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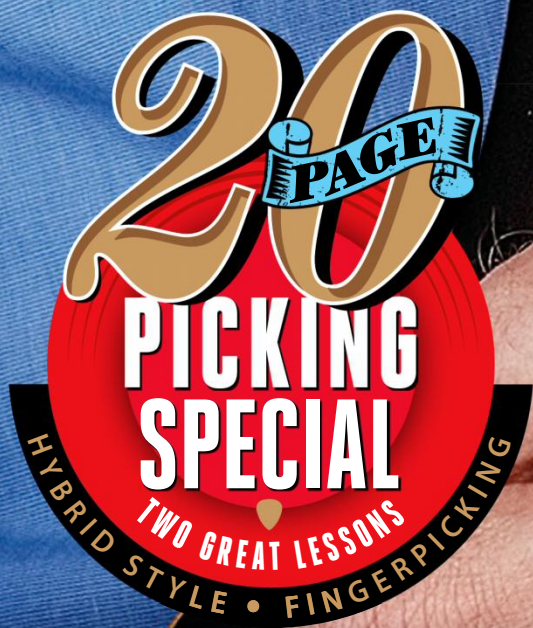
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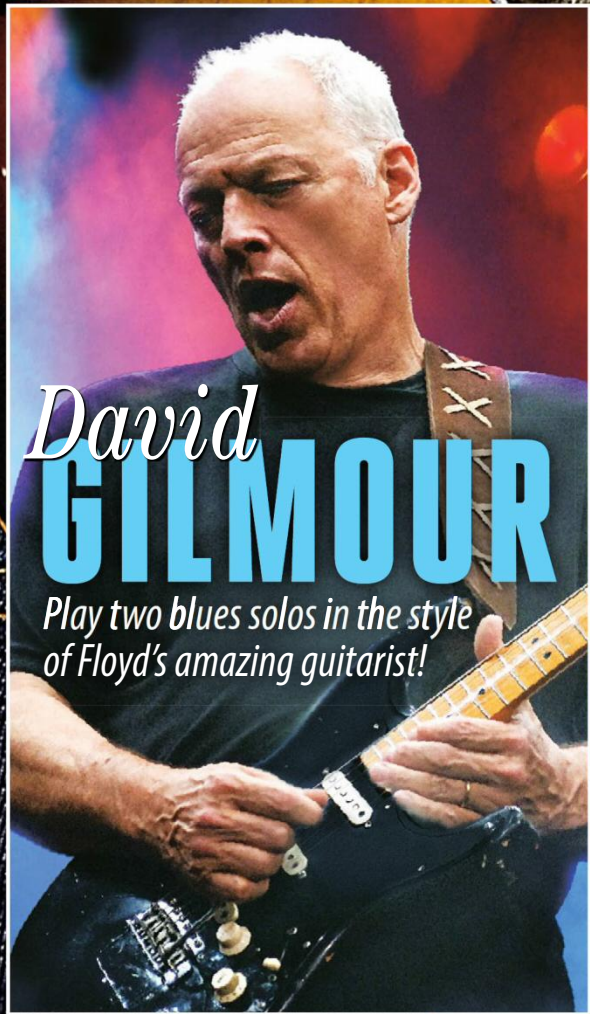
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Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.



SHAUN BAXTER

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



JON BISHOP

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



MARTIN GOULDING

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



CHARLIE GRIFFITHS

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



PAT HEATH

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



PHIL HILBORNE

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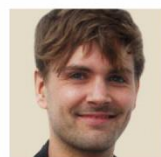
JENS LARSEN

Jens lives and works in Holland, both teaching and playing in his jazz group Traeben. He also has a fine book out called Modern Jazz Guitar Concepts.



BRIDGET MERMIKIDES

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



JACOB QUISTGAARD

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



JUSTIN SANDERCOE

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



PHIL SHORT

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



JOHN WHEATCROFT

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

WELCOME

WHEN I WAS learning to play the guitar, I'd often find myself with no plectrum, having lost it, broken it or whatever. So I'd cut up various bits of plastic, from washing-up bottles to old vinyl records, in order to make my own. Not exactly satisfactory.

So I learned to pick with my thumb and first finger, and found that I could do all sorts of things better than was possible with a pick. Stuff like crossing from the first string to the third, from the second to the fourth, and so on. I also worked out a form of chicken picking and, as Jeff Beck has said he does, held the thumb tight to the first finger and used the latter's fingertip as a plectrum.

Listening to the records I was trying to copy, I realised other guitarists were playing electric guitar with more than one 'digit'.

Cream's Crossroads, for instance - I thought Clapton was playing the intro with fingers then somehow grabbing a pick to play the rest. Oh for YouTube back in 1968!

It was not until I saw a local group (with the astonishing guitarist Ian Pearce) playing Albert Lee's song Country Boy, that I discovered hybrid picking.

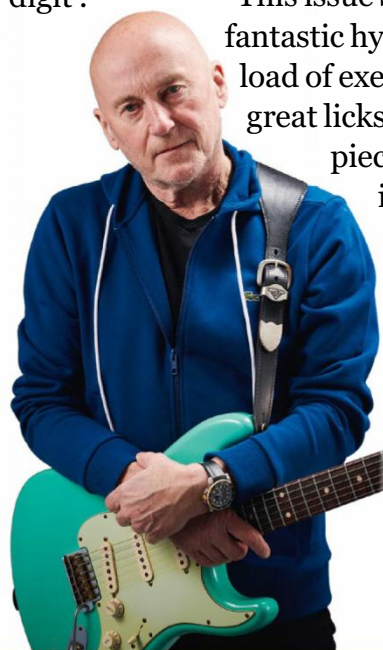
But, I suppose because I'd discovered my own way of doing things, I didn't get into pick and fingers playing for ages. It wasn't

until I joined Marty Wilde's band when I suddenly had to perform certain songs that were played hybrid style, or with thumbpick and fingers (a whole different ball game), that I quickly had to adapt my style.

Unless you're a Beck or a Knopfler and have built a whole personal style and repertoire around fingers-only playing, hybrid is a fantastic technique to have in your armoury. Not only can you do that string crossing thing, but you can pluck out three or four-note chords, arpeggiate with ease, and instantly switch to alternate or other forms of plectrum playing. And while hybrid is often viewed as a 'country' thing, you'll find monster players using it in almost every musical genre imaginable.

This issue Stuart Ryan has created a fantastic hybrid picking feature with a load of exercises (many of which are great licks in themselves), plus three full pieces in various styles. Some of it is pretty challenging, but a lot of it is perfectly accessible.

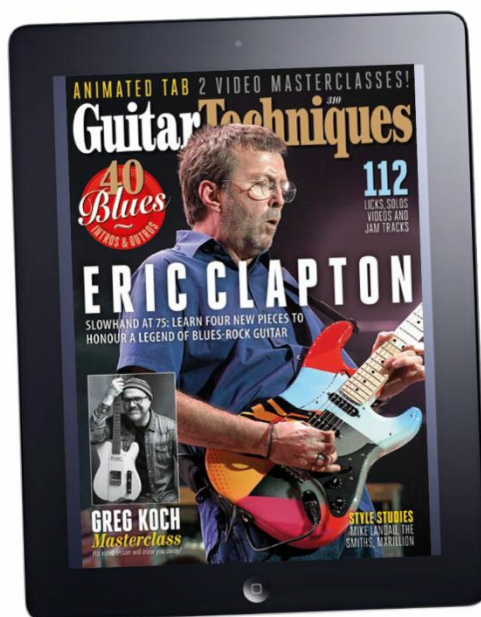
I hope you enjoy it, and I'll see you next month.



Neville Marten

Neville Marten, Editor
neville.marten@futurenet.com

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



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a great technique
to use in any
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Jonathon Long
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FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: Older Learners.

I've had over 10 emails recently from 'older learners' worrying that they started too late to learn guitar and might never be able to play well. Can we define 'older'? Some people in their late 20s think they started too late. So while I see this as primarily a mind game, there are some physiological impacts for learners over 60-ish which we'll come to in a bit. You're an older learner if you think you are, but that bit is just in your mind.

My earliest memories are with guitars and music; it wasn't ever a choice, it just was. However, the majority of my professional guitar player friends started in their late teens; some in their late 20s and a handful that in their 40s.

There are advantages of starting young, and that's why I encourage parents to get children into music as early as possible. But it is *never* too late. Let's explore the variables.

TIME

The older we get the shorter the supply of it becomes. I remember back in my teens, spending all day, every day playing guitar. But these days I struggle to find an hour a day to practise. The best time to get fully immersed in something is when you're young, have no responsibilities and all the time in the world. But that leisure time comes again in retirement - so you get a second chance to get fully absorbed if you so choose.

FEAR

The older you get the more fears are in your baggage to weigh you down. I love watching my daughter play ukulele because she is not worried about getting something wrong - she just dances around while she plays and enjoys herself. Isn't that what it's all about? When we get older and fill our minds with expectations about what we should be able to do and how long things take, there is the danger of losing some of that passion. No matter what age you are you should aim to engage with music as a beautiful and enjoyable experience, and not



The brain changes and grows with us, states Justin

worry about if you're 'good enough'. I think the question should be; are you 'enjoying it' enough? If you are, then you're likely to stick with it and enjoy it for many years to come, and if you're not then your instrument will be gathering dust soon enough.

REALITY CHECK

If you start playing in your 70s it's unlikely that you will ever reach the level of Tommy Emmanuel, who has been playing all day, every day

FOCUS AND LOGIC

While many kids will be happy to play guitar all day there are very few I have met that enjoy practising with a routine, and that's one area where older learners have the advantage. As we get older we understand the benefits of structure and focus and method - things that most teenagers (and younger) will struggle with (although not all, for sure), so that is one area to relish and use to your best advantage.

“NO MATTER WHAT AGE YOU ARE, AIM TO ENGAGE WITH MUSIC AS A BEAUTIFUL AND ENJOYABLE EXPERIENCE”

for nearly 60 years. But that should not stop you enjoying the hell out of playing guitar. I've had many students over the years that take up playing in their 50s and go on to do gigs, some that explore songwriting and recording, and many that love entertaining their friends at social gatherings. Be realistic about your expectations and goals and it'll mean you have a lot more energy for enjoying it.

SMART (Specific, Measurable, Achievable, Relevant, Time-related) goal setting is also something many younger learners struggle with - and if you see yourself as an older learner I would encourage you to be as detailed with your SMART goals as you can - the better defined they are the more likely you will be to reach them. Reflecting on the progress you are making and adapting your

schedule for maximum enjoyment will also help keep you in the game.

PHYSIOLOGY

We change with the years and there ain't nothing nobody gonna do 'bout it. While I've no qualifications in this area I enjoy reading about the mind, psychology and philosophy, and combined they can give a great overall perspective into learning as we grow.

The brain is plastic. It changes and grows with us and the millions of neurons that build our cognitive function can change depending on how we use them. To greatly simplify, synapses that fire together grow stronger together and thus the way we use our brain will influence how it grows, and which parts will grow strongest (Google 'neuroplasticity or Hebbian theory' for more - or check out the incredible book *The Brain That Changes Itself*).

The truth is, that you use it or you lose it. Research suggests that if not kept active, the ability of the brain to change itself becomes weaker after 40 and that falls steeper after 70. But the good news is that there's growing evidence that learning a new skill can help the brain stay healthy in many ways, and potentially delay the onset of many degenerative brain diseases. I should also point out that physical fitness is also a factor here - exercise releases hormones that can help the growth of new synapses. So going for a run might even help with your guitar playing.

You will often read about how helpful it can be to learn a new language after the age of 40. Well, music is a language too, but one with physical requirements that in some ways is much better for extending the brain and body's function as we grow older.

Education has no time limit. Enough from me, I got practice to do. Stay safe my friends...

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

SESSION *shenanigans*

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

Once Upon A Time it came to pass that Muhammad Ali was honoured with a gala birthday dinner at The Grosvenor House Hotel. Not for nothing is its main function space known as The Great Room. It's the largest event venue in London and, even if observing today's guidelines, could probably seat many hundreds of socially distanced guests. It had been deemed appropriate that this glittering array of boxing aficionados, celebrity drinkers and hangers-on in need of a hip meal should be entertained at the conclusion of the formalities. As it transpired, that conclusion was to bear comparison with other astronomical measurements: ie, the nearer one travelled towards it, the further away it seemed to become.

My bit part in proceedings was to provide Freddy Green stylings for a big band under the direction of Emmy Award winning composer, arranger and jazz saxophonist, John Altman. I would suggest that the fact that he went on to enjoy a career in music of any kind after the evening in question is testimony in itself to his talent. We were engaged primarily to accompany 'The world's greatest Nat King Cole stylist'. And in truth, the gentleman was not half bad at all.

The rehearsal went swimmingly, we consumed our gourmet grub, donned tuxedos and assembled onstage in anticipation. And that is precisely where we sat as time dragged, slowed and stopped entirely. And then went into reverse. A fulsome speech of welcome, delivered with a cut glass accent by old Etonian Ian Hall was merely the preface to a two-hour after-dinner apocalypse by The Great Man himself. The liberal employment of repetition, deviation (but very little hesitation) suggested that a guest spot on Just A Minute would remain an unattainable goal for the punchy pugilist. During which, I revisited personal life events, calculated my monthly professional expenses and

gradually lost the will to live while a thousand guests dozed.

Aeons passed. I began to speculate as to the nature of the breakthroughs in science that might await us when we emerged eventually from this torturethon. And then, rather like war but with more after dinner mints, we scrambled into action.

BLAMMO! We were away into

“WE CONSUMED OUR GOURMET GRUB, DONNED OUR TUXEDOS AND ASSEMBLED ONSTAGE IN ANTICIPATION...”

the intro to L-O-V-E. And...er... again. And once more. Our star vocalist seemed notably absent. An explanation was soon forthcoming. During the enforced hiatus, the Nat King Cole of cabaret had availed himself of generous hospitality and now lurched onstage suitably refreshed. With admirable enthusiasm and no little confidence he then proceeded to deconstruct the formal musical structure of Bert Kaempfert's song with but the most

fleeting references to melody and rhythm, finally reaching a belting big finish which even Ethel Merman would have envied. Perhaps it's churlish to point out that this climax occurred about a minute before the band, taking his imaginary bow with an oblivious flourish as he did so. Or that he then followed up with Route 66, getting his specific kicks by continuing for

an extra minute after the chart had ended, perhaps by way of compensation for the vocal short changing involved in the opener. With the intuitive sense of impending disaster for which musicians are renowned, we now prepared ourselves for an evening of humiliation, and memorising the exact location of the fire exits. However, even we were caught off guard by our singer's unilateral decision to embark on his

interpretation of Mona Lisa. A surprise move, because we hadn't rehearsed it and it was not on the set list. Not that that mattered. Any semi-pro knows it isn't possible to busk an arrangement for a 17-piece big band when there isn't one. "Moaner Leeshes, Moaner Leeshes, mennave name-ed yew..." Our hero continued a capella, quite unfazed.

Hell beckoned. But suddenly... 'Sprang!' "I think it's in C." 'Sprang!' "Is that Dm7 next? Yeah. It goes to F and Fm later I think". And there was Ollie Halsall, legendary guitarist for Pato, The Rutles and Kevin Ayers sitting next to me, replete with white left-handed Gibson SG. He was there because he had talked John into booking him on second guitar in order to see his all-time boxing hero. And to save the day, as it happens. Our singing star completed Nat's immortal ballad with tastefully sparse guitar accompaniment, as if it were the culmination of hours of duetting deliberation. Cue applause, a couple more items from a severely pruned concert and a swift dash to safety.

