.



Joe Satriani  
and his beautiful  
Ibanez JS1CR

**GT: What were the primary musical influences that helped inform this new album, *Shapeshifting*?**

JS: There were so many things I wanted to try. When it came to writing, I wanted to be free of stylistic constraints. I wanted to be free to use any guitar technique no matter what genre it originated from. I wanted an atmosphere in the studio where we could make each song a unique statement of performance, recording and mixing. The album had to 'shapeshift' with each song. And, of course, melody and song structure are always most important to me.

**GT: How long did it take to amalgamate the tracks?**

JS: I composed and made extensive demos at my home studio all last year, in-between going out on the Experience Hendrix tour. I like to create very detailed ProTools session files for each song. I like to make sure I have a really good song before I take it to the next step, making the actual album. Much of what I record winds up getting used on the final recordings. Solos, keyboards, sound effects. It's a very effective way to build an album. I record all my guitars direct so I can re-amp them later when I know what the actual drums and bass will sound like.

**GT: And to record?**

JS: We spent about 10 days cutting basics at PLYRZ Studio in Valencia, California in late August and early September. Then Kenny [Aronoff, drums] and I went off on another Experience Hendrix tour. A week after that finished, I went back to PLYRZ for about three weeks and completed all the overdubs. I played guitar eight hours a day, every day, taking breaks now and then for some keyboards and guest drop-ins. It was fun! After having a few days off we started mixing, which took about two weeks. Finally, we asked my good friend John Cuniberti to master the album for us. This happened over the Christmas holidays and into the new year.

JOSEPH CULTICE



**GT: What about gear inspirations?**

JS: My main instrument and inspiration was my Ibanez JS1CR #3. I wrote just about everything on that guitar, and it was the main axe at home and in the studio as well. But, I like to round out my recordings with a good number of different guitars. Although I've been selling quite a few of my vintage guitars the last few years, I have also picked up some really great sounding new ones. I made sure to bring along a few Custom Shop Gibsons and Fenders to broaden the tonal spectrum. I enjoy playing Les Pauls, 335s, Telecasters, Stratocasters, etc. It's not unusual for me to use my JS guitar for the melodies and solos while adding one Gibson and one Fender playing rhythm to add some depth to the stereo field.

**GT: Where do you feel instrumental guitar music is now? There's a sense that newer bands like Animals As Leaders and Plini are less inclined to big anthems and more into textures, with quicker section changes that are less 'song-like' in structure.**

JS: Tosin and Plini are awesome musicians and monster players! I'm a big fan of what they are doing, pushing the art of guitar playing and instrumental music into new territory. They both make great albums too. It's so cool to see this new guitar instrumental form take shape, changing the rules about what makes an instrumental work, both recording and live. I'm a firm believer that every generation needs to make its own sound, build its own path and make its own unique mark on the world. I almost don't want to mention how technically accomplished they both are because it's the music that matters most in the end. They are both powerful composers and should be recognised for it.

**SATCH ON SOUND...**

It all depends on the song. Sometimes the solos are in the middle of the song, or at the beginning too as with Nineteen Eighty. Sometimes the most important solo is at the end of a song, as in Summer Song. The solo should add a new dimension to the message of the song. So, there is no 'one tone that fits all'. Many a time I have dialled back the gain a bit to get some extra clarity from the amp and alternately up the limiting or

compression in the control room. This can give you a clear tone and breathe some extra life into a solo.

**GENERAL INSPIRATION, AND AUDIENCE PERCEPTION**

The famous producer Glyn Johns once said to me, "It's not your job to decide what people will like. It's your job to play your guitar. So, go out there and play your bloody guitar!" I think that about sums it up nicely. I write best when I have time to reflect on the meaning of the songs I'm working on. Distractions, good and bad, are just that, distractions. Being on the road is so much fun but it is also a seductive distraction from 'real' life. However, now and then a song comes to me while on tour. I never say 'No' to inspiration!

**TECHNIQUE**

The musician shouldn't be thinking about things like that. They should play what they 'want' to play not what they think they 'should' play. "Art is what you can get away with". Ha! Who said that? I think it was Andy Warhol. You can drive

## “ EVERY GENERATION NEEDS TO MAKE ITS OWN SOUND, BUILD ITS OWN PATH AND MAKE ITS MARK ON THE WORLD ”

yourself nuts asking these kinds of questions and hanging onto famous artist's maxims, but in the end it's better to just "go out there and play your bloody guitar!"

**Jason asked Joe to talk through Shapeshifting, track by track...**

**SHAPESHIFTING**

**GT: The title track has power and menace, and some nice ♭2 action, too. Was this the first tune you wrote for the album?**

JS: Yes, this was one of the tracks that got the ball rolling. I wanted it to be an introduction to the theme of 'shapeshifting'. It had to be powerful and menacing, but also set up the emotional journey that would follow on the album's next 12 tracks. It employs a delicate balance of Phrygian mode and Natural Minor with some blue notes added for flavour.

**BIG DISTORTION**

**GT: There's an indie vibe to this. It's Major key anthemic too. Do you find writing ear-catching instrumentals is at the heart of what you do?**

JS: I love distorted guitars! And, I love big, anthemic rock guitar songs that can fill your heart and a stadium at the same time. They can't be too technical or have too many notes, but they must create and project an enormous amount of energy. Oddly enough, it's often the Major scale that can pull this off. You just have to remember to not hold back. When you think you can go bigger, then go! Memorable, ear-catching music is always a good. How can you argue with that?

**ALL FOR LOVE**

**GT: The half-time drums and chord progression add emotive drama. The middle section (root-♭2 based) feels like there's a nod towards War, albeit more solemn. Some of the notes are really high and played with admirable control...**

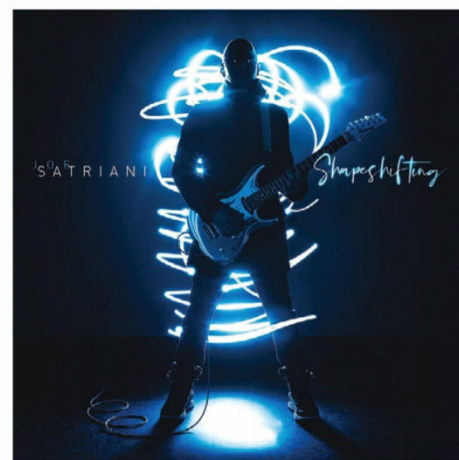
JS: I wrote this song in the late '90s as an orchestral piece. In November of 2000 I created my first orchestral-only mix of the piece and gave a CD of it to John Paul Jones for a project we are thinking of

doing together. Last year I listened to it again and was inspired to adapt it for guitar. Yes, those high notes are excruciatingly high on the guitar. We did 10 takes of this piece at PLYRZ, and on the last take I finally figured out how to approach it properly. That's what you hear on the album, take 10. I used my JS1CR into an old 5150 head powering two 4x12 cabs.

**ALI FARKA, DICK DALE, AN ALIEN AND ME**

**GT: Probably the most intriguing song title; how did it come about?**

JS: It started out as a tribute to the great Ali Farka Toure. I'm attracted to African rhythms, and Ali Farka's approach to playing. I was improvising to a crazy synth track I had composed for another project one day and the inspiration came to me to pay tribute to his work. I then felt it would be fitting to add myself and the 'alien' synth to the song. Then, last year, we lost Dick Dale and I was saddened yet moved to incorporate a tribute to him within the song. So, it grew into this very international, interstellar even,



tribute song. Managing the different styles was quite a trick and playing like Dale was very hard indeed. It's a broad take on West African and North African grooves. We 'rockified' it of course, because we're a rock band, but we did it with respect. It was so much fun putting this track together. It really surprised us when we finished the mix. Smiles all around the room!

**TEARDROPS**

**GT: This is quite a sparse track with a big bass part that allows your guitar more space in the mix. When the big chorus guitars come in, how do you retain clarity with the main guitar part when mixing?**

JS: Allowing this emotional track to keep its deserved openness took a lot of discipline in the studio. We tried every amp I had and some of Jim's [Scott, producer] too to try to get the chorus guitars to be special, and not cover any of the bass and drums. The chorus guitar parts are actually a series of double-stops that create some deep sub-harmonics that needed to be removed at the source. Equalising them out wasn't the answer, so, we eventually found the right amp that didn't pass those frequencies: a Marshall Silver Jubilee. There must at least 10 guitar tracks on that song. The solo was something I recorded at home then re-amped with one of John Cuniberti's original Reamp boxes.

**PERFECT DUST**

**GT: There are lots of different guitar tones on this up-tempo track.**

JS: Yes, and a lot of variety of guitars. The opening melody is a recent Gibson 335 along with my JS1CR. The boogie sections are a mix of the JS1CR and '90s Les Paul. The half-time melodies and solos are my JS1CR. The song was recorded with a longer arrangement, with longer verses, but I always felt that an edit here and there would be necessary.





Joe Satriani: is he the best writer of huge instrumental guitar anthems?

Kenny and Chris [Chaney, bass] had very complete demos to prepare with, so, by the time we started tracking they had their parts figured out and memorised. It was really just a question of 'feel' for each section: how much to swing each part and how dramatic a shift between the sections. Jim Scott helped us answer these questions as we tried different things out with each take.

## NINETEEN EIGHTY

**GT: What inspired this title?**

JS: When I finished up working on the Squares anthology album last year, I felt like I needed to write one more song that would reflect my rock and roll dreams of those Squares days. I have been tuning to E<sub>b</sub> since joining Chickenfoot. The guitar is so much fun when you take advantage of its unique architecture and layout, which in this case is open strings available in the key of the song you're playing. I'm a big fan of making the guitar sound like a guitar, like a person is playing it

with their hands. It's a bit of nostalgia for 1980. It echoes the rock and roll dreams that any rock band and rock fan can relate to. I put in all the things I would have, and maybe should have used when I was in Squares. It's a celebration song at heart.

## ALL MY FRIENDS ARE HERE

**GT: It sounds like you are using a POG octaver on the intro guitar riff? There's a lovely Celtic-esque legato phrase on this, too.**

JS: No POG this time, I just double-tracked myself playing octaves. I'm glad you picked up on the Celtic thing because it was my intention. This song is about having the best of times with your best friends all around you. It's got a big variety of guitar techniques too. But they all come together with Kenny's big comfortable groove.

## SPIRITS, GHOSTS AND OUTLAWS

**GT: Are you using a dropped C# tuning or baritone guitar on this?**

JS: I'm tuned to E<sub>b</sub>, then using a drop D tuning. So, yes, concert C#. I was imagining being out in the desert at night, riding hard and fast, the devil on my heels, and of course playing my guitar! If it was a Nicholas Cage movie he would be on fire racing a motorcycle like the devil across an apocalyptic landscape. Maybe he will agree to be in the music video?

## FALLING STARS

**GT: This is a dark noir-like piece. Did you come up with the double-stop melody first or was it the groove?**

JS: It was the chords and groove that got me started on this song about a disjointed dream that is held together by the constant and beautiful falling stars in the night sky. I really like the approach of spreading the chordal duties around the 'band' so each player and each instrument plays just a fraction of the total harmonic content. Then together they make up the full chords. This gives you more flexibilities for sound textures and mixing.

## WAITING

**GT: There's a lullaby quality to this piece, enhanced by the compound time signature (6/8) and the gorgeous guitar reverbs. What does the 'waiting' title imply?**

JS: Sometimes we all seem to be waiting for something in our lives to start, or arrive, waiting for the right person, or idea. But we should be living every moment like it's our last. I recorded the children laughing while walking through a

park in Nantes a few years ago. It was an audio loop being played in a pond. It made me think of life's bigger questions.

## HERE THE BLUE RIVER

**GT: The trippy reggae feel sets up the melody. Are you a fan of reggae?**

JS: I have been a big fan of reggae music since the mid '70s. My long-time collaborator John Cuniberti was in a reggae band and was always asking me to do a reggae track, but the time was never right. Now it is! I was reading the poem, The River by Ralph Waldo Emerson and it inspired me to compose this song on the spot.

## YESTERDAY'S YESTERDAY

**GT: The album's closer features whistling, an acoustic guitar and other acoustic instruments with a walking tempo, hoe-down feel, maybe even some night crickets in the background.**

JS: I'm tuned down a half-step, like I am on all the tracks, and using an open G tuning. I know it's a bit of a shocker to hear me on a song like this, but it is such a cool way to end an album like Shapeshifting. I really love playing acoustic guitars and I also love utilising open tunings. I also managed to talk to the one and only Christopher Guest (Spinal Tap, Best In Show) to play mandolin on this one!

*Shapeshifting is released on April 10. Due to coronavirus Joe's UK has been postponed to April 29, 2021. Tickets: [www.satriani.com/road](http://www.satriani.com/road) (2020 tickets remain valid)*

## PHIL HILBORNE'S ONE-MINUTE LICK

## Pedal Steel Style Bending Lick

This month's lick illustrates some pedal steel style bends as applied to a I-IV-I sequence. (C-G-C) To play them accurately and to link the positions seamlessly takes work. In this style there is commonly not much vibrato used, so bending accuracy is paramount. Notice how the fretting-hand shapes are all shown here on the fifth, fourth and third strings, but do seek out other shapes on other adjacent

string sets. The names of all the chord moves are given in the notation. This should make it easy to see how they work: for example, in bar 1 the 5th (G) is being bent up a tone to the 6th (A) implying a C-C6 move. Understanding how these bends function harmonically, is vital to being able to re-apply them in other situations Experiment with these moves in as many keys and musical settings as you can, and aim to use them in both your rhythm and lead playing.

♩ = 100

|       | C6                              | C  | Csus4 | C  | C9 | C7 | F | Fsus4 | F | Cmaj7 | C |  |
|-------|---------------------------------|----|-------|----|----|----|---|-------|---|-------|---|--|
| Staff | [Musical notation for the lick] |    |       |    |    |    |   |       |   |       |   |  |
| BU    | [Bending notation]              |    |       |    |    |    |   |       |   |       |   |  |
| E     | 12                              | 12 | 9     | 9  | 5  | 5  | 2 | 2     | 2 | 4     | 4 |  |
| B     | 14                              | 14 | 10    | 10 | 8  | 8  | 3 | 3     | 3 | 5     | 5 |  |
| G     | 15                              | 15 | 10    | 10 | 7  | 7  | 3 | 3     | 3 | 7     | 7 |  |
| D     |                                 |    |       |    |    |    |   |       |   |       |   |  |
| A     |                                 |    |       |    |    |    |   |       |   |       |   |  |
| E     |                                 |    |       |    |    |    |   |       |   |       |   |  |





Play your best Carlos licks over track #4

## JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

### 1 Slow Blues Jam (C)

We start with a fun and easy slow blues in C Major. You can get off to a good start by mixing C Minor Pentatonic (C-E<sub>b</sub>-F-G-B<sub>b</sub>) and C Major Pentatonic (C-D-E-G-A), while also aiming to outline the arpeggios C7 (C-E-G-B<sub>b</sub>), F7 (F-A-C-E<sub>b</sub>) and G7 (G-B-D-F).

### 2 Jazz-Funk Jam (Am)

Here's a fun jazz-funk jam. Use A Dorian mode (A-B-C-D-E-F#-G) for the main section and A Minor scale (A-B-C-D-E-F-G) for the 'breaks'. Also, A Minor Pentatonic (A-C-D-E-G) works a treat throughout if you'd like to keep it simple and focus on your timing.

### 3 Lo-Fi Groove Blues (G)

You can use G Minor Pentatonic (G-B<sub>b</sub>-C-D-F) throughout this track. The first section is a G Dorian mode (G-A-B<sub>b</sub>-C-D-E-F) type of context (so try that too) and the other section is a fairly standard blues progression in G Minor.

### 4 Latin Blues (Gm)

Here we have a fun G Minor jazz-blues progression with a Latin style feel. Use good old G Minor Pentatonic (G-B<sub>b</sub>-C-D-F) and G Minor scale (G-A-B<sub>b</sub>-C-D-E<sub>b</sub>-F) 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](http://www.Quistorama.com/jamtracks). And make sure you subscribe to [www.youtube.com/QuistTV](http://www.youtube.com/QuistTV) on youtube to get all the latest free jam tracks & licks. Finally, you can also find Quist on Spotify, Instagram & Patreon.



#### On the disc!

DADGAD TUNING  
Play two fantastic Celtic tunes  
BRIT ROCK  
Christian Mills and Kula Shaker  
JOE BONAMASSA  
A pair of cracking blues pieces  
IRON MAIDEN  
Kings of British heavy metal  
CLASSICAL TAB (VIDEO)  
Dvorak's Humoresque No 7  
FINGERSTYLE BLUES  
Thumb and finger independence  
IN THE WOODSHED  
Diminished chords and licks  
JAZZ CHOPS  
Octaves for melodies and solos  
FRETBOARD FLUENCY  
Learn the 'seven shape' system  
CREATIVE ROCK  
Mixolydian Pentatonic scales  
30-MINUTE LICKS  
The Edge, Jack White, Chris Holmes, Steve Howe, Vito Bratta

That Was  
The Year..

1941

Blitz, Ritz, but not  
much Glitz



#### MUSICAL POPULATION EXPLOSION

with a staggering amount of popular players and singers requiring nappies: Hank Marvin, Bruce Welch, Paul Simon, Art Garfunkel, Ritchie Valens, Bob Dylan, Charlie Watts, Steve Cropper, Joan Baez, Otis Redding, Dave Berry, Wilson Pickett, Neil Diamond, Reg Presley, Lonnie Mack, Jim Rodford, Gene Pitney, Chick Corea, Joe Brown, John McNally, Donald "Duck" Dunn, Long John Baldry, Spencer Davis, David Crosby, Paul Anka, Eric Burdon, John Steel, Jon Lord, Roy Harper, Harry Nilsson, Mike Love, Richie Havens, Tom McGuinness, John Williams, Captain Beefheart. The list goes on and we salute you all.

#### AFTER ONLY TWO YEARS

Gibson drops the J-100 concluding a run of only 140 instruments. The featured mahogany back, neck and sides with a cedar top with a black teardrop scratchplate obviously didn't have the appeal Gibson had hoped for, but strangely enough it had a brief respite as the J-100 Custom during the early 70s when more than twice as many were sold.

#### OLD TRAFFORD FOOTBALL STADIUM

the home of Manchester United, is severely damaged by the Luftwaffe; Swansea experiences three nights of German Blitz - other targets include Plymouth, Clydebank, Merseyside and Belfast. The London Air Raids are relentless and the House Of Commons is damaged. Britain's Gloster E28/39 is the first jet aircraft to fly; fighter ace Douglas Bader survives a collision in French air space but is taken prisoner; and the Air Training Corps begins operation.

#### TIT FOR TAT RETALIATION

is swift following the sinking of the battleship HMS Hood in the North Atlantic. Pursued by the Ark Royal aircraft carrier an aerial torpedo attack using Fairey Swordfish aircraft is made against the Bismark, leaving it heavily damaged and unable to steer until it sinks. However the Ark Royal is itself scuttled just months later, after being torpedoed by the German U-Boat U-81.



#### EPIPHONE INTRODUCES

the Ritz acoustic archtop guitar with maple back and sides, tortoiseshell binding, f-holes, trapeze tailpiece, cherry neck with dot inlays. Minor modifications and new finishes were introduced affecting their Spartan, Blackstone and Triumph models and the centre-dip headstock was adopted on many models.

#### THE LEND-LEASE ACT

in the USA allows supplies to Britain of military aid; clothes rationing is introduced; the second National Service Act comes into play for all men and women between 18 and 60, and reserved occupations no longer apply. The first St Trinian's School cartoon by Ronald Searle appears in Lilliput magazine.

#### WITH MANY GUITAR MANUFACTURERS

being caught up with the War Effort in America few new models appear, but National continues to find sales for its popular and keenly priced New Yorker, Chicago and Spanish Electric models all of which are featured in the company's 1941 catalogue.





# Teleblasting!

## 50 awesome licks



It's a Telefest! Rock, country, jazz, blues and more. Check out the styles and techniques of 50 legendary wielders of Fender's mighty plank. **Andy Saphir** is your guide.

### ABILITY RATING

Moderate to Advanced ★★★★★

#### Info

Key Various Tempo Various CD TRACKS 4-15

#### Will improve your...

✓ Lead vocabulary  
✓ Stylistic knowledge ✓ Versatility and hirability

Fender's Telecaster is among the most iconic of all electric guitars. Leo's first solidbody, the Esquire, came along in 1950, and although it was almost the same as the instrument that would become the Tele, had only one pickup. Enter the Broadcaster in 1951. The Broadcaster name was changed for legal reasons (leaving some headstocks bereft of a model name so the term 'Nocaster' was coined. After this momentary lapse the Telecaster as we know it, was born.

There are many reasons why the model is still in production seven decades on. But obvious reasons include its sound, playability, ease of use, simple workmanlike looks and, perhaps most important of all, versatility, which we will attempt to demonstrate here.

The Tele can be heard powering all styles of popular music, due to its pickups' clarity and adaptability. The unique twang produced from the bridge pickup is one of the reasons it has tended to be the country guitarist's preferred choice, and that type of sound proliferates within that musical style. But the sweet-toned neck pickup and both coils on together, also offer some fantastic tones.

Due to its genius design the Tele has been used by guitarists from all musical genres, and has been adapted and modified over the years to reflect the requirements of a diverse range of players. From the jazz-friendly semi-solid Thinline, to the heavy metal Jim Root twin-EMG humbucker equipped Telecaster, it is loved by guitarists from all musical backgrounds. From blues to rock, metal to Motown, the wonderful Telecaster stands proud. This we shall see as we delve into this month's cover feature. What we have for you here is a plethora of licks in the style of 50 great Telecaster players, which demonstrate the variety of their techniques and the sheer brilliance of the model's design.

The examples are grouped into six musical genres and the various Tele players within those styles. They are: Rock, Country, Pop, Blues, Soul-Funk-R&B, and Jazz. As you will see, a wide range of techniques is used throughout the musical examples, which vary in ability level from easy through to advanced, in no particular order of difficulty.

Naturally, it doesn't matter whether or not you play these on a Telecaster, as you can get the benefit of the exercises on pretty much

**“REASONS THE TELE IS STILL MADE 70 YEARS ON INCLUDE: SOUND, EASE OF USE, PLAYABILITY, WORKMANLIKE LOOKS, AND VERSATILITY”**

any guitar. It'll just be the tone that's different. There are a few exceptions to this however.

There is one example that utilises a B-bender equipped Telecaster. If you're unsure what that is, a B-bender is a mechanical device that's fitted to a guitar (usually a Telecaster) that mechanically bends the second string sharp by a tone. This allows for some multi-string complex pedal steel-like sounds to be achieved, as the strings above or below the bent one don't get choked up. If you don't have one, you can still try to bend this string as normal and adapt the licks in that exercise to compensate.

Another exception is the use of behind-the-nut bends in a couple of the examples. These are string bends that are performed by the fretting hand pushing down on the string behind the nut towards the wood of the headstock. These are usually done on an open string where the fretting hand is free to do the bend. This tends to work well on a Telecaster

as the design of the headstock in relation to the nut and string angle gives you enough room to push the string far enough in order to reach the desired pitch.

Many other guitars don't have that design arrangement, so may be unsuitable for this technique. This is normally the case for Gibson-style instruments that have angled headstocks and three-a-side tuners.

The other, not exception exactly, but something to be aware of, is that in certain exercises (mainly the country ones), some string bends are held to pitch while another string is played. This works great on a Telecaster or on any guitar with a fixed bridge. They don't tend to work so well on guitars with whammy bars and floating bridges as when a string is bent, it pulls on the bridge slightly, slackening the strings and thereby flattening them by a small amount. This results in an out-of-tune lick, which isn't particularly desirable. The amount of severity of this will vary from guitar to guitar though, so it's just something to be aware of.

So, I hope this month's mega feature gives you an idea of the variety of sounds and approaches that can be achieved, perfected and performed on this fantastically versatile instrument. It should also give you a huge amount of stuff to practise! Have fun! 



**Get the Tone**

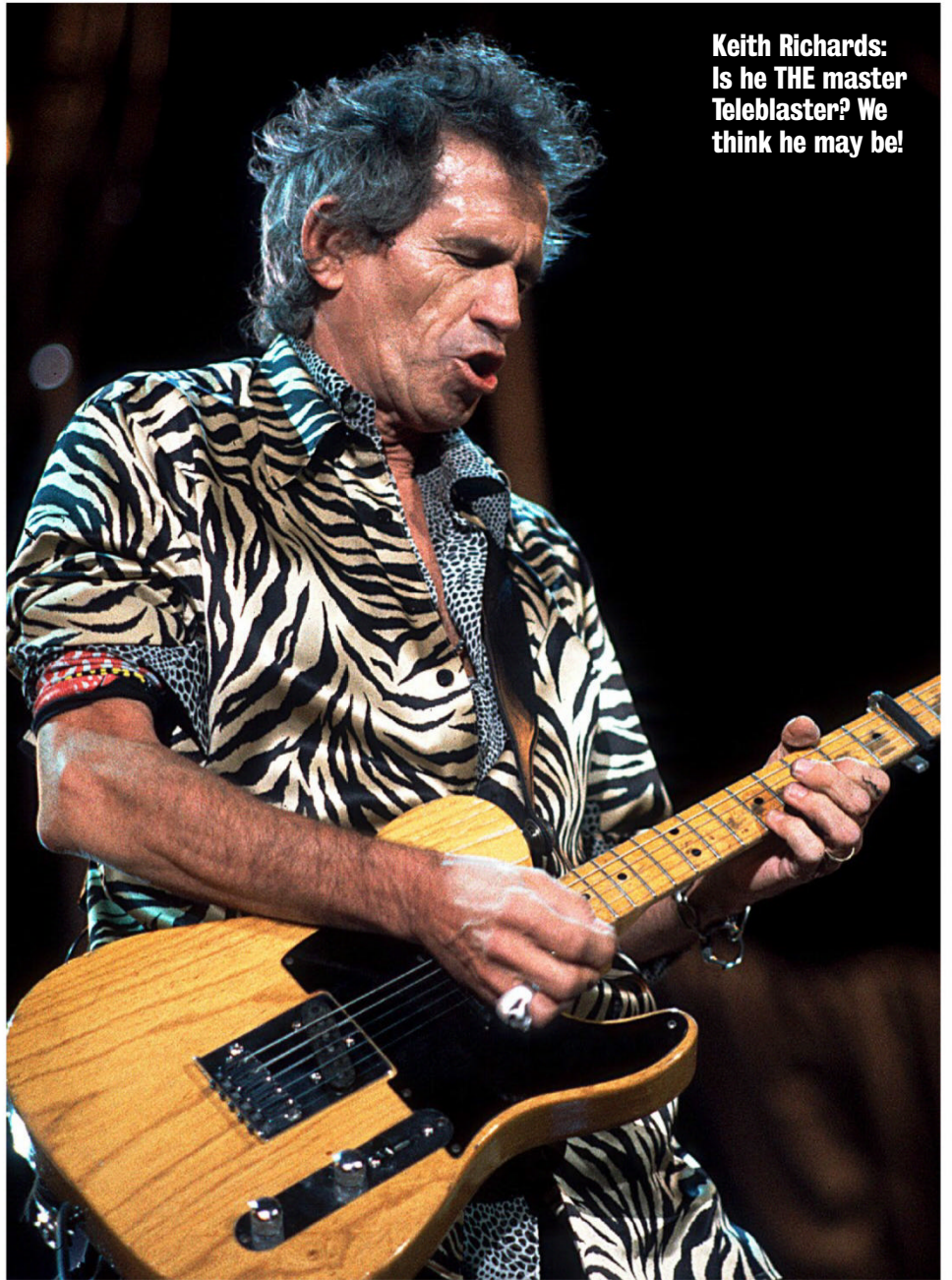
Although these examples have been collated to demonstrate the range and versatility of the Fender Telecaster, they can of course be played on any electric guitar. Use the above amp settings as a basic guide and simply add effects such as wah-wah, delay, chorus, overdrive, distortion and so on, dependant upon the style or genre of each individual lick.