We should not have been concerned. The lights came up to reveal a deserted room. West Indian World, the voice of the community at that time, ran an account of the event on their front page. The photograph depicts conductor John Altman with arms flailing in desperation, our vocalist giving it the full Remy Martin, and your intrepid writer, feary-eyed and slack of jaw. Needless to say, the cheque bounced.

However, I went straight home and learned Mona Lisa. And a load more standard tunes during the following decades. You could do worse by doing the same. You'll discover harmony, chord melody technique, substitution and a ton of great learnings. They're musically nutritious and delicious. And one day knowing one could save the gig. And your career.

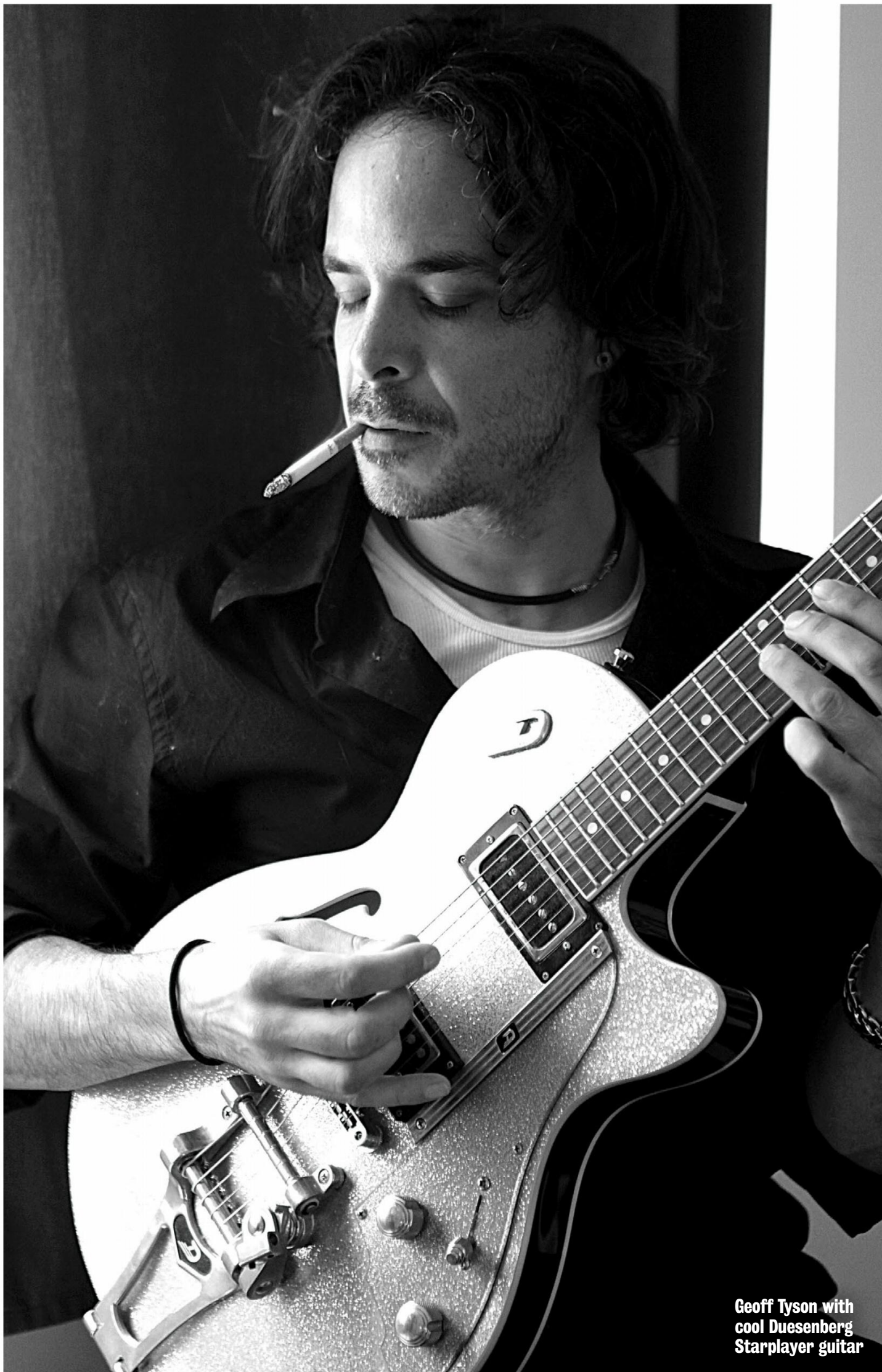
For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk



Mitch recalls when Ollie Halsall sat in on second guitar

INSTRUMENTAL *inquisition!*

Instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: one-time Joe Satriani student, ex T-Ride guitarist and now solo artist, **Geoff Tyson**.



Geoff Tyson with cool Duesenberg Starplayer guitar

GT: What is so appealing to you about instrumentals?

Geoff: I was always fascinated with the raw power and energy of an electric guitar, pumped up loud through a tube amp, in that it's so primal and emotional. It's a perfect instrument to be featured as a melodic and rhythmic centre of a well composed and produced song. But to be honest, I don't especially care for most guitar instrumental music. There are some amazing players in the world today, but the flashy, technique-first style of many of them I find tedious, like watching someone do the same card trick again and again. I prefer a great player, combined with composition-first types of albums like Jeff Beck, Satriani, Steve Morse, Django Reinhardt, or the old albums from Bill Bruford featuring Allan Holdsworth. Give me a great song first, and then let the guitar shine on top of it.

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

Geoff: Just try to sweep-pick with your voice! Ha-ha. Different styles and different instruments can achieve vast, emotionally expressive music. But like ballet and kick-boxing, both have a specific purpose and probably don't need to be compared. With guitar it's not just about the notes being played, but it's also the infinite tones, the rhythmic and dynamic capabilities, and the fact that not everyone can do it. Like watching a master at kung fu, the master guitarist can be awe-inspiring just because it's hard to do it well.

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

Geoff: I don't really think about it. I find that the process of writing songs, whether it's instrumental or vocal, is more a stream-of-consciousness kind of thing. I like to stay in the moment. It always starts with an improvisation, and then I build on it without any firm

direction, letting the song guide me around like it's coaxing me to reveal it. I don't usually even remember how I did things when I listen back the next morning and I'm often surprised that I don't suck. With this attitude, I feel like a song could come from anywhere. Give me a broken ukulele and a bottle of cough syrup and there will be a song in there somehow.

GT: Is a standard song structure always relevant for instrumentals?

Geoff: With instrumental music, anything goes. It's typically not restrained by pop arrangement mentalities because it doesn't matter if it is 'radio friendly'. If a song can keep your attention, and make you want to listen again and again, who cares that it's 17 minutes of the same two chords? So making instrumental music can be very liberating. I never found myself editing down an instrumental song time so that it would be 'normal', and never changed a song because I thought it might not be 'what people want to hear', like I often do when making vocal music. There is no shortage of great pop music to listen to if that's your inclination, so why go in that direction?

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

Geoff: I have been writing vocal music for most of my career so when I started this instrumental album, I initially approached it in the same way. I wrote 14 songs, tracked drums, then went to record my guitar melody parts. It was horrible. I had to throw away all 14 songs and start again. The vocal centered technique didn't work at all and I had to write the whole album from a completely different mentality. So, although I think it's great to study the works of great singers, I prefer to leave those lessons as subliminal.

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

Geoff: I don't know! It's a mystery to me. I always record and keep everything. So, my typical starting point is, guitar in tune, amp sounding good, levels set properly into ProTools, then I just hit record and go. I just jam until I have something that strikes me, and then I continue until it is a coherent idea. Then I add some production



Geoff's new instrumental album is out now

adornments, bass, keys, and whatever, until I can imagine what the final song might be. If it's good, then I will shift gears and approach it like a producer and make it sound juicy. With this system I know within one hour whether it's worth pursuing, and I don't have any emotional connection if I need to dump it. I'd say 60% of the songs on this album have first take, original improv parts left in the final mix.

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

“ I NEVER FOUND MYSELF EDITING DOWN AN INSTRUMENTAL SONG TIME SO THAT IT WOULD BE ‘NORMAL’ ”

Geoff: The performance has to complement the other instruments and production, never letting the listener get distracted by anything external. Let's take them on a little adventure, and make sure there are plenty of memorable moments along the way. I use a variety of tones, chord changes, dynamic changes, even silence when needed. Contrast is a powerful tool.

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

Geoff: I guess anything could work if it's good. I find that starting from a system or preconception can really limit the way forward. The more I want it to be something, the more it sounds contrived and forced and boring. I find it's best to just let go and trust my unconscious skills rather than my terrible organisational abilities. It's funny for me to find that my best skills frequently are out of my conscious control. I love electronic vibes from bands like Massive Attack or DeadMau5 because they explore dynamic changes in ways that aren't

necessarily typical, but they take the listener on a journey and you're happy to be on that ride with them. I rarely feel that their music is formulaic or contrived.

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

Geoff: Starting with the tone determines the part I will choose to play and nature of the composition. If it's an aggressive tone, the song generally goes in that aggressive direction. A sweeter tone will inspire a different style of playing which then dictates the nature of the instruments around it. I don't

try to force any tone or feeling in where it doesn't belong. It's important for me to be free to make mistakes. I'll follow an idea to its emotional conclusion and in the end, if I don't like it, I don't mind dumping it. But I never start a song with the idea that it will be a masterpiece, regardless of how cool the guitar tone is.

GT: Any favourite keys or tempos?

Geoff: This depends on context. For a live jam, faster tempos and Minor keys are fun, easy, and energetic. But if I'm strumming acoustic guitar, nobody wants to hear my arpeggio skills. Gotta play some groovy vibes, connect with that instrument, and be in the moment.

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

Geoff: I don't usually know what key my songs are in until after they are mostly done. I just don't think about it. The feeling determines the key and chord changes. Once the basic idea of the song is done, I'll analyse it, so I know what chords to play on the synthesiser, or maybe to tell the band. Otherwise, I don't really care.

GT: Any favourite modes?

Geoff: I like anything that twists your expectations a bit. Lately I've been digging on Melodic Minor

vibes, Lydian Dominant, or anything Eastern. But it depends on context. When I was a kid and Satriani first showed me Harmonic Minor, aside from the typical applications we would try to jam stereotypical blues licks in that key, to see how mixing unrelated scales and styles might inspire or horrify. I love that approach and apply it to my songwriting, and production style as well. What should I play over this heavy metal riff? My first inclination is to do something obtuse. Let's see how some Jimmy Nolen styles in Phrygian Dominant can shake things up!

GT: What about modulations into new keys?

Geoff: Always! I love how unexpected chord changes keep the vibe fresh and the listener attentive. Try a change like C Minor to B Lydian and see what melodies it evokes. And then check out Oren Lavie, Did You Really Say No. Another example of a beautiful melody floating effortlessly over some gorgeous chord changes.

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

Geoff: With instrumental music, I encourage the band to over-play, get a bit crazy in moments when it wouldn't normally be appropriate, and to push the song into strange directions. This forces the other players to follow each other, be in the moment, and create something that couldn't be pre-planned. That's why I always want to play with musicians that are brilliant and a bit crazy. And then I leave the mistakes and produce around them in a way that implies they were intentional.

“EDDIE VAN HALEN, ERUPTION! THAT ONE MINUTE AND FORTY-THREE SECONDS CHANGED THE WORLD FOREVER”

GT: What are your views on harmonising melodies?

Geoff: Some players can get away with it and others not. Brian May and his layered guitar harmonies are beautiful and iconic. But when Iron Maiden did it, it never had that same feeling for me. That's one thing where I think vocal music has a distinct advantage.

GT: What three guitar instrumentals have inspired you?

Geoff: Only three? Ha-ha!
Bill Bruford, Fainting In Coils.

This is such an incredible, weird, and beautiful composition, with odd time signatures, great melodies and dynamics, and it features the most tasteful solos from Allan Holdsworth, Jeff Berlin, and Dave Stewart. It takes you on an emotional journey, similar to how Pink Floyd does it, and it features such astounding musicianship without assaulting your senses.

Pat Metheny, Story From A Stranger. This is the most gorgeous solo I have ever heard. It's

that it's almost easy to forget what a mastery he commands of his instrument. He makes it so natural and effortless. I also love his more modern releases. The song Earthquake has an almost Trent Reznor kind of feeling to it, super groovy, amazing tones, and you can bang your head to it until cervical radiculopathy cripples you. With Jeff Beck, it's always the tune first, and every brilliant moment of guitar wizardry that he adds on top of it is fantastic.

Joe Satriani, Not Of This Earth, The Extremist, and Surfing With The Alien. These albums have so many great songs, such brilliant use of tones, such amazing arrangements, and they have defined the instrumental rock genre for decades, so really couldn't go by without mentioning them. And finally there's Eddie Van Halen, Eruption! What can I even say about it? That one minute and forty-three seconds changed the world foreverQ

Geoff Tyson's new instrumental guitar album, Drinks With Infinity, is released on July 31st and is available from www.geofftyson.com

PHIL HILBORNE'S ONE-MINUTE LICK

Am7, 5 Tapped Arpeggio Lick

INITIALLY THIS IS A TYPICAL string-skip tapped arpeggio; however, when it gets to beat 4 of bars 1 and 3, and beat 2 of bars 2 and 4, that the interesting stuff happens: Notice how the E moves down to the $\flat 5$ ($E_{\flat}$) and back again in bars 1 and 2 and then how this happens again in bars 3 and 4 only this time as the E descends to $E_{\flat}$, the A simultaneously ascends up to C. This creates a pretty cool and unusual sounding

'opposite motion' idea. To play it effectively you will need to take a lot of care over string damping. I use both my fretting hand and picking hand palm to do this and I don't tend to use a fret-wrap or similar – although you obviously could do if desired. As usual, don't forget to experiment with similar ideas of your own – there are plenty of cool ones just waiting to be found.



Use track #3 to try out your best Albert King licks

PAUL NATKIN / GETTY IMAGES

JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Super Slow Blues (F)

We start with an extremely slow blues in F Major. If you have problems keeping time, this track will aid your awareness as it's really easy to speed ahead at this slow tempo. Use F Major Pentatonic (F-G-A-C-D) and F Minor Pentatonic (F-A_b-B_b-C-E_b) as a worthy starting point.

2 Minor Jam (Am)

Here's a simple slow jam in A Minor consisting of two sections. Use A Minor Pentatonic (A-C-D-E-G) throughout. A Minor scale (A-B-C-D-E-F-G) and A Harmonic Minor (A-B-C-D-E-F-G#) work

great for the first sections, whereas A Dorian mode (A-B-C-D-E-F#-G) is better for the chorus.

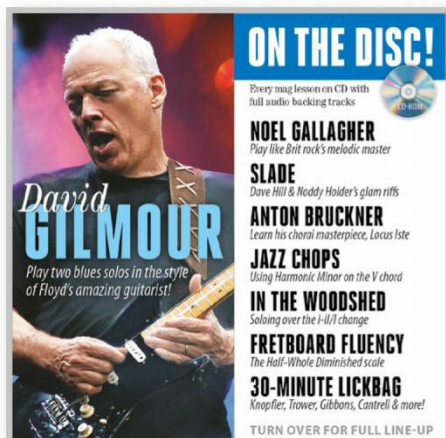
3 Jazz Blues (F)

Here's a fun swinging jazz-blues in the key of F Major. This is the blues, so you can of course mix F Major Pentatonic (F-G-A-C-D) and F Minor Pentatonic (F-A_b-B_b-C-E_b) to great bluesy effect.

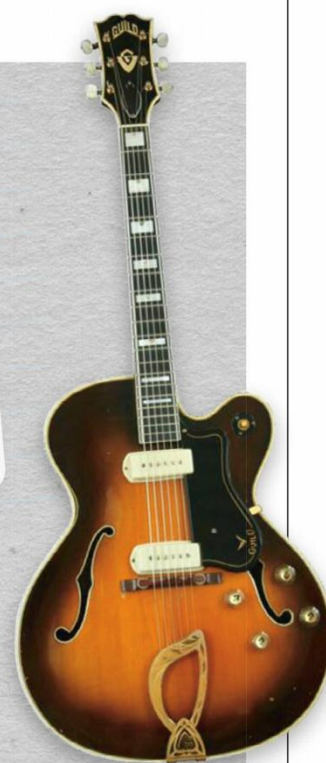
4 Slow Blues Jam (Bm)

We finish with this fun and easy slow blues in B Minor. You can get off to a good start here with B Minor Pentatonic (B-D-E-F#-A) – while also aiming for the arpeggios: Bm (B-D-F#); Em (E-G-B); Gmaj7 (G-B-D-F#); F#7 (F#-A#-C#-E). Happy jamming!

Jam tracks by Jacob Quistgaard. Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's latest album *Loop Improvisations, Vol. 1* is out now and you can also find him on Spotify, Instagram & Patreon.



That Was
The Year...
1953
Elizabeth, Jackie
& Marilyn



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

A QUARTER OF BRITISH HOUSEHOLDS

now own a television set with many buying one to watch the Coronation of Queen Elizabeth II at Westminster Abbey. A full colour film of the event is also shown in cinemas all over the UK and national



street parties are organised to celebrate the event. New TV watchers enjoy *The Quatermass Experiment*, *The Good Old Days* and *Panorama*, and the government's proposals for a commercial television station are backed by the House of Lords.

SIR EDMUND HILLARY AND TENZING NORGAY

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

KAY REVEALS ITS K767 'THIN TWIN'

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

THE KOREAN ARMISTICE AGREEMENT



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

FLYING THE DOUGLAS D-558-2 SKYROCKET

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

HOFNER'S 450 ARCHTOP ROLLS OFF

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





PICKING POWER!

Hype up your Hybrid picking



Stuart Ryan shows you how to get your pick and fingers working together, allowing you to play licks that are tricky or impossible with plectrum only.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 4-8

Will improve your... ✓ Pick and finger co-ordination

✓ Stylistic range ✓ Ability to cross pick over the strings

Hybrid picking is one of those techniques that fascinates and terrifies guitarists in equal measure. This may stem from that the fact that our first exposure to the technique is often via the burning licks of players like Albert Lee and Brad Paisley – country pickers for whom hybrid is second nature. However, there are many guitarists who use it in other genres often to more subtle and less challenging effect. For instance, the intro to Cream's *Crossroads* is largely played hybrid. Rock and roll and rockabilly are also areas where hybrid picking finds favour (check out Brian Setzer), and of course there are many great blues guitarists that opt for a similar approach, like Rory Gallagher. Rock players such as Brett Garsed, Zakk Wylde and Ron Thal also use it to create blistering licks.

Hybrid picking means combining the pick and fingers when plucking the strings. Some

guitarists will use the pick and second finger (m), some will use pick, second and third (a) finger, and there are players like Albert Lee who use pick, second, third and fourth (c) digit. However, this last group is few and far between and for the majority it will be pick, second and third.

The technique has several advantages over just using a pick. First, you can string skip

“IT'S A TECHNIQUE THAT RELIES UPON A GREAT DEAL OF REPETITION TO BUILD STRENGTH AND FLUENCY BETWEEN THE PICK AND FINGERS”

with ease as the fingers will be doing the work that the pick on its own would usually be doing. Secondly it's a lot easier to 'cross pick' or jump from one string to another and this is something you'll commonly see when country players employ hybrid picking, allowing them to play banjo rolls across three strings. There are also players like Robben Ford who will use it as a phrasing device, often using a finger to grab a string so they can then 'pop' it against the neck for a really dramatic effect.

Learning to hybrid pick needs to be done slowly and in stages. Some of the exercises and pieces in this article will be challenging, but they are intended to be approached over a long period of time. In order to hybrid pick it's important that the picking-hand fingers are comfortable with just picking the strings to begin with. If you have some experience

playing fingerstyle then you will already be used to this but if you are just getting started then take the exercises very slowly and place a real emphasis on getting comfortable with the picking-hand fingers striking the strings.

At first hybrid picking can seem like a slow, frustrating journey, and the ability of players like Zakk Wylde, James Burton and Brent Mason can seem like a world away. But it's really worth persevering as the results can be spectacular. It's one of those techniques that relies upon a great deal of repetition to build up the strength and fluency between the pick and fingers, and what's more when you get used to it you'll see many of the same patterns being used over and over again.

In this article we'll start off with some exercises to get the technique in place, then we'll explore how it works in real-world examples from several genres. What's more, there are certain things you just can't play with pick only, so getting into hybrid now could set you up on a path to a whole new way of playing - or at least giving you another extremely powerful string to your bow! **11**

TECHNIQUE FOCUS

Make a slow start

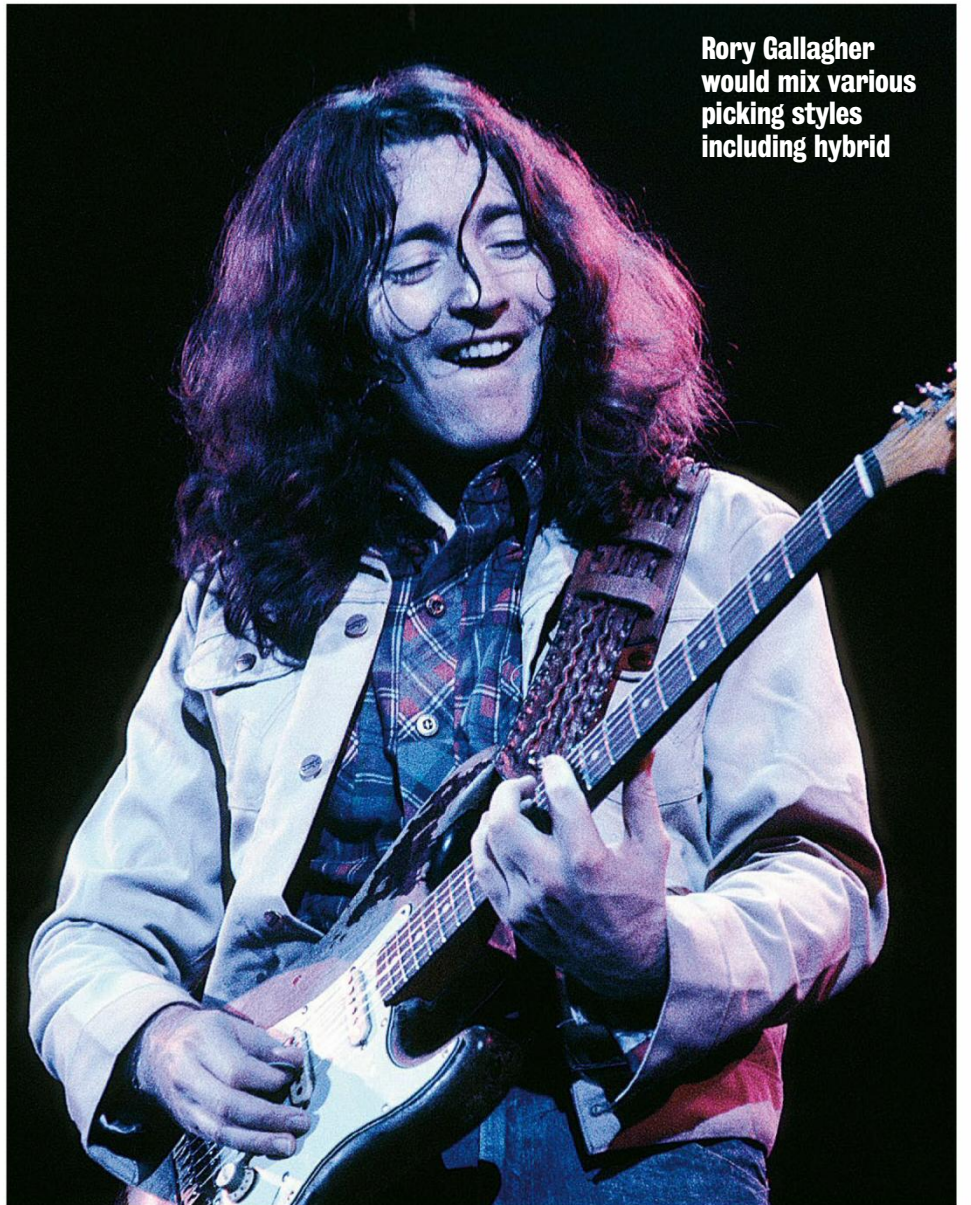
Learning to hybrid pick is all about taking things slowly at first - bear in mind that if you have never fingerpicked before then this is a skill that is worth studying alongside hybrid picking. As soon as the picking-hand fingers have some independence and awareness of where they should be picking the strings then the process of learning how to hybrid pick will become much easier. As with everything it's about starting as slowly as possible and building up the speed very gradually.

Get the Tone

A large part of getting this technique in place is dependent on the interplay between pick and fingers. You may want to try using a larger or smaller pick than you usually do and explore the use of fingers with nails as opposed to just the flesh. Guitar-wise you can do this on anything within the electric and acoustic worlds though of course when most people think of hybrid picking they probably picture the good old Telecaster.



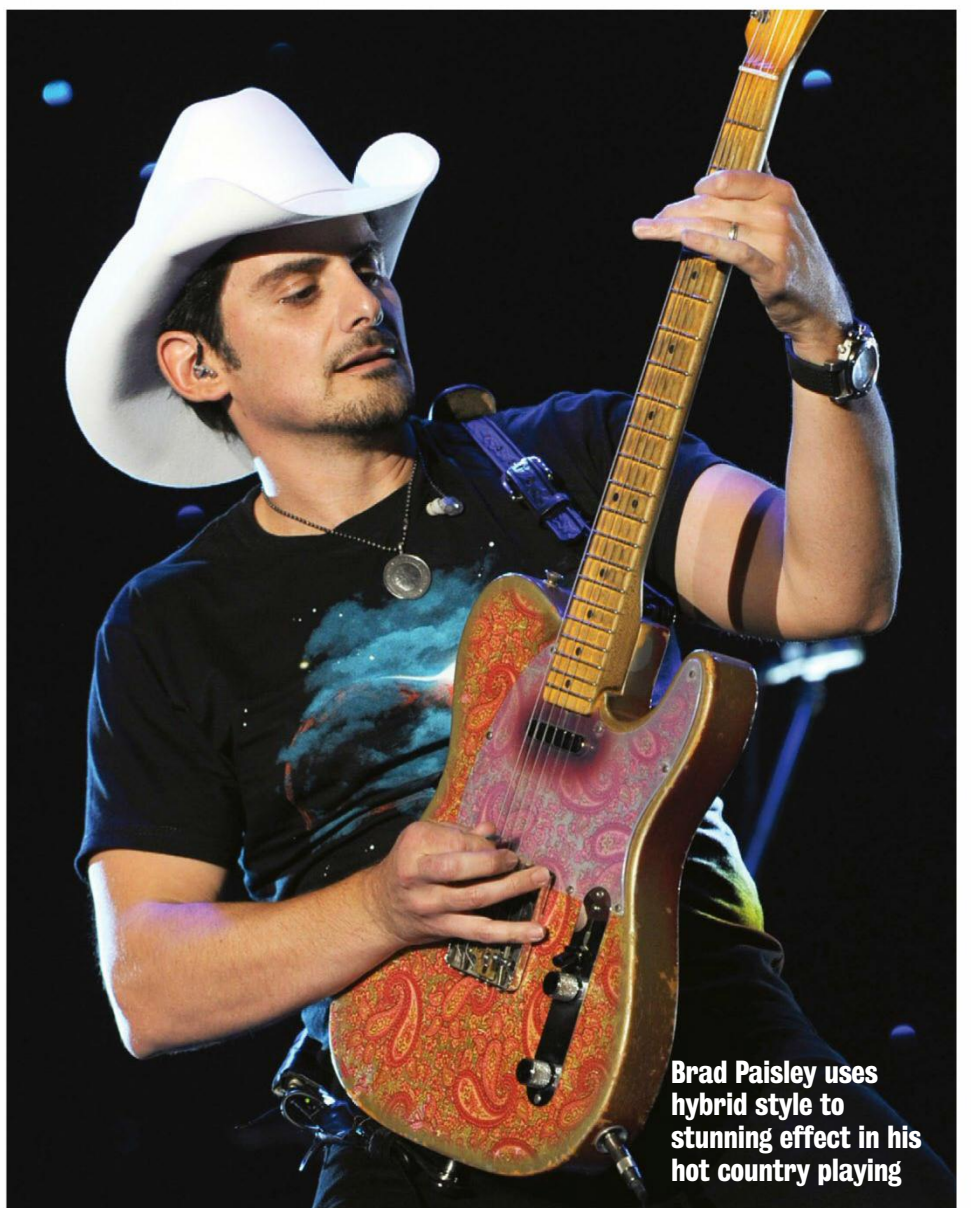
Ron Thal will incorporate hybrid picking to create certain licks



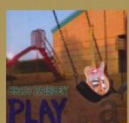
Rory Gallagher would mix various picking styles including hybrid



Zakk Wylde is a ferocious picker who uses hybrid picking when appropriate



Brad Paisley uses hybrid style to stunning effect in his hot country playing



TRACK RECORD You'll most commonly hear hybrid picking in country. Examples include Brent Mason's Hot Wired and Brad Paisley's Cluster Pluck from his Play album which features solos from many of the greatest country players in one track, including James Burton, Vince Gill, Albert Lee, John Jorgenson and Brent Mason. But also check out the artists pictured above, as they use it in very different styles.



SHORT HYBRID PRIMER WORKOUTS

CD TRACK 4

WORKOUTS 1 & 2 This set of 10 exercises is designed to get you acquainted to using hybrid picking. The first two concentrate on getting the pick and second finger working together. Aim for a clean balance of volume between the pick and second finger so you don't have one note louder than the other.

WORKOUT 1 $\text{♩} = 93$ N.C.

E B G D A E

0 2 4 5 7 9 11 12 12 11 9 7 5 4 2 0

1 2 4 6 8 9 11 13 13 11 9 8 6 4 2 1

1 m

WORKOUT 2

N.C.

E B G D A E

0 2 4 5 7 9 11 12 12 11 9 7 5 4 2 0

1 2 4 6 8 9 11 13 13 11 9 8 6 4 2 1

5 m

WORKOUT 3 Now we introduce the third finger so you can work in using the pick, second and third fingers together. As before, aim for an even dynamic across all three strings. Do your fingernails feel about the right length? Some players like flesh only while others prefer longer nails, as in regular fingerstyle. Experiment.