**Tom Morello** uses the Tele to play his weird but wonderful licks



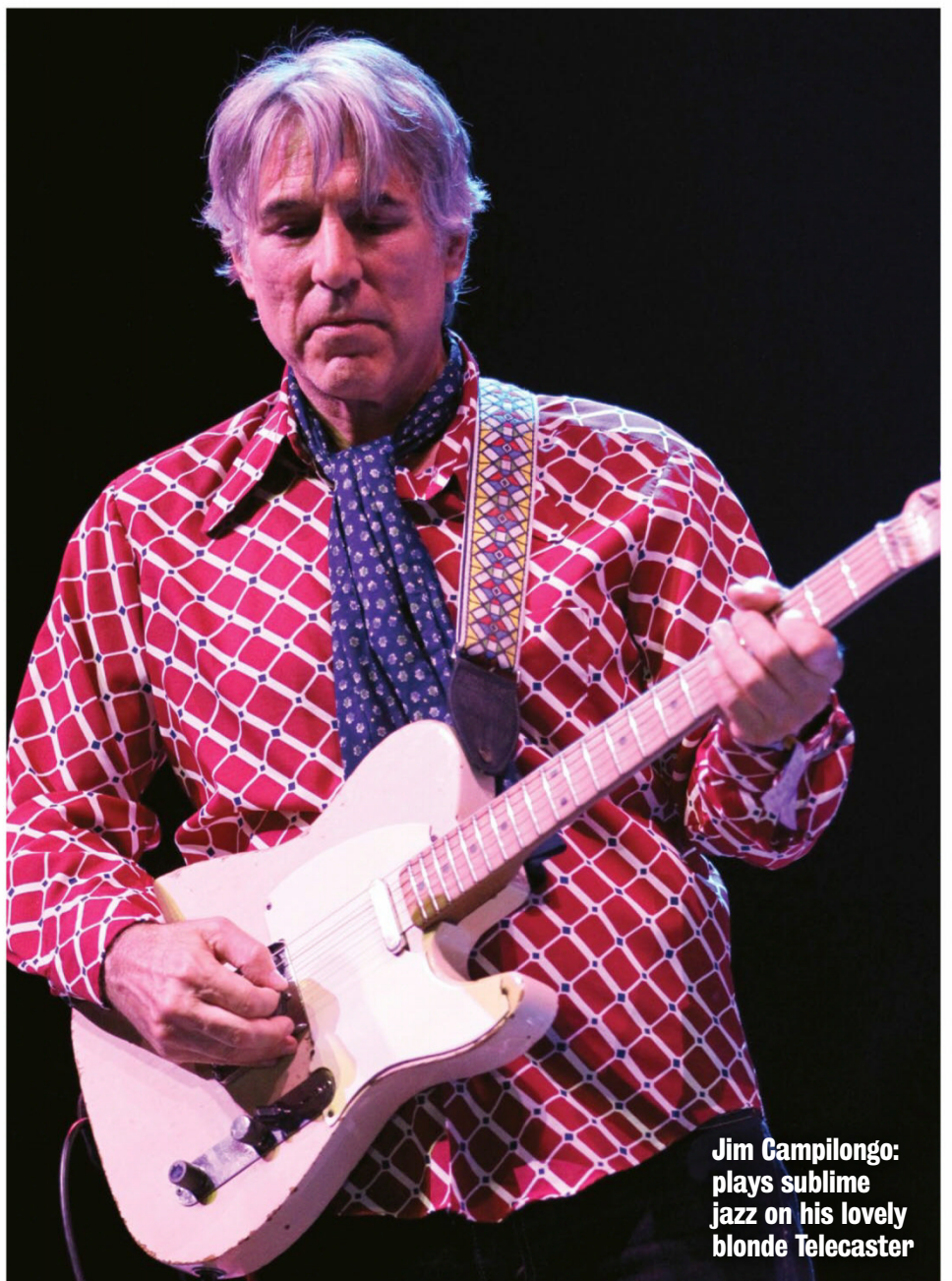
**Keith Richards:** Is he THE master Teleblaster? We think he may be!



**Keith Urban:** Aussie Teleblaster who shows the Nashville cats how to do it



**Jim Campilongo:** plays sublime jazz on his lovely blonde Telecaster



MARK HORTON / STEVE THORNE / GETTY IMAGES

»



**CD TRACK 4**

**LICK 2 - JIMMY PAGE** This lick focuses on some bends and speedy notes in the style of Mr Page. Bar 1 starts with a tone-and-a-half string bend (three-fret bend) from F#-A on the first string. Depending on your bending ability, this interval can be demanding to pitch confidently, requiring greater strength to execute accurately than a tone (especially on the top string), so go easy and gradually build up to the pitch as your bending ability develops. The bend lick in bar 8 is also tricky as it requires a pre bend on 2& from A-B, and for this to be released a semitone to B, and then repeated. Make sure this is done accurately to achieve the desired sound.

♩ = 105

**E $\flat$ 7**

PB  
13  
BD

11 (14) (13) 11 11 13 11 13 11 13/15 14

18 17 16 14 (16)

14/15/18 17 16 15

1

[illegible][illegible]



## ROCK

## CD TRACK 4

**LICK 3 - KEITH RICHARDS** Based around C Minor Pentatonic shape 1 (C-E<sub>b</sub>-F-G-B<sub>b</sub>), this starts with a double-stop bend on the third and second strings at the 10th fret. Pitch these accurately, as the third string F note bends up a tone to G, while the second string A note bends up a semitone to the  $\flat 7$ , B<sub>b</sub>. I fret this bend using my third finger on the third string (remaining fingers supporting) and my fourth finger on the second string. A country sounding element is introduced right at the end of bar 14 into the first half of bar 15 with a little C Major Pentatonic (C-D-E-G-A) bend lick before returning to C Minor Pentatonic, shape 1, for a standard blues-rock phrase.

**LICK 4 - DAVID GILMOUR** This example features one of David Gilmour's instantly recognisable approaches, the major 3rd (two-tone) bend. Based around Bm Pentatonic (B-D-E-F $\sharp$ -A) with a tasty 9th interval (C $\sharp$ ) in bar 20 to add some colour, the Major 3rd bend, going from the  $\flat 3$ rd (D) to the 5th (F $\sharp$ ), is played on the second

string in shape 3 of Bm Pentatonic where, in this key, the bend is more easily executed. That being said, this is still pretty physically demanding, so gradually building yourself up to the stamina required to perform this accurately is necessary if you're not used to wide interval bends. Be warned, you may break a string if your technique isn't up to scratch.

**LICK 5 - SYD BARRETT** I've aimed to capture the feel of Barrett's sonic experimentation in this example by playing an E Dorian (E-F $\sharp$ -G-A-B-C $\sharp$ -D) based melody over an unconventional chord progression awash with reverb, resulting in an eerie, haunting sound so typical of early Pink Floyd. Bar 27 sees a more technical 16th-note Em Pentatonic (E-G-A-B-D) picked phrase incorporating an open first string pedal tone before descending that scale in open position. Ensure accurate fretting and picking-hand synchronisation.

### Lick 3 - Keith Richards Style

$\text{♩} = 120$

Chords: C, F, B $\flat$

Fingering: 10 (11) (10) 10 (11) (10) 8 10 8 10 (12) 10 8 10 8 7

Bending: BU BD BU BD BU BU

### Lick 4 - David Gilmour Style

$\text{♩} = 109$

Chords: C, Bm7, Gm7, F $\sharp$ m7

Fingering: 8 (9) (9) (7) 5 10 (12) 8 10 (12) 8 11 (13) 9 (11) (9) 7 7 7

Bending: RP BD BU BU BU BU BU BD

Chords: Bm7, Gmaj7, F $\sharp$ m7, Bm7

Fingering: 9 (10) (9) 12 15 (19) (15) 12 15 (17) (15) 12 14 (16) 12 12 15 12

Bending: BU BD BU BD BU BD BU

### Lick 5 - Syd Barrett Style

$\text{♩} = 120$

Chords: E m(maj7), E m7, D dim7(add9) D m9 $\flat$ 5, B $\flat$ dim7, E m6/B, E m6add9

Fingering: 3 3 3 3 3 3 3 3

Bending: 5 0 7 0 8 0 10 0 12 15 14 15 12 0 0 10 0 0 3 0 3 0 2 0 2 0 2



**CD TRACK 4**

**LUCK 8 - STEVE MORSE** One of the features of Steve Morse's approach is his legendary super fast picking. I've tried to allude to this by incorporating a rapid-fire sextuplet lick in bar 46 here. There are five position changes within the framework of this section, so go through it carefully, noting where your fretting hand's first finger needs to be, then practise slowly at first. What makes this even trickier is that it is preceded by a volume swell and artificial harmonic section, which has to remain quite low in volume in order to stay relatively clean, but then cranked up immediately prior to the fast bit. This transition takes some practice!

**F**

29

(8<sup>va</sup>)

C F

BU BD

20 (22) (20) 18 20 18 19 18 20

BU

20 (22)

BU (20) (20) (20) (20)

BU BD

20 (22) 20 (22) 20 (22) (20)

18

33

## G

[illegible]

## A

40

A5

F#sus2

A5

BU

E

B

G

D

A

E

10-11-12

10-12-10-12-14-15

12-14-15-14-15-17

14-16-17-16-17-19

17-18-20

20-(22)

46



## ROCK

## CD TRACK 4

**LICK 9 - ROSSI/PARFITT** This lick features some of those great, catchy double-stops that made Rossi and Parfitt sound great on their Telecasters. Bars 50-51 feature double-stops in 3rds. In bar 50, the B root note (12th fret, second string) and the D# Major 3rd note (11th fret, first string) create a two-note B Major chord (diad) which sits perfectly over the B7 (I) chord. In bar 51, the B note remains, but becomes the 5th of the E7 (IV) chord over which it's played, but the D# is dropped a semitone down to D, creating the  $\flat 7$  of the E7 chord. Check out the  $\flat 3$ rd D note hammering on to the 3rd D# followed by the 4th double-stop motif in bar 3. Classic stuff!

**LICK 10 - RICHIE KOTZEN** This E Minor Pentatonic (E-G-A-B-D) based example starts with a Kotzen style bluesy rock lick in bars 56-57, but the main feature to watch here is the fast sextuplet Pentatonic arpeggio lick in bar 58. This is best approached by sweep picking across the fourth, third, second and first strings in the first sextuplet figure, then building up gradually to the appropriate tempo, especially with the rapid fretting-hand legato run in the second sextuplet figure.

**LICK 11 - JOHN 5** Here's a couple of the techniques heard in John 5's virtuosic guitar work; hybrid picking and ultra-fast runs. Utilising E Phrygian mode (E-F-G-A-B-C-D) throughout, bar 61 features a hybrid-picked motif. Play the second string with your pick, then use your picking hand's second finger to pluck the first string which then does a pull-off to open. The rapid fire Phrygian lick in bar 62 sees a fretting-hand tap and slide which exits into a tone bend from D-E on the second string.

**LICK 12 - TOM MORELLO** Tom uses some great techniques and effects to create his signature sound. We start the example with his 'on-off switch' hand slide idea. The palm of one hand is rhythmically slid up and down the strings while the other operates the toggle switch on the lower horn of his guitar, creating an intense, jerky rasping type of sound effect, similar to that of a DJ 'scratching' on the turntables. I did this using my Fender Telecaster '72 Custom which fortunately is equipped with a volume and tone control for each pickup. The following two bars use a pitch shift effect (equivalent of a whammy pedal fully down set to 'plus two octaves').

### Lick 9 - Rossi / Parfitt Style

$\text{♩} = 160$

B7 E7 B7

BU BD  $\frac{1}{4}$

11-11-11-11-11-11-11-11 10-10-10-10-10-10-10-10 7 7 7 7 7 7 9 10 9 7  $\frac{1}{4}$  9

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12 7-8 7-8 7-9 9 (11) (9) 7 9

48

### Lick 10 - Ritchie Kotzen Style

$\text{♩} = 110$

E5 Cadd9 G5 D5 E5

BU BD

14 12 12 14 (15) (14) 12 15 15 14 12 14 12 14 14 14 14 17 15 12 17 19 15 19 17

54

### Lick 11 - John 5 Style

$\text{♩} = 128$

E5 A5 F5 E5 A5 F5 E5

BU

12-0 13-0 15-0 13-0 12 12-13-15 12-13-15 (17) (19) (17) 15-13-12 15-13-12-15 (17)

15 15 15 15 15 14-12-11-12-14 12-13-15 12-13-15 (17) (19) (17) 15-13-12-15 (17)

59

m m etc

### Lick 12 - Tom Morello Style

$\text{♩} = 120$

E5

Slide palm of hand up and down strings while operating on/off toggle switch with other hand

Whammy pedal fully down (+ 2 octaves)

9/11 7/9 7 8 7

0 0 7/9 0 5/7 0 7 8 7

64





## ROCK ...CONTINUED

## CD TRACK 4

**LICK 13 - JIM ROOT** Our final rock example is a chunky riff in 7/4 time signature that's also in drop D tuning (D-A-D-G-B-E), to give a big, deep, heavy sound. Make sure you lock in tightly with the bass here.

## Lick 13 - Jim Root Style (tune 6th string down a tone to D)

$\text{♩} = 131$

D5 F5 G5 A $\flat$ 5 D5 F5 C5 D $\flat$ 5 D5 F5 G5 A $\flat$ 5 D5 F5 C5 D $\flat$ 5 C5

6th string tuned down to D

E  
B  
G  
D  
A  
D

69

## COUNTRY

## CD TRACK 6

**LICK 14 - DON RICH** This example is in the key of A (a very popular key for country guitarists) and is based around A Major Pentatonic scale (A-B-C#-E-F#). Although many country guitarists favour hybrid picking this lick can be played entirely with a pick if desired, and should tick along with a nice bounce.

**LICK 15 - LUTHER PERKINS** Johnny Cash's guitar player had very recognisable sound which often involved approaches like a rhythmic picking pattern across the lower strings of a fretted chord and picking through the notes of a triad. The solo of the Cash classic Folsom Prison Blues is a great example of these techniques. We see these ideas in this example. Bar 7 involves picking through a B Major triad fretted at the 7th fret. Make sure not to over reach the sixth string semitone bend in bar 8; and

in bar 9, fret an E chord or E powerchord while playing the 'root-octave-5th-octave' pattern on the sixth, fifth and fourth strings.

**LICK 16 - ALBERT LEE** This example is a big step up in technical complexity, and demonstrates the type of Major Pentatonic runs and double-stops that can be heard in Albert's playing. Known for his incredible improvising abilities, he often plays long passages using just a pick, but will go straight into a hybrid picking approach when called for. Using D Major Pentatonic (D-E-F#-A-B) as a basis, the licks in bars 13 and 15 can be played with just the pick, but the tricky double-stop lick in bar 14 really needs to be played with hybrid picking as shown. If you're new to this technique, this lick could be very challenging, so analyse it carefully and start very slowly.

## Lick 14 - Don Rich Style

$\text{♩} = 80$   $\text{♩} = \text{♩} = \text{♩}$

A E A

BU BD

E  
B  
G  
D  
A  
E

1

## Lick 15 - Luther Perkins Style

$\text{♩} = 90$

B7 E

BU BD

E  
B  
G  
D  
A  
E

5

## Lick 16 - Albert Lee Style

$\text{♩} = 110$

D7

E  
B  
G  
D  
A  
E

11

a m a m



## COUNTRY

## CD TRACK 6

**LICK 17 - JAMES BURTON** One of Burton's signature sounds is his use of the 'chicken picking' technique of which he was one of the pioneers. So called because of its reminiscence to the sound of a clucking chicken, the technique is achieved by touching the second or third finger of the picking hand underneath a string while simultaneously picking it with the pick. This creates a dead 'click' sound. Immediately after the pick stroke, the finger then plucks the string to create the sound of the note. This can be repeated to achieve a 'clucking', percussive effect. We use this technique in this example but on a held bent string.

**LICK 18 - CLARENCE WHITE** Probably the best known approach by The Byrds' innovative guitarist was his use of the B-bender Telecaster, a device that he co-developed with fellow band member, Gene Parsons. This mechanism, retro fitted into the guitar, allowed the second string to be bent by pulling down on the guitar strap which attached by mechanical means from the button, ultimately to the string. This allowed for amazing pedal steel guitar type bends to be played while still holding down two, three or more strings. This whole example demonstrates some B-bender approaches. I played it using my rather worn out old B-bender

equipped Fender Telecaster, though mine isn't the Parsons-White version.

**LICK 19 - MERLE HAGGARD** This example in the key of F demonstrates a simple but effective country style melodic phrase using F Major Pentatonic (F-G-A-C-D) as its basis, while using staple country guitar techniques such as pre-bends and the use of the 3rd scale degree found in the Major Blues or 'Country Blues' scale. In F, these notes are F-G-A<sub>b</sub>-A-C-D. The vibrato in bar 31 should be played very subtly, and definitely not 'rock' style. As always, aim to play the semitone bends on the fourth string confidently and accurately.

**LICK 20 - ROY BUCHANAN** The legendary Roy Buchanan was a master of creating exciting and varied sounds on the Telecaster, and used techniques such as volume swells and pinched harmonics in a country-blues setting. This example sees both of those techniques incorporated in a 12/8 blues piece, with a volume swell idea in bar 37 which leads into a fast repeating A Minor Pentatonic (A-C-D-E-G) lick on the first and second strings. Either pick only or a country style hybrid picking approach could be used for this. A Buchanan-style pinched harmonic features at the end of bar 38, and a typically vintage tape echo effect is used here.

### Lick 17 - James Burton Style

♩ = 110

A

Hold bend - - - -

BU RP BD

12 (14) X 14 (12) 10

7 (8) X (8) (7) 5

8 8 8 5 1/4

7 (9) X 9 (7) 7 5

17

### Lick 18 - Clarence White Style

(NB: All bent notes are done on a B-Bender equipped Fender Telecaster throughout this lick)

♩ = 130

D A E A E A

Let ring - - - -

PB5 BU BU

5 (7) (5) 5 (7) 5

12 (14) (12) 12 (14) 12

7 (9) (7) 0 (2) (2) (0) 0

0 (2)

23

### Lick 19 - Merle Haggard Style

♩ = 144

F B<sub>b</sub> C7 F B<sub>b</sub> F

PB8 BD

8 (9) (8) 6

7 5

6 5 7 5

6 5 8 5 7

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

3 3 5 3

29

### Lick 20 - Roy Buchanan Style

♩ = 65

A7 D7 8va

vol.

BU BD BU BD

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

8 (10) 5 5 8 5 8 5 8 5 8 5

5 5 5 5 5 5

PH - - - -

BU BD

7 (9) (7)

35



**CD TRACK 6**

**LICK 24 - BRENT MASON** Another thumbpick and fingers virtuoso, Brent Mason is one of Nashville's most recorded session guitarists. This example demonstrates his double-stop approach which he mixes with single-note lines to create a multi-layered, thick sound, again reminiscent of the sound of two guitars playing together. I would approach this using hybrid picking (I've never been particularly comfortable with using a thumbpick), with the double-stops on the third and second strings being played with the second and third fingers of the picking hand. Follow my picking suggestions by all means, but you may find a way that works better for you.

♩ = 100

D C Em D

Let ring ————  
Hold bend RP  
bend BU BD 0

Let ring ————  
Hold bend  
bend BU

Let ring ————  
Hold bend RP  
bend BNB\* BD BNB

5 7-(8) (8)(7) 0 7 4-(5) 0 3 0 (2) 0 (2)(0) 0 (2)

\* behind nut bend

52

$\text{♩} = 112$   $\text{♪} = \text{♪} \text{♪} \text{♪}$   $\text{E}$

Let ring

sim



## COUNTRY

## CD TRACK 6

**LICK 25 - BRAD PAISLEY** Country superstar Brad Paisley's style incorporates quirky lines with some blisteringly technical runs, often incorporating open strings. This example in the key of E starts with a melodic A Lydian (A-B-C#-D#-E-F#-G#) based phrase played over the IV chord (A) on the second string which is played alongside the open first string (E). The fast sextuplet based run bar 67 is a typical Brad-style run which mixes E Major and Em Pentatonic scales.

**LICK 26 - WILL RAY** One of Hellecaster Will Ray's signature approaches is his 'slide ring', a small slide which is worn like a ring and allows him to play 'regular guitar' and slide at the same time. I've attempted to emulate this by using a regular 3/4 size slide on my third finger and using it at the end of the bar 71 after the chromatic descending pull-off lick. The following lick in the next bar shows the use of a dotted eighth-note delay set at 313/314 ms to create a sequential arpeggio effect.

**LICK 27 - ARLEN ROTH** In bar 76 the double-stop E double-stop on the third and second strings at the 9th fret is followed by a touch harmonic an octave higher at the 21st fret. This idea is repeated a tone lower on a D double-stop. This gives a nice 'chime' effect. The bending lick in bar 78 is challenging, as this requires you to hold down the A triad (A-C#-E) but to have pre-bent the third string a tone higher to an F# note by pulling it downwards towards, before letting it back to pitch.

**LICK 28 - VINCE GILL** I've decided to emulate Vince Gill's country ballad approach in this example. Exuding feel (he can do anything from Albert Lee-style fire and brimstone, to gorgeous Larry Carlton-style phrases), Vince's sublimely tasteful playing includes bends and soulful double-stops. In the key of C and in 3/4 time, the phrases are based around the notes of C Major Pentatonic (C-D-E-G-A). Play this with as much feel as you can, making sure bends and double-stop slides are accurate.

### Lick 25 - Brad Paisley Style

♩ = 90

A E

Let ring - - - - - Hold bend

BU RP BD

4/5 0 4 0 0 2 (4) (4) (2)

0 1 2 0 2 0 2 1 0 0 3 0

64

### Lick 26 - Will Ray Style

♩ = 143

G7

w/delay (should be set to 314ms)

w/bottleneck/slide (bracketed notes indicate delay repeats)

12 10 0 11 9 0 10 8 0 10/12 12 10 9 10 9 7 8 7 7 10 7 15 10

68

### Lick 27 - Arlen Roth Style

♩ = 150

E7 A7 E7

TCH TCH

Let ring - - - - -

PB9 BD BU BU RP RPBD

9 21 21 7 19 19 12 11 (11)(9) 9 9 11 9 14 (16) 12 15 (17) (17) (17) (15) 12

74

### Lick 28 - Vince Gill Style

♩ = 103

C F Am G C

BU BD PB8 BD

8 10 8 7 7 (9) (6) 5 5 7 5 7 5 (10) (8) 5 8 8 10 8 8

80



**CD TRACK 6**

based E Major Pentatonic based 'pull-off to open' lick, repeated an octave higher on the same strings. Play the bend at the end of the phrase confidently and accurately.

**♩ = 150**

87

**CD TRACK 8**

**LICK 32 - ANDY SUMMERS** This example features some Minor add9 chords and sparkly dominant sus4 chords. You can play the palm-muted Em add9 and Am add9 arpeggios (bars 15 and 16) as chord shapes, but they can also be played as individual notes. Make sure the chords are played nice and cleanly. Delay, reverb and chorus help to achieve the appropriate sound (and try both pickups on for this).

♩ = 114    ♪ =  $\overbrace{\text{♩} \text{♩} \text{♩}}^3$

1

**♩ = 109**

4

10

**♩ = 120**

13



## POP

## CD TRACK 8

**LICK 33 - JOE STRUMMER** This The Clash-esque rhythm example isn't particularly intricate, but attention should be paid to achieving rhythmic accuracy and attitude!

**LICK 34 - CHRISSIE HYNDE** This Pretenders-style example features some Chrissie Hynde-style chorus rhythm guitar. The open strings combined with the fretted notes in the chords in bar 27 create a lush, ringing effect. And, as always, make sure the arpeggiated chords in bars 29-30 are played accurately and in time.

**LICK 35 - GRAHAM COXON** This lick sees a unison bend idea on the third and second strings (bar 33) and on the second and first strings (bar 34). The double-

string bend in bar 35 followed by the 3rd interval double-stops in bar 36 create a big sound which is aided by the distorted tone. Although it should be played accurately, it's also vital to give it that punk-style attitude.

**LICK 36 - JOHNNY MARR** This example, inspired by Johnny Marr's heady days in The Smiths, is a bright sounding chord-based riff that follows the Dm7-G6-Am harmony. Let the notes ring where stated and play with a bright, clean chorus tone. Johnny would often play a second, capo'd part to complement the first - can you come up with one? Here's a clue: the CAGED system!

### Lick 33 - Joe Strummer Style

♩ = 156

E B G D A E

19

### Lick 34 - Chrissie Hynde Style

♩ = 90

E B G D A E

25

### Lick 35 - Graham Coxon Style

♩ = 162

E B G D A E

29

E B G D A E

34

### Lick 36 - Johnny Marr Style

♩ = 170

E B G D A E

37



## POP ...CONTINUED

## CD TRACK 8

**LICK 37 - JONNY GREENWOOD** This Radiohead-esque example has an arpeggiated chord pattern involving fretted notes and open strings. The pattern in bar 47 is a little tricky so analyse this carefully and make sure all the strings ring out clearly. A mellow tone with some reverb is required here.