N.C.

E B G D A E

0 2 4 5 7 9 11 12 12 11 9 7 5 4 2 0

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

1 2 4 6 8 9 11 13 13 11 9 8 6 4 2 1

9 a m

WORKOUT 4 Playing scales in intervals – in this case it's the G Major scale in 6ths – is a great way to get more coordination when hybrid picking. This exercise involves alternating the pick to second finger throughout, and many people find hybrid style the best way to perform them.

N.C. G5

E B G D A E

2 4 5 2 4 2 5 4 2 3 5 7 10 8

13 3 5 5 2 4 5 7

13 m m m m m m

PICKING POWER { HYBRID PICKING

SHORT HYBRID PRIMER WORKOUTS

CD TRACK 4

WORKOUT 5 Here is another exercise that will get you playing pick, second and third finger across the strings. In essence it's a variation on the classic banjo roll pattern across the strings, and forms the basis of what many modern country guitarists play.

N.C.

17 m a m a m

WORKOUT 6 This challenging lick is a country phrase inspired by the great Albert Lee – country of course being the genre where you will hear hybrid picking the most. This is where hybrid picking comes into its own as you can skip strings far more economically than if you were just using the pick.

N.C.

21 m m m m

WORKOUT 7 Another country influenced phrase – while you could actually use the pick alone for all of this, hybrid picking gives much better separation between the notes and can also give a better attack on the third and second strings.

A7

25, 27 m m m m

WORKOUT 8 This Jerry Reed inspired phrase shows how hybrid picking can do what the pick alone can't do. This is the sort of thing you'd find a fingerstyle player doing but sometimes in a track you may only have a brief section like this, so hybrid picking is ideal rather than shifting to full fingerpicking.

E E7/G# A A#dim7 B Cdim7 C#m G#m A F# B7 E

29 a m m a m m a m

EXAMPLE 1 COUNTRY HYBRID PICKING

CD TRACK 5

This country-style track shows how hybrid picking is a mainstay of this genre. Bars 1-14 show a typical way of playing a melody in intervals of 6ths, facilitated

by hybrid picking. Use the pick for the fourth string, and the second and third fingers for the second and first strings respectively.

$\text{♩} = 110$

Chords: E, F#, A, E, D, A, E, F#, A, E, D, A7, E, E7

Staff 1 (Bars 1-4):

- Bar 1: E (9, 0, 9)
- Bar 2: F# (7, 7, 0)
- Bar 3: A (7, 0, 7)
- Bar 4: E (5, 6)

Staff 2 (Bars 5-8):

- Bar 5: D (3, 0, 3)
- Bar 6: A (2, 2)
- Bar 7: E (0, 2, 4)
- Bar 8: E (5, 2, 4/6)

Staff 3 (Bars 9-12):

- Bar 9: F# (9, 7, 9)
- Bar 10: A (7, 5, 7)
- Bar 11: E (5, 6)
- Bar 12: E (5, 6)

Staff 4 (Bars 13-16):

- Bar 13: D (3, 5, 3)
- Bar 14: A7 (3, 2, 2)
- Bar 15: E (0, 3, 4)
- Bar 16: E (0, 3, 4)

Staff 5 (Bars 17-20):

- Bar 17: E7 (9, 9, 12)
- Bar 18: E7 (9, 9, 12)
- Bar 19: E7 (9, 9, 12)
- Bar 20: E7 (9, 9, 12)

Staff 6 (Bars 21-24):

- Bar 21: E7 (9, 9, 12)
- Bar 22: E7 (9, 9, 12)
- Bar 23: E7 (9, 9, 12)
- Bar 24: E7 (9, 9, 12)

Staff 7 (Bars 25-28):

- Bar 25: E7 (9, 9, 12)
- Bar 26: E7 (9, 9, 12)
- Bar 27: E7 (9, 9, 12)
- Bar 28: E7 (9, 9, 12)

Staff 8 (Bars 29-32):

- Bar 29: E7 (9, 9, 12)
- Bar 30: E7 (9, 9, 12)
- Bar 31: E7 (9, 9, 12)
- Bar 32: E7 (9, 9, 12)

Staff 9 (Bars 33-36):

- Bar 33: E7 (9, 9, 12)
- Bar 34: E7 (9, 9, 12)
- Bar 35: E7 (9, 9, 12)
- Bar 36: E7 (9, 9, 12)

Staff 10 (Bars 37-40):

- Bar 37: E7 (9, 9, 12)
- Bar 38: E7 (9, 9, 12)
- Bar 39: E7 (9, 9, 12)
- Bar 40: E7 (9, 9, 12)

Staff 11 (Bars 41-44):

- Bar 41: E7 (9, 9, 12)
- Bar 42: E7 (9, 9, 12)
- Bar 43: E7 (9, 9, 12)
- Bar 44: E7 (9, 9, 12)

Staff 12 (Bars 45-48):

- Bar 45: E7 (9, 9, 12)
- Bar 46: E7 (9, 9, 12)
- Bar 47: E7 (9, 9, 12)
- Bar 48: E7 (9, 9, 12)

Staff 13 (Bars 49-52):

- Bar 49: E7 (9, 9, 12)
- Bar 50: E7 (9, 9, 12)
- Bar 51: E7 (9, 9, 12)
- Bar 52: E7 (9, 9, 12)

Staff 14 (Bars 53-56):

- Bar 53: E7 (9, 9, 12)
- Bar 54: E7 (9, 9, 12)
- Bar 55: E7 (9, 9, 12)
- Bar 56: E7 (9, 9, 12)

Staff 15 (Bars 57-60):

- Bar 57: E7 (9, 9, 12)
- Bar 58: E7 (9, 9, 12)
- Bar 59: E7 (9, 9, 12)
- Bar 60: E7 (9, 9, 12)

Staff 16 (Bars 61-64):

- Bar 61: E7 (9, 9, 12)
- Bar 62: E7 (9, 9, 12)
- Bar 63: E7 (9, 9, 12)
- Bar 64: E7 (9, 9, 12)

Staff 17 (Bars 65-68):

- Bar 65: E7 (9, 9, 12)
- Bar 66: E7 (9, 9, 12)
- Bar 67: E7 (9, 9, 12)
- Bar 68: E7 (9, 9, 12)

Staff 18 (Bars 69-72):

- Bar 69: E7 (9, 9, 12)
- Bar 70: E7 (9, 9, 12)
- Bar 71: E7 (9, 9, 12)
- Bar 72: E7 (9, 9, 12)

Staff 19 (Bars 73-76):

- Bar 73: E7 (9, 9, 12)
- Bar 74: E7 (9, 9, 12)
- Bar 75: E7 (9, 9, 12)
- Bar 76: E7 (9, 9, 12)

Staff 20 (Bars 77-80):

- Bar 77: E7 (9, 9, 12)
- Bar 78: E7 (9, 9, 12)
- Bar 79: E7 (9, 9, 12)
- Bar 80: E7 (9, 9, 12)

Staff 21 (Bars 81-84):

- Bar 81: E7 (9, 9, 12)
- Bar 82: E7 (9, 9, 12)
- Bar 83: E7 (9, 9, 12)
- Bar 84: E7 (9, 9, 12)

Staff 22 (Bars 85-88):

- Bar 85: E7 (9, 9, 12)
- Bar 86: E7 (9, 9, 12)
- Bar 87: E7 (9, 9, 12)
- Bar 88: E7 (9, 9, 12)

Staff 23 (Bars 89-92):

- Bar 89: E7 (9, 9, 12)
- Bar 90: E7 (9, 9, 12)
- Bar 91: E7 (9, 9, 12)
- Bar 92: E7 (9, 9, 12)

Staff 24 (Bars 93-96):

- Bar 93: E7 (9, 9, 12)
- Bar 94: E7 (9, 9, 12)
- Bar 95: E7 (9, 9, 12)
- Bar 96: E7 (9, 9, 12)

Staff 25 (Bars 97-100):

- Bar 97: E7 (9, 9, 12)
- Bar 98: E7 (9, 9, 12)
- Bar 99: E7 (9, 9, 12)
- Bar 100: E7 (9, 9, 12)

Staff 26 (Bars 101-104):

- Bar 101: E7 (9, 9, 12)
- Bar 102: E7 (9, 9, 12)
- Bar 103: E7 (9, 9, 12)
- Bar 104: E7 (9, 9, 12)

Staff 27 (Bars 105-108):

- Bar 105: E7 (9, 9, 12)
- Bar 106: E7 (9, 9, 12)
- Bar 107: E7 (9, 9, 12)
- Bar 108: E7 (9, 9, 12)

Staff 28 (Bars 109-112):

- Bar 109: E7 (9, 9, 12)
- Bar 110: E7 (9, 9, 12)
- Bar 111: E7 (9, 9, 12)
- Bar 112: E7 (9, 9, 12)

Staff 29 (Bars 113-116):

- Bar 113: E7 (9, 9, 12)
- Bar 114: E7 (9, 9, 12)
- Bar 115: E7 (9, 9, 12)
- Bar 116: E7 (9, 9, 12)

Staff 30 (Bars 117-120):

- Bar 117: E7 (9, 9, 12)
- Bar 118: E7 (9, 9, 12)
- Bar 119: E7 (9, 9, 12)
- Bar 120: E7 (9, 9, 12)

Staff 31 (Bars 121-124):

- Bar 121: E7 (9, 9, 12)
- Bar 122: E7 (9, 9, 12)
- Bar 123: E7 (9, 9, 12)
- Bar 124: E7 (9, 9, 12)

Staff 32 (Bars 125-128):

- Bar 125: E7 (9, 9, 12)
- Bar 126: E7 (9, 9, 12)
- Bar 127: E7 (9, 9, 12)
- Bar 128: E7 (9, 9, 12)

Staff 33 (Bars 129-132):

- Bar 129: E7 (9, 9, 12)
- Bar 130: E7 (9, 9, 12)
- Bar 131: E7 (9, 9, 12)
- Bar 132: E7 (9, 9, 12)

Staff 34 (Bars 133-136):

- Bar 133: E7 (9, 9, 12)
- Bar 134: E7 (9, 9, 12)
- Bar 135: E7 (9, 9, 12)
- Bar 136: E7 (9, 9, 12)

Staff 35 (Bars 137-140):

- Bar 137: E7 (9, 9, 12)
- Bar 138: E7 (9, 9, 12)
- Bar 139: E7 (9, 9, 12)
- Bar 140: E7 (9, 9, 12)

Staff 36 (Bars 141-144):

- Bar 141: E7 (9, 9, 12)
- Bar 142: E7 (9, 9, 12)
- Bar 143: E7 (9, 9, 12)
- Bar 144: E7 (9, 9, 12)

Staff 37 (Bars 145-148):

- Bar 145: E7 (9, 9, 12)
- Bar 146: E7 (9, 9, 12)
- Bar 147: E7 (9, 9, 12)
- Bar 148: E7 (9, 9, 12)

Staff 38 (Bars 149-152):

- Bar 149: E7 (9, 9, 12)
- Bar 150: E7 (9, 9, 12)
- Bar 151: E7 (9, 9, 12)
- Bar 152: E7 (9, 9, 12)

Staff 39 (Bars 153-156):

- Bar 153: E7 (9, 9, 12)
- Bar 154: E7 (9, 9, 12)
- Bar 155: E7 (9, 9, 12)
- Bar 156: E7 (9, 9, 12)

Staff 40 (Bars 157-160):

- Bar 157: E7 (9, 9, 12)
- Bar 158: E7 (9, 9, 12)
- Bar 159: E7 (9, 9, 12)
- Bar 160: E7 (9, 9, 12)

Staff 41 (Bars 161-164):

- Bar 161: E7 (9, 9, 12)
- Bar 162: E7 (9, 9, 12)
- Bar 163: E7 (9, 9, 12)
- Bar 164: E7 (9, 9, 12)

Staff 42 (Bars 165-168):

- Bar 165: E7 (9, 9, 12)
- Bar 166: E7 (9, 9, 12)
- Bar 167: E7 (9, 9, 12)
- Bar 168: E7 (9, 9, 12)

Staff 43 (Bars 169-172):

- Bar 169: E7 (9, 9, 12)
- Bar 170: E7 (9, 9, 12)
- Bar 171: E7 (9, 9, 12)
- Bar 172: E7 (9, 9, 12)

Staff 44 (Bars 173-176):

- Bar 173: E7 (9, 9, 12)
- Bar 174: E7 (9, 9, 12)
- Bar 175: E7 (9, 9, 12)
- Bar 176: E7 (9, 9, 12)

Staff 45 (Bars 177-180):

- Bar 177: E7 (9, 9, 12)
- Bar 178: E7 (9, 9, 12)
- Bar 179: E7 (9, 9, 12)
- Bar 180: E7 (9, 9, 12)

Staff 46 (Bars 181-184):

- Bar 181: E7 (9, 9, 12)
- Bar 182: E7 (9, 9, 12)
- Bar 183: E7 (9, 9, 12)
- Bar 184: E7 (9, 9, 12)

Staff 47 (Bars 185-188):

- Bar 185: E7 (9, 9, 12)
- Bar 186: E7 (9, 9, 12)
- Bar 187: E7 (9, 9, 12)
- Bar 188: E7 (9, 9, 12)

Staff 48 (Bars 189-192):

- Bar 189: E7 (9, 9, 12)
- Bar 190: E7 (9, 9, 12)
- Bar 191: E7 (9, 9, 12)
- Bar 192: E7 (9, 9, 12)

Staff 49 (Bars 193-196):

- Bar 193: E7 (9, 9, 12)
- Bar 194: E7 (9, 9, 12)
- Bar 195: E7 (9, 9, 12)
- Bar 196: E7 (9, 9, 12)

Staff 50 (Bars 197-200):

- Bar 197: E7 (9, 9, 12)
- Bar 198: E7 (9, 9, 12)
- Bar 199: E7 (9, 9, 12)
- Bar 200: E7 (9, 9, 12)

Staff 51 (Bars 201-204):

- Bar 201: E7 (9, 9, 12)
- Bar 202: E7 (9, 9, 12)
- Bar 203: E7 (9, 9, 12)
- Bar 204: E7 (9, 9, 12)

Staff 52 (Bars 205-208):

- Bar 205: E7 (9, 9, 12)
- Bar 206: E7 (9, 9, 12)
- Bar 207: E7 (9, 9, 12)
- Bar 208: E7 (9, 9, 12)

Staff 53 (Bars 209-212):

- Bar 209: E7 (9, 9, 12)
- Bar 210: E7 (9, 9, 12)
- Bar 211: E7 (9, 9, 12)
- Bar 212: E7 (9, 9, 12)

Staff 54 (Bars 213-216):

- Bar 213: E7 (9, 9, 12)
- Bar 214: E7 (9, 9, 12)
- Bar 215: E7 (9, 9, 12)
- Bar 216: E7 (9, 9, 12)

Staff 55 (Bars 217-220):

- Bar 217: E7 (9, 9, 12)
- Bar 218: E7 (9, 9, 12)
- Bar 219: E7 (9, 9, 12)
- Bar 220: E7 (9, 9, 12)

Staff 56 (Bars 221-224):

- Bar 221: E7 (9, 9, 12)
- Bar 222: E7 (9, 9, 12)
- Bar 223: E7 (9, 9, 12)
- Bar 224: E7 (9, 9, 12)

Staff 57 (Bars 225-228):