**LICK 38 - MIKE CAMPBELL** This Tom Petty And The Heartbreakers style lick starts with a series of unison bends ascending through the first five notes of A Dorian (A-B-C-D-E-F#-G). This leads into a rapid-fire sextuplet lick on beats three and four of bar 53 which can be played using an 'inside picking' approach (downstroke on the first string, upstroke on the second string, thereby picking 'inside' the strings).

**LICK 39 - WILKO JOHNSON** Wilko's manically percussive strumming approach is the focus of this lick. Using a perpetual down-up strumming motion, all the strings are struck in each direction. The fretting hand frets an A chord at the 5th fret with the thumb continually fretting the A root on the sixth string while the remaining fingers rhythmically lift the pressure on and off the strings. This creates a very rhythmic and percussive 'clipped' sound. This picking-hand approach is continued in the second bar, even through the single-note Am Pentatonic based lick. Extra care needs to be taken in this bar to ensure that the fretting hand can mute all the strings except for the currently played note.

### Lick 37 - Jonny Greenwood Style

♩ = 83

B Em7/G B Em7/G Em13 B

Let ring

E B G D A E

43

### Lick 38 - Mike Campbell Style

♩ = 120

Am G D

BU BU BU BU BU BU

E B G D A E

49

Am

6 6

BU BU BU BU

E B G D A E

53

### Lick 39 - Wilko Johnson Style

♩ = 160

A

\* see technical notes for important explanation of this lick!

E B G D A E

55



## CD TRACK 10

**LICK 43 - PRINCE** Multi-instrumentalist pop superstar Prince was a great lead and rhythm guitar player and used a Hohner Mad Cat Telecaster style guitar. His funky rhythm playing is the focus of this example. Played with a wah-wah pedal throughout, all the sections of the lick need to be rhythmically tight and in time. The Gm11 chord at the beginning of each bar is followed by a G Minor Pentatonic (G-B<sub>♭</sub>-C-D-F) popping line in a funk style, A-B-A-C-A-D form.

## Bb

[illegible]

**C#**

D7

C#

D

Let ring  $\_\_\_\_\_\_$ ,

[illegible]

## Db

•

•

Let ring  $\dots$

[illegible]

**Gm11**

w/wah pedal throughout

Lick 43 - Prince Style

♩ = 110

G♭ A♭7 D♭ Gm11

w/wah pedal throughout

E 9 9 11 11 11 11

B 11 11 11 11 11 11

G 11 11 11 11 11 11

D 6/8 6 8 4

A

E

15

**F#m11 Gm11**





## BLUES

## CD TRACK 12

**LICK 44 - SUSAN TEDESCHI** This slow blues example in C Major demonstrates some of the techniques used by the great Susan Tedeschi, vocalist and guitarist in the amazing Tedeschi-Trucks Band. The first phrase in bars 1 and 2 starts with a C Minor Pentatonic (C-E<sub>b</sub>-F-G-B<sub>b</sub>) based slide/bending lick in shape 2. A light touch with plenty of feel is required here, although in bar 3 the hammer-on double-stop lick in shape 1 of the scale can be approached with a somewhat harder attack.

**LICK 45 - ROB BEN FORD** This two-bar example in C Minor draws on Robben's jazz-blues approach by playing C Minor Blues scale (C-E<sub>b</sub>-F-G<sub>7</sub>-G-B<sub>b</sub>) with an added maj6th note (A) on the second string, 10th fret over the Cm7 (I chord), followed by a jazzy Altered Dominant lick over the G7 (V chord) in bar 7. This lick starts with a 9 note (A<sub>b</sub>) before a standard 3rd (B<sub>b</sub>) to 3rd (B) hammer-on, leading into a G Augmented triad before exiting into a bend up to the C note which fits nicely over the Cm7 chord in bar 9. Robben's timing is impeccable, so lay back on the beat if you can and stay cool!

**LICK 46 - ALBERT COLLINS** With his guitar tuned to F-C-F-A<sub>b</sub>-C-F and capoed at the appropriate fret, Albert's fingerstyle approach combined with open strings created his signature sound. This example in B is based around B Blues scale (B-D-E-F<sub>7</sub>-A). Try your first or second picking-hand finger for the notes on the treble strings, and thumb (or first finger and thumb) for the fifth and sixth strings and play with typical Collins-style attack.

**LICK 47 - MUDDY WATERS** One of the pioneers of electric blues guitar, the legendary Muddy Waters often used a slide. Played in the key of E with a relatively clean tone and using fingers, this example features an Em Pentatonic (E-G-A-B-D) based line on the first string leading into a 'bend, let down, pull-off' lick in the open position. Make sure to not press hard with the slide so as to accidentally fret the first string. Let the first string ring while playing the bend lick at the end of bar 20 for an authentic Chicago blues sound.

## Lick 44 - Susan Tedeschi Style

♩. = 54

C7

BU BD BU

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

8 8 8 8 8 8 8 10 8-10

1

## Lick 45 - Robben Ford Style

♩ = 140

Cm7 G7 Cm7

3

10 8 10 11 10 8 10 8 10 9 8 8 11 8 11 (13)

4

## Lick 46 - Albert Collins Style

♩ = 150

B7 E7 B7

Tuning: F C F A<sub>b</sub> C F  
Capo fret 6

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

10

## Lick 47 - Muddy Waters Style

♩. = 74

E7

with slide

10-12 12-10-7 10-12 10-12

3/5 3-0 3/3 0-0 0

Let ring - - - - -  
BU BD

2-(4)(2)-0 2

16



## JAZZ

## CD TRACK 14

**LICK 48 - TED GREENE** Though no household name, Ted Greene was a legendary educator, author and fingerstyle jazz guitarist, looked up to by every subsequent generation of jazzers. His chord work and harmonic were truly astounding. In this example, I've written a fingerstyle progression that uses interesting harmony in order to achieve a descending chromatic pattern from an E down to the tonic, A.

**LICK 49 - MIKE STERN** In this fast picked run, we see the use of quartal harmony in the form of a modern voiced Cm11 chord (basically four notes stacked in 4ths C-F-B<sub>♭</sub>-E<sub>♭</sub>) which is then moved around to create a melody. Ensure accurate rhythmic placement here. The fast-picked 16th-note run in bar 11 starts on the 'and' of beat 1

and is based on C Dorian (C-D-E<sub>♭</sub>-F-G-A-B<sub>♭</sub>) but with a chromatic line from the maj 6th (A) down to the 4th (F). A maj7th note (B) at the end adds some extra jazzy flavour.

**LICK 50 - JIM CAMPILONGO** Jim Campilongo blends techniques like open strings, chord work and behind the nut bends into a wonderfully unique sound that has flavours of jazz and country. In this final example in F, also in 6/8 time, we see a two-chords-per-bar approach with chord fragments, combining fretted notes and open strings with a semitone 'behind the nut' bend from E-F at the end. You can try hybrid picking, but a purely fingerstyle approach would be equally fine. Make sure to let the strings ring where indicated. There's a lot going on here, so take it slow and steady.

### Lick 48 - Ted Greene Style

♩ = 88

E<sub>♯</sub> maj9 D<sub>♯</sub>m9 D13 C<sub>♯</sub>11 C9<sub>♯</sub>11 Bm11

Let ring - - - - Let ring - - - - Let ring - - - Let ring - - - Let ring - - - - Let ring - - - -

E 1  
B  
G 9 11 7 7 7 5  
D 13 11 10 9 8 7  
A 7 11 10 9 8 7  
E

### Lick 49 - Mike Stern Style

B<sub>♭</sub>7<sub>♭</sub>5 A<sub>♯</sub>maj7<sub>♭</sub>5 ♩ = 140

Let ring - - - - -

E 6  
B 5 7 6 4 6 6 11 13 14 13 11  
G 6 7 6 6 13 13 14 13 11  
D 6 6 6 10 12 13 12 10  
A 6 6 6 10 12 13 12 10  
E

E 11 10 13 11 10 13 11 10 13 12 11 10 13 12 10 9 12 17 16 15 15

### Lick 50 - Jim Campilongo Style

♩. = 57

Fadd9 A7 Dm7 G7 Gm7 C11 Fmaj9<sub>♯</sub>11

Let ring - - - Let ring - - - Let ring - - - Let ring - - - Let ring - - - - - Let ring - - - -

E 13  
B 0 8 6 6 5 6 0 6 3 3 3 0 (1)  
G 5 6 5 5 7 6 5 4 3 3 3 0  
D 8 5 5 6 6 5 6 6 3 3 3 0  
A 5 8 5 5 6 6 5 6 3 3 3 0  
E

BNB\*  
\* behind nut bend





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# Philip Sayce

## Interview & masterclass



He's one of the most formidably energetic blues guitarists out there – but he's also a master of tone-tweaking. **David Mead** joined Philip to talk about getting the best from Strats, Fuzz Faces and amps of all sizes.

**W**hen we meet Philip Sayce, he's clearly a man who's taken a long, honest look at his life and music – and emerged stronger for the process. He's playing up a storm on the Keeping The Blues Alive At Sea cruise and he has a new album in the can that's as raw and direct as any he's made.

"It's been a really intense year for me, personally, so a lot of that has gone into the music and I got to produce the record myself this time," Sayce reflects. "My dad passed away and I took some time after that happened. He passed away just under a year ago and I went into the studio about four or five months after... I'm grateful to have this as an outlet and it really is an opportunity to express where I am now, where I've been over the last 18 months. I really think it's about finding that balance where the music is authentic and it's blues-rooted, which is where I come from. I've tried to do other things, when someone [from a record label] says, 'We want to hear a more 'poppy' song', so you try it as an exercise to see what that would feel like and it just feels like I'm wearing somebody else's clothes. It doesn't feel right, it doesn't fit. So this is a snapshot of who I am and where I am right now."

As well as being a purveyor of some of the most committed, fluent playing you'll hear anywhere, Sayce is justly known as a tonehound and, during our half hour with him, he gave us a masterclass in road-proven tone tips for electric blues. Plus he showed us some of the licks and techniques that make him such a dynamic, expressive player. But first, it's time to put a smile on your 'Face...

You're known as a devotee of the Fuzz Face in both Germanium and Silicon versions.

Which version of the 'Face do you use the most and why?

"Not to be too vague, I think probably it's like a 60/40 split for me, with 60 per cent Germanium and 40 per cent of the time Silicon. And it depends on the amp, you know? Some amps are going to like one better than the other; for whatever reason they communicate better with each other. But I would say it's about 60/40 in favour of Germanium, because I really like the way they clean up. Although I love the gain of a Silicon BC183 [transistor]... They sound very woody, but it's just fun, you can't stop playing them after a while. And they do clean up great, too.

**“IT'S ABOUT FINDING THAT BALANCE WHERE THE MUSIC IS AUTHENTIC AND IT'S ALSO BLUES ROOTED, WHICH IS WHERE I COME FROM”**

But the Germanium really has that thing going on. I've actually been using the Cesar Diaz Square Face for a while and that's a germanium transistor fuzz. He built it for me in his basement when I was there and I remember this bag he pulled out – filled with these transistors. I don't know how many were in there, thousands, and he went through and measured a couple and he goes, 'Oh, you're going to like this in this pedal. Here you go.' And I'm still using it, so yes."

**Some guitarists like to have one drive on the 'board that softens the front of the note, maybe something more fuzz-like, and then a drive that is more of a clean boost or chucks a lot of clarity. Do you have that kind of thing?**

"For a long time I was using a Klon and a Tube Screamer for exactly what you're talking

about. I used the Klon for tones that were a little bit cleaner – but push it forward, the sound. And then I would have the Tube Screamer, the 808, not necessarily for gain but just that sound – a little bit more of whatever we want to call it, a little more dirt. But recently I've pulled both of those off the 'board, because both were impacting my chain in a way that I didn't like as much any more.

"And so I started using an MJM Blues Devil, which is by this gentleman [Michael Milcetic] in Montreal... I got that pedal from him many years ago and it's like a Tube Screamer, the way that it sounds – it's really good. I end up using that more for a dirty

rhythm sound if I need it. But otherwise it's either a Fuzz Face circuit or one of these Cesar Diaz pedals that he called a Texas Ranger. It's based on the Rangemaster but you can have a treble-boost, a mid-boost or a low-boost. So I usually set it on the mid-boost. I just use that, really. And, again, work the volume knob for the different shades."

**Has your '63 Strat got particularly hot pickups – or a cooler voice?**

"Actually they're like five and three quarters, so like 5.7k... 5k to 5.9k, the three of them. They're old; they're '58 pickups. The original '63s that were in there went south a long time ago, so I got them rewound and they just didn't sound the same, so a buddy of mine had a fresh set of '58s that I bought from him. But they're not hot wound."





Philip's 1963 Strat has 1958 pickups: "The originals went south a long time ago"





Sayce with Toranzo Cannon showing that Mother knows best

**You've mentioned that the neck on your old Strat isn't original. What happened to make you change it to this one?**

"Yes, so this is my 'Mother' Strat that we're talking about. I named her Mother because you've got to love your mother... It's a '63 Stratocaster, so the neck that I've had on it, I've had refretted, I don't know, like seven or eight times probably. And it's a veneer 'board, right? So not a lot of rosewood on there to begin with. We've gotten to the point, because I'm using big frets, that we can't do any more refrets. I got one done a while ago, but just haven't been playing the neck as much, so I'm going to save it. And, concurrently, we're also dealing with the CITES restrictions. Anybody into guitars needs to know about it.

**“THIS IS MY ‘MOTHER’ STRAT THAT WE’RE TALKING ABOUT, A ‘63. I NAMED HER MOTHER BECAUSE YOU’VE GOT TO LOVE YOUR MOTHER.”**

I mean, I still see people travelling with Brazilian rosewood guitars and I think, 'Well, there's got to be some permit you can get.' But every time I go down that road, you call a government agency and they say, 'Oh, you've got Brazilian, hey? Hmm.' Or then you call on a different day and they say, 'Oh, just take it' and then..."

**You risk getting it seized...**

"Yes. And so, you know, I have two '63 Stratocasters, both with Brazilian rosewood fingerboards, and I'm very thankful to have them and I love them dearly. And so this gentleman that I work with in Toronto, Brian Mascarin – he's such an excellent, excellent

luthier but he is up on all this stuff as well – he was telling me about someone's guitar that was just seized, a well-known guitar player, and so he's like, 'I would not travel with it.'

"So I started thinking about it and was looking into 50s necks. I was thinking, 50s necks are pretty expensive – you could pay 10 grand, 7,500 for a really nice one.' The next thought was, 'Okay, well, what am I going to do here?' I did get an Eric Johnson neck for a while and I refretted it. It was a maple neck and it was great, really good. But in the end my buddy Nick helped me find this one. He goes, 'There's a '66 for sale. Very good price.' So I kind of went for it, particularly knowing that I was coming to Europe this summer, just

didn't want any shenanigans, right? Got the neck, got it refretted and just put it on and was like, 'Okay, that's good.' The profile is a little different, the fingerboard is Indian rosewood, so we're okay there, and I dig the big-headstock look. So, yes, it's been on there I guess about two months now – maybe a month and a half – and I've played a couple of shows with it. I love it; it's on there. That's the story of Mother."

**A lot of guitarists dial in a great tone at home only to find that at stage volumes it collapses – because everything's working in a different part of its performance envelope. Do you have a method for getting around that?**

"Yes, so at home I can't play super-loud because I have neighbours – unless I know everybody is out. But, yes, there's actually an amp I found that Cesar Diaz had built that sounds unbelievable at this type of living-room volume. And it also sounds unbelievable on 10. That's the most amazing amp for at-home practising, recording, anything like that. I can't say enough good things about this amp. It's built into a Princeton, incorporating one of his – I think it's a CD100 or a CD50 – because it's got two 6L6s and he put a 12-inch EV speaker in it. So it's this tiny little Princeton and it weighs over 50lb. I mean, it's heavy as balls, 60lb I think it is. And I noticed people will see it and they'll be like, 'That's cool, Princeton.' And then they hear it and they're like, 'What is going on there?'

"So that's the perfect amp for low-volume practice, but for loud I totally agree. On most amps, like a Fender Twin, for example, all the fun stuff happens when it's really in fifth gear and it's going. And then I stack the pedals on top. But to get back to your point, we'll rehearse before gigs and get those things dialled in and figure out if there's something new to add to it. For instance, for the latest run of shows we're doing, there's a Twin Reverb in the backline, so we'll have a quick enough soundcheck hopefully that there will be time to try to marry the sounds to get it close enough and then go for it. I hope." 

*The latest album release from Philip Sayce, **Scorched Earth Vol 1**, is out now. It's available on CD and as a download. For more info, videos and products please visit [www.philipsayce.com](http://www.philipsayce.com)*



# The Turning Point

Philip Sayce demonstrates the art of the blues turnaround by offering examples in the styles of his favourite players, as well as some of his own...



There is a lot to be learned from taking a concentrated look at the turnaround bars in a blues. This is where the chords change most quickly, and so fluency in this area is highly desirable. The first thing to note here is the tuning. When we spoke to Philip, his resonator guitar was tuned down a tone to DGCFAD instead of regular standard tuning

EADGBE. In order to prevent you having to retune your guitar, we've notated these turnaround licks so that the notation represents the pitches Philip is playing, but the tab correlates to the actual finger positions in the video. It might sound confusing at first, but if you follow the tab your ear will soon latch on to the relative key and all will be well. 

EXAMPLE 1 HENDRIX-STYLE TURNAROUND

CD TRACK 16

Philip's approach to the turnaround is strictly holistic. As he says on the accompanying video, he can become so caught up in the moment that he goes with the flow and doesn't necessarily believe in resorting to stock licks.

Here, he demonstrates a Hendrix-style turnaround that he has learned from various bootleg recordings, tracing out the chords on the first two bars, ending up with an old favourite leading back to the I chord.

V Chord

D9

D9 D $\flat$ 9 C9

Freetime

(E9)

Resonator tuned down one tone on all strings

D

A

F

C

G

D

7 8 9 7 9 8 7 9

8 7 7 6 5 7 6 5 4 5

5 6 7 7 6 5 7 6 5 7 6 5

1

DGCFAD tuning

I Chord

G7

(A7)

D

D

A

F

C

G

D

5 5 5 5 5 0 0 1 2 2

0 5 4 3 2 3 0 2

6





## EXAMPLE 2 JEFF HEALEY-STYLE TURNAROUND

CD TRACK 17

This example comes from a time when Philip was playing with the late, great Jeff Healey. Jeff was playing rhythm and delivered this turnaround underneath Philip's solo. Beginning on the V chord, Jeff employed 6ths to work his way

down to the I chord, before using a similar musical device to the previous Hendrix example to return to the V chord. Approach these ideas in a low gear to begin with until everything falls naturally under the fingers.

**Freetime**

V Chord D9 (E9) I Chord G5 (A5) D

Resonator tuned down one tone on all strings

D A F C G D

1

## EXAMPLE 3 SRV-STYLE TURNAROUND

CD TRACK 18

Two of Philip's favourite players are brothers Stevie Ray and Jimmie Lee Vaughan, and he plays Jimmie Lee's song Don't Cha Know in his live set. He also recalls SRV's song Honey Bee from the 1984 album Couldn't Stand The

Weather and melds the two together to deliver this turnaround idea. As with the Hendrix example, the licks in the first two bars sit firmly in the prevailing harmony, ending on an variation of the staple lick in the last two bars.

**Freetime**

A7 (B7) G7 (A7)

Resonator tuned down one tone on all strings

D A F C G D

1

D7 (E7) A7/E (B7/F#)

D A F C G D

3

## EXAMPLE 4 I-VI-II-V TURNAROUND

CD TRACK 19

Veering away from the I-IV-V, Philip references Freddie King's Ain't Nobody's Business as an example of a jazzier I-VI-II-V turnaround. Don't be put off by the

chord names - listen to the video and you're sure to have heard this sort of thing before. As usual, patience will prevail if you find it difficult to assimilate at first.

**Freetime**

G13 E7<sup>#9</sup> B<sup>b</sup>13 A13 E<sup>b</sup>7<sup>#9</sup> D7<sup>#9</sup> A<sup>b</sup>13

Resonator tuned down one tone on all strings

D A F C G D

1



## CD TRACK 19

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The key signature is one sharp (F#). The melody starts with a G13 chord and a triplet of eighth notes. The bass line starts with a D chord and a triplet of eighth notes. The score is divided into two measures.

## CD TRACK 20

chords shapes, they're easier than they look. Philip has given us a couple of licks to accompany this turnaround – go slowly, then gradually build up speed.

**Freetime**

G13 E9 F9 E9 B $\flat$ 13 A13 E $\flat$ 7 $\sharp$ 9 D7 $\sharp$ 9

Resonator tuned down one tone on all strings

1

D 7 7 9 10 10 9 10 9 9 8 8

A 7 7 10 10 10 9 10 9 9 8 8

F 6 6 9 10 10 9 9 8 8 7 7

C 5 5 8 9 9 8 8 7 7 6 6

G 5 5 7 8 9 9 10 10 9 8 7

D 5 5 7 8 9 9 10 10 9 8 7

[illegible]





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# DADGAD Tuning

## Two Celtic pieces



In a special feature **Stuart Ryan** shows you the lush sound of DADGAD tuning in action with two specially adapted pieces.

### ABILITY RATING

Moderate/Advanced ★★★★★

#### Info

Key Various Tempo Various CD TRACKS 21-22

Will improve your... ✓ Understanding of DADGAD tuning

✓ Fingerstyle independence ✓ Clarity, accuracy and legato techniques

In this lesson I'm going to take a look at a couple of traditional pieces in DADGAD tuning – a tuning that for many is the default when it comes to playing this repertoire. The tuning found its origins in the 1960s via the travels of legendary British folk picker Davey Graham who used it to emulate the sounds of the Middle Eastern instruments he was encountering. Soon it was being used by everyone from Jimmy Page to Bert Jansch and was quickly adopted by the acoustic community as an ideal tuning for replicating traditional Irish and Scottish repertoire on guitar.

There are several reasons why the tuning works so well – first, there is a symmetry to it as you can use the open fourth (D), third (G) and fifth (A) strings to sound the I, IV and V harmony in the key of D. Secondly it is

neither Major nor Minor in character, instead giving you a Dsus4 open chord which suggests the modal nature of much traditional music. A good tip with DADGAD is to get some orientation in place, so learn some basic chords and scales so you can start to see where things lie on the fretboard.

### “THE TUNING FOUND ITS ORIGINS VIA THE TRAVELS OF FOLK PICKER DAVEY GRAHAM WHO USED IT TO EMULATE MIDDLE EASTERN INSTRUMENTS”

A first port of call for many DADGAD arrangers is the music of legendary Irish harper Turlough O'Carolan, whose compositions only exist as melodies meaning there are any number of directions the underlying harmony can take. I've kept The Lamentation Of Owen Roe O'Neill and Captain Kane in their written keys, B flat Major/G Minor and F Major/D Minor respectively, to show an extended range of what's possible in DADGAD beyond just working in D (an obvious temptation).

The Bucks Of Oranmore is a Scottish reel emulating demanding fiddle techniques. Simple basslines and legato free up the picking hand up focus on the melody, but place more demands on the fretting-hand fingers which need to be strong, fast and accurate. Typically reels follow a simple '1 & 2 & 3 & 4 &' rhythmic pattern or count, with

occasional embellishments, so the challenge is generally speed over rhythm.

These arrangements mostly comprise a simple melody plus bass structure so when the fretting-hand shapes are committed to memory this set will be a great workout for the picking hand. It's not essential to perform the two pieces back-to-back in a set as I have done here, but it's worth remembering that many of these short traditional pieces are typically played as part of a sequence of two to three tunes in order. This provides a decent performance time, and maintains changes in time, tempo and feel so the listener remains engaged.

There are limitations to DADGAD and it wouldn't be your first choice for playing jazz or funk, but in these pieces you'll see how often open strings are doing the work and thus easing some of the pressure from the fretting hand. It's also easy to find ideas in DADGAD but, be warned, it's almost certain that the first ideas you create in this tuning have been used time and again already. **BT**

### TECHNIQUE FOCUS

#### DADGAD guitar

I always suggest three ways to approach DADGAD. First, use it just as a tuning where you play repertoire and don't feel the need to learn theory, chords and scales in the tuning. Secondly, develop a knowledge of how DADGAD works; learn some scale shapes and chords and then, thirdly; treat it as an 'alternative standard tuning' where you throw yourself into it 100 per cent. In reality few guitarists have the time to adopt the third method so aiming for the second is a sensible way to get to grips with the challenge.

**Get the Tone**

Any acoustic will work well for DADGAD, but I'd suggest at least gauge 12 strings as the lower tuning will give a slacker feel that could also affect the tone and set-up of your instrument. Lowden is a popular brand within the DADGAD community, though there are endless choices from budget to boutique. I recorded The Bucks Of Oranmore on a Circa 000 and The Lamentation Of Owen Roe O'Neill/Captain Kane on a Ryan Gerber RL15+.



Tony McManus is a stunning guitarist who's famous for his trad arrangements



**FURTHER READING** If you're looking to learn more in this style then first port of call would be one of my fingerstyle books, *The Tradition Vols 1 and 2* and *The Heritage* ([www.stuartryanmusic.com](http://www.stuartryanmusic.com)). There are many superb players who specialise in DADGAD and traditional repertoire – the masters Tony McManus and Clive Carroll are acknowledged experts but there is a whole world of DADGAD fingerstyle waiting for you to discover!





## EXAMPLE THE LAMENTATION OF OWEN ROE O'NEILL/CAPTAIN KANE

## CD TRACK 21

**[Bar 2]** You are playing everything out of a chord shape here so ensure the fretting hand is happy with getting this in place quickly. Also ensure that the bass notes are sustained for their correct duration (two beats each).

**[Bar 8]** Play the correct rhythm on beat two here; the dotted quaver at the start of the beat means the note lasts for half its duration. Again, split it

into four even parts thinking '2 e & a' so the semiquaver is played on the 'a'.

**[Bar 12]** I've indicated the fretting-hand thumb (T) as an option here. It's not essential to use this by any means but you may find it an interesting (even easier) alternative to conventional fretting approaches you may take with the fingers.