- Bar 225: E7 (9, 9, 12)
- Bar 226: E7 (9, 9, 12)
- Bar 227: E7 (9, 9, 12)
- Bar 228: E7 (9, 9, 12)

Staff 58 (Bars 229-232):

- Bar 229: E7 (9, 9, 12)
- Bar 230: E7 (9, 9, 12)
- Bar 231: E7 (9, 9, 12)
- Bar 232: E7 (9, 9, 12)

Staff 59 (Bars 233-236):

- Bar 233: E7 (9, 9, 12)
- Bar 234: E7 (9, 9, 12)
- Bar 235: E7 (9, 9, 12)
- Bar 236: E7 (9, 9, 12)

Staff 60 (Bars 237-240):

- Bar 237: E7 (9, 9, 12)
- Bar 238: E7 (9, 9, 12)
- Bar 239: E7 (9, 9, 12)
- Bar 240: E7 (9, 9, 12)

Staff 61 (Bars 241-244):

- Bar 241: E7 (9, 9, 12)
- Bar 242: E7 (9, 9, 12)
- Bar 243: E7 (9, 9, 12)
- Bar 244: E7 (9, 9, 12)

Staff 62 (Bars 245-248):

- Bar 245: E7 (9, 9, 12)
- Bar 246: E7 (9, 9, 12)
- Bar 247: E7 (9, 9, 12)
- Bar 248: E7 (9, 9, 12)

Staff 63 (Bars 249-252):

- Bar 249: E7 (9, 9, 12)
- Bar 250: E7 (9, 9, 12)
- Bar 251: E7 (9, 9, 12)
- Bar 252: E7 (9, 9, 12)

Staff 64 (Bars 253-256):

- Bar 253: E7 (9, 9, 12)
- Bar 254: E7 (9, 9, 12)
- Bar 255: E7 (9, 9, 12)
- Bar 256: E7 (9, 9, 12)

Staff 65 (Bars 257-260):

- Bar 257: E7 (9, 9, 12)
- Bar 258: E7 (9, 9, 12)
- Bar 259: E7 (9, 9, 12)
- Bar 260: E7 (9, 9, 12)

Staff 66 (Bars 261-264):

- Bar 261: E7 (9, 9, 12)
- Bar 262: E7 (9, 9, 12)
- Bar 263: E7 (9, 9, 12)
- Bar 264: E7 (9, 9, 12)

Staff 67 (Bars 265-268):

- Bar 265: E7 (9, 9, 12)
- Bar 266: E7 (9, 9, 12)
- Bar 267: E7 (9, 9, 12)
- Bar 268: E7 (9, 9, 12)

Staff 68 (Bars 269-272):

- Bar 269: E7 (9, 9, 12)
- Bar 270: E7 (9, 9, 12)
- Bar 271: E7 (9, 9, 12)
- Bar 272: E7 (9, 9, 12)

Staff 69 (Bars 273-276):

- Bar 273: E7 (9, 9, 12)
- Bar 274: E7 (9, 9, 12)
- Bar 275: E7 (9, 9, 12)
- Bar 276: E7 (9, 9, 12)

Staff 70 (Bars 277-280):

- Bar 277: E7 (9, 9, 12)
- Bar 278: E7 (9, 9, 12)
- Bar 279: E7 (9, 9, 12)
- Bar 280: E7 (9, 9, 12)

Staff 71 (Bars 281-284):

- Bar 281: E7 (9, 9, 12)
- Bar 282: E7 (9, 9, 12)
- Bar 283: E7 (9, 9, 12)
- Bar 284: E7 (9, 9, 12)

Staff 72 (Bars 285-288):

- Bar 285: E7 (9, 9, 12)
- Bar 286: E7 (9, 9, 12)
- Bar 287: E7 (9, 9, 12)
- Bar 288: E7 (9, 9, 12)

Staff 73 (Bars 289-292):

- Bar 289: E7 (9, 9, 12)
- Bar 290: E7 (9, 9, 12)
- Bar 291: E7 (9, 9, 12)
- Bar 292: E7 (9, 9, 12)

Staff 74 (Bars 293-296):

- Bar 293: E7 (9, 9, 12)
- Bar 294: E7 (9, 9, 12)
- Bar 295: E7 (9, 9, 12)
- Bar 296: E7 (9, 9, 12)

Staff 75 (Bars 297-300):

- Bar 297: E7 (9, 9, 12)
- Bar 298: E7 (9, 9, 12)
- Bar 299: E7 (9, 9, 12)
- Bar 300: E7 (9, 9, 12)

Staff 76 (Bars 301-304):

- Bar 301: E7 (9, 9, 12)
- Bar 302: E7 (9, 9, 12)
- Bar 303: E7 (9, 9, 12)
- Bar 304: E7 (9, 9, 12)

Staff 77 (Bars 305-308):

- Bar 305: E7 (9, 9, 12)
- Bar 306: E7 (9, 9, 12)
- Bar 307: E7 (9, 9, 12)
- Bar 308: E7 (9, 9, 12)

Staff 78 (Bars 309-312):

- Bar 309: E7 (9, 9, 12)
- Bar 310: E7 (9, 9, 12)
- Bar 311: E7 (9, 9, 12)
- Bar 312: E7 (9, 9, 12)

Staff 79 (Bars 313-316):

- Bar 313: E7 (9, 9, 12)
- Bar 314: E7 (9, 9, 12)
- Bar 315: E7 (9, 9, 12)
- Bar 316: E7 (9, 9, 12)

Staff 80 (Bars 317-320):

- Bar 317: E7 (9, 9, 12)
- Bar 318: E7 (9, 9, 12)
- Bar 319: E7 (9, 9, 12)
- Bar 320: E7 (9, 9, 12)

Staff 81 (Bars 321-324):

- Bar 321: E7 (9, 9, 12)
- Bar 322: E7 (9, 9, 12)
- Bar 323: E7 (9, 9, 12)
- Bar 324: E7 (9, 9, 12)

Staff 82 (Bars 325-328):

- Bar 325: E7 (9, 9, 12)
- Bar 326: E7 (9, 9, 12)
- Bar 327: E7 (9, 9, 12)
- Bar 328: E7 (9, 9, 12)

Staff 83 (Bars 329-332):

- Bar 329: E7 (9, 9, 12)
- Bar 330: E7 (9, 9, 12)
- Bar 331: E7 (9, 9, 12)
- Bar 332: E7 (9, 9, 12)

Staff 84 (Bars 333-336):

- Bar 333: E7 (9, 9, 12)
- Bar 334: E7 (9, 9, 12)
- Bar 335: E7 (9, 9, 12)
- Bar 336: E7 (9, 9, 12)

Staff 85 (Bars 337-340):

- Bar 337: E7 (9, 9, 12)
- Bar 338: E7 (9, 9, 12)
- Bar 339: E7 (9, 9, 12)
- Bar 340: E7 (9, 9, 12)

Staff 86 (Bars 341-344):

- Bar 341: E7 (9, 9, 12)
- Bar 342: E7 (9, 9, 12)
- Bar 343: E7 (9, 9, 12)
- Bar 344: E7 (9, 9, 12)

Staff 87 (Bars 345-348):

- Bar 345: E7 (9, 9, 12)
- Bar 346: E7 (9, 9, 12)
- Bar 347: E7 (9, 9, 12)
- Bar 348: E7 (9, 9, 12)

Staff 88 (Bars 349-352):

- Bar 349: E7 (9, 9, 12)
- Bar 350: E7 (9, 9, 12)
- Bar 351: E7 (9, 9, 12)
- Bar 352: E7 (9, 9, 12)

Staff 89 (Bars 353-356):

- Bar 353: E7 (9, 9, 12)
- Bar 354: E7 (9, 9, 12)
- Bar 355: E7 (9, 9, 12)
- Bar 356: E7 (9, 9, 12)

Staff 90 (Bars 357-360):

- Bar 357: E7 (9, 9, 12)
- Bar 358: E7 (9, 9, 12)
- Bar 359: E7 (9, 9, 12)
- Bar 360: E7 (9, 9, 12)

Staff 91 (Bars 361-364):

- Bar 361: E7 (9, 9, 12)
- Bar 362: E7 (9, 9, 12)
- Bar 363: E7 (9, 9, 12)
- Bar 364: E7 (9, 9, 12)

Staff 92 (Bars 365-368):

- Bar 365: E7 (9, 9, 12)
- Bar 366: E7 (9, 9, 12)
- Bar 367: E7 (9, 9, 12)
- Bar 368: E7 (9, 9, 12)

Staff 93 (Bars 369-372):

- Bar 369: E7 (9, 9, 12)
- Bar 370: E7 (9, 9, 12)
- Bar 371: E7 (9, 9, 12)
- Bar 372: E7 (9, 9, 12)

Staff 94 (Bars 373-376):

- Bar 373: E7 (9, 9, 12)
- Bar 374: E7 (9, 9, 12)
- Bar 375: E7 (9, 9, 12)
- Bar 376: E7 (9, 9, 12)

Staff 95 (Bars 377-380):

- Bar 377: E7 (9, 9, 12)
- Bar 378: E7 (9, 9, 12)
- Bar 379: E7 (9, 9, 12)
- Bar 380: E7 (9, 9, 12)

Staff 96 (Bars 381-384):

- Bar 381: E7 (9, 9, 12)
- Bar 382: E7 (9, 9, 12)
- Bar 383: E7 (9, 9, 12)
- Bar 384: E7 (9, 9, 12)

Staff 97 (Bars 385-388):

- Bar 385: E7 (9, 9, 12)
- Bar 386: E7 (9, 9, 12)
- Bar 387: E7 (9, 9, 12)
- Bar 388: E7 (9, 9, 12)

Staff 98 (Bars 389-392):

- Bar 389: E7 (9, 9, 12)
- Bar 390: E7 (9, 9, 12)
- Bar 391: E7 (9, 9, 12)
- Bar 392: E7 (9, 9, 12)

Staff 99 (Bars

»

CD TRACK 5

country 6ths – note that at some points the pick moves on to the third string, for example in bar 29, which means the second finger (m) now plucks the first string. Swapping fingers and strings like this will soon come naturally.

»

EXAMPLE 2 BASSLINE & CHORD PLAYED TOGETHER

CD TRACK 7

This bluesy example demonstrates how hybrid picking can create the illusion of the bassline and chord being played together. The principle remains the same – the lowest note is played with the pick and the higher notes are

plucked by the second finger, third finger, or both. A challenge here is the distance between the pick and finger elements: in bar 9 where the pick takes care of the open sixth string and the fingers pluck second and first strings.

$\text{♩} = 91$ E5 F#m6 Gm6 F#m6 E5 F#m6 Gm6 F#m6 E5 F#m6 Gm6 F#m6 C9 Bm7

F7 C Bm A C7 G Bm7 A Am C7 G Em

Em7

A7



1 5 9 13 17

PICKING POWER { HYBRID PICKING

EXAMPLE 2 BASSLINE & CHORD PLAYED TOGETHER

CD TRACK 7

You will also develop greater independence between the pick and fingers in this example; for example in bar 32 where the pick is playing the open fifth string while the second and third fingers play the triplet figure over the

top. This study is all about how hybrid picking can give you note separation from low to high. This is how fingerstyle players often think and it is a useful approach to take when starting out with more detailed hybrid picking.

The musical score for Example 2 is written for guitar in standard notation. It consists of five systems of music, each with a five-line staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with bar numbers 21, 25, 30, 34, and 38 indicated. Chord names are written above the staff: B7/E, Em, G/E, A/E, C7/E, Em, Em7, A7, Em7, A7, A11, Em7, B7sus4, A9sus4, Em11, E5/Bb, E5/B, E5/Bb, E5/A, E5/G, Em, G5, A, Bb6, Bm7, Em, B7/E, G/E, A/E, Em. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Fingering numbers (1-4) are written below the staff. The score ends with a double bar line and a repeat sign.



EXAMPLE 3 COUNTRY-BLUES-RAGTIME

CD TRACK 8

This example contains elements of Jerry Reed's country style alongside some Delta blues and ragtime. As with Example 2 there are some large jumps between the strings so just remember that the pick will be playing the lowest note each time while the second and third finger will be taking care of the

higher register. There are times when the pick will jump down the strings, as in bar 10 where you start off by using the pick to strike the bottom string before it jumps across to the third string – from here the second finger will pluck the second string while the third digit plucks the top string.

EXAMPLE 3 COUNTRY-BLUES-RAGTIME

CD TRACK 8

Tempo: ♩ = 137

Chords: E7, A7/C#, C7, E/B, B7, E/B, G7, B, E, E7/G#, A, A#5, B11, C#m7, F#11, B9sus4, E5, E, E7/G#, A, A#5, B11, C#m7, F#11, B7, E13, A/B, E5, E13, E, B9sus4, E5, B6, Cdim5, C#m, F#11, B9, E13#9, A, B/A#, C#m, D/C#, G/B, F/A#, E/G#

Staff 1 (Measures 1-4): E7, A7/C#, C7, E/B, B7, E/B, G7, B. Fingering: 9-10-11-12, 12-9-10-9, 4-5-6-7, 0-2-0-3-4-0-3-0-2-0-2-0.

Staff 2 (Measures 5-8): B11, C#m7, F#11, B9sus4, E5, E, E7/G#, A, A#5. Fingering: 3-2-0-2-0-5-4, 3-0-2-2-2-0, 0-2-0-3-4-0-3-0-2-0-2-0.

Staff 3 (Measures 9-12): B11, C#m7, F#11, B7, E13. Fingering: 3-2-0-2-0-5-4, 3-0-2-0-0-0-2, 9-7-8-9-0-0-0-1-0.

Staff 4 (Measures 13-16): A/B, E5, E13, E, B9sus4, E5, B6, Cdim5, C#m. Fingering: 2-0-0-0-2-0, 9-7-8-9-0-0-0-1-0, 2-0-0-0-2-0, 4-2-0-2-4-3.

Staff 5 (Measures 17-20): F#11, B9, E13#9, A, B/A#, C#m, D/C#, G/B, F/A#, E/G#. Fingering: 0-2-0-0-2-0, 9-7-8-9-0-0, 9-7-12-10, 8-7-5, 7-8-9-11, 9-8-6.

EXAMPLE 3 COUNTRY-BLUES-RAGTIME

CD TRACK 8

From bar 21 it's all about the rhythmic context. The pattern is bass note then chord, with the pick being used for the basslines and the second and third

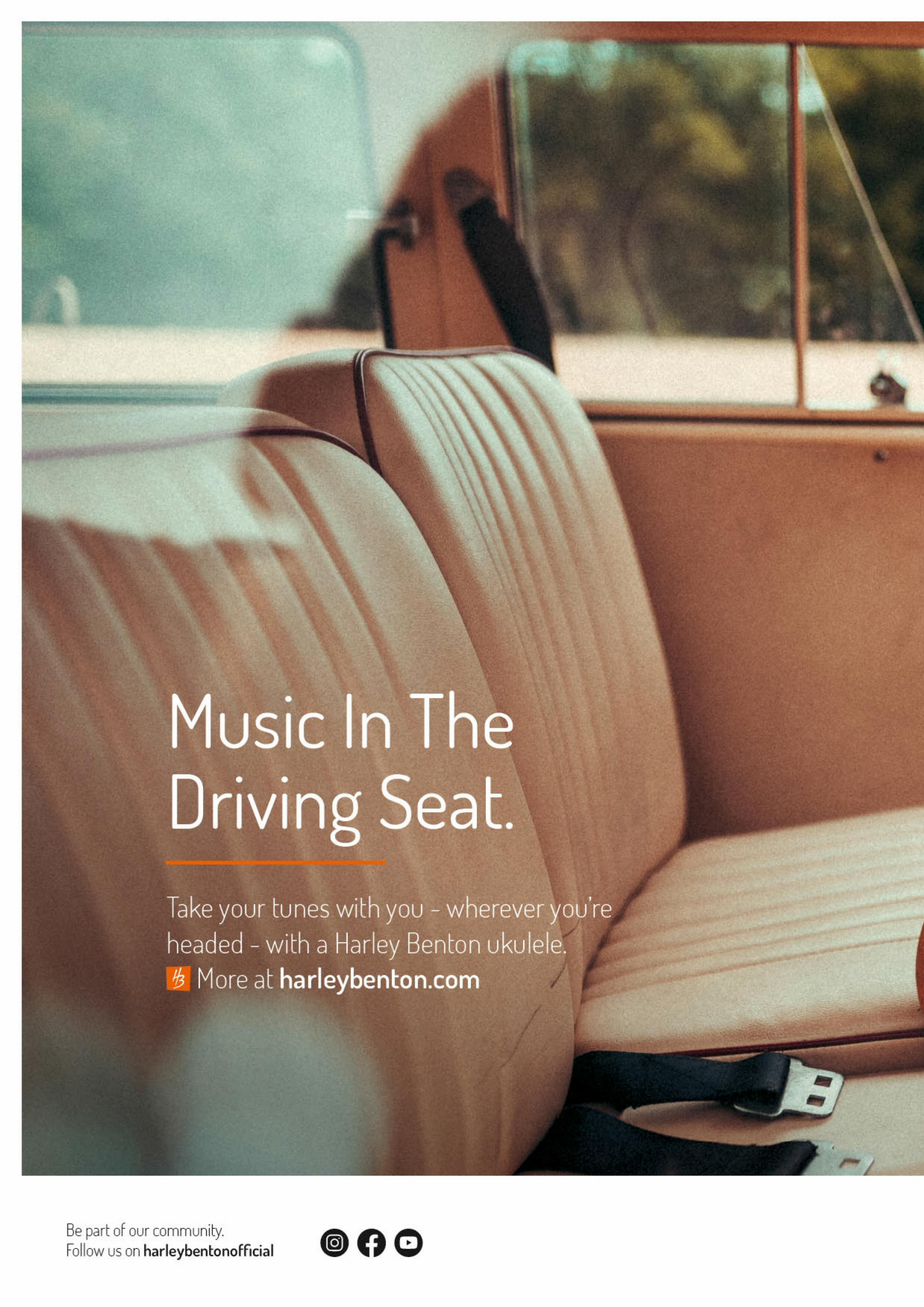
fingers taking care of the double-stops that come after. Even if you already play some hybrid, there should be some cool new licks to learn here. Enjoy!

System 1 (Bars 21-24): E6, A7

System 2 (Bars 25-28): F#7, B7, A#7, B7

System 3 (Bars 29-32): E7, A7, F#7, B7

System 4 (Bars 33-36): E6, B, A, E, C7, B7, D#/E



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PICKING POWER!

Perfect picking!



Many players are reconnecting with their classical guitars right now so we decided to revisit **Bridget Mermikides'** super lesson which focuses on perfecting your fingerstyle technique.

ABILITY RATING

Moderate



Info

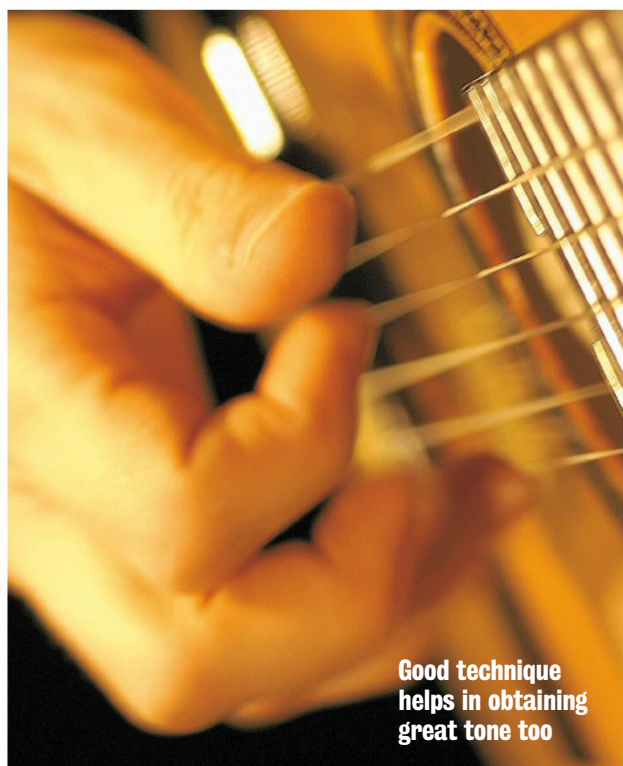
Key Various Tempo Various CD TRACKS 12-27

Will improve your... ✓ Picking hand stability

✓ Rest and freestroke ✓ Tremolo and rasgueado

Any fingerstyle player knows how crucial it is to develop good technique in their picking hand. Once in full flow this hand relies almost exclusively on touch and feel. Unlike the fretting hand, which gets plenty of visual attention, the picking hand is rarely glanced at.

This feature focuses mainly on classical techniques with some basic flamenco elements thrown in. And although everything here can be translated to steel-string, I am addressing tone and touch in a way that's more relevant to nylon strings so this should make a great companion article to my regular column on classical guitar arrangements.



Good technique helps in obtaining great tone too

The techniques will include 'apoyando' and 'tirando'. Apoyando is the Spanish term for rest stroke; apoyar, meaning to rest or to lean, refers to the stroke of the finger or thumb pushing through the string and landing (resting/leaning) on an adjacent string. Tirando or 'free stroke', from tirar; to throw, is the term used when the finger plucks the string by curling it inside the hand, missing

“A COMMON MISTAKE IN FREE STROKE IS FOR THE FINGERS TO BE CLAW-LIKE AND PULL AT THE STRINGS”

the adjacent string completely. Rest stroke has the stronger, warmer tone and is used for single line melodies, for occasional emphasis and for scales. Free stroke is used for everything else.

The majority of teachers begin with rest stroke because the movement is easier, more natural, and produces a warm, full tone. This tone becomes the aim for the naturally quieter, thinner sounding free stroke. In the words of virtuoso guitarist and teaching guru Pepe Romero: “The rest stroke is the teacher of the free stroke”. So the free stroke has the same intrinsic movement as rest stroke in that the string is ‘pushed’ by the finger, and causes the string to vibrate as similarly as possible. A common mistake in free stroke is for the fingers to become claw-like and pull the

strings outwards. Although this can feel like a natural way to pluck, it hampers the resonance and will not produce the best possible tone on nylon strings.

Working on the fingers individually to master the movement helps: position the hand by first resting the thumb on one of the bass strings and plant the three fingers on the top three strings. Keep the wrist away from the guitar and the fingers lengthened so that the knuckles are directly over the string on which each finger is sitting. Now push the string inwards slightly with the first finger and pluck so that the finger follows through under the hand and on the inside of the thumb. The finger should immediately relax after it plucks to allow it to ‘follow through’ naturally and then ‘spring’ back to its starting point. Repeat this process with the second and third fingers. If the nails are too long and ‘catch’ under the string, then they need to be filed to a smooth curve. Ideally the string should be plucked with a combination of fingertip flesh and the nail.

Simple tremolo picking is featured here too, and this is a real test of plucking-hand control; a steady hand and consistent tone on each finger is the key. Also included are embellished chords using all strings, and rasgueado strumming techniques, some of which use the ‘c’ (fourth) finger - common in flamenco. At the end is a short piece that incorporates a number of these techniques.

Developing fingerstyle technique is a lifetime pursuit so take your time and be honest about your clarity of execution. Approach the examples at the right tempo in order to get the most out of them. A regular, focused practice schedule using these exercises is guaranteed to bring your fingerpicking technique to a new level. **BT**



TRACK RECORD For excellent fingerstyle listening (and not forgetting the great tone of these masters), try some of the great classical players: John Williams, Julian Bream, David Russell, the Assad brothers, the Romero family, Manuel Barrueco and Xuefie Yang. Top flamenco players to check out include Paco de Lucia, Paco Pena, Vicente Amigo, Tomatito, Ramon Montoya, Nino Ricardo and Victor Monge Serranito.

Australian
classical guitar
phenomenon,
John Williams



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»

EXAMPLE 1

CD TRACK 10

This is a simple string crossing exercise for two alternating rest stroke fingers, which enforces all finger combinations when crossing strings. Be sure to alternate correctly; as one finger plays the other lifts away so the fingers appear to be 'walking' evenly.

Some parts of the exercise are awkward, but working to play with the same tone and volume on every note will help to iron out technical obstacles. The pattern can be extended to the bass strings and should be practiced with 'i-m' and 'm-a' fingers.

$\text{♩} = 75 \text{ \& } 95$
String crossing

PICKING POWER { **FINGERPICKING**

EXAMPLE 4

CD TRACK 13

Here's an exercise for the thumb using the rest stroke technique. Start by planting the first, second and third fingers (i-m-a) on the third, second and first strings respectively. The thumb should stay straight and move from the big base joint pushing down onto the string to pluck and then landing on the next

adjacent string. As soon as it lands it should quickly bounce back off that string and in an upward curve, positioning itself for the next pluck. When playing the fourth string the thumb pushes briefly onto the first finger that is resting on the third string.

♩ = 75 Rest stroke thumb with planted fingers

& 95 Play a m i on top 3 strings Fingers play free stroke

[illegible]

EXAMPLE 5

CD TRACK 14

These free stroke arpeggio exercises use combinations of thumb plus two fingers and have specific indicated 'planting' routines. Planting the fingers on the strings before they play helps develop security, tone control and prevents

the hand from 'bouncing'. Keep the thumb away from the fingers and do not allow it to pluck inside the hand. Of course, if arpeggios need to sustain in a piece, planting becomes unnecessary.

Exercise 1

Tempo: $\text{♩} = 75 \text{ \& } 95$

Chords: Am, Am/C, Am/E, E, E/B, E

Patterns: p i m p i m p i m, p i m p i m p i m, p m i p m i p m i, p m i p m i p m i

Exercise 5

Chords: Am, Am/C, Am/E, E, E/B, E

Patterns: p m a p m a p m a, p m a p m a p m a, p a m p a m p a m, p a m p a m p a m

EXAMPLE 6

CD TRACK 15

This is a development of the previous exercise and again the same rules apply. Planting of the fingers is indicated and recommended. Work for the same level

of volume and tone on every note and aim to keep the hand and forearm still but not tense.

The musical score for "The Wind" by The Beatles is presented in a multi-staff format. The top staff is the guitar part, written in 3/4 time with a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, often beamed together. Above the guitar staff, there are fingering instructions: "Plant all fingers and thumb" for the first measure, "Plant i m a fingers as thumb plays" for the second, and "Plant i m a" for the third. Chord symbols (Am, Am/C, Am/E, E, E/B) are placed above the guitar staff to indicate the harmonic structure. The bottom four staves represent the bass part, with a 4-string bass line. Each staff has a letter label on the left: E, B, G, D, A, E. Below the bass staves is a tablature system with numbers 0-3 indicating fret positions. Fingering numbers (1-4) are placed above the tablature lines. The bass line follows a similar rhythmic pattern to the guitar, often using a walking bass line. The piece concludes with a final measure in the bass staff.

CD TRACK 15

Continue same plinking approach.

Dm Dm/F Dm Am Am/E Am E E/B E Am

E ———— 1 ————— 1 ————— 1 —————
B ———— 3 ————— 3 ————— 3 —————
G ———— 0 ————— 2 ————— 0 —————
D ———— 0 ————— 3 ————— 2 —————
A
E

5 p a m i p a m i p a m i | p a m i p a m i p a m i | p a m i p a m i p a m i | p a p i m a

CD TRACK 16

thumb together at the start of each group of four notes and also plant the remaining two fingers just before they pluck.

Plant a Tree
The Beatles

Tempo: $\text{♩} = 55$ & $\text{♩} = 75$

Chords: Am, Am/C, Am/E, E, E/B, Dm, Dm/F, Am, E, Am/C, Am/E, E, Am

Lyrics:
1 a i m i a i m i a i m i etc
5 i a m a i a m a i a m a etc

CD TRACK 17

these arpeggio patterns so feel free to create your own. The main objective should be to develop a secure and efficient technique.

PICKING POWER { **FINGERPICKING**

EXAMPLE 9

CD TRACK 18

This example focuses on a C Major scale played in 3rds on the second and first strings only. It is a triplet pattern (1-2-3, 1-2-3 etc) using the thumb on the

second string combined with two alternating fingers. Play all free stroke and watch for consistency of volume and tone.

EXAMPLE 10

CD TRACK 19

This is the standard tremolo pattern using simple chords and the tremolo on the first string only. To achieve an even sounding tremolo the fingers should

all pluck with the same tone and volume. Practise slowly (say four notes at 120bpm) with a light plant on each finger, creating a slightly staccato sound.

♩ = 70 & 110

Am Dm

Tremolo

E
B
G
D
A
E

1 p a m i p a m i p a m i p a m i p a m i p a m i etc

EXAMPLE 11

CD TRACK 20

This study is based on Travis style fingerpicking (from the country guitarist Merle Travis) and features an alternating bass line; the thumb switches between

the sixth and fourth strings continuously and the finger pattern joins in over the top. Practise each part separately at first, if it seems tricky.

Paco Pena:
flamenco
superstar



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EXAMPLE 11 (CONTINUED)

CD TRACK 20

Example 11 (Continued) musical notation showing two systems of guitar notation. The first system includes chords G, D7, G, and G7. The second system includes chords C7, Eb7, and G, followed by a final measure with a G chord and a rest stroke. Fingerings are indicated by numbers 0-5 on the strings. A 'p' (palm mute) is indicated at the end of the second system.

EXAMPLE 12

CD TRACK 21

This is a 'spread' chord using thumb and fingers combined. Begin by planting fingers i-m-a on the third, second and first strings respectively and the thumb on the sixth string. Next drag the thumb (rest stroke) across the sixth, fifth and

fourth strings; the remaining strings are played free stroke. The second half of the exercise uses the same approach as the first but this time the 'a' finger plays rest stroke and drags back across all six strings.

Example 12 musical notation showing two systems of guitar notation. The first system includes instructions: "Plant pima on strings 6321 to start", "Thumb plays rest stroke on strings 6 & 5", and "Thumb & fingers play free stroke". The second system includes instructions: "Rest stroke E/B", "Free stroke", "A plays rest stroke", and "Quickly spread: Am". Fingerings are indicated by numbers 0-5 on the strings. The notation includes a tempo marking of 55.