**DADGAD Tuning**

**Tempo:** ♩ = 94

**Chords:** N.C., B♭, C9, Dm, Gm, Dm, E♭, F6, Gm11, Dm, E♭, F, Gm, N.C., B♭, C9, Dm, Gm6, F, E♭maj7, F, Gm, Dm, E♭, F

**Performance Notes:** See performance notes

**Bar 1:** DADGAD Tuning

**Bar 2:** N.C. (DADGAD)

**Bar 3:** B♭ (DADGAD)

**Bar 4:** C9 (DADGAD)

**Bar 5:** Dm (DADGAD)

**Bar 6:** Gm (DADGAD)

**Bar 7:** Dm (DADGAD)

**Bar 8:** E♭ (DADGAD)

**Bar 9:** F6 (DADGAD)

**Bar 10:** Gm11 (DADGAD)

**Bar 11:** Dm (DADGAD)

**Bar 12:** E♭ (DADGAD)

**Bar 13:** F (DADGAD)

**Bar 14:** Gm (DADGAD)

**Bar 15:** N.C. (DADGAD)

**Bar 16:** B♭ (DADGAD)

**Bar 17:** C9 (DADGAD)

**Bar 18:** Dm (DADGAD)

**Bar 19:** Gm6 (DADGAD)

**Bar 20:** F (DADGAD)

**Bar 21:** E♭maj7 (DADGAD)

**Bar 22:** F (DADGAD)

**Bar 23:** Gm (DADGAD)

**Bar 24:** Dm (DADGAD)

**Bar 25:** E♭ (DADGAD)

**Bar 26:** F (DADGAD)



## EXAMPLE THE LAMENTATION OF OWEN ROE O'NEILL/CAPTAIN KANE

CD TRACK 21

**[Bar 27]** The semiquaver triplet feel in beat 3 is hard to get right so use the recording as a reference if it's posing challenges. Interestingly, you'll find this exact rhythm used by bebop jazz saxophonists like Charlie Parker!

**[Bar 33]** We change feel and time signature now as we are playing Captain Kane, a jig in 6/8. We've gone from a slow air in 4/4 to the jig so make sure you are comfortable switching between these two forms.

Chord symbols: Gm7, D, Gm, Eb, F6, Bb, Csus4, Gm, Dm, Eb, F6, Gm11, Dm, Eb, F, Gm, Bb, C9, Dm, G5, F, Ebmaj7, F, Gm, Dm, Eb, F, Gm7, D, Gm.

Bar numbers: 16, 20, 24, 27, 30.

See performance notes





## EXAMPLE THE LAMENTATION OF OWEN ROE O'NEILL/CAPTAIN KANE

## CD TRACK 21

**[Bar 34]** Here the melody is played as semiquavers on the first string. You could adopt some influence from classical and flamenco players and use an alternating 'i, m' picking pattern or even 'm i' if you find that easier. But don't try and play all these notes with one picking hand finger, especially the 'a' finger!

**[Bar 35]** The fretting-hand fingering is deceptively tricky for the descending melody line, so focus on this in isolation first, using it as an exercise in crossing strings. It's a rapid sequence so if you aren't comfortable using an alternating fingerpicking pattern for these notes try a pull-off from 10th to 8th fret.

♩. = 64

**B♭maj7 C11 Dm11 Cadd9 Dm Am11**

33

**D5 Em7/D Dm/F B♭maj7 C11 Dm11 C**

36

**Dm Am11 D5 Em7 D5 Dm**

39

**Am7 Am13/E Dm9/F A Dm**

42



## EXAMPLE THE LAMENTATION OF OWEN ROE O'NEILL/CAPTAIN KANE

CD TRACK 21

[Bar 52] The harmony notes on the fourth and third strings move up a semitone in this sequence. Work on ensuring the fretting hand is comfortable

getting these two notes in place as it's easy to hit the wrong frets to start with, or move the two notes too far which can be catastrophic!

The score is written for guitar in DADGAD tuning (D4, A4, D4, G4, A4, D4). It consists of five systems of music, each with a treble clef staff and a six-string guitar staff. Measure numbers 45, 48, 51, 54, and 57 are indicated at the start of their respective systems. Chord names are placed above the treble staff for each measure. Fingerings are indicated by numbers 1-4 on the treble staff and 0-10 on the guitar staff. Bar lines are present at the end of measures 47, 49, 50, 53, 55, and 56.

**System 1 (Measures 45-47):** Chords: B $\flat$ , C13, Dm11, C, Dm/F, Gm. Measure 45 starts with a treble staff note on G4 (fret 2, finger 1) and a guitar staff note on D4 (open).

**System 2 (Measures 48-50):** Chords: D5, Em7/D Dm, B $\flat$ maj7, C $^6$ /9, Dm11, Cadd9. Measure 48 starts with a treble staff note on G4 (fret 2, finger 1) and a guitar staff note on D4 (open).

**System 3 (Measures 51-53):** Chords: Dm, Am11, D5, Dmaj9, Dm, B $\flat$ maj7, C $^6$ /9. Measure 51 starts with a treble staff note on G4 (fret 2, finger 1) and a guitar staff note on D4 (open).

**System 4 (Measures 54-56):** Chords: Dm11, C, Dm, Am11, Dm. Measure 54 starts with a treble staff note on G4 (fret 2, finger 1) and a guitar staff note on D4 (open).

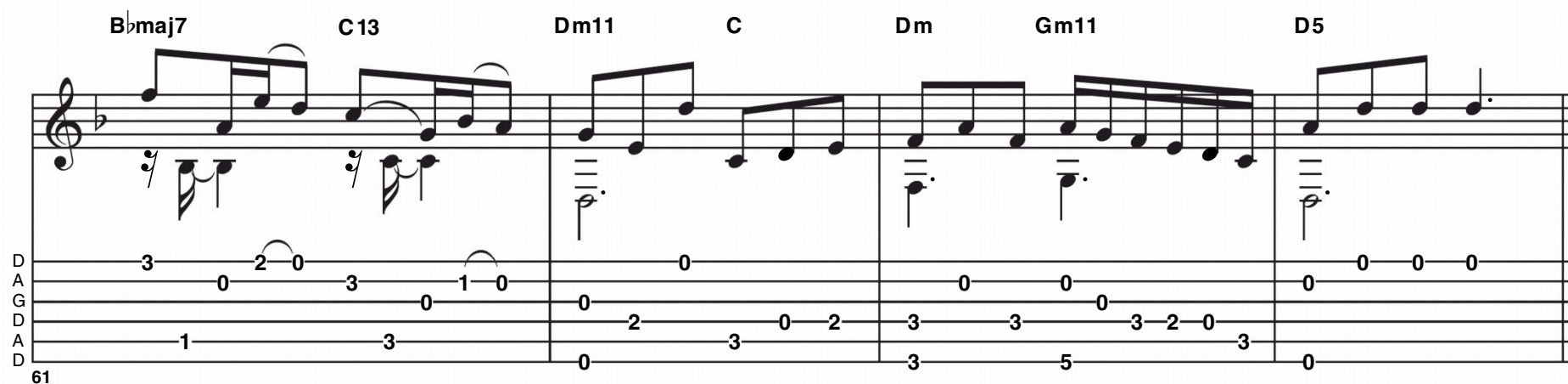
**System 5 (Measures 57-59):** Chords: B $\flat$ maj7, Am7, C/D, Am13/E, Dm9/F, A, Dm. Measure 57 starts with a treble staff note on G4 (fret 2, finger 1) and a guitar staff note on D4 (open).



## EXAMPLE THE LAMENTATION OF OWEN ROE O'NEILL/CAPTAIN KANE ...CONTINUED

CD TRACK 21

Chords: Bbmaj7, C13, Dm11, C, Dm, Gm11, D5



61

## EXAMPLE THE BUCKS OF ORANMORE

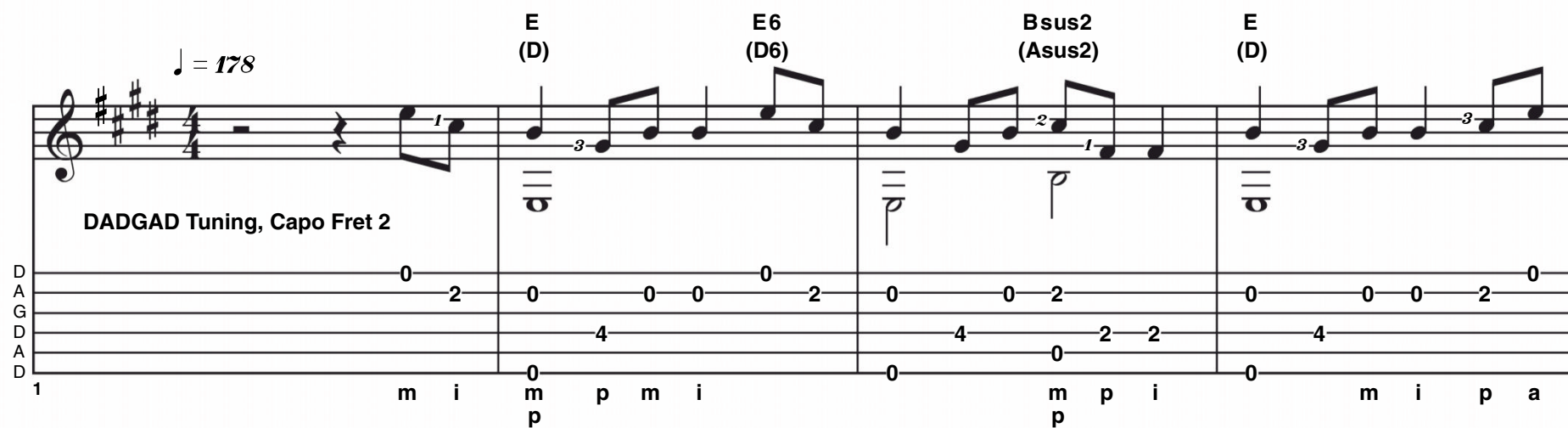
CD TRACK 22

[Bar 8] Don't forget to capo at the 2nd fret. Some fleet-fingered fretting-hand work is required here in order to maintain the bass note on the 5th fret, sixth

string for the required duration. Try my suggested fingering in order to get everything in place, but if you find one that you prefer by all means use it.

♩ = 178

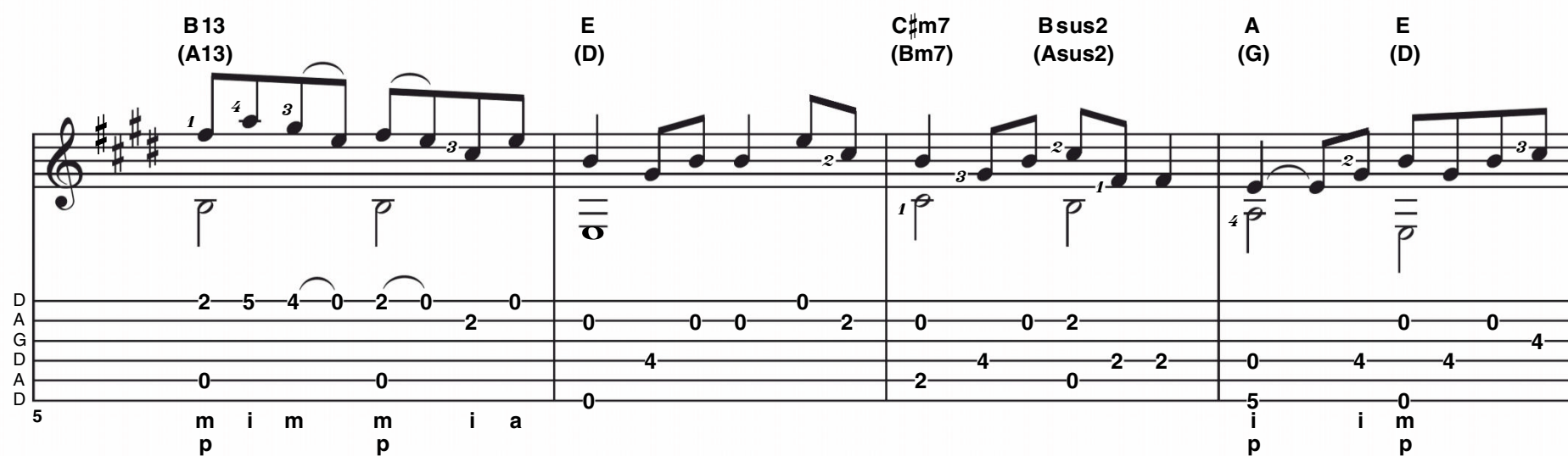
DADGAD Tuning, Capo Fret 2



1

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

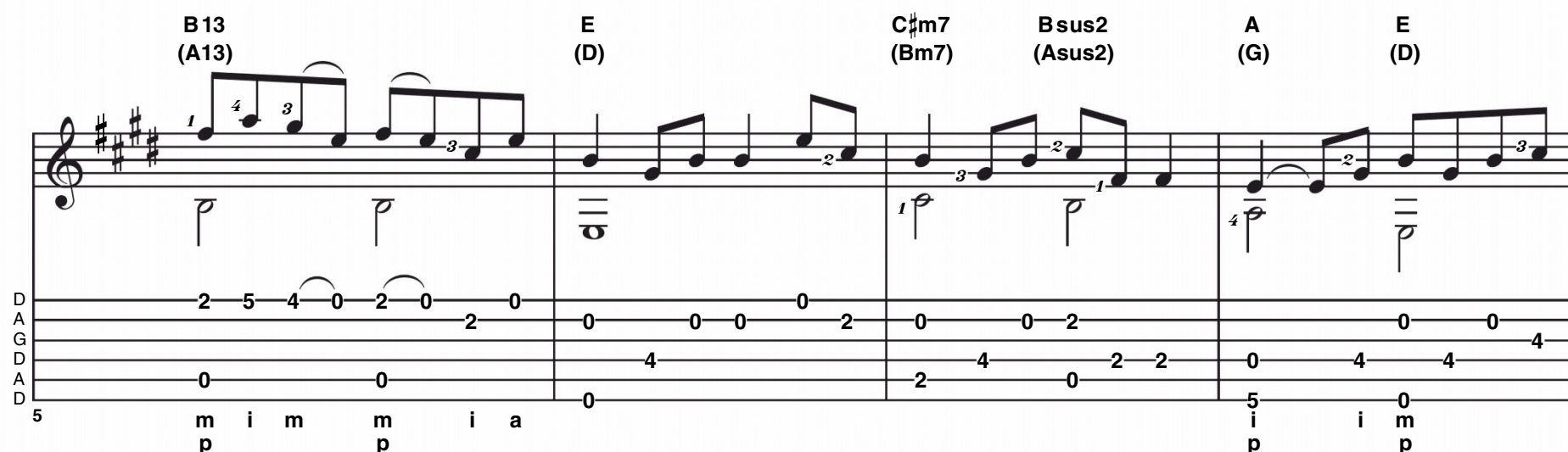
Chords: B13 (A13), E (D), C#m7 (Bm7), Bsus2 (Asus2), A (G), E (D)



5

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

Chords: B13 (A13), E (D), C#m7 (Bm7), Bsus2 (Asus2), A (G), E (D)



5

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



## EXAMPLE THE BUCKS OF ORANMORE ...CONTINUED

CD TRACK 22

**[Bar 16]** The hammer-on to the melody note on the fourth string, 4th fret is a useful technique for taking some of the work away from the fretting hand. Be careful with timing here as the second note lands on the 'and' of beat two.

**[Bar 17]** Although bass notes commonly fall on beats one and three in arrangements such as these, I have inserted an additional bass note on beat two so approach this bar slowly to begin with so you can memorise the feel.

**[Bar 22]** There is a great deal of legato to contend with and it may seem hard to begin with. You'll need strong, accurate fretting-hand fingers and good timing, but persevere and you'll notice how it smoothes everything out.

**[Bar 25]** Phrases like these can be daunting as you have to sustain the bass note at the 2nd fret of the fifth string while fretting the melody on the first. I've written some suggested fretting-hand fingerings to keep this all in place and this section will be a great workout for the relationship between the second and fourth fingers on the fretting hand.

**[Bar 26]** This entire section can be played with hammer-ons and pull-offs if you prefer, but it's a fun challenge to pick all the notes with an alternating 'm-i' pattern as I have indicated. This will generally give the notes a crisper, more defined attack though it can be harder to execute than the legato approach.

**Measures 9-12:** Chords: B13 (A13), E5 (D5), F#m11 (Em11), Emaj/G# (Dmaj/F#), B6 (A6), Asus2 (Gsus2), E6/G# (D6/F#). Picking pattern: m i m m p i.

**Measures 13-16:** Chords: B13 (A13), E5 (D5), Amaj9 (Gmaj9), C#m11 (Bm11), B6 (A6), E (D), Amaj9 (Gmaj9). Picking pattern: m i m m p i.

**Measures 17-20:** Chords: B6sus4 (A6sus4), E (D). Picking pattern: m i m m p i.

**Measures 21-24:** Chords: A (G), B6sus4 (A6sus4), E (D). Picking pattern: m i m m p i.

**Measures 25-26:** Chords: A (G), B6sus4 (A6sus4), E (D). Picking pattern: m i m m p i.



**CD TRACK 22**

38

DAGAD

38



Clive Carroll: one of  
the world's finest  
acoustic guitarists  
and a DADGAD master







# Antonin Dvorak

## Humoresque No 7



**Bridget Mermikides** creates a stunning arrangement of Humoresque No 7 by Dvorak. Originally written for piano it ranges from light-hearted to deeply emotive in character.

### ABILITY RATING

Moderate



#### Info

Key A major Tempo 48 bpm CD TRACK 23

Will improve your... ✓ Two-part playing

✓ Melodic interpretation ✓ Fretboard shifts

In this issue, we return to the work of that brilliant and influential 19th Century Czech composer, Antonin Dvorak (1841-1904). As well as being an educator and multi-instrumentalist, and composing hundreds of works for symphonies, opera, chamber and solo instruments, Dvorak was an important pioneer of the folk and nationalistic movement in the Western Art Music. This was a significant shift in the ethos of 'classical' music – that there was equal value in the folk traditions, and that these

musical cultures can and should be adopted into the 'high art' of classical music, enriching and providing cultural universality to this conventionally closed discipline. His concepts were prescient: when he moved to America to become director of the National Conservatory, he said - quite prophetically - "I am convinced that the future music of this country must be founded on what are called 'negro' melodies. They are the folk songs of America and your composers must turn to them."

While he held this post, Dvorak liked to keep a sketchbook of musical ideas (New World Symphony started this way), and while on holiday in Bohemia in the summer of 1894, he started sketching out what would become a cycle of eight solo piano pieces. These would ultimately be known as the Humoresques.

I've chosen the ever-popular No 7, whose deceptively simple and succinct balance of light-hearted and expressively beautiful themes has been performed, recorded, arranged and adapted countless times since.

This piece was originally written in G<sub>b</sub>, but I've transposed it to the more guitar friendly key of A). The middle section (bars 32-48) was in the parallel key of F# Minor (here Am). Structurally, the piece is overtly very simple; it has eight sections of eight bars each, with each eight-bar section made up of two four-bar phrases, about as predictable as one can get. However, this piece has a clever hidden structure, and can be thought of as a 'complex ternary' form. There are three sections used throughout, an 'A' (bars 1-8,

9-16, 25-32, 49-56), a 'B' (bars 17-24, 57-64) and a repeating C section (bars 33-48). So that's AABA-CC-AB, notice that the first four sections (AABA) represent a rough structure of: Main Theme - Contrasting Statement - Shorter Version of Main Theme. And this scheme is repeated in the larger structure: (AABA) 'Main Theme' - (CC) 'Contrasting

**“WHILE ON HOLIDAY IN 1894 DVORAK STARTED SKETCHING WHAT WOULD BECOME A CYCLE OF EIGHT PIECES THAT WOULD BECOME HUMORESQUE”**

Section' – (AB) 'Shorter Version of Main Theme'. This cunning 'nested' fractal-like structure, is typical of Dvorak's ability to blend accessibility with quiet skill. In a similar contrast of lightness and depth the playful almost silly character of the A sections, are juxtaposed with those sophisticated and surprisingly emotional B and C sections. **BT**

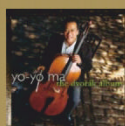
**NEXT MONTH** Bridget arranges and transcribes Schubert's brilliant *Moment Musical No 3*

### TECHNIQUE FOCUS

#### Footstool versus guitar support?

Classical players who use a footstool and practise for long durations may be familiar with the aches and pains – often in the lower back, that arise from the asymmetric positioning of the pelvis. There are a number of solutions in the form of detachable guitar supports on the market that can hugely help with such back problems and a favourite for many people is the Gitano Guitar Support. It attaches to the side of the guitar with two (or four) suction cups and can be repositioned easily. It also has a hinge so it can fold away when not in use and since its slimline design fits within most guitar cases, it can remain permanently in situ. Well worth trying.

**Dvorak: predicted that America would look to its own roots music**



**TRACK RECORD** There are countless versions of this well-known and catchy piece, but to experience how widely Humoresque has been adopted and indeed adapted, check it out on solo piano Kveta Novotna (Warner 2010), by violinist Isaac Stern and ensemble (1963 Sony), cellist Yo-yo Ma and orchestra (2004 Sony) and Art Tatum's swinging solo jazz piano version (2011 MAPA). All fantastic arrangements.



# HUMORESQUE NO 7 { DVORAK

## PLAYING TIPS

## CD TRACK 23

The first theme (16 bars) has a playful dotted rhythm that requires a bouncy yet leisurely feel. In the first bar the fretting-hand fingering ascends up the neck to land in 7th position on bar 2, and on beat 2 a barre will be needed very

briefly. On bar 3 there is a quick shift back to 4th position then 5th position on beat 2. Keep the fretting hand light and springy - avoid pressing down notes for longer than necessary in order to achieve the light 'dotted rhythm' feel.

**♩ = 48**

**Chords:** A, A/C#, A/E, A6, D, D/F#, D/A, D, A, A/C#, A/E, A, E, D/E, E, E7, A, A/C#, A/E, A, D, D/F#, D/A, D, A/C#, E, A, A, A/C#, A/E, A6, D, D/F#, D/A, D, A, A/C#, A/E, A6, D, D/F#, D/A, D, A/C#, E, A

**Staff 1 (Measures 1-4):**

Measure 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter). Bass clef: E2 (quarter), G2 (quarter), B1 (quarter), D2 (quarter). Fingering: 1, 2, 3, 4.

Measure 2: Treble clef: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). Bass clef: A1 (quarter), C2 (quarter), E2 (quarter), G2 (quarter). Fingering: 1, 2, 3, 4.

Measure 3: Treble clef: A5 (quarter), B5 (quarter), C#6 (quarter), D6 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 4: Treble clef: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

**Staff 2 (Measures 5-8):**

Measure 5: Treble clef: B6 (quarter), C#7 (quarter), D7 (quarter), E7 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 6: Treble clef: F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 7: Treble clef: C#8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 8: Treble clef: D8 (quarter), E8 (quarter), F#8 (quarter), G8 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

**Staff 3 (Measures 9-12):**

Measure 9: Treble clef: A7 (quarter), B7 (quarter), C#8 (quarter), D8 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 10: Treble clef: E8 (quarter), F#8 (quarter), G8 (quarter), A8 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 11: Treble clef: B8 (quarter), C#9 (quarter), D9 (quarter), E9 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 12: Treble clef: C#9 (quarter), D9 (quarter), E9 (quarter), F#9 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

**Staff 4 (Measures 13-16):**

Measure 13: Treble clef: D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 14: Treble clef: E9 (quarter), F#9 (quarter), G9 (quarter), A9 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 15: Treble clef: F#9 (quarter), G9 (quarter), A9 (quarter), B9 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.

Measure 16: Treble clef: G9 (quarter), A9 (quarter), B9 (quarter), C#10 (quarter). Bass clef: F#2 (quarter), A2 (quarter), C3 (quarter), E3 (quarter). Fingering: 1, 2, 3, 4.



## PLAYING TIPS

## CD TRACK 23

Here a more sophisticated, romantic melody is introduced. The first C# note at bar 17 should be fretted with the third finger so it can remain on the string, and slide up to the A beneath the high C# melody note for an expressive glissando.

You will need a barre on the demi-semiquaver B and G# in the melody to prepare the fretting hand for the second half of bar 17. Then follow the fretting instructions carefully at bar 18 in order to land successfully on beat 2.



17

20

24

27

30

12

12



## PLAYING TIPS

CD TRACK 23

At bar 33 the dotted rhythms disappear and we switch from A major to A minor for a more, expressive and emotional section of music. The four similarly repeating four-bar phrases behave like call and responses, with the first two

bars of each being almost the same each time but the second two bars of each four-bar phrase responding differently. Pay attention to the subtle differences each time and focus carefully on the fretting-hand fingering for precision.

Am F G C Am F

E 5 7 8 7 8 7 5  
B 5 5 10 8 6  
G 5  
D 0 8  
A 3  
E 33

G7/D C Am F G C

E 8 12 8 5 7 8 7 5 6 3 5 6 3 0 3  
B 10 9 10 10 5 10 8 6 4 6 3 0 2 0  
G 10 8 0 8 3  
D 3  
A 36  
E

Am F Bm7b5 E(b9) E Am F

E 5 7 8 7 8 10 12 10 10 13 12 9 9 5 7 8 7 8 7 5 6  
B 5 5 10 10 10 10 9 5 5 10 8 6  
G 0 8  
D 0  
A 39  
E

G C Am F G7 C

E 3 5 3 0 3 5 7 8 7 10 8 12 10 10 8 10 12 10 8 8  
B 4 3 0 0 5 5 10 10 10 10 9 8  
G 3  
D 3 2 0  
A 0 8 10 8  
E 42

Am F G C Am F Bm7b5 E7

E 5 7 8 7 10 8 7 5 3 5 3 0 3 5 7 8 7 8 12 10 10 12 10 10 15 13 12 9 9 12  
B 5 5 10 10 6 4 3 0 0 5 5 10 12 10 10 10 12 10 9  
G 5  
D 0 8 3 3 2 0 9  
A 0 8 0 8  
E 45





## PLAYING TIPS

## CD TRACK 23

The final page reverts to A major and consists of repeated material from the first and second sections. Notice some of the variations at the ends of phrases - for instance bars 31 and 55 have a very cool and bluesy sounding C natural. One

final detail is the two harmonics at bar 32 (page 50). These are plucked with the picking-hand thumb while the first finger of the same hand simultaneously touches the string at the 12th fret, thereby creating these closing harmonics.