EXAMPLE 13

CD TRACK 22

This is a basic flamenco style rasgueado strum using just the first finger. The thumb rests on the sixth string throughout the exercise - this helps to keep the hand still - and the first finger flicks out and back to strum the remaining five

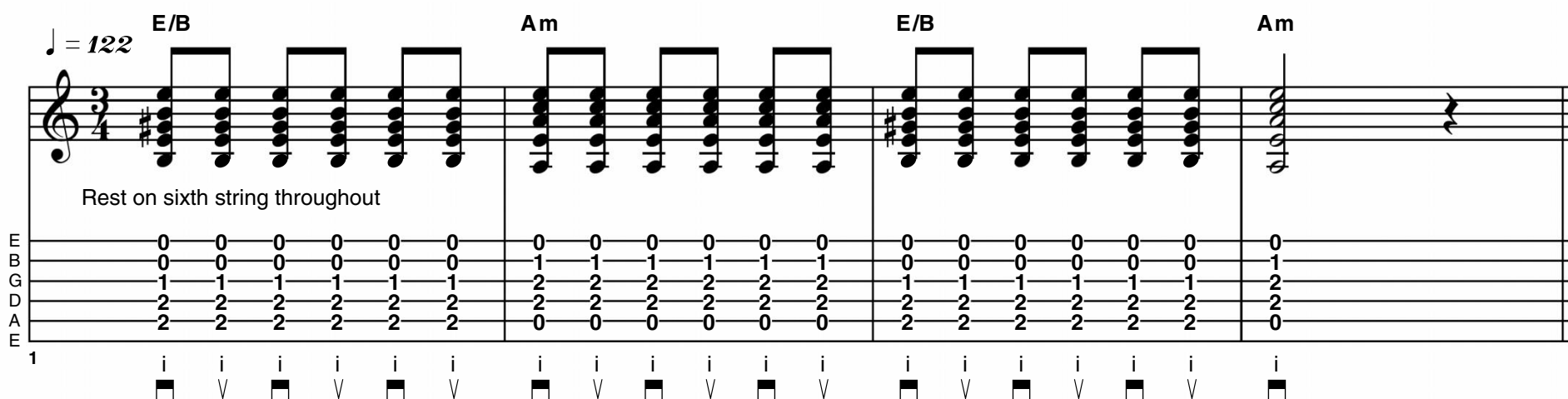
strings. The pick symbols below the tab indicate the direction of the first finger strum - a 'down' pick stroke means strum towards the treble strings and an 'up' pick stroke means strum towards the bass strings.

EXAMPLE 13

♩ = 122

E/B Am E/B Am

Rest on sixth string throughout



EXAMPLE 14

CD TRACK 23

Pattern 1: This pattern demonstrates four rasgueado strum patterns and appears as a single track. Resting the thumb on the sixth string throughout, the first pattern uses all fingers to strum including the fourth or 'c' finger. The hand begins as a closed fist and the fingers 'fan' or 'flick' out of the hand one by one in strict rhythm to strum the strings. **Pattern 2:** Our second pattern uses a-m-i

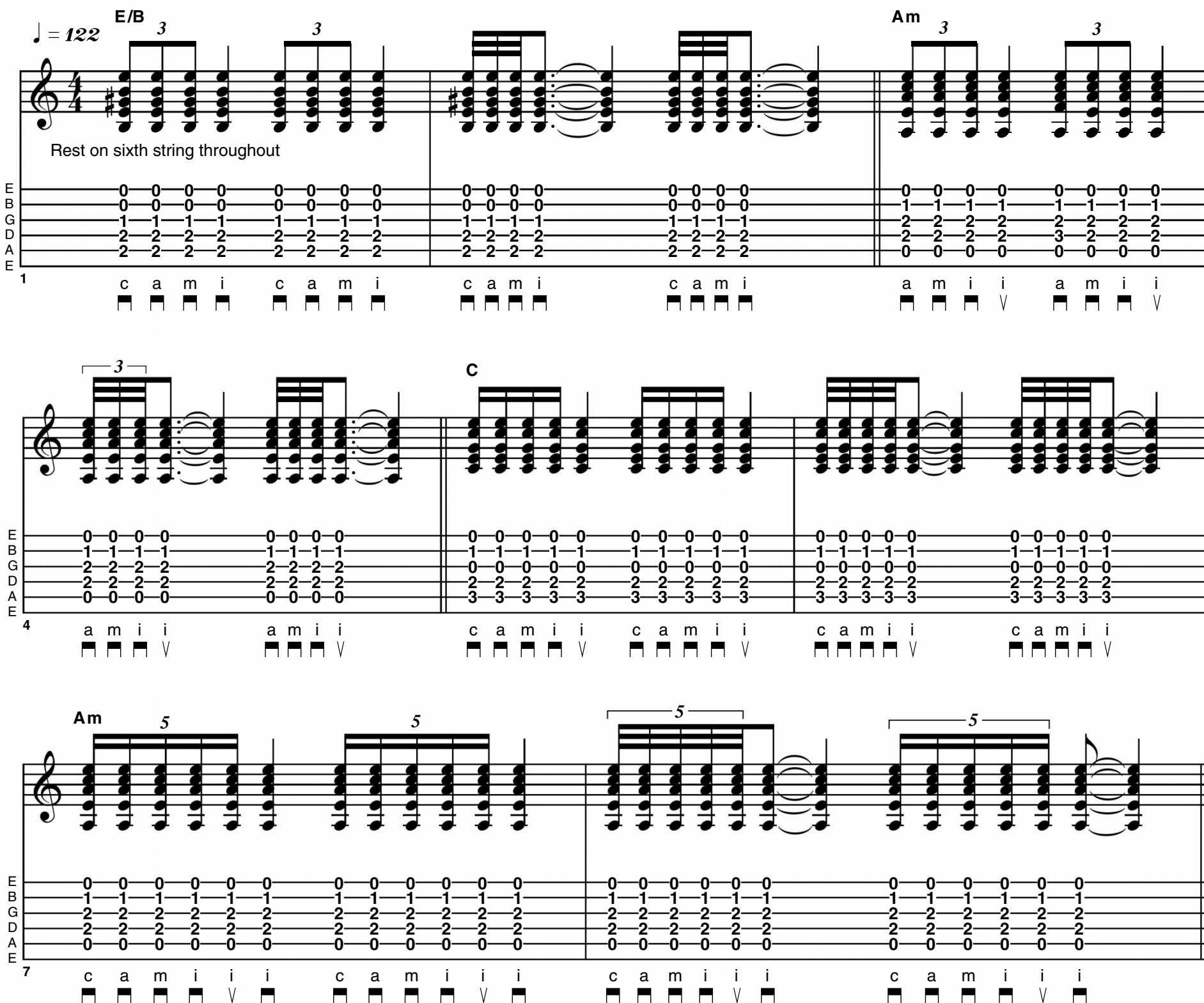
fingers and this time the first finger (i) repeats and strums back towards the bass strings on the last chord of each group. **Pattern 3:** The third pattern uses the 'c' finger again in a group of four 16th notes. **Pattern 4:** This final pattern is a group of five notes using all fingers as indicated and this one is common in flamenco style playing.

EXAMPLE 14

♩ = 122

E/B Am

Rest on sixth string throughout



FULL FINGERSTYLE STUDY

CD TRACK 24

This study has a Spanish flamenco style character and combines some of the techniques covered; arpeggios, tremolo, rasgueado and apoyando scales. Practise this at an appropriate tempo and spend more time on the passages that feel awkward. Each section has been written so that it may be looped and

used as a mini-study in its own right, so this should give you plenty to work on as you develop your technique. Have fun with this material and make it of your regular practice; and remember to revisit any of my classical arrangements from previous issues to try out your newly honed skills.

System 1 (Measures 1-5): Chords: Dmadd9, C7/Bb, C7, Bb7#11, Bb7/Ab, A7. Techniques: rasgueado, apoyando. Rhythm: p m i a i m i p i m i etc.

System 2 (Measures 9-13): Chords: Dm, Dmadd9, Dm/F, Dm, C7, Bbadd#11, A. Techniques: rasgueado, apoyando. Rhythm: p i m a m i a m i p i m i etc.

System 3 (Measures 17-21): Chords: Dm, C. Techniques: rasgueado, apoyando. Rhythm: p a m i etc.

System 4 (Measures 19-23): Chords: Bb7, A7b9. Techniques: rasgueado, apoyando. Rhythm: p i m i m i etc.

System 5 (Measures 25-29): Chords: Dm, C7, Bb7, Dm. Techniques: rasgueado, apoyando. Rhythm: p c a m i i i i i etc.



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Jonathon Long

Interview & masterclass

Raised by the banks of the Mississippi, Jonathon plays an electrifying fusion of jazz, blues and country. We joined the slick but soulful guitarist from Baton Rouge to talk bayou blues – and pick up some of his best licks first hand...

Some time ago we had one of those wonderful and rare ‘hallelujah’ moments where you get truly knocked off your feet by a player you’d never encountered before. Jonathon Long, a 32-year-old from Baton Rouge, Louisiana, may not be a household name quite yet, but his effortless command of country, jazz and blues licks recalls greats such as Danny Gatton – not a comparison one uses lightly.

When we caught up with Jonathon last summer, he was playing on a blues-themed cruise hosted by Joe Bonamassa. But he’s about as far from the popular blues-rocker as can be, citing Johnny A, Tony Rice and Guthrie Govan as equally important influences in his rich inner musical landscape. He’s also got huge chops, which he delivers with the passion of a travelling preacher. We joined the charismatic Southern Suhr-slinger to get to the roots of his eclectic and electrifying style and learn some of his hottest licks direct from the source.

Louisiana is a state with a lot of music history. How did you make a name for yourself on that scene?

“I got pulled out of the music store when I was 10 or 11 years old by this lady named Dixie Rose in the town I was living in and she said, ‘You’re great, you need to come and be heard.’ So I played with her a couple of years and then eventually she introduced me to the blues jam at Swamp Mama’s in Baton Rouge, Louisiana. And I would just go hear these old players like Kenny Neal and Larry Garner, and Raful Neal was still alive. Just old souls and just good players.

“So the local guys at the blues jam that were out there touring and doing it were my biggest influences early on, in the beginning. I just knew that I could feel that it had to be

real. You could get up there and try to imitate it, but everybody could see right through you if you just got up there and you tried to act it. You had to really feel it and be about it.

“And I could tell those people, those guys who were my early influences, were truly about what they’re singing and playing, and I wanted to feel that one day. I wanted to figure out a way to get into that sort of spirit, just that soul. Almost like, even if everything was going great and I was born a rich kid with a silver spoon in my mouth – which I wasn’t, but if I was – I would still want to find the blues. Do you know what I’m saying? I would want to feel just the struggle. That way you

“A JUKE-JOINT PARTY IS LIKE A BACKYARD PARTY. IT’S LIKE BEING THERE WITH YOUR FRIENDS AND REALLY GETTING IN THE GROOVE”

could really live it and be it. So I think that’s really important.

“You know, the blues comes from African-American culture and the spirituals and the gospel. There are a lot of people that look past the history of it and they don’t give enough credit to where it comes from. I say that to say there are a lot of people that try to imitate it, but you’ve just got to feel it and have your own voice with it.”

Do the fabled ‘juke joints’ of Louisiana music lore still exist?

“There are a couple of them left, there’s not many. There’s one place called Teddy’s Juke Joint that’s been there for years and years and years in Zachary, Louisiana and it’s one of the last remaining juke joints on the blues highway. There’s not many of them left. Ground Zero Blues Club is Morgan Freeman’s spot [in Clarksdale, Mississippi], then you’ve got Teddy’s and then there are a

couple of them around the Clarksdale area and stuff. But there are not many real juke joints left where it’s a shady little hole in the wall with a low ceiling and old memorabilia hanging around.

“Teddy still spins records. He don’t have a jukebox or have a CD player, none of that. He still spins original records and vinyls in a record booth and he’ll turn down the radio and talk, ‘Hey, pretty ladies, go ahead and get out there and shake that thing.’ And he’ll turn it down and kind of DJ, but he plays real records. A juke-joint party is like a backyard party. It’s like being there with your family and friends and really getting in the groove.”

You’re a very eclectic player – your guitar work spans everything from country to jazz. Who are your touchstones when it comes to taste, technique and feel?

“Oh, there’s a ton of them I really like, but I’ll name three: Michael Landau, Robben Ford and... I’m just going to name a badass – Guthrie Govan. I mean, Guthrie, he’s fast but he can be as tasteful, he can play any style of music, just as good as anybody else. And then Robben’s tone is just unmatched... just the way that he approaches licks. And then with Michael Landau, there are no words.”

Robben and Michael are players that make great use of clear but sustaining tone that has its roots in Fender and Dumble amps. Are you similar when it comes to tone?

“Oh, yes. With those guys everything is clear as a bell, even when it’s got a little overdrive on it, it’s just crystal clear. But that has a lot to do with their hand strength and their



Jonathon grew up playing the blues jam scene in his native Baton Rouge

»

approach to attacking a note as well. Personally, I like a lot of headroom and for the note to be clear as a bell. I recently got an endorsement for Komet Amplification and I've been using their Concorde amp. It's like a Trainwreck, basically, but it can get real clean and crystal clear. And then on the Fast mode it has what they call instant response or instant touch response. When you hit something it is there and it doesn't hide mistakes. It's not one of these amps that's just a pillow that hides mistakes and all that, it's a player's amp. I like an amp to cut through and be clear and not have too much mush on top of the note, you know?

"A guitar player always is chasing tone. I recently met a guy back home named Tracy Farmer, he had a good job and retired young and has a bunch of money. And he spent countless dollars on any pedal and any amp that you can imagine but he came down to Two-Rock and Komet. He also turned me on to that stuff and then stuff like [pedal maker] Vemuram and the original Klon and that sort of thing. Just good stuff.

The Vemuram stuff is interesting. Do you use their pedals?

"I use the Shanks ODS-1, the John Shanks overdrive, and it is killer. I'm using my friend's KTR on this tour and, man, I've been wanting to buy an original Klon. But the Shanks does that sort of thing so well that it's almost not worth the \$1,700 investment in a real Klon. The Klon has a warmth around the note; it puts just a touch of a real warm halo around the note that can't be matched, though."

Guitar-wise, you recently switched from big Gibson-style semis to a Telecaster-style Suhr. How come?

"Honestly, it's just easier to carry when you're on the road. It's lighter and it's less circumference of a guitar. It's also tougher. You know, if this boat broke down I'd use it as a paddle. I mean, they're virtually indestructible: you can bring a Tele on the road and even if the side of the neck pocket cracks or something weird happens, you can always keep it together and jam. It's an indestructible workhorse, and I just figure it's light – this one's only 6.1lbs – and there are less things could go wrong."

Did you have to adapt your style in any way, due to the switch from humbuckers and a shorter scale length?

"Not really. I mean, I'm not really a theory player, I just play. So I tend to pick up any guitar and just do my thing on it. I've played acoustics with actions so high you could look under them. Just like any real player, you can pick up anything and make music."

Riding high: "Doesn't matter if you're playing for five people or 5,000 people, it's better than any drug"



Are you a Danny Gatton fan at all? It's tempting to draw parallels between your approach to playing and his...

"A little bit. I'm a fan of everybody. I like Spanky Alford a lot. So I mix the neo-soul chords and stuff with the sweeping and finger tapping and blues, kinda like Eric Gales does. But then I also every now and then will throw in some Tony Rice or Danny Gatton kind of

time, 'You know, you're sitting there playing for us, but you just noodle.' She don't use that term, but you know what I mean. 'You're just playing whatever, why don't you sing us a song?' So, yes, I find myself doing that all the time where I'll be practising or trying to figure out somebody's licks. I have to stop myself and say, 'You know what? You need to write a tune. Or do something productive

“THERE ARE A LOT OF PEOPLE THAT TRY TO IMITATE THE BLUES, BUT YOU'VE JUST GOT TO FEEL IT AND HAVE YOUR OWN VOICE WITH IT”

chicken picking stuff. I kind of melt those three things together, you know? But I came up playing blues."