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

49

Chords: E E7 A A/C# A/E A D D/F# D/A D

52

Chords: A/C# F#dim Bb9 E9 A A A/C#

55

Chords: D F#aug5 F#7 Bm E A

58

Chords: A A/C# D F#aug5 F#7 Bm E6 A A/E A

61





# LEARNING ZONE

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

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Octaves are one of the most fascinating aspects of playing guitar. Although octaves create just one note (one played low, one high), their physicality on the fretboard and how to play them, is open to numerous approaches. While I used them as a classical guitar student with both forward and backward shapes (the lower octave being either below the upper, or above the upper), it wasn't until I was in my first covers band that I got to use them extensively. Seeing the band's outgoing guitarist play his final gig, it was his octave use that most caught my eye and ear; it was a big part of his vocabulary. To make my initial honeymoon period smoother for the band and its audiences, I decided to adopt as much of what he did with octaves as possible. It proved both fun and challenging, much of which has become embedded in my musical instincts.

Typical of many, I tend to favour first and fourth fingers for octave playing, regardless of the fretboard stretch (three frets total on the lower strings, four frets total on the upper strings). Playing octaves with hybrid picking or simply strumming them creates slightly different results. Just let

the musical context guide you. They are a fantastic way to break out of clichés and 'box' shape playing.

Try playing Am Pentatonic up and down the 5th fret area with octaves. If you've not done it before you may find it a headache, as the new fretboard mapping can throw you off. But persevere and you'll find new melody and phrasing ideas, and by discarding bends and slides it will start happening. A jazzy, soulful element will then start to creep into your playing. You will see notes in different areas of the neck beckon you, encouraging bigger distances to play them. To say it's a vocabulary game changer is no false claim; put the time in and you'll get fresh and exciting results.

So wouldn't it be great if we were to cover octaves? Sorted! Turn to page 64 to read John's thorough octave primer. With distortion (think Hendrix, Vai or Billy Corgan) or clean (Wes Montgomery, Nile Rodgers, Leo Neocentelli) octaves are one of the most stimulating musical devices we can play with, so get cracking today!

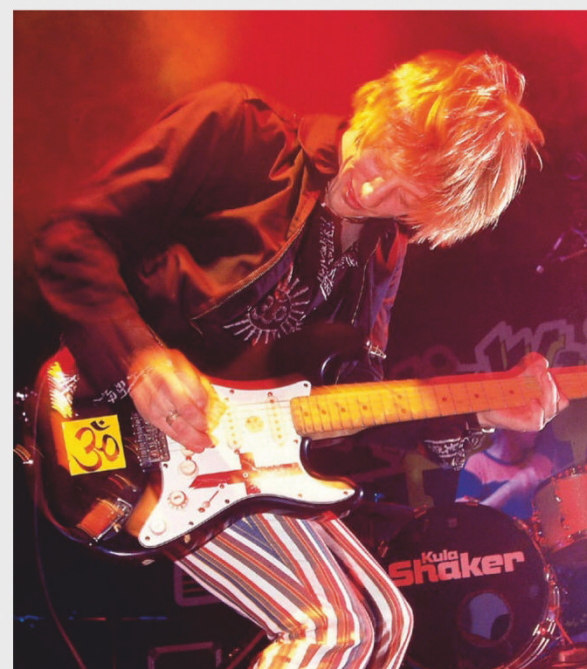


Jason

## IN LESSONS GT#308



**FINGERSTYLE BLUES** ..... 72  
Joseph Alexander looks at techniques and skills needed to become an authentic fingerstyle blues guitarist. This month: scales and soloing.



**BRIT ROCK** ..... 76  
Simon Barnard explores the sounds of raga rock band Kula Shaker, whose psychedelic sound fused East with West in the '90s.



# 30-Minute Lickbag



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

Brought to you by...   
bimm brighton

## EASY LICKS EXAMPLE 1 THE EDGE

CD TRACK 24

Create a simple rhythm with a delay pedal to the tempo of 100bpm, using downstrokes throughout. These pitches outline two triads ending on a simple Major chord reminiscent of U2 back in the 1980s.

$\text{♩} = 100$  N.C. A G A

## EASY LICKS EXAMPLE 2 JACK WHITE

CD TRACK 25

Place your third, second and first finger on the fourth, third and second strings to create the chord shape. The open A on the fifth string then acts as a drone with the triads moving over the top. The final descending lick is based around A7.

$\text{♩} = 110$  A G 1 F G 2 F N.C.

## INTERMEDIATE LICKS EXAMPLE 3 CHRIS HOLMES

CD TRACK 26

Previously guitarist with W.A.S.P. Chris Holmes is active now with his band Mean Man. The lead guitar here uses Locrian mode (1-2-3-4-5-6-7) with legato playing off the root note of the Minor chord. The sawblade codpiece and leather trousers are of course optional.

$\text{♩} = 170$  N.C. D5 1 G5/D F5/D G5/D D5 2 G5/D N.C. D5



**CD TRACK 27**

Use 'C shape' Major and Minor triads to voice this diatonic progression that's played in arpeggios. This idea also incorporates slides and legato to create movement between the chord exchanges.

**CD TRACK 28**

Use a pick to create tight and fast rhythms on this C dominant chord idea in the style of Yes's fantastic guitarist. Licks like this can be interspersed between the I and IV chords to reinforce the changes. Steve always plays dynamically, as in the final lick.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in 4/4 time, with a tempo of 160 beats per minute. The key signature is one flat (Bb). The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The piano part is in 4/4 time, with a tempo of 160 beats per minute. The piano part features a melodic line in the treble clef and a bass line in the bass clef. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 5. The guitar part includes chords C7, N.C. (Natural Chord), and F. The piano part includes chords C7, N.C., and F. The score includes dynamic markings such as *mf*, *p*, *mp*, and *mf*. The score also includes performance instructions such as "PM" (Pedal Marking) and "N.C." (Natural Chord). The score is written for a guitar and piano ensemble.

**CD TRACK 29**

Paul's band Cynic' were pioneers of the 'djent' style before the eight-string guitar took over the genre. This is an atonal idea using alternate picking and a high-gain sound to play an exciting 16th-note rhythmical riff.

[illegible]



# Joe Bonamassa



This month **Phil Short** examines the style of a man who made the blues cool again, that modern legend of the genre, Joe Bonamassa.



Joe Bonamassa: lit a fire under the sound of 60s blues-rock

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Various  
**Tempo:** 3Vsarious  
**CD:** TRACKS 30-33

### Will improve your

- ✓ Fire, attack, attitude and vibe
- ✓ Major and Minor blending
- ✓ Pentatonic sequencing

**J**oe Bonamassa, an undisputed living guitar legend, admired by players from all genres and generations, is a rare gem among the backdrop of countless skilled guitar players out there today. Joe started playing when he was just four years old and his career started at the tender age of

12, opening for Blues legend BB King. As a teenager he performed relentlessly on the New York scene, gaining experience and recognition as one of the hottest young guitar players out there. He regularly sat in with musicians three times his age. By the time he reached his early 20s, in 2000 Joe released his first album and from there he's gone from strength to strength.

Joe is known for his virtuosic speed as well as his expressive blues vocabulary, making him one for the most respected and revered blues-rock guitarists of the 21st century. It's not merely his fluid technique that got him noticed, but it's his ability to make the

instrument really sing and come alive, with a powerful touch and fiery vibrato with plenty of tone to boot.

Despite being an American, most of Joe's early influences and inspiration came from the British blues-rock scene, following artists like Clapton, Rory Gallagher, Page, Kossoff and Gary Moore. He also cites Stevie Ray Vaughan as a significant influence in his formative years, which would perhaps explain where Joe gets some of the fire and authority that's evident in his playing style, as he sought to imitate Stevie's powerful attack.

Our first study is set in a traditional trio

**“JOE IS KNOWN FOR HIS VIRTUOSIC SPEED AND EXPRESSIVE BLUES VOCABULARY, MAKING HIM ONE OF THE MOST RESPECTED PLAYERS”**

format, with fiery blues-rock attitude right from the off. Something Joe does extremely well, is to switch between Minor Pentatonic and Major Pentatonic phrasing in a wonderfully smooth way (something he perhaps learned from BB King). The trio setting is perfect for this as there is space for Joe to dictate the tonality of the chords, avoiding any possible clashes with a keyboard or rhythm guitarist.

Our second study is full on fire and vibe, with big bends and intense Pentatonic runs, a trademark of Bonamassa's style. **61**

**NEXT MONTH** Phil looks at another modern blues master, the great **Buddy Whittington**



7

GAIN



6

BASS



6

MIDDLE



5

TREBLE



4

REVERB

## Get the Tone

Joe is famous for his amazing vintage guitar collection and regularly plays all the legendary models from Gibson, Fender and others. His sound is usually overdriven and 'big'. Don't over saturate things though as Joe's sustain and tone come from great fretboard contact and strong pick attack. Go for a medium drive and perhaps add some hall reverb and medium delay.



**TRACK RECORD** Joe came flying out the gate at just 23, releasing his first album in 2000. Between 2000 and 2006, Joe released five albums, three hitting #1 on the Billboard blues chart, and all five making it into the top 10. Since then Joe has released 13 solo albums, 13 studio albums in collaboration with other artists and 16 live albums, a testament to his talent and hard work ethic.



## EXAMPLE 1 'THREE-PIECE' BLUES

CD TRACK 30

Our first study is very exposed as it's based around the trio or 'three-piece' band format. In this situation the guitarist has to bring every nuance to bear, so pay special attention to the timing and in particular the vibrato; aim to imitate the different vibrato speeds, as it's important in creating different dynamics.

**EXAMPLE 1 'THREE-PIECE' BLUES**

**Tempo:** ♩. = 80

**Chords:** C7, B $\flat$ , F/A, C7, C7, B $\flat$ , F/A, C7, F7, C7, Dm7, E $\flat$ , F, C7

**Techniques:** BU (Bend Up), BD (Bend Down), RP (Release Pick), 3 (Triplets), 1/4 (Quarter Note), 8va (Octave)

**Measure Numbers:** 1, 4, 7, 11, 14

**Measure 1:** C7. Treble clef, 4/4 time. Fret 10, 8, 9, 10, 8, 11, 13, 11, (13). Techniques: BU, RP, BU. Fret 8, 11, 10, (11), (11).

**Measure 4:** C7. Treble clef, 4/4 time. Fret 10, (12), (10), (12), 10, 8, 9, 10, 8, 8. Techniques: BU, BD, BU. Fret 15, (18).

**Measure 7:** C7. Treble clef, 4/4 time. Fret 13, 11, 10, (11), (10), 12, 8, 9, 10, 8, 10, 10, 8, (10), 8, 9, 5, 7. Techniques: BU, BD, BU. Fret 8, 7, 5, 7, 8, 5, 7, (9).

**Measure 11:** C7. Treble clef, 4/4 time. Fret 10, 8, 10, (11), (10), 8, 8, 10, 8, 11, 11, 10, (11), (10), 8, 10, 8. Techniques: BU, BD, BU. Fret 11, (12), 8, 8, 11, 13, 16, (19).

**Measure 14:** Dm7. Treble clef, 4/4 time. Fret 8, 10, (12), 10, 8, 10, 10, 10, 10, 10, 6, 8, 10. Techniques: BU, BU. Fret 8, 10, 8, 11, 8, 11.



**CD TRACK 32**

**Study two is all about fire and passion, so you really want to dig in to the phrases, and not be too polite about the delivery. Notice also the slides in and out of some of the notes, as these are very important to the overall effect.**

8va

C9 B7#9 Em Gmaj7

BU BD BU BU

20 X 20-18 (20) (18)-19 15 15 17 (19) 15 17 15 15-17 (20) 15 15-17 17 12 12-15

16 16

1

8



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# Iron Maiden



This month **Martin Cooper** checks out the 'new wave of British heavy metal' sound of Murray, Smith and Gers of the mighty Maiden.

Brought to you by...   
bimm bristol



Dave Murray (left) and Adrian Smith, the archetypal Maiden guitarists

After Adrian Smith left the band in the late 1980s, he was replaced by ex-Gillan guitarist Janick Gers, and since Smith's return in 1999 Iron Maiden have sported a trident guitar attack of Smith, Gers and Murray. They also have the luxury of being in the elite group of artists who can these days choose to play entire tours in support of mainly new songs, or by nostalgically touring their earlier output to sold-out stadiums around the globe.

The track this month features a classic Iron Maiden powerchord gallop, with blues influenced heavy metal lead lines. We're in the key of E Minor (E-F#-G-A-B-C-D), although

**“THE ARCHETYPAL LINE-UP WAS COMPLETED WHEN ADRIAN SMITH, BRUCE DICKINSON AND NICKO MCBRAIN JOINED HARRIS AND MURRAY”**

the B5 and C5 powerchords in the rhythm guitar part hint at the B Phrygian Dominant mode (B-C-D#-E-F#-G-A) which is the fifth mode of E Harmonic Minor. It's the B-C semitone move that hints at this, even though the chords are powerchords with no Major or Minor 3rd present.

The solo this month is built around the Natural Minor scale, with the first eight bars written to emulate Adrian Smith's rock influenced style and the last eight bars aiming to sound more like Dave Murray's liquid legato approach. Have fun! 

**NEXT MONTH** Martin gets a little punky and looks at Joe Strummer and Mick Jones of *The Clash*

## ABILITY RATING

☆☆☆☆☆ Moderate

### Info

**Key:** Em

**Tempo:** 155bpm

**CD:** TRACKS 34-35

### Will improve your

✓ Rhythm stamina

✓ Natural Minor soloing

✓ Fretboard knowledge

Iron Maiden were formed in London by bass player and principal songwriter Steve Harris in 1975. The early line-up had multiple changes along the way but was completed by guitarists Dave Murray and Dennis Stratton, vocalist Paul Di'Anno and drummer Clive Burr. In 1978 they recorded and released their debut EP entitled *The Soundhouse Tapes*, and sold all 5,000 copies in a matter of weeks. This led to record label interest and they signed a deal with EMI in 1979. Their eponymous debut album, which included the classic track *Phantom Of The*

*Opera*, made top five in the UK album chart, and they began a touring schedule that has barely paused for breath over four decades.

Dennis Stratton, Paul Di'Anno and Clive Burr all quit during the next three years, before the archetypal line-up was completed when Adrian Smith on guitar, singer Bruce Dickinson and drummer Nicko McBrain, hooked up with Harris and Murray. Martin Birch (Deep Purple/Whitesnake) produced the band's classic era albums.

Maiden's lyrics draw heavily on history and mythology. In fact they typify the 'dungeons and dragons' imagery with which metal has long been associated. As well as pioneering the so-called 'new wave of British heavy metal' (NWOBHM), Iron Maiden has gone on to inform the music of countless other acts. Maiden themselves took influence from the likes of Queen, Led Zeppelin, Pink Floyd and other top British rock groups.



## Get the Tone

All three Maiden guitarists favour Strats and Marshalls. Generally, the bridge pickup is a humbucker, so aim for a sound that isn't bright or harsh. There's less gain than one might think, so lean on power amp gain, rather than preamp saturation. Effects are fairly minimal, with some wah, phaser and delay used from time to time. On our track use your bridge pickup for the solo's first half and the neck pickup on the second.



**TRACK RECORD** There are many Iron Maiden albums to choose from, but some from their 80s heyday include 1982's *Number Of The Beast* with the classic *Run To The Hills*; *Piece Of Mind* from 1983 includes the classic track, *The Trooper*, while the follow-up *Powerslave* features *Aces High* and *Two Minutes To Midnight*. There are several best-of albums that include all the most well-known songs.



**CD TRACK 34**

authentic, so practise this slowly and work up to the speedy 155bpm of the track. The lower strings are generally palm-muted in this type of rhythm track.





**CD TRACK 34**62 **GuitarTechniques** May 2020



EXAMPLE 2 SOLO

CD TRACK 34

Although not hard, the solo also includes tricky rhythms that move between eighth notes, 16th-notes and triplets, so again practise slowly and accurately.

♩ = 155

40

E5

D5 E5

3

3

3

3

BU

BU BD

10-(12) 10-(12)-(10)-8/15 13-12 14-12-11 14-12-10-9 12-10

41

D5

3 3 3 3

E5

3 3 3 3

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

44

3

3

BU BU BU BU

10-(12)-10-(12)-10-(12)-10-(12) 10-8 9

BU BU BD BU

15-(17) 15-(17)-(15)-12-15-(17)

47

D5 E5 8va

3

D5

BU

15-(17)

BU

15-(17)-15-14 15 14-12 11

12-14-12-14-12-14-12-14 12-14-12-14-12-14-12-14

50

8va

E5

3 3

BU

12-15-12-15-12-15-12-15 15-(17)-15-14-12-14-15 14

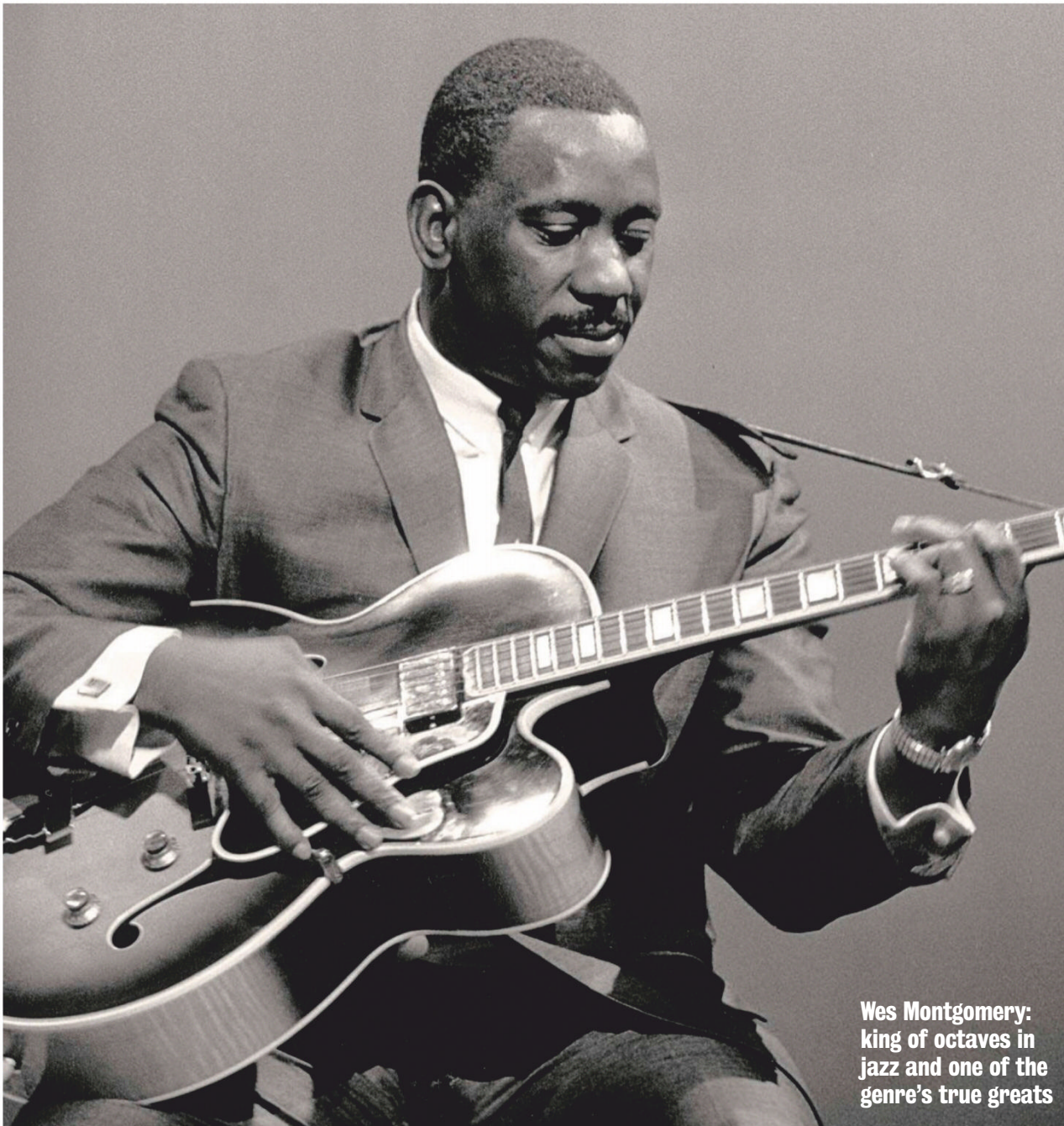
54



# Using octaves



This month **John Wheatcroft** gives octaves the thumbs up, adding sophistication, projection and a dash of stylistic savvy to your jazz lines.



Wes Montgomery: king of octaves in jazz and one of the genre's true greats

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Various

**Tempo:** 120bpm

**CD:** TRACKS 36-50

### Will improve your

- ✓ Use of octaves
- ✓ Knowledge of the fretboard
- ✓ Picking-hand articulation

**W**e all have Wes Montgomery to thank for popularising one of the most iconic sounds in jazz. Arranging intelligent and hip melodic lines doubled in octaves, perhaps brushed with the thumb, creates a romantic and expressive sound that you'll undoubtedly want to add to your improvisational and compositional repertoire. For what is essentially such a simple device, the

sonic rewards are huge, giving you access to an almost three-dimensional sonic idea that gives projection, drive and sophistication.

Wes would often begin a solo with single-note lines before making the transition to octaves, frequently stretching out over a number of choruses. To thicken the sound even further and to bring his solo to a peak he would then often switch to block chords, a topic we will return to in due course.

Given that Montgomery's sound set the template for octaves in jazz guitar, many players choose his preferred method of articulation as a default position, brushing across the strings with the thumb to produce an exotic and breathy tone that is both warm and strident. The principle challenge is eliminating

unwanted open strings, so explore muting with the underside of the first and fourth fingers and any available fingertip, projecting slightly beyond the strings you are fretting by adopting the fingerprint to press the string onto the fret, rather than the fingertip. The thumb is not your only picking option, so feel free to be more Django if you wish, strumming across the strings with the plectrum, again making sure that extraneous strings are muted. You could also choose a hybrid pick and fingers approach, like John Scofield, or maybe go fingerstyle all-in, as often employed by French virtuoso, Sylvain Luc.

There are eight examples, each chosen to illustrate a stylistically appropriate application

**“THERE'S JUST SOMETHING ABOUT THE OCTAVE THING THAT WE CAME UP WITH, THAT JUST PUTS IT ON EVERYBODY'S MAP REAL EASILY”** *Ted Green*

of octaves that you can explore, add, or expand upon in your own playing. These ideas range from: defining the useable octave-pattern options; applying these in both single and double-note articulation through a variety of tried and trusted melodic and harmonic constructs; playing the blues, or negotiating bebop language in both static and functional settings; ending with wide intervallic triplet based ideas that sound both progressive and modern. As is so often the case, these examples are the tip of the iceberg, so once you discover an approach that resonates with the way you play, take this device and run with it as far as you can, to allow you to assimilate this sound and make it uniquely your own. **E**

**NEXT MONTH** John shows how to add colour and style to your jazz with **Diminished chords**



3

GAIN



5

BASS



5

MIDDLE



4

TREBLE

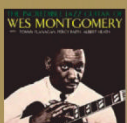


3

REVERB

## Get the Tone

You can use pretty much any guitar sound you like, but a popular choice is to select the neck pickup and dial in a warm, clean tone. Modern jazz guitarists still often go down the flatwound route, for a traditional smooth and warm tone, while others go for the brighter tone of roundwounds. Your decision to articulate the notes with either plectrum, fingers or thumb (like Wes) will give you a wide range of tonal options.



**TRACK RECORD** When considering octaves on jazz guitar, it's impossible to avoid the influence of Wes Montgomery. Critics generally prefer the early Riverside releases, although everything Wes recorded was beautifully played with his huge and warm tone. Three to try are *The Incredible Jazz Guitar Of* (Riverside 1960), *Full House* (Riverside 1962), and Metheny's favourite, *Smokin' At The Half Note* (Verve 1965).



**CD TRACK 36**

to an associated shape derived from an open C, A, G, E or D based chord form. We end this introductory example with some double-octave shapes, generally spanning both first and sixth strings, but with a slight stretch also possible between sixth and second, and fifth and first respectively.

E  
B  
G  
D  
A  
E

**CD TRACK 37**

a slightly different rhythmic pattern for each option. While these are obviously exercise based, you can adopt small fragments of each idea at any point when improvising melodically, to create intervallic interest and colour when delivering a melodic line.

2a) Major triad

$\text{♩} = 120$

C

E  
B  
G  
D  
A  
E

1 8 8 7 7 10 10 10 10 10 10 7 7 10 8 8



**CD TRACK 37**

**Cmaj7**

E  
 B  
 G  
 D  
 A  
 E

6

8 7 10 9 10 9 10 7 8 8

**C6/9**

[illegible]

## Cmaj7

**CD TRACK 39**

**Cm7, switching between the respective 7th arpeggio (Cmaj7: C-E-G-B, Cm7: C-E<sub>b</sub>-G-B<sub>b</sub>), C Major Pentatonic (C-D-E-G-A-C), C Minor Pentatonic (C-E<sub>b</sub>-F-G-B<sub>b</sub>) and Hexatonic scales (Cmaj7 6/9: C-D-E-G-A-B, Cm11: C-D-E<sub>b</sub>-F-G-B<sub>b</sub>).**

**Cmaj7**

♩ = 120 Swing

E  
B  
G  
D  
A  
E

1

## Cmaj7

7th Arps

E B G D A E

6



EXAMPLE 3 USEFUL VERTICAL STRUCTURES IN OCTAVES ...CONTINUED

CD TRACK 39

**Cmaj7** **Cm7** **Cmaj7**

**Pentatonics** **Hexatonics**

E B G D A E

11

16

EXAMPLE 4 BLUESY Q&A RIFFS

CD TRACK 41

Octave shapes blend in remarkably well with punctuating chord fragments and are particularly effective when playing the blues. This example is based around two choruses of a Minor jazz-blues in the key of A Minor. The first 12 bars sets us up with riff-based call and response ideas derived entirely from a combination of A Minor Pentatonic (A-C-D-E-G) and A Blues scale, adding the

flattened 5th (E<sub>b</sub>) into the mix, along with some appropriate chord fragments. The second 'chorus', essentially one more time around the changes, continues with the same harmonic and melodic material, although this time it takes more of the form of a solo, with less repetitious rhythmic phrasing and greater melodic variation.

**♩ = 120 Swing** **Am7** **Dm9** **Am7**

E B G D A E

1

5



## EXAMPLE 4 BLUESY Q&A RIFFS ...CONTINUED

CD TRACK 41

9

F9 E7#9 Am7

E B G D A E

13

E7#9 Am7

E B G D A E

17

Dm7 Am7

E B G D A E

21

F9 E7#9 Am7 D13

E B G D A E



EXAMPLE 5 OCTAVE STATIC BEBOP LINES

CD TRACK 43

We turn our attention to jazz language now, as in principle you could play anything you like in octaves, assuming you can get around the technical challenges. Here we see a short collection of classic bebop lines based around D Minor, with the associated D Dorian mode (D-E-F-G-A-B-C). Much of the

material here is based around the associated triad arpeggios (Dm-F-Am-D-Em-G-Bdim), along with all the 'filled-in' chromatic possibilities, connecting with semitones between D-E, F-G, G-A, A-B and C-D. Notice the number of slides used to articulate these rapid horizontal shifts.

**120 Swing** **Dm7**

The first system (labeled 1) shows a treble staff with a 4/4 time signature and a tempo of 120 Swing. The guitar staff has fret numbers: 10, 10, 10, 9, 10, 8, 10, 11, 12, 9, 10, 10, 12, 10, 10, 7, 7. The second system (labeled 5) has fret numbers: 12, 13, 12, 11, 10, 13, 10, 11, 12, 10, 12, 11, 10, 10, 9, 7, 10, 9, 8, 7, 5. The third system (labeled 8) has fret numbers: 9, 10, 10, 13, 12, 13, 15, 13, 10, 12, 8, 9, 5, 9, 5, 7, 7, 8, 10, 10, 12, 9, 5, 7, 3, 5. The fourth system (labeled 11) has fret numbers: 12, 11, 10, 10, 9, 8, 12, 11, 10, 10, 9, 8, 12, 11, 10, 9, 8, 7, 9, 8, 7, 7, 6, 5, 10, 9, 8, 7, 6, 5.



## EXAMPLE 6 OCTAVE FUNCTIONAL BEBOP LINES

CD TRACK 45

Here we see a selection of stylistically appropriate bebop lines positioned into a functional short II-V-I sequence (Dm7-G7-Cmaj7), highlighting in each instance a clear example of suitable voice-leading through the changes, such

as the 9th of Dm9 (E), moving to the #5 of G7 (D#) and onto the 9th of C (D) in bars 1 and 2, or the 7th of Dm7 (C) onto the 3rd of G7 (B) in bars 5 and 7. Again, notice the large amount of slides used, to help articulation at speed.

**EXAMPLE 6 OCTAVE FUNCTIONAL BEBOP LINES**

♩ = 120 Swing

Chords: Dm9, G7#5, Cmaj7, Dm7, G7, Cmaj7

Staff 1 (Measures 1-6):

- Measure 1: Dm9 (E, A, C, F, A, C)
- Measure 2: G7#5 (D#, F#, A, C, E, G)
- Measure 3: Cmaj7 (C, E, G, B, A, C)
- Measure 4: Dm7 (D, F, A, C, B, D)
- Measure 5: G7 (G, B, D, F, E, G)
- Measure 6: Cmaj7 (C, E, G, B, A, C)

Staff 2 (Measures 7-12):

- Measure 7: Dm7 (D, F, A, C, B, D)
- Measure 8: G7 (G, B, D, F, E, G)
- Measure 9: Cmaj7 (C, E, G, B, A, C)
- Measure 10: Dm7 (D, F, A, C, B, D)
- Measure 11: G7 (G, B, D, F, E, G)
- Measure 12: Cmaj7 (C, E, G, B, A, C)

Staff 3 (Measures 13-18):

- Measure 13: Dm7 (D, F, A, C, B, D)
- Measure 14: G7 (G, B, D, F, E, G)
- Measure 15: Cmaj7 (C, E, G, B, A, C)
- Measure 16: Dm7 (D, F, A, C, B, D)
- Measure 17: G7 (G, B, D, F, E, G)
- Measure 18: Cmaj7 (C, E, G, B, A, C)

## EXAMPLE 7 DJANGO, WES & GEORGE

CD TRACK 47

While on the subject of stylistically appropriate lines, here's a trio of four-bar examples based on the style of Django Reinhardt, Wes Montgomery and George Benson. Of course, you can articulate these any way you wish, but for extra authenticity, use the plectrum for bars 1-4, shifting to the thumb for bars

5-9. For the final phrase you could try either approach, as George switches freely between plectrum and a more thumb-based picking approach. You'll notice also here how George 'fills in' each octave with an extra harmony note, choosing 4th, 5th, or 6th intervals to support the underlying C7th tonality.

**EXAMPLE 7 DJANGO, WES & GEORGE**

♩ = 120 Swing

Chords: C6, C13, C7

Staff 1 (Measures 1-4):

- Measure 1: C6 (C, E, G, A, B, C)
- Measure 2: C6 (C, E, G, A, B, C)
- Measure 3: C6 (C, E, G, A, B, C)
- Measure 4: C6 (C, E, G, A, B, C)

Staff 2 (Measures 5-8):

- Measure 5: C13 (C, E, G, A, B, C, D, F)
- Measure 6: C13 (C, E, G, A, B, C, D, F)
- Measure 7: C13 (C, E, G, A, B, C, D, F)
- Measure 8: C13 (C, E, G, A, B, C, D, F)

Staff 3 (Measures 9-12):

- Measure 9: C7 (C, E, G, B, D, F)
- Measure 10: C7 (C, E, G, B, D, F)
- Measure 11: C7 (C, E, G, B, D, F)
- Measure 12: C7 (C, E, G, B, D, F)



## EXAMPLE 8 DOUBLE-OCTAVE, OPEN-STRING AND TRIPLET-BASED LINES

CD TRACK 49

Our final example ramps up the technical articulation, starting with some double-octave action reminiscent of how Wes might approach a well-known tune. The double-octave theme continues for the next four bars, although here we include an octave stepping-stone before moving onto a selection of bouncy triplet-based octave ideas that combine rapid shifting single-note

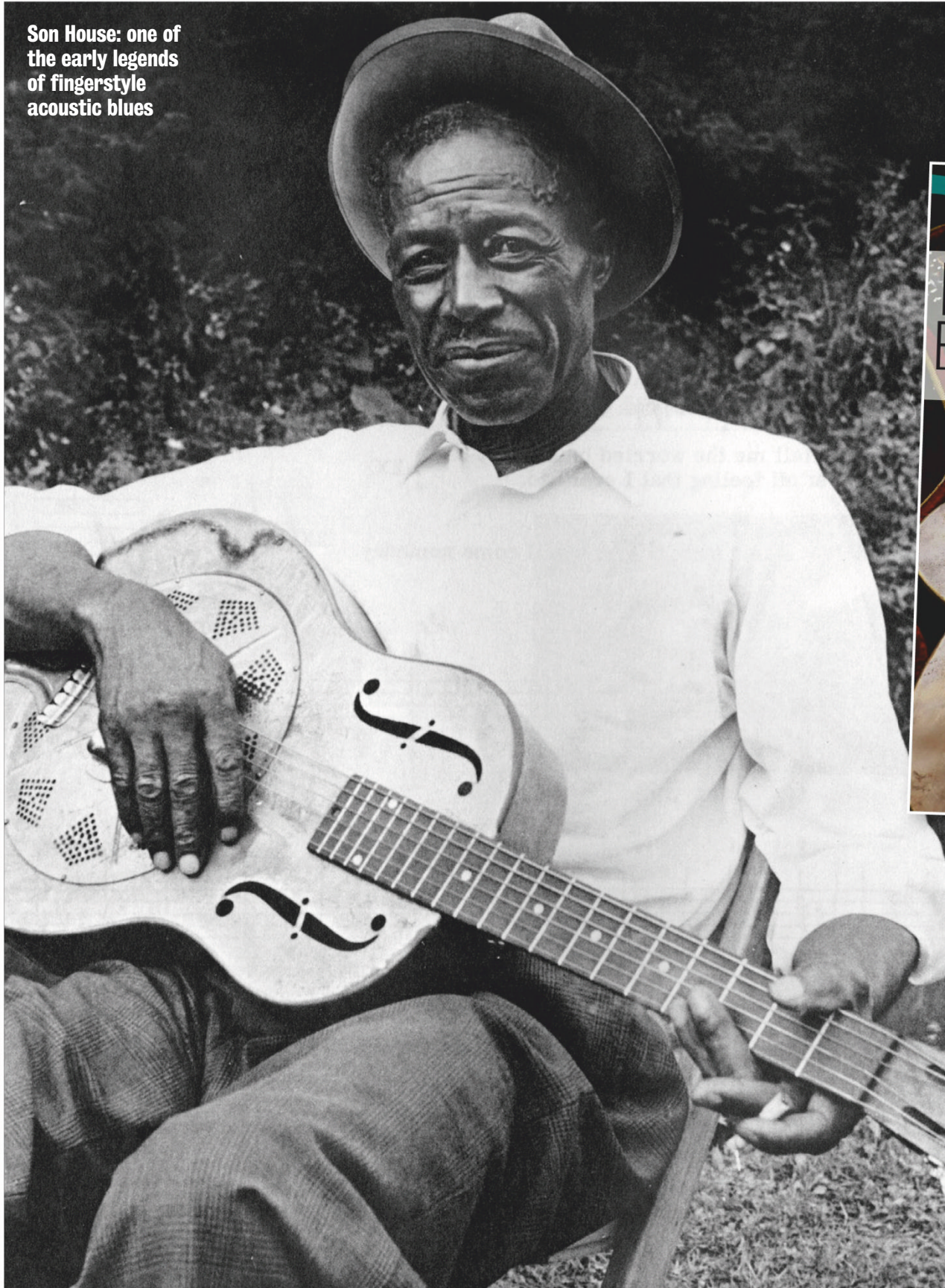
octave skips with open strings and hammer-ons. You can hear ideas of this nature in the playing of Sylvain Luc. More triplet-based phrasing in the final four bars, this time derived from more conventional single-octave forms moved horizontally along the neck. Again, be sure to try every picking-hand articulation possible, to find your own sonic and technique preferences.

**Dm7**  
♩ = 120 Swing

The score is divided into six systems, each containing four measures of music. The first system (measures 1-4) begins with a double-octave theme, featuring rapid shifting single-note octave skips with open strings and hammer-ons. The second system (measures 5-8) continues the theme with more triplet-based phrasing. The third system (measures 9-12) features rapid shifting single-note octave skips with open strings and hammer-ons. The fourth system (measures 13-16) continues the triplet-based phrasing. The fifth system (measures 17-20) shows more triplet-based phrasing. The sixth system (measures 21-24) concludes the piece with triplet-based phrasing.



Son House: one of the early legends of fingerstyle acoustic blues



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**NEXT MONTH** Joseph concludes his series with an authentic blues piece played *Fingerstyle*

## Fingerstyle blues



Join **Joseph Alexander** as he examines the skills required to become a great fingerstyle blues guitarist. Here he looks at scales and soloing.

### ABILITY RATING

☆☆☆☆☆ Easy/Moderate

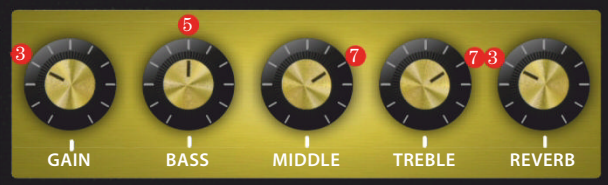
#### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 51-61

#### Will improve your

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

**W**elcome to part three of our exploration of the techniques required to become an authentic fingerstyle blues guitarist. This lesson builds on the examples given in the previous two issues, so go and grab them before diving in if you're not already up to speed. **BT**



**Get the Tone**

Most acoustic blues players in the early times used small-bodied guitars, often parlour models, since 000, OM and dreadnought designs were either new or not yet 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 51

You may have noticed in the last lesson that most of the melodic phrases were based around just a few notes. These notes were all contained in the scale of E Minor Pentatonic. The notes of this scale can be played using open strings in the open position on the guitar.

$\text{♩} = 60$  N.C.

## EXAMPLE 2

CD TRACK 52

As most of the time our thumb will be busy playing bass on the lower strings, the top three or four strings of this scale are the most useful to use when soloing. Play the scale again, but this time add a 1/4-note bassline on the sixth string.

$\text{♩} = 60$  Em

## EXAMPLE 3

CD TRACK 53

We will begin by studying some useful licks formed from this scale shape and see how we can use embellishments to move from playing boring scales to interesting, musical phrases. Each example is played as an isolated lick and then played with a 1/4-note bassline. The first lick in this section introduces the concept of the blues bend or curl. The curl is a microtonal (less than a semitone) bend to give a note more musical expression and power. Notice that this curl doesn't return to its original pitch, instead the melody jumps directly to the open string. Learn the lick first, then add the bassline in bar two.

$\text{♩} = 60$  Em

## EXAMPLE 4

CD TRACK 54

The following example introduces a pull-off as well as a different kind of bend.. The bend on the third string is a very quick sharpening of the note A before returning immediately to the original pitch. The note is then pulled-off to the open third string. Listen carefully to how this lick is played on the audio track.

$\text{♩} = 60$  Em



**CD TRACK 55**

**Play 3**  
**times**

**Play 3**  
**times**

**CD TRACK 56**

**Play 3  
times**

**Play 3  
times**

**CD TRACK 57**

**Play 3**  
**times**

**Play 3**  
**times**

**CD TRACK 58**

**Play 3  
times**

**Play 3  
times**



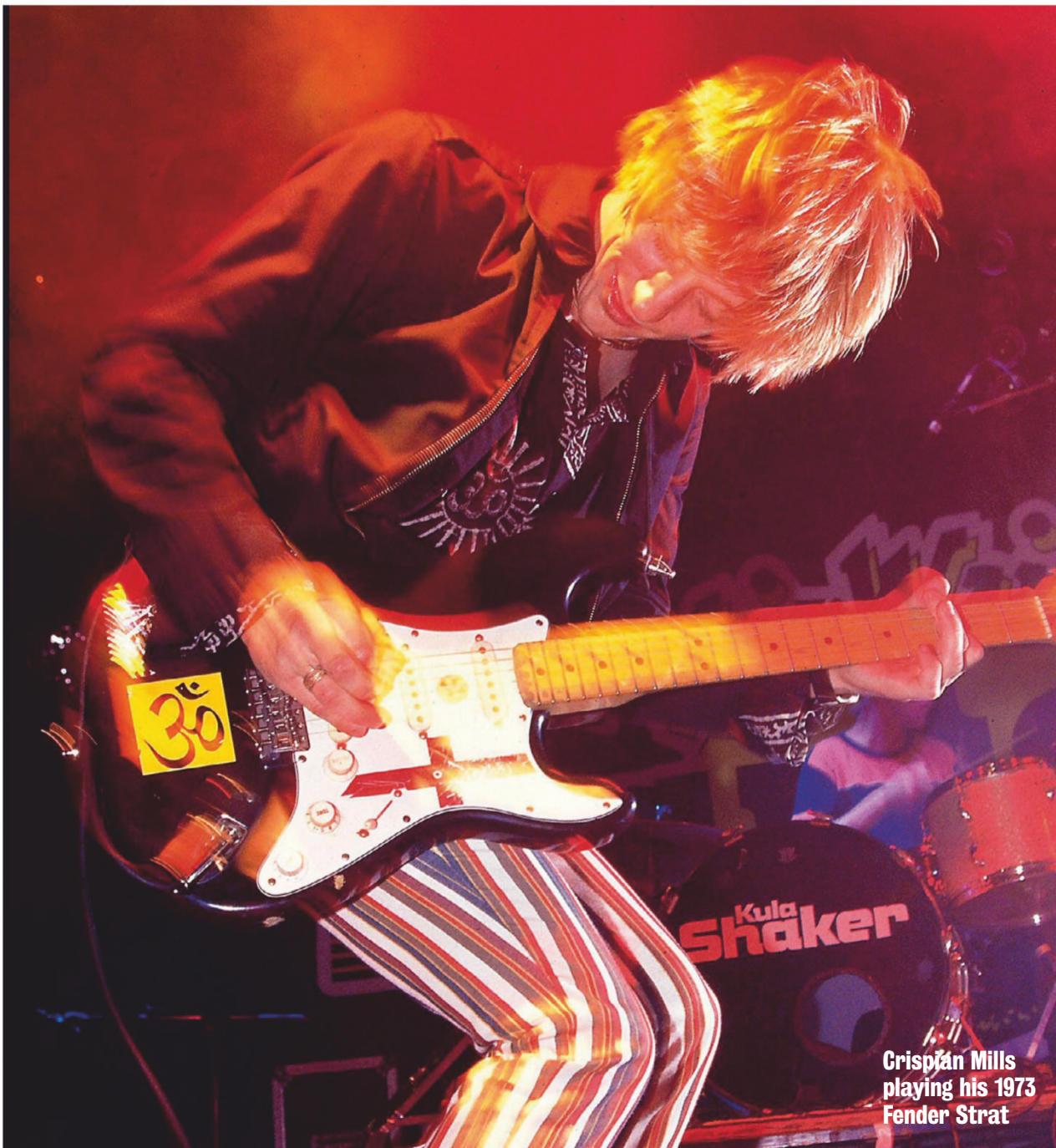




# Brit Rock



**Simon Barnard** explores the sounds of Crispian Mills' raga rock band Kula Shaker, a group whose sound fused East with West..



Crispian Mills playing his 1973 Fender Strat

## ABILITY RATING

★★★★☆ Moderate/Advanced

### Info

**Key:** A Minor  
**Tempo:** Various  
**CD:** TRACKS 62-63

### Will improve your

- ✓ Fusing rhythm with lead
- ✓ Unison bends
- ✓ Wah-wah pedal use

**T**aking its name from the ninth-century Indian emperor, King Kulashekara, Kula Shaker got together in 1995. Taking influence from Indian traditional music and 60s rock, the band took the 90s back in time with a sound reminiscent of The Beatles' psychedelic era, mixed with the rock prowess of Deep Purple and the experimental nature of The Grateful Dead.

Kula Shaker was created by guitarist and vocalist Crispian Mills. He was joined by Alonza Bevan on bass, Paul Winterhart on drums and Jay Darlington on Organ. The members also played a variety of Indian instruments on their albums including the tamboura, sitar and tabla.

Their debut album, *K* hit the shops in 1996. It was a number one hit in the UK, and certified as double platinum the following year. However, in the US the album peaked at number 200 on the Billboard charts. This album was utterly unique for the time and gave fans of the increasingly popular Britpop genre something different. The record kicked off with the track Hey Dude, which began with a crescendo of wah-wah guitar, syncopated

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**RGT@LCM**

drums and busy bass lines before going into a funky rock riff taking influence from Jimi Hendrix, Ritchie Blackmore et al. As the album progressed, Indian sounds were introduced with tracks such as Govinda, Tattva and Sleeping Jiva, along with 70s inspired rock. Mills' guitar sounds came from his trusty 1973 Fender Stratocaster (the same year he was born), which was plugged into a Fender Twin Reverb via a Crybaby wah-wah and Boss ME-8 effects processor.

Kula Shaker's biggest hit was their 1997 cover of Deep Purple's Hush, originally written by Joe South for Billy Joe Royal. At the end of 1999, Kula Shaker split up due to

**“ CRISPIAN MILLS' GUITAR SOUNDS CAME FROM HIS TRUSTY 1973 STRAT, PLUGGED INTO A FENDER TWIN REVERB AND BOSS ME-8 EFFECTS ”**

Mills wanting to go solo and try something different with a new band.

This month's piece draws upon the sounds on the band's debut album, *K*, which was a firm favourite when I was a budding young guitarist. Indeed, I was lucky to see them on tour in support of this album.

The piece starts with an Indian inspired theme before exploring Mills' Blackmore influenced rock style, along with his Jimi-esque wah playing. His 'lead inspired' rhythm style is on display this month, to give you some nice ideas for your own playing. **BT**

**NEXT MONTH** Simon checks out the indie sounds of Steve Cradock and *Ocean Colour Scene*

5  
  
GAIN

4  
  
BASS

6  
  
MIDDLE

8  
  
TREBLE

4  
  
REVERB

## Get the Tone

Crispian Mills' guitar-playing influences were mainly Strat players, so that's the guitar he opted for too. Go for a neck single-coil tone if possible (humbucker or P90 would do though) and add suitable effects such as delay, wah-wah, phaser, chorus and modern style processed overdrive. Mills played with plenty of picking attitude so this will help too.



**TRACK RECORD** The opening wah-wah lick on 303 from *K* is a great way to kick off a track. This, along with tracks such as Grateful When You're Dead/Jerry Was There and Hey Dude are reminiscent of the psychedelic rock sounds of the 60s and 70s. Kula Shaker reformed around 2006, going on to release a further three albums; *Strangefolk* in 2007, 2010's *Pilgrim's Progress* and then *K 2.0* in 2016.



## EXAMPLE KULA SHAKER STYLE

CD TRACK 62

**[Bars 1-18]** We start with an Indian infused rock rhythm. Strum the opening Asus2 chord upwards, close to the bridge in order to achieve the desired trebly sound. The riff that follows is based around an A5 chord with some bluesy

pull-offs and curls. The following riff uses the Dominant Pentatonic scale (R-3-4-5-7), played off of an A drone; a technique used in Indian music. At bar 18 the tempo increases slightly in preparation for the next section.

$\text{♩} = 100$

**Asus2** **A5**

The score is divided into five systems, each containing three measures (bars 1-18 total):

- System 1 (Bars 1-3):** Starts with a rest in the treble staff. The guitar staff shows the Asus2 chord (0 0 2 2 2 0) and the A5 riff (3 2 2 0 1/4).
- System 2 (Bars 4-6):** Continues the A5 riff (3 2 2 0 1/4).
- System 3 (Bars 7-9):** Continues the A5 riff (3 2 2 0 1/4).
- System 4 (Bars 10-12):** Shows the Dominant Pentatonic scale (0 7 0 11 0 12 0 14 0 14).
- System 5 (Bars 13-15):** Continues the scale (0 0 3 0 3 0 3 0 3 0 3).
- System 6 (Bars 16-18):** Shows the A5 chord (0 0 2 2 2 0) and the final riff (3 2 2 0 1/4).



## EXAMPLE KULA SHAKER STYLE

## CD TRACK 62

**[Bars 19-28]** The wah-wah pedal is introduced here. For the opening percussive lines, the pedal accents beats two and four as illustrated on the score. The + sign indicates a closed wah (heel down) while the o symbol is for an open wah (toe down). This wah pattern continues over the next eight bars.

**[Bars 29-40]** After an ascending and descending A Blues lick in bars 29-32, Mills' lead fused rhythm style is explored. Bars 33-40 alternate between an A7#9 chord, double-stops and a single-note hammer-on lick. This style of playing adds rhythm and harmonic interest when playing over a static chord.

N.C. ♩ = 110

**With Wah**

sim

BU

BU

F#m G A

A G

F#m

BU

BU

BU

BU

A G

F#m G A

A G

sim

BU

BU

BU

BU

BU

F#m

N.C.

No Wah

A7#9

E B G D A E

19

22

25

28

31



**CD TRACK 62**

each chord, making these chords first inversions where the 3rd of the chord is in the bass. These are also known as slash chords and would be written as C/E and D/F#.

34

37

40

43

46



## EXAMPLE KULA SHAKER STYLE

## CD TRACK 62

[Bars 49-64] The wah-wah pedal is reintroduced for the solo that comes between bars 49-64. The mix of syncopated funky lines, Minor Pentatonic licks and quarter-tone bends are reminiscent of K era Kula Shaker. The use of wah

differs depending on the desired sound. For example, in bars 49 and 57 the wah is opened slowly throughout each bar for a filter effect. Then in bars 53 and 59, the pedal is rocked on each beat for a steady pulse effect.

49

With Wah

E B G D A E

0 2 X X 15 13 14 X X 12 14

53

E B G D A E

7-7-7-7 X X 7-7-7-7 X X 7-7-7-7 X X 7-7 7 5 7 X X 8-10

57

E B G D A E

10-8 9 10-8 9 10-8 9 10-8 9 10-8 9 10-8 9 10-8 9 10

59

E B G D A E

5 8-5 7 5 7-5 7 5 7-5 5 5 7-5 8 5 3 5 3 5-7 5-7 5 7-9 8 9 8-10/15

62

E B G D A E

13 14 5 5 5 5 X 5 5 5 5 X 5 5 7 5 5 7 7 7-7



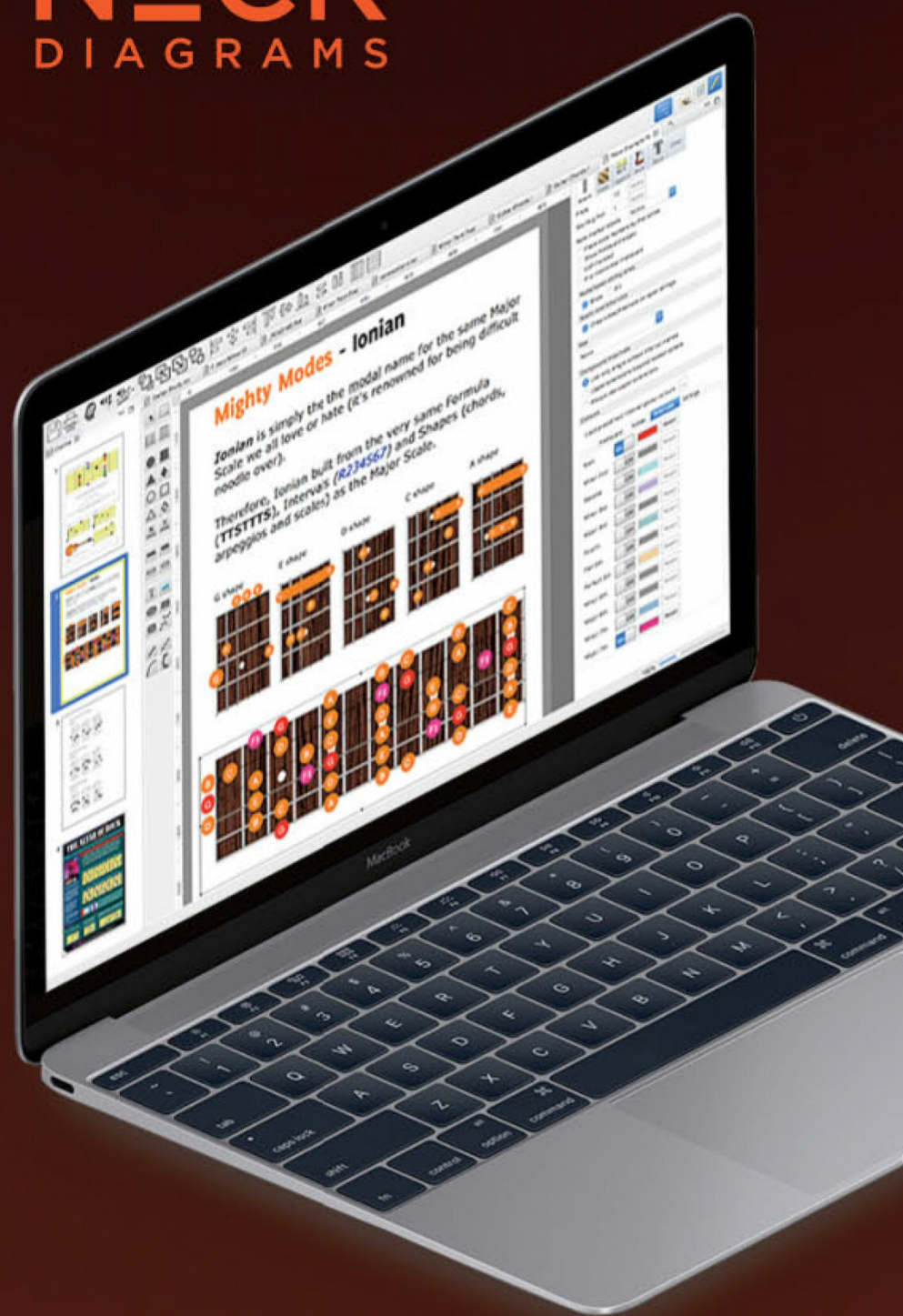
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# Mixed Pentatonic scales



This month **Shaun Baxter** explores nearly 20 different Pentatonic sounds that can be found within each Mixolydian scale.

## ABILITY RATING

☆☆☆☆☆ Moderate to Advanced

### Info

**Key:** A (A7)

**Tempo:** quarter-note = 108 bpm

### Will improve your

- ✓ Visualising of scales
- ✓ Pentatonic lines
- ✓ Melodic connections

**T**oday we are drawing upon many of the different Pentatonic scales that we have studied throughout this series. The purpose of extracting various triads, arpeggios and Pentatonic scales from within a scale is to provide us with fresh musical perspectives. Each one sounds different and will also make us play in a different way. Diagram 1 lists all the different Pentatonic scales that exist within A Mixolydian.

One thing to remember is that, although Mixolydian is 1-2-3-4-5-6- $\flat$ 7, it is common practice in blues-based music to add a minor third ( $\flat$ 3) because it sounds a bit darker. This

opens the door to Minor sounds being used from the root of a dominant 7th chord (such as Minor Pentatonic, Blues and Dorian scales), but also augmented 2nd ( $\sharp$ 2 or  $\sharp$ 9) sounds such as the 7 $\sharp$ 9 and 6 $\sharp$ 9 Pentatonic scales shown in Diagram 1.

So, throughout the solo, you will notice '1/4 curl' being signified whereby the  $\flat$ 3rd (or  $\sharp$ 2) is inched towards the major 3rd (but never quite makes it). This is typical of how the bluesy  $\flat$ 3rd is treated; consequently, a scale may be labelled 'Mixolydian' even though a bluesy  $\flat$ 3rd is being employed, since the underlying concept is Mixolydian. In other words, it's a matter of articulation, whereby a  $\flat$ 3rd is used to slowly approach the Major 3rd because a straight 3rd can sound too sweet and sanitised, even though it's correct against the dominant 7th chord.

Prior to tackling the study, make sure you can see how each Pentatonic scale fits within each CAGED shape of A Mixolydian, so that you can transpose that information to C Mixolydian, D Mixolydian, F Mixolydian and G Mixolydian in order to play over our A7-C7-D7-F7-G7 progression (backing track).

Again, with Diagram 1, if you look at all the Pentatonic scales that stem from every note other than the root, there are only two basic formulae used: 1-2-3-5-7 and 1-3-4-5-7.

Basically, these have been applied from the root of each mode within a key. To explain this, if we look at A Mixolydian (used over the A7 chord), this is the fifth mode in the key of D. Which means that we get the following modes as part of its diatonic series:

|                       | A          | B          | C $\sharp$ | D          | E          | F $\sharp$ | G          |
|-----------------------|------------|------------|------------|------------|------------|------------|------------|
| A Mixolydian -        | 1          | 2          | 3          | 4          | 5          | 6          | $\flat$ 7  |
|                       | B          | C $\sharp$ | D          | E          | F $\sharp$ | G          | A          |
| B Aeolian -           | 1          | 2          | $\flat$ 3  | 4          | 5          | $\flat$ 6  | $\flat$ 7  |
|                       | C $\sharp$ | D          | E          | F $\sharp$ | G          | A          | B          |
| C $\sharp$ Locrian -  | 1          | $\flat$ 2  | $\flat$ 3  | 4          | $\flat$ 5  | $\flat$ 6  | $\flat$ 7  |
|                       | D          | E          | F $\sharp$ | G          | A          | B          | C $\sharp$ |
| D Ionian -            | 1          | 2          | 3          | 4          | 5          | 6          | 7          |
|                       | E          | F $\sharp$ | G          | A          | B          | C $\sharp$ | D          |
| E Dorian -            | 1          | 2          | $\flat$ 3  | 4          | 5          | 6          | $\flat$ 7  |
|                       | F $\sharp$ | G          | A          | B          | C $\sharp$ | D          | E          |
| F $\sharp$ Phrygian - | 1          | $\flat$ 2  | $\flat$ 3  | 4          | 5          | $\flat$ 6  | $\flat$ 7  |
|                       | G          | A          | B          | C $\sharp$ | D          | E          | F $\sharp$ |
| G Lydian -            | 1          | 2          | 3          | $\sharp$ 4 | 5          | 6          | 7          |

That's why, for example, when we apply both Pentatonic scale formulae from, say, G

(the  $\flat$ 7th of A Mixolydian), we get 1-3- $\sharp$ 4-5-7 and 1-2-3-5-7; whereas, when we look at Pentatonic scales that stemmed from the 6th of the scale (say F $\sharp$  over A7), we get 1- $\flat$ 3-4-5- $\flat$ 7 and 1- $\flat$ 2- $\flat$ 3-5- $\flat$ 7.

At this point, you may be wondering about other possible five-note formulae: and that's a good question. Theoretically, there are a lot of different permutations; however, in this series we have focused on the most commonly used ones, and have also eliminated the inversions that, effectively, are cancelled out. For example, we haven't looked at 1-2-3-5-6 as a formula from each note because it is an

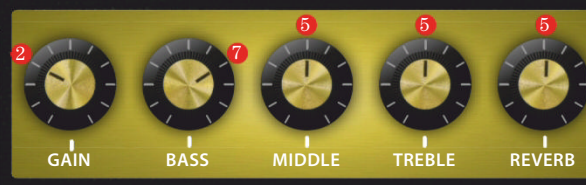
**“A BLUES ‘CURL’ IS WHERE THE FLAT 3RD IS INCHED TOWARDS THE MAJOR 3RD BUT NEVER QUITE MAKES IT”**

inversion of 1-3-4-5-7; so, if you were, say, to use 1-2-3-5-6 from the 4th note of A Mixolydian (D), it would produce the same notes as when using the 1-3-4-5-7 formula from the 2nd note (B)

|               | D | E         | F $\sharp$ | A          | B         |
|---------------|---|-----------|------------|------------|-----------|
| D (Ionian) -  | 1 | 2         | 3          | 5          | 6         |
|               | B | D         | E          | F $\sharp$ | A         |
| B (Aeolian) - | 1 | $\flat$ 3 | 4          | 5          | $\flat$ 7 |

Consequently, when generating your own five-note combinations or formulae, always make sure that you are aware of any inversions being created, and omit these from your list as they will basically give you the same results (range of notes). 

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

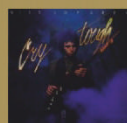


**Get the Tone**

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



Scott Henderson: adept at creating Pentatonic flavours



**TRACK RECORD** With practice, you will start to become familiar with the unique flavour of each Pentatonic scale, allowing you to dish them up with a degree of control to keep the listener's palette from becoming jaded. One player who is adept and presenting a broad range of Pentatonic flavours is Scott Henderson. Check out Scott's early recordings with his band Tribal Tech, especially the album *Dr Hee*.



DIAGRAM 1 PENTATONIC SCALES WITHIN A MIXOLYDIAN

|                                                                           |                |                                                              |                 |                              |
|---------------------------------------------------------------------------|----------------|--------------------------------------------------------------|-----------------|------------------------------|
| Pentatonic scales from Root                                               | A Major Pent   | A B C# E F#<br>1 2 3 5 6                                     | A Dominant Pent | A B C# E G<br>1 2 3 5 b7     |
|                                                                           | A Indian Pent  | A C# D E G<br>1 3 4 5 b7                                     |                 |                              |
| Pentatonic scales that incorporate a b3 (which can be seen as a #2 or #9) | A Minor Pent   | A C D E G<br>1 b3 4 5 b7                                     | Am6 Pent        | A C D E F#<br>1 b3 4 5 6     |
|                                                                           | A6#9 Pent      | A B# C# E F#<br>1 #2 3 5 6                                   | A7#9 Pent       | A B# C# E G<br>1 #2 3 5 b7   |
| Pentatonic scales from 2nd                                                | B Minor Pent   | B D E F# A<br>1 b3 4 5 b7                                    | Bm9 Pent        | B C# D F# A<br>1 2 b3 5 b7   |
| Pentatonic scales from 3rd                                                | C#m7/11b5 Pent | C# E F# G B<br>1 b3 4 b5 b7                                  | C#m7b5b2 Pent   | C# E F# G B<br>1 b2 b3 b5 b7 |
| Pentatonic scales from 4th                                                | D Ionian Pent  | D F# G A C#<br>1 3 4 5 7                                     | Dmaj9 Pent      | D E F# A C#<br>1 2 3 5 7     |
| Pentatonic scales from 5th                                                | E Minor Pent   | E G A B D<br>1 b3 4 5 b7                                     | Em9 Pent        | E F# G B D<br>1 2 b3 5 b7    |
| Pentatonic scales from 6th                                                | F# Minor Pent  | F# A B C# E<br>1 b3 4 5 b7<br>[same as major pent from root] | F#m7b2 Pent     | F# G A C# E<br>1 b2 b3 5 b7  |
| Pentatonic scales from b7th                                               | G Lydian Pent  | G B C# D F#<br>1 3 #4 5 7                                    | Gmaj9 Pent      | G A B D F#<br>1 2 3 5 7      |

EXAMPLE MIXOLYDIAN SOLO WITH VARIOUS PENTATONIC SCALES

CD TRACK 64

[Bars 1-2] We start off by ‘setting the scene’ with some Mixolydian: it’s the scale from which each Pentatonic in this study is derived, and it is something that we will serially return to throughout the solo.

[Bars 3-4] The line in bar 3 is typical of the sort of idea that is arrived at through experimentation within a particular CAGED shape. In this case, we are employing the notes of F#m7b2 pentatonic scale as they sit within CAGED

shape #3 of A Mixolydian. The line jumps about a bit, in order to make it more ear-catching, and we play every note of the Pentatonic scale, but each note only once. Remember, it’s vital that you place everything that you play in a visual context. For example, if you are not aware how the notes from bar 4 sit within CAGED shape #4 of Mixolydian, you will not be able to reapply the same idea to different keys or integrate it with the underlying Mixolydian mode.

♩ = 108

G/A

A7

A mixolydian

BU

E B G D A E

14 (15) 14 12 14

14 14

9 10 12 9 10

11

1

G/A

A7

F#m7b2 pentatonic

G lydian (maj7#11) pentatonic

BU BD

E B G D A E

12 10 9 11 12 11

12 9 10 12 9

11 12 12 14 15 14 (15) (14) 15 14 12 12 11

3



**CD TRACK 64**

**[Bar 14]** Here, we see a very graphic example of how a scale can be spread over the course of three octaves using an identical fingering on the lower, middle and upper string pairs.

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## EXAMPLE MIXOLYDIAN SOLO WITH VARIOUS PENTATONIC SCALES

CD TRACK 64

**[Bars 15-16]** So far, we've discussed establishing notes of each Pentatonic scale as it sits within each CAGED shape, and also the three-octave symmetrical approach employed in bar 14. The other useful way of learning each Pentatonic scale is to know all five of its two-notes-per-string shapes: one of which is used here for the B $\flat$  Ionian Pentatonic scale.

**[Bar 17]** This solo employs wide interval leaps in order to add interest. This effect can often be facilitated through string-skipping. Although the concept may appear crass on paper, string-skipping can help force you out of always taking a linear approach (moving up or down to the next note in the scale): helping you to break old habits and keep things fresh. Configuring each Pentatonic scale in the same way allows us to provide thematic development; whereas bar 18 introduces five-note groupings to add rhythmic interest.

**[Bars 19-20]** Note how the same shape Cmaj9 Pentatonic shape is used in both bar 19 and bar 11; however, in bar 11, it's stemming from the  $\flat 7$

of D Mixolydian (over a D7); whereas, in bar 19, it stems from the 4th of G Mixolydian (over G7), and so the effect is different.

**[Bars 21-22]** Here, it's back to Mixolydian once again to reset things for the second chorus, although, technically, one could say that we are introducing yet another Pentatonic scale into proceedings (1-2-3-4-5).

**[Bars 23-24]** Conceptually, these two bars are quite busy, featuring three separate approaches, but hopefully in such a way that they sound integrated. As we've seen in all of the previous lessons in this series, it's often useful to see each five-note scale in terms of which two notes of the seven-note Mixolydian mode are not be played. When we play a m7 $\flat 2$  Pentatonic from the 6th of Mixolydian (in this case, F#m7 $\flat 2$  Pentatonic over A7), we effectively leave out the 2nd and 4th of Mixolydian, giving us 1-3-5-6-7 from A. This is basically a dominant 7th arpeggio with an added 6th, hence how we are able to play a descending A7 arpeggio idea in bar 24.

The musical notation is divided into four systems, each showing a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff shows notes and accidentals, while the bass staff shows fret numbers. The systems are labeled with bar numbers 15, 17, 19, and 21. The scales used are: B $\flat$  Ionian pentatonic, E $\flat$  Lydian (maj #11) pentatonic, D minor pentatonic, E minor pentatonic, F Lydian (maj #11) pentatonic, Cmaj9 pentatonic, G minor pentatonic, G dominant pentatonic, and A mixolydian. The notation includes various musical symbols such as slurs, ties, and accidentals.



## EXAMPLE MIXOLYDIAN SOLO WITH VARIOUS PENTATONIC SCALES

CD TRACK 64

**[Bar 25-28]** It's pretty busy here too, with six concepts employed in just four bars. Furthermore, we have some note-groupings (sixes in bar 26, and threes in bar 28) in order to maintain rhythmic interest for the listener.

**[Bars 29-30]** Although it's nice to strive for long flowing lines, balance is also

important - hence this melody is played in unison with the keyboard.

**[Bars 31-32]** The majority of these two bars is devoted to a two-notes-per-string fingering of the F#m7/11,5 Pentatonic scale, which fits perfectly within CAGED shape #3 of D Mixolydian.



**System 1 (Bars 23-24):** G/A, A7. Scales: G lydian (maj#11) pentatonic, A mixolydian, F#m7b2 pentatonic (contains A7 arpeggio). Fingering: 15-19-15-16-17, 17-17/19-14-(15)-(14), 14-17, 15-21-14-15, 14-17, 14-18, 14-19, 16-19, 17-16.

**System 2 (Bars 25-26):** B/C, C7. Scales: C mixolydian, Fmaj9 pentatonic, C mixolydian. Fingering: 13-15-17-14, 17-(18)-(17)-13, 15-17, 17-(18)-(17)-13, 15-17, 17-(18)-(17)-15-(17).

**System 3 (Bars 27-28):** B/C, C7. Scales: C mixolydian, Bb lydian (maj7#11) pentatonic, C7#9 pentatonic, C6#9 pentatonic. Fingering: 13-15-17-14, 17-(18)-(17)-13, 15-17, 17-(18)-(17)-13, 15-17, 17-(18)-(17)-15-(17).

**System 4 (Bars 29-30):** C/D, D7. Scales: D dominant pentatonic. Fingering: 15-14-17-15-15-17-17-14-17, 14-17-15-15-15-17-14.

**System 5 (Bars 31-32):** C/D, D7. Scales: F#m7/11,5 pentatonic. Fingering: 14-15-17-14-16-14-16-16-14-16, 13-17-13-12-13-17, 14-17-14-20-20-19-22-(24).



## EXAMPLE MIXOLYDIAN SOLO WITH VARIOUS PENTATONIC SCALES

CD TRACK 64

**[Bar 34]** Another two-notes-per-string fingering here; this time, employing a straightforward, but quite effective, string-skipping sequence.

**[Bars 36-38]** This passage sounds quite angular and modern due to the fact that it focuses mainly on stacked 4ths as they appear within each Pentatonic scale. This approach is continued in the second half of bar 37.

**[Bar 38]** Another graphic example of a line that is derived from experimenting within a particular CAGED shape (in this case, CAGED shape #2 of G

mixolydian): it jumps around, uses every note of the Pentatonic scale, and each note is only played once: that's not a golden rule, but an explanation of how this line was conceived. Note the quick shift from the 16th-notes at the end of bar 37 to the G root note at the start of bar 37. Hopefully, you should find that this is easier to play than it looks on paper.

**[Bars 39-40]** Although these solos are billed as 'medium-paced' I thought we'd sign off with something a bit swifter using our trusty G Minor Blues scale.

The sheet music is divided into four systems of measures, each with a treble clef staff and a guitar staff. The scales used are:

- System 1 (Measures 33-34):** F mixolydian (BU BD), Eb lydian (maj7#11) pentatonic.
- System 2 (Measures 35-36):** F mixolydian, F Indian pentatonic, Eb lydian (maj7#11) pentatonic.
- System 3 (Measures 37-38):** G mixolydian, F maj9 pentatonic.
- System 4 (Measures 39-40):** G7#9 pentatonic, G minor blues, G mix, A mixolydian.

The solo is marked with a 1/4 note tempo and includes various fingering and string-skipping techniques.



# Fretboard fluency



**Martin Goulding** brings you part eight in his series on the modes of the Harmonic Minor scale. This month he introduces the 'seven shape' system.

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Michael Romeo:  
one of the great  
neo-classical  
rock guitarists

7 arpeggio, which is commonly applied a semitone higher than the root of the V7 chord for a darker 7<sub>b</sub>9 sound; and pedal tones – another favourite device among mid-80s virtuosos including Yngwie Malmsteen, Vinnie Moore and Tony MacAlpine.

This month, we'll continue our study of the Phrygian Dominant by taking a look at the 'seven shape' system. We will examine each scale shape configured as three-notes-per-string and played as 16th-notes using strict alternate picking, and starting on a downstroke. These shapes offer greater range than our traditional CAGED box patterns, which always contain a string arranged with only two notes, and provides a more effective framework for executing runs and sequences at the kind of speed you'd hear in neo-classical rock. We'll start off by practicing each of the seven E Phrygian Dominant scale shapes as 16th-notes, using alternate picking starting on a downstroke. Once we've worked through all seven scale shapes, we'll move on to look at a selection of melodic patterns which we can use to develop our timing and accuracy.

That's all for this month. Next time we'll be continuing our series on the Harmonic Minor scale by showing that it's not all about warp-speed rock guitar, with a look at how jazz players might apply the scale over a Minor II-V-I progression. **E**

**NEXT MONTH** Martin looks at how jazz players might navigate the **Harmonic Minor scale**

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** E Phryg Dom  
**Tempo:** Various  
**CD:** TRACKS 66-75

### Will improve your:

- ✓ Alternate picking timing
- ✓ Accuracy using shifts
- ✓ Strength and stamina

**W**elcome to this month's Fretboard Fluency, with the eighth part in our series on the Harmonic Minor scale (R-2-<sub>b</sub>3-4-5-<sub>b</sub>6-7), which can also be visualised as Natural Minor with a maj7th.

Harmonic Minor: R-2-<sub>b</sub>3-4-5-<sub>b</sub>6-7

Natural Minor: R-2-<sub>b</sub>3-4-5-<sub>b</sub>6-<sub>b</sub>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 – Phrygian Dominant: R-<sub>b</sub>2-3-4-5-<sub>b</sub>6-<sub>b</sub>7.

This scale is commonly applied over V7 chords in Minor progressions as a means of heightening tension before resolving back to the tonic Minor chord a 4th higher (or 5th lower). Recently, we've been focusing on techniques associated with the neo-classical rock style including the use of the Diminished

5  
  
GAIN

5  
  
BASS

6  
  
MIDDLE

5  
  
TREBLE

3  
  
REVERB

## Get the Tone

Go for a distorted tone with the gain on full. Set the bass and treble controls at 12 o'clock, with the middle boosted to around 2 o'clock. This is the sound for neo-classical rock soloing but will also help you to monitor your muting techniques, as unplayed strings will often create noise, especially as you ascend the strings. Try the above amp settings, adding a distortion pedal and a dash of reverb or delay to help give a little more 'air' to the notes for a much bigger sound.



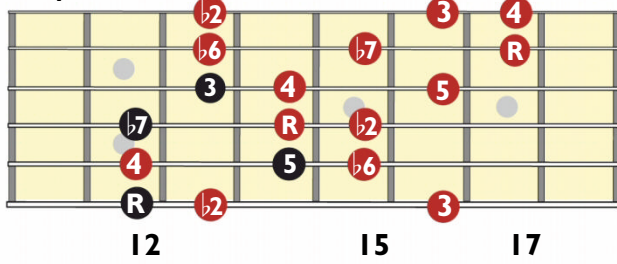
**TRACK RECORD** Phrygian Dominant is often used in conjunction with the Natural Minor scale when soloing over Minor progressions. Django Reinhardt, Al Di Meola, Yngwie Malmsteen, Vinnie Moore, Tony MacAlpine and Michael Romeo all use this scale in their work. Check out Michael Romeo's playing on *Inferno (Unleash The Fire)*, from Symphony X's modern neo-classical masterpiece, *The Odyssey*.



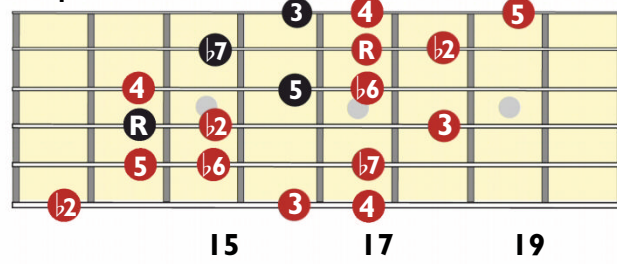
## THE 'SEVEN SHAPE' SYSTEM

Three-notes-per-string shapes for the Phrygian Dominant

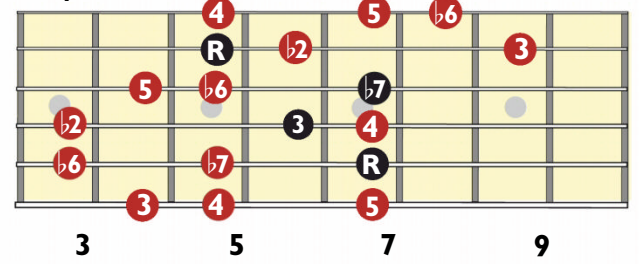
Shape 1



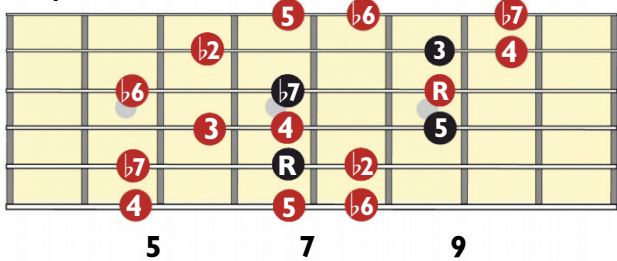
Shape 2



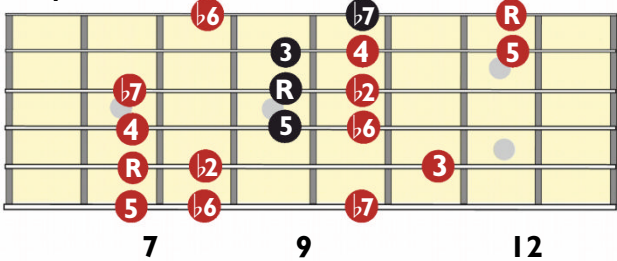
Shape 3



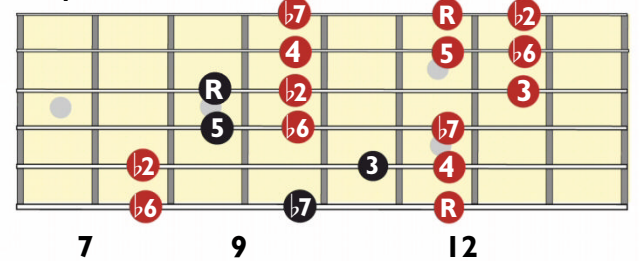
Shape 4



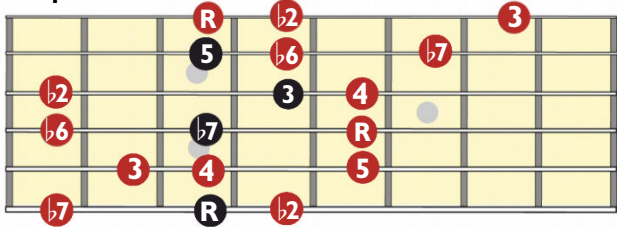
Shape 5



Shape 6



Shape 7



## EXAMPLES 1-7 SEVEN E PHRYGIAN DOMINANT SCALE SHAPES

CD TRACKS 66-72

At first, I would advise isolating the second and first strings and looping beat 4 of bar 1 to beat 1 of bar 2. Then do the same for the low turnaround by looping beat 4 of bar 2 to beat 1 of bar 1. These two 'cells' will help develop your timing, strength and accuracy as well as ensuring a consistent 16th-note rhythm. A

main consideration when playing 16th-notes using three-notes-per-string shapes is the tendency to accent the string change every three notes which can disrupt the 16th-note feel. For this reason, try accenting the downstroke at the start of each beat (every four notes) and reinforce by tapping your foot.

### E Phrygian Dominant Shape 1

♩ = 90 N.C.

### E Phrygian Dominant Shape 2

♩ = 90 N.C.

### E Phrygian Dominant Shape 3

♩ = 90 N.C.



## EXAMPLES 1-7 SEVEN E PHRYGIAN DOMINANT SCALE SHAPES ...CONTINUED

CD TRACKS 66-72

**E Phrygian Dominant Shape 4**  
N.C.

♩ = 90

**E Phrygian Dominant Shape 5**  
N.C.

♩ = 90

**E Phrygian Dominant Shape 6**  
N.C.

♩ = 90

**E Phrygian Dominant Shape 7**  
N.C.

♩ = 90

## EXAMPLE 8 'UP THREE STRINGS, DOWN TWO STRINGS' SCALE SEQUENCE

CD TRACK 73

Isolate the first bar, repeat the pattern slowly until memorised before moving to the next bar which repeats the sequence from the fourth string. From bar 3, the pattern ascends two strings and descends three before the final two beats of bar 4 lead down to finish on the root, E. Again, focus on the accent at the

start of each beat and tap your foot to reinforce the feel. Once you can play it slowly with good timing, accuracy and consistency, find your starting speed on the metronome. Practice at this speed for five minutes each day for a week or so, before increasing by 5-10bpm. This will build accuracy and confidence.

**E Phrygian Dominant Shape 4**

♩ = 90



## EXAMPLE 8 'UP THREE STRINGS, DOWN TWO STRINGS' SCALE SEQUENCE ...CONTINUED

CD TRACK 73

## EXAMPLE 9 SINGLE-STRING PATTERN

CD TRACK 74

This Yngwie-style pattern ascends from each consecutive scale degree leading with the fourth finger. Repeat the first two beats to establish the pattern before moving it through the scale. Keep the first finger pinned down and accent the downstroke at the start of beat 1, followed by the upstroke at the start of beat

2. Once you are comfortable with the downstrokes and upstrokes alternating on each beat, try accenting the downstroke every two beats. As you lead up to the final third finger bend, angle the hand with the thumb moving up and over the fretboard, and with the first and second fingers together in support.

## EXAMPLE 10 E PHYRGIAN DOMINANT RUN

CD TRACKS 75

This Michael Romeo-style run starts off in shape 5 before ascending into shape 6 via a fourth-finger shift on beat 3 of bar 1. From here it descends through the shapes to finish on the 3rd of our underlying E7 chord (G#). Listen to the finishing vibrato and pull the string downwards by a tone as you execute the

three 'bend and release' motions before trailing off the string. To keep the run tight, accent the downstroke every two beats (six notes) and reinforce by tapping your foot. Apply light palm muting and use the tip of the first finger to mute the lower adjacent string, as well as resting flat to damp the higher ones.



# In The Woodshed



**Charlie Griffiths** looks at the Diminished scale with symmetrical fretboard shapes, Dim7 chords and a new perspective on Major triads.

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**rockschool**



**Fredrik Thordendal**  
of progressive metal  
band Meshuggah

## ABILITY RATING

★★★★★ Moderate/Advanced

### Info

**Key:** Various  
**Tempo:** Various  
**CD:** TRACKS 76-85

### Will improve your

- ✓ Scale knowledge
- ✓ Fretboard navigation
- ✓ General theory

**T**he Diminished scale is an interesting sound that provides a different sonic experience to the more typical modes. Its symmetrical nature lends itself to fusion music like that of Allan Holdsworth and progressive metal players such as Fredrik Thordendal and Jeff Loomis. The latter two use the scale as a more ethereal alternative to Aeolian mode when playing over single-note riffs.

The scale is sometimes called Whole-Half scale, or Octatonic scale. Whole-Half is a useful name as it spells out the construction of intervals; start from any root note and go up a whole tone, then a semitone, then a whole tone and a semitone. If you keep going up, you will play eight different notes before you reach the octave. If we play this 'octatonic' scale from an A root, the notes would be: A-B-C-D-E<sub>b</sub>-F-G<sub>b</sub>-G# (1-2- $\flat$ 3-4- $\flat$ 5- $\flat$ 6- $\flat$ 7 7). As you can see, we have to use the G note name twice, once for the Major 7 (G#) and once for  $\flat$ 7 (G<sub>b</sub>). The 'double flat 7' interval looks and sounds the same as a Major 6th, meaning those interval names are 'enharmonic equivalents'. You can think of it as a Major 6th if it helps you visualise the shape, but in the context of diminished chords, that interval should

theoretically be referred to as a ' $\flat$ 7'.

The symmetrical construction of the scale also translates into symmetrical chord shapes. As you can see in Example 1 we are playing the A Diminished scale along the fourth string and harmonising each note using  $\flat$ 5- $\flat$ 7- $\flat$ 3 from low to high.

As you ascend the scale you will notice that each chord is exactly the same shape; as opposed to the Aeolian, Harmonic Minor, or Melodic Minor modes which have a mixture of Major, Minor, Augmented and Diminished sounds. There are various other Diminished 7th chord shapes to be found within this scale, so in Example 2, we have a five position 'CAGED'

**“AS YOU ASCEND THE HARMONISED SCALE YOU WILL NOTICE THAT EACH CHORD IS EXACTLY THE SAME SHAPE”**

system to help you cover the entire fretboard with roots on each string. Every one of those notes fits within the A Diminished scale.

Example 3 demonstrates how you can find the Major triads F, B, G# and D, within the A Diminished scale. By using root position shapes as well as first inversions of those same triads, we can create a smooth sequence of chords. Example 5 uses the same logic, but expanded into sweep-picked arpeggio shapes.

Example 4 is a legato scale run which is phrased as four notes at a time. As a useful visualisation tool you can see that the first four notes are the same as our more typical Minor modes, Aeolian and Dorian. Now start a tritone higher and repeat the same four-note shape. The first four notes of A Aeolian (A-B-C-D), plus the first four notes of E<sub>b</sub> Aeolian (E<sub>b</sub>-F-G<sub>b</sub>-G#) gives us all eight notes of the A Whole-Half Diminished scale. **E**

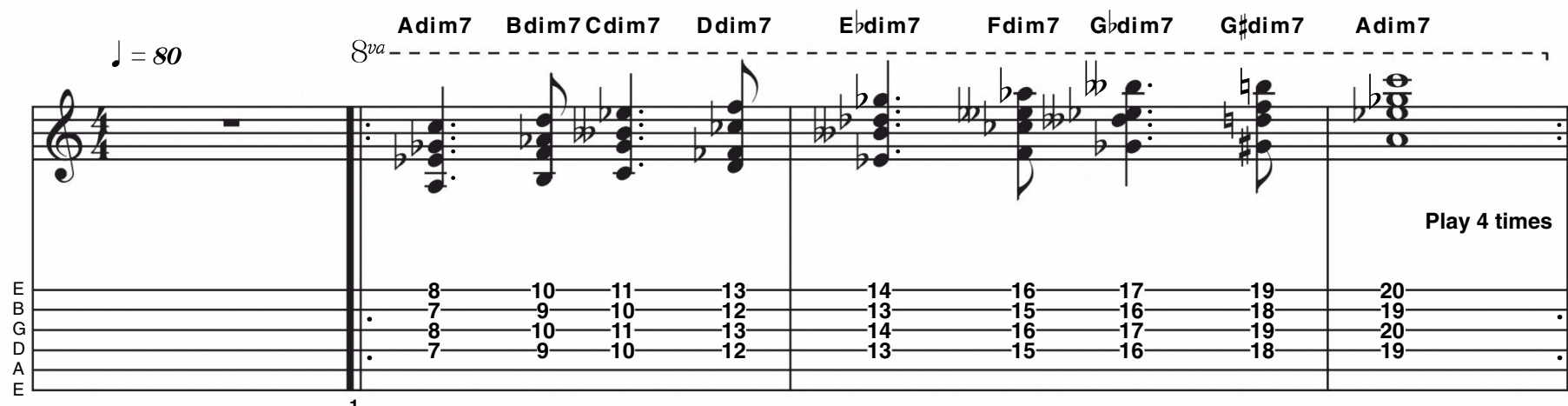
**NEXT MONTH** Charlie introduces the interesting sounds of the **Harmonic Major scale**

## EXAMPLE 1

**CD TRACK 76**

First plot the scale along the fourth string with your first finger. Start at A on the 7th fret and ascend in tones and semitones until you get to the A octave at the 19th fret. For the chord shapes use your first, third, second and fourth fingers from low to high.

$\text{♩} = 80$   $8^{va}$  Adim7 Bdim7 Cdim7 Ddim7 E<sub>b</sub>dim7 Fdim7 G<sub>b</sub>dim7 G#dim7 Adim7



|   | 8 | 10 | 11 | 13 | 14 | 16 | 17 | 19 | 20 |
|---|---|----|----|----|----|----|----|----|----|
| E | . | .  | .  | .  | .  | .  | .  | .  | .  |
| B | . | .  | .  | .  | .  | .  | .  | .  | .  |
| G | 8 | 10 | 11 | 13 | 14 | 16 | 17 | 19 | 20 |
| D | . | .  | .  | .  | .  | .  | .  | .  | .  |
| A | 7 | 9  | 10 | 12 | 13 | 15 | 16 | 18 | 19 |
| E | . | .  | .  | .  | .  | .  | .  | .  | .  |

1

Play 4 times



## EXAMPLE 2

CD TRACK 78

Here are five Diminished chord shapes based around the CAGED system structure. The four notes of each chord are A-C-E<sub>b</sub>-G<sub>b</sub> (1<sub>b</sub>-3<sub>b</sub>-5<sub>b</sub>-7). See if you can name the notes and intervals of each shape as you play them. Note that the fourth shape does not contain a G<sub>b</sub>, as there is no practical way to include it.

**Adim7                      Adim                      Adim7**

$\text{♩} = 60$

Play 4 times

E B G D A E

8 7 13 13 16

5 8 11 14 17

4 7 13 13 16

6 12 12 17

1 5

## EXAMPLE 3

CD TRACK 80

There are two shapes at play here: the root position chords which are played with third, second and first fingers (low to high) and the first inversion chords, played with third, first and second fingers (low to high). Keep your third finger on the fourth string throughout and alternate between the two shapes as you ascend.

**F      B      G#      D      B      F      D      A<sub>b</sub>      F**

$\text{♩} = 70$

Play 4 times

E B G D A E

6 7 9 10 12 13 15 16 18

5 8 8 11 11 14 14 17 17

7 9 10 12 13 15 16 18 19

1

## EXAMPLE 4

CD TRACK 82

Use your first finger to play A on the 5th fret, then hammer on with your third and fourth fingers before moving up to the fifth string, 5th fret. Now pause for a moment and add some vibrato (finger, or whammy bar). Next move up a semitone to E<sub>b</sub>, and play the same thing again. Repeat this pattern on all the strings.

**Adim7**

$\text{♩} = 100$

Play 4 times

E B G D A E

5 7 8 5 6 8 9 6 7 9 10 7 8 10 11 9 10 12 13 10 11 13 14 16 17

1

## EXAMPLE 5

CD TRACK 84

Start with fourth finger at the 8th fret and descend the F Major arpeggio, then move up to 8th fret with second finger and ascend the B arpeggio. Once you have these two shapes under your fingers you can ascend the fretboard by alternating between them. You can either use sweep or alternate picking for this lick.

**F      B      G#      D      B      F      D      G#      A5**

$\text{♩} = 110$

Play 4 times

BU

E B G D A E

8 5 6 7 10 11 8 9 10 13 14 11 12 13 16 17 14 15 16 16 19 (20)

5 8 7 9 8 11 10 12 11 14 13 15 14 17

1



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SPRING GT307

## PLAY LIKE DAVID GILMOUR

We look at four areas of David Gilmour's style: rock, prog, blues and acoustic, with four fabulous pieces to learn. Then check out the amazing Molly Tuttle on video; her picking is guaranteed to floor you! Plus: John Mayer, Acoustic Fingerstyle Blues, and much more!



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!



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).



OCTOBER GT300

## 50 LICKS OF THE LEGENDS!

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



SEPTEMBER GT299

## PLAY ACOUSTIC

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



AUGUST GT298

## PLAYING PROBLEMS SOLVED!

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



JULY GT297

## BUILD BETTER SOLOS

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



JUNE GT296

## PAUL GILBERT EXCLUSIVE

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

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# NEW ALBUMS

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

## Album of the Month

### JOHN MCLAUGHLIN, SHANKAR MAHADEVAN, ZAKIR HUSSAIN

IS THAT SO

Abstract Logix ★★★★★

John McLaughlin blazed with virtuosity that few, if any, had in the 70s, let alone the 60s when he was making strides as a jazz musician. Never one to rest on his laurels, his new album features a trio with Shankar Mahadevan on vocals and Zakir Hussain on tabla that was six years in the making. Formulated while working together as Shakti, *Is That So* is different to what could be expected; Shankar sings expressively over John's dreamy guitar synth chords while Zakir's tabla darts around them. This is quite a different environment but one that's incredibly infectious - big, rich, cinematic and ambient is the order of the day. While it may evoke Hans Zimmer-esque vibes, there's a deepness here that only experience, study and time can cultivate. Of the six tracks, opener, Kabir is beautiful and *The Search* quite a sonic journey. For a diehard McLaughlin fan, it might take time to get onboard with it, but with an open mind you might find that, like us, *Is That So* will be a contender for most affecting album of the year.



### GORDON GILTRAP WOMAN

Angel Air ★★★★★

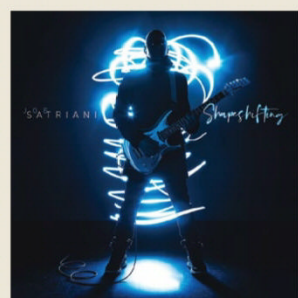
Whil Giltrap will be forever known for his *Heartsong* instrumental there's much more to him than that. From working with Rick Wakeman and Brian May through to Cliff Richard's *Heathcliffe* musical he's been a revered acoustic virtuoso for decades. *Woman*, his latest release, is a 14-track album dedicated to remarkable women. Armed with rich sounding acoustics and his trademark pick and fourth finger technique it's an endearing journey of mainly solo guitar. Giltrap has a wonderful way with harmony; he has a strong Celtic sensibility linked with folk and classical-like foundations producing a sound that makes you want to join him on a musical journey. The *Anna Fantasia* features guitar and (cathedral) organ playing in harmony, evoking

long ago times. Rachel's *Reflections* swirls with picking patterns and chord shifts that evoke an almost pianistic sound. Fiona's *Smile* is like a lilting jig, brimming with rich chords and warm tone. The *Stars Look Down On Linda* features ringing strings, cascading lines, sonorous low notes and chiming harmonics. If you think today's acoustic guitar music is a bit too 'bash and tap', Gordon reminds us all of the joys of pretty picking!

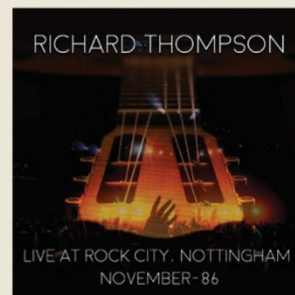
### JOE SATRIANI SHAPESHIFTING

Provogue ★★★★★

With every new Satriani album we're assured of killer tones, strong tunes and WTF moments. He's super savvy on how to keep a listener glued to his instrumental rock stylings. His trademark, big riffs and bigger melodies are the order of the day and he channels



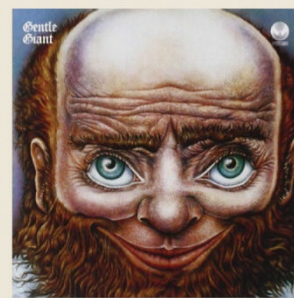
styles from Link Wray and Chuck Berry, all the way to modern rock pyrotechnics. *Shapeshifting* sets the scene; the time signature may be waltz but the tone and octaves are proudly rock as Joe's guitar blazes. *Big Distortion* is a new wave groover with great melodies and punchy unison rhythms. The spacey *All For Love* has a half-time feel that his guitar sings high over; Satriani has enviable control over every aspect of his technique including playing way up at the dusty end. Ali Farka, Dick Dale, *An Alien And Me* may seem a bonkers title but makes perfect sense due to the hiccuping groove, euphoric tremolo picking, sliding melodic phrases and ambient sonics. *Teardrops* is stripped back and sultry, brimming with blues sass. *Nineteen Eighty* is appealingly big and rocking, great open string pull-off opening too. Wondering where the WTF is? Check out the last track, *Yesterday's Yesterday*. What the... indeed?



### RICHARD THOMPSON LIVE AT ROCK CITY NOTTINGHAM 1986

Angel Air ★★★★★

There are two contrasting sides to Richard Thompson's music: his fiercely introspective solo acoustic work and the effervescent band stuff that we find here. The ensemble that accompanies RT on this previously unreleased two-CD live set includes Christine Collister (guitar/vocal), Clive Gregson (guitar, organ, vocal), John Kirkpatrick (accordion), Rory McFarlane (bass) and Gerry Conway (drums). The material draws in part from Thompson's 1986 *Daring Adventures* album with the tracks *A Bone Through Her Nose*, *Jennie*, *Nearly In Love*, and *Al Bowlly's In Heaven* scattered through the set. But those who favoured Richard's work with Linda Thompson didn't go away empty-handed as the excellent Richard and Linda track *Shoot Out The Lights* gets an airing here, too.



### GENTLE GIANT GENTLE GIANT

Alucard Music ★★★★★

Spurred on by the overwhelming response to last year's mammoth 30-disc boxed set *Unburied Treasure* (it sold out in a matter of days) Gentle Giant is re-releasing their first four albums on vinyl. These consist of their eponymous 1970 debut, *Acquiring The Taste* (1971), *Three Friends* (1972) and *Octopus* (1972). There's a wealth of prog gold to discover here; *Three Friends* is, without doubt, one of the great concept albums of its time and if you want to experience Mellotron enriched heaven, then you need look no further than the album's stunning title track finale. Lesser known than the prog behemoths Floyd, Yes and Genesis, rest assured this is the real deal – just check out our standout track, *Three Friends*.

### JANUS STARK ANGEL IN THE FLAMES

Time & Matter Recordings ★★★★★

Perhaps more widely known for ripping up the fretboard with The Prodigy as the band's touring guitarist in the 90s, Graham 'Gizz' Butt's impressive punk roster goes back to the 80s and includes the likes of English Dogs, The Destructors, UK Subs and The Stupids. Honing decades' worth of chops in recent projects with goth rockers *Fields Of The Nephilim* and German metallers *Pyogenesis*, Gizz's innovative style has been flawlessly captured on *Angel In The Flames* - a virtuosic punk-metal masterpiece you can even hum along to (or as Dave Grohl recently put it, "A great melodic kick up the arse.") Just check out our stand-out track, *Crucify All the Leaders*.





# SIXTY SECONDS *with...*

A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the airport, we grabbed a quick chat with Spain-born, America-raised, Cornwall-living, singer-songwriter **Sarah McQuaid**.

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

SMcQ: I use a Dunlop thumbpick all the time.

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

SMcQ: I only have four. Two of them are stage tuners - one for the acoustic and the other for the electric. And then I have a tremolo pedal and a Donner Yellow Fall delay pedal that I use for an instrumental piece I wrote called The Day Of Wrath, That Day.

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

SMcQ: Well, hilariously, when I was a teenager and living in Washington, DC, I played a Fender Rhodes in a prog-jazz outfit called The Rhinos. I also play keyboard (or preferably a real piano if it's available) and a floor tom drum as well as acoustic and electric guitars in my live set.

## “DOING A HOUSE CONCERT I WAS STRICKEN BY A TUMMY BUG. THE BATHROOM WAS RIGHT NEXT TO THE AUDIENCE AND THEY COULD HEAR EVERY HEAVE AND HACK”

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

SMcQ: I can read standard notation and tab, but not a chart. I do love the way charts look, though. I have charts of a few of my songs that were written out by a keyboard player who played on one of my albums, and they came in handy when a fantastic keyboard player in the Netherlands sat in on a gig I did there.

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

SMcQ: For me it's mainly a question of having something reliable. My cables were made for me by John Godsland from Orchid Electronics back in 2013 and I've been using them ever since! I also, at the request of my sound engineer, recently upgraded the patch leads on my pedal board to EBS Premium patch leads, and it does seem to make a difference. There's a lot less hiss coming out of my amp now.

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

SMcQ: There are so many guitarists out there whose playing I love, and I've been privileged to meet and become friends with a lot of my guitar

heroes - Michael Chapman, Adrian Legg, Pierre Bensusan, Dick Gaughan - but I wouldn't say I'm 'jealous' of their playing.

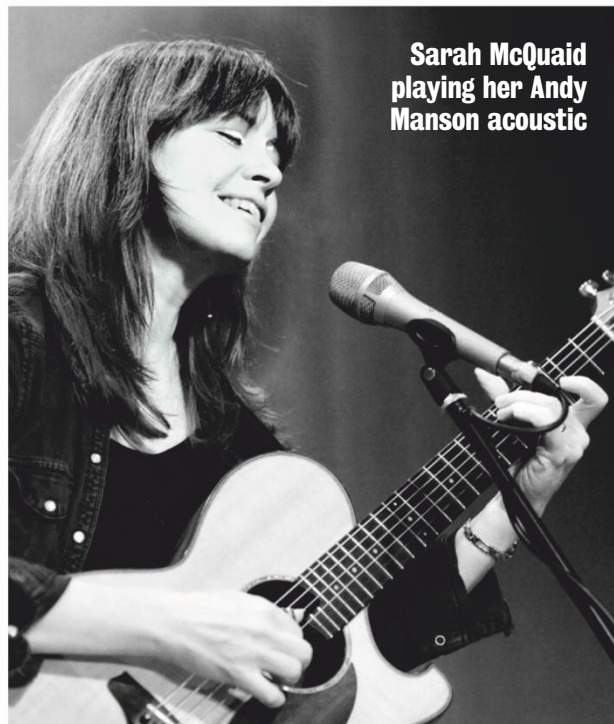
**GT: Your house/studio is burning down: which guitar do you salvage? (And why?)**

SMcQ: AAAGHHH! Nightmare. I'd be totally torn between saving my custom-made Andy Manson, because it's the guitar I love best, and saving my 1965 Martin D-28, because it's not replaceable (whereas I could get Andy to make me another guitar) - and saving the Ibanez Artist electric that I have on long-term loan from Michael Chapman, because it's still his guitar and I'd feel terrible if anything happened to it. I'd want to save all three... and my children, too, for that matter...

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

SMcQ: I love my Vox AV15. It's the amp I always tour with, and I have a second identical one that I keep in the USA for my tours over there. It has

a tube in the input stage and an attenuation control 'post amp' so I can get the edge of a driven tube amp without too much volume. Then I just flip between clean and crunch depending on the song. How do I set it? Quietly! I always mic the amp for shows, so I can let the PA take care of the room and have a comfortable level of volume onstage.



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

SMcQ: Relatively low, I guess. I have a wonderful luthier here in Penzance called Julian Wallis who's looked after both of my guitars for over 10 years now, so I just leave it to him to set the action the way he knows I'll like it.

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

SMcQ: On the acoustic I use Elixir Medium Gauge Nanoweb 80/20 strings, but with an .018 substituted for the .017 that comes in the set, because I play in DADGAD all the time and the .017 wobbles too much. On the electric I use Elixir Nanoweb Electric heavy gauge strings.

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

SMcQ: My mother.

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

SMcQ: When I was about 18 years old I met an Irish bouzouki player called Brendan O'Regan. Brendan was playing an Andy Manson bouzouki. "Oh wow," I said, "that's a beautiful instrument. Does whoever made it make guitars as well?" "Does he make guitars!" said Brendan. From that moment on my dream was to someday have an Andy Manson guitar, and in 2008 that dream came true.

**GT: What was the best gig you ever did?**

SMcQ: When I played the Ards International Guitar Festival and they gave me my Lifetime Achievement Award - it had already been an amazing gig for so many reasons - gorgeous venue, huge stage, packed audience who were a hundred percent behind me from the moment I came out onstage - and then when they presented me with the award at the end of the gig I was just blown away.

**GT: And your worst playing nightmare?**

SMcQ: I was doing a house concert one time and was stricken with a tummy bug mid-gig. And I had to stop mid-song and run out and vomit up my guts. And the bathroom was right next to where the audience were sitting. And the walls were thin, so I was acutely aware that they'd be able to hear every heave and hack. Horrible.

**GT: Do you still practise?**

SMcQ: I tend to get home from a tour and not touch my guitar for a few weeks while I catch up



Sarah plays both acoustic and electric on her albums and in her live concerts

**“IF I HAD TO PICK A FAVOURITE I’D SAY NICK DRAKE, BUT I WOULDN’T SAY HE’S THE GREATEST THAT’S EVER LIVED”**

with everything at home, and then I suddenly realise that I’m due to head out on tour again and I want to change the setlist, and there’s stuff I want to put into it that I’ve either never played live or haven’t played live in years. Then I practise like crazy.

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

SMcQ: Yeah, I have a set of vocal warm-ups that my fellow singer Fil Campbell gave me years and years ago - I have the MP3 on my phone and sing through the warm-ups before I soundcheck and again before I start the gig.

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

SMcQ: Les Claypool on the bass. Roger Luxton, who played drums and percussion on my most recent album. And I’d want some strings — the Kronos Quartet, maybe? And a brass section. In fact, make it a full orchestra. And a gospel choir on backing vocals. But you know, I think I’ll just keep performing solo.

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

SMcQ: If I had to pick a favourite I’d say Nick Drake, but I wouldn’t dare say he’s the greatest guitarist that’s ever lived.

**GT: Is there a song or solo by someone else you really wish you had played?**

SMcQ: Honestly, no. I’m only happy with my own music to the extent that it’s different from what other people do. I wouldn’t want to sound like anyone else even if I were capable of it.

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

SMcQ: The Tug Of The Moon.

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

SMcQ: Being nice to work with.

**GT: And what are you up to at the moment?**

SMcQ: Sadly, I’ve had to take the incredibly difficult decision to cancel the remaining dates of my five-week European tour. If anyone out there feels like buying a CD or LP or T-shirt (not just of mine), now would be a good time to do it.

*For more information, and for news and updates on Sarah’s music, her tour situation, and to purchase CDs and merchandise, please visit [sarahmcquaid.com](http://sarahmcquaid.com)*



# NEXT MONTH

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

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Jennifer Batten is one of the great rock guitarists. Join Jennifer as she explains some of her favourite techniques.

### CLASSICAL TAB VIDEO

#### FRANZ SCHUBERT Moment Musical No 3

Bridget Mermikides tabs this exciting piano piece for solo classical guitar. Warning: not for the faint-hearted!

### FEATURE #3

#### 30 GREAT COUNTRY LICKS With Stuart Ryan

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### TECHNIQUE & THEORY

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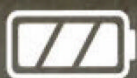
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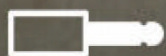
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