You've got scary technical chops but also great taste – how do you keep the balance?

"Dexterity is good to work on, you try to keep yourself in shape so you don't make yourself look like a fool doing what you're supposed to know how to do. Like a magician trying to do sleight of hand with no fluffs and you don't want nobody to see what's going on.

"On the other hand, my mom tells me all the

that's going to go on something or that's going to progress me."

You seem to immerse yourself deep in the music when you're playing live...

"Oh, yes – I don't find myself again until after the show is over with and then I can get back to reality. It doesn't matter if you're playing for five people or 5,000 people, it's the best high – it's better than any drug. It's an honour and a blessing and a privilege to be able to stand up there and do that and have people that will listen to you. You get lost and you get »

carried away, and I think that's what makes most of us tend to overplay.

"As guitarists we'll go hear somebody and we're like, 'Oh, they're overplaying, whatever.' But then we'll get up there and do the same thing! It's just being in the moment and it's so intense that sometimes you just lose perspective of the current reality. You space off into your own zone. I know it's a cliché, but music speaks to the artist who wrote it as they're playing it, just as much as it speaks to the audience. I think as long as you're on the 'soul' side of things, I think you can stay connected and really feel it."

There are so many stunning guitar players out there now and there are so many styles to assimilate. You seem to have a real handle on bringing together dozens of influences in a distinctive way. Do you have any tips for other guitar players who feel intimidated by how high the bar is these days?

"I think it's important to just be yourself and do you and don't worry about being the baddest and the best person out there. Johnny A is one of the most tasteful players in the world, you're never going to hear him shred a solo like Steve Vai, but that doesn't mean that he's not as good as Steve Vai. That

doesn't mean that he's not the same calibre of player, you know what I'm saying?

"It's all about how you approach music and when people come to hear you they don't want to hear Eric Johnson licks all night, they don't want to hear Stevie Ray Vaughan's licks, because they can hear that when they listen to them. They come to hear what you're about and what you do, and if you can bring something new to the table."

Jonathon Long's latest, eponymous album is out now on Wild Heart Records
www.jonathonlongmusic.com

Bayou Blues Video

Jonathon shares his talent for transforming licks into a multitude of styles, from loping gospel sounds through to Delta blues and slick country riffs...

In keeping with his origins in Baton Rouge, Louisiana, Jonathon Long's guitar style is a melting pot of the many strands of Americana he heard in his young days growing up. So, not surprisingly you can hear elements of Delta blues, gospel, Southern

rock and country rock, all underpinned by the legacy of the great urban blues guitar legends that went before him – the three Kings, Albert Collins, Buddy Guy and more.

In this lesson, Jonathon shows a few of his favourite licks, demonstrating how a simple

idea can be extended, modified and combined with other approaches to create an almost limitless stock of licks. All of these examples are in the key of A Major, so you can immediately start dropping them into your blues solos.

EXAMPLE 1 OUTLINING A CHORD

CD TRACK 25

Jonathon starts with a tiny cell of an idea that we'll be using in later examples. It's a cool way to outline an A Major (or A7) chord, mostly using chord tones, but with a smooth line of chromatic pull-offs at the start. Notice the quick slide at the end: the 3rd (C) resolves into the Major 3rd (C#).

A7

E B G D A E

EXAMPLE 2 WORKING WITH DOUBLE-STOPS

CD TRACK 25

Here's another way of outlining that A Major or A7 chord, again with chromatics. This time we're using double-stops, and it's important to note the ones at the beginning and end, all use chord tones. We start with G-C# (7th and 3rd) and end on C#-E (3rd and 5th) and E-A (5th and root).

A7

E B G D A E

EXAMPLE 3 EXTENDING A LINE CD TRACK 25

Now Jonathon builds a longer lick by extending the pattern from Ex 2 into the next octave. The higher line is slightly different, starting with G and C# (♭7, 3rd).

Sheet music for Example 3, showing a guitar lick in A7. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The lick is written on a single staff with a capo indicated by a dashed line labeled "8va". The fretboard diagram below the staff shows the following fret numbers: 6, 7, 8, 9, 10, 10, 12, 11, 12, 17, 14, 17.

EXAMPLE 4 FROM GOSPEL TO COUNTRY CD TRACK 25

Jonathon mentions how his broad musical tastes allow him to reinterpret phrases in several different ways. He starts with a lazy gospel-tinged line using the A Major Pentatonic (A-B-C#-E-F#) and speeds it up, using alternate picking. As a result it ends up with more of a country or Western swing sound.

Sheet music for Example 4, showing a guitar lick in A major. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The lick is written on a single staff. The fretboard diagram below the staff shows the following fret numbers: 5, 6, 7, 5, 7, (9), 7, 5, 6, 7, 5, 7, (9), 7, 5, 6, 7, 5, 7, 5, 7, 0, 5, 6, 7.

EXAMPLE 5 THREE OCTAVE LINES CD TRACK 25

Using the same meaty flatpicking approach, Jonathan now returns to the chromatic lick from Example 1. However, this time he combines it with the idea from Example 4, to show how mixing and matching existing lines, creates new ones. It's basically the same pattern played through three octaves.

Sheet music for Example 5, showing a guitar lick in A major. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The lick is written on a single staff. The fretboard diagram below the staff shows the following fret numbers: 9, 10, 11, 12, 8, 9, 10, 0, 7, 0, 5, 6, 7, 8, 9, 0, 5, 6, 7, 0, 5, 0, 3, 4, 5, 6, 7, 0, 3, 4, 5.

EXAMPLE 6 EMBELLISHING DIATONIC CHORDS CD TRACK 26

Jonathon shows the importance of knowing all the chords in a key. The basic diatonic chords in A Major are A-Bm-C#m-D-E-F#m-G#dim, but each chord can be extended in many ways. Also, within the blues style, you have the flexibility to play around with the ♭7th (G) which explains the penultimate chord of Gmaj9.

Sheet music for Example 6, showing a sequence of chords in A major. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The chords are: A, Bm7, Bm11, C#m11, Dmaj13, Dsus2 (add #11), Dmaj9, E, F#m7, Gmaj9, and Amaj9. The fretboard diagram below the staff shows the following fret numbers: 5, 7, 5, 7, 9, 10, 9, 9, 4, 6, 9, 9, 10, 11, 13, 11, 11, 12, 5, 7, 7, 9, 10, 9, 7, 5, 5, 7, 9, 10, 9, 10, 11, 13, 11, 12.

EXAMPLE 7 PUTTING IT ALL TOGETHER

CD TRACK 27

Jonathon improvises around a II-V-I-VI progression in A Major (Bm-E7-A-F#m). In a bluesy interpretation of this common chord progression, the I chord is also played as a Dominant (A7). The main scale is A Mixolydian (A-B-C#-D-E-F#-G), but it's more important to see it as shifting groups of chord tones.

Loosely ♩ = 156

Bm7 E5 A13

F#m7 Bm9 E A13

F#m7 Bm9 E9

A F#m7 F# Bm9 E9 Bb13 Amaj7



Anton Bruckner

Locus Iste



This month **Bridget Mermikides** arranges and transcribes Bruckner's sublimely serene but approachable and satisfying choral 'motet'.

ABILITY RATING

Moderate



Info

Key A Tempo 72bpm CD TRACKS 28-29

Will improve your... ✓ Connecting melodic lines

✓ Combining a melody with chords ✓ Melodic interpretation

In this issue, we look at a work by a new composer in this series, the Austrian theorist, organist and composer Anton Bruckner (1824-1896). His compositions were well informed by years of humble study and dedication as a student, teacher and well-respected organist; and only started composing at the age of 37. When he did so his music had a wild, modernist and dissonant flavour which belied his humble and diffident manner. These were met with some controversy and disdain, which did not

help his lifelong issues with anxiety and depression, and he often revised his works on the basis of such criticism (which incidentally has created a real challenge in the cataloguing of his works). Despite this contemporaneous resistance and a faltering confidence, his work is highly praised by other composers at the time and since, and he successfully forged a bold new symphonic and compositional style. As such - alongside his friend and admirer, Gustav Mahler - he might be seen as a key ancestor of the 20th century modernist movement.

None of his bombastic symphonic style (although some deep harmony) is evident in this issue's piece, the sublimely serene *Locus Iste*. Written in 1869 for four unaccompanied voices, this motet was composed to mark the dedication of a new chapel in Austria. Despite its deep profundity, it is relatively easy to perform hence its continuing popularity for choirs of all levels.

Written in C Major, only 48 bars long and largely very tonal there are some sumptuous moments of expressive chromaticism which are a joy to hear and play. I've transposed the original key to A Major to make it more idiomatic and sonorous on the guitar, but is otherwise very faithful to the original. The challenge however is to allow these vocal lines to

sustain through, as it's the guitar's natural tendency to clip them short if one is not focusing on that. There are other issues of plucking-hand security which are addressed in the tab captions. However, this is otherwise quite an approachable piece in duration and challenge, and with a beautiful but satisfying expressive harmony and melody.

This serene and beautiful piece of music is

“WRITTEN IN 1869 FOR FOUR UNACCOMPANIED VOICES, THIS MOTET WAS COMPOSED TO MARK THE DEDICATION OF A NEW CHAPEL IN AUSTRIA”

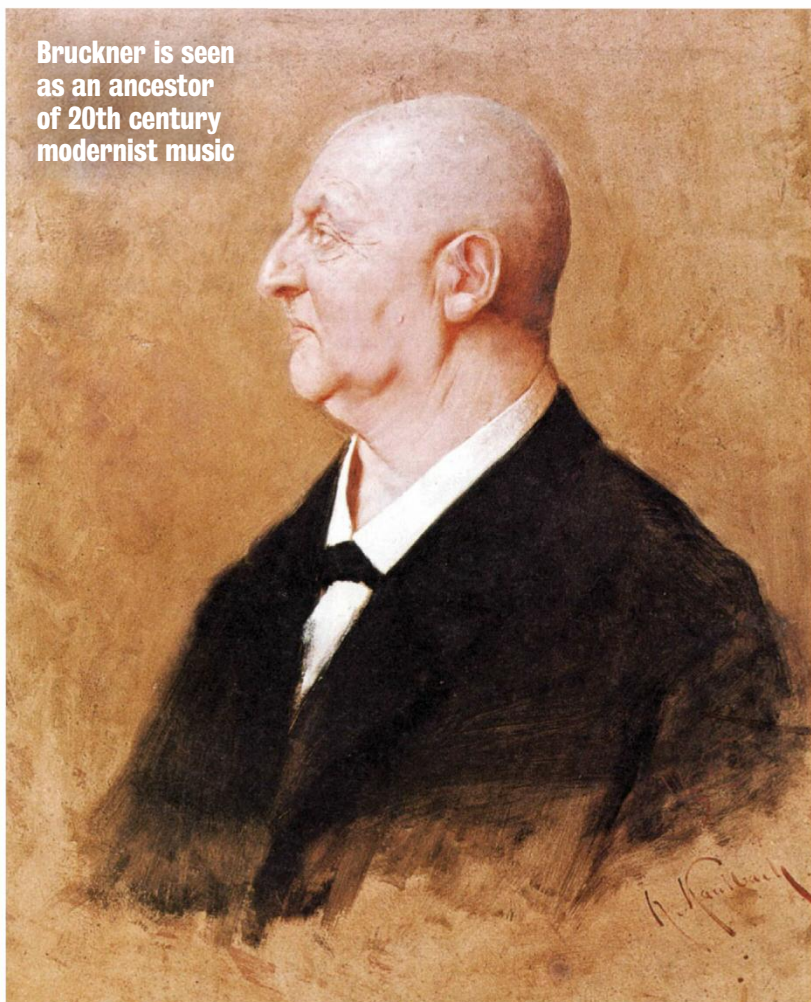
less technically challenging than many of the classical arrangements usually presented here in GT. Being a four-part harmony choral work, it translates very well to chord shapes on the guitar - the transposition from the original key of C Major down to A Major is designed to help us reach the melody and harmony as successfully as possible. **BT**

NEXT MONTH Bridget tabs Bunyan's *To Be A Pilgrim (He Who Would Valiant Be)*

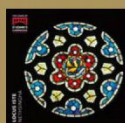
TECHNIQUE FOCUS

Fretting-hand technique

Fretting-hand technique on the classical guitar can be physically very strenuous, particularly when we require a melody line, bass line and middle accompaniment all simultaneously. If you experience aching or pain in your fretting hand and forearm during practice, stop and rest for a few seconds. Try to build up stamina by practising pieces in small sections, repeating many times slowly and never forcing it. Try to minimise the use of barre chords whenever possible - and remember to practice regularly!



Bruckner is seen as an ancestor of 20th century modernist music



TRACK RECORD For a very recent and excellent recording and performance of this month's piece, look out for the version of *Locus Iste* by St John's College Choir (Signum 2019). Also, you'll find that there's an elegant beauty to La Chapelle Royale's performance of the motet on their collection, *Bruckner: Mass In E Minor & Motets* (2002 Harmonia Mundi). There are many fine videos of the piece on YouTube, too.

PLAYING TIPS

CD TRACK 29

The opening chord of A Major requires a barre at the 2nd fret, and at bar 5 we need a 7th-fret barre for the B Major chord. Fretting-hand fingering is presented frequently and is always with the intention of helping to create the smoothest, most ergonomic transition from one chord shape to another. I have used a 12th fret harmonic on the last beat of bar 8 as it has better sustain

and is more in tune than the 12th fret fretted A note. In bar 9 on beat 2, keep your first finger pressed down on the E note (third string) and allow the fretting hand to 'swivel' to the A(sus4) without letting go of the first finger. I call this an 'anchor finger' as it remains in place during the chord change and helps maintain stability and security.

1

A **Amaj7** **A6** **A** **A6** **A**

4

Bsus4 **Bm** **B** **B7** **B7/E** **E**

7

E/D **A/C#** **E/G#** **E7/A** **A** **E7/G#** **Asus4** **A**

10

E7/G# **A** **E7/D** **A/C** **E**

13

Em/G **G**

PLAYING TIPS

CD TRACK 29

From bar 22 we have an incredible descending sequence moving through the chords of G# Major, E Minor, F# Major, D Minor - none of which are diatonic to the key of A Major but they are beautifully connected by a descending

chromatic bass line. This section becomes diatonic at bar 26 and continues its descending motion to resolve at bar 29 on the E Major chord, which connects us back to a repeat of the opening section.

Chords: F# A F#m F#m/G# A

E B G D A E

16 17 18

Chords: F#m6/A G#

E B G D A E

19 20 21

Chords: G#sus4 G# Em/G F#sus4 F#

E B G D A E

22 23 24

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

E B G D A E

25 26 27

Chords: Bm7 E7/B A/C# A A/E E A Amaj7

E B G D A E

28 29 30

PLAYING TIPS

CD TRACK 29

At bar 41 hang on to the bass note B for three beats and apply a barre on beat 3. Watch out for the stretchy B7/D# in bar 45. In general, you should aim to

maintain a sustained and smooth interpretation, with plenty of expression throughout this sublime and peaceful choral work.

31

A6 A A6 A Bsus4 Bm

E 2 0 0 0 0 0
B 2 2 2 2 0 0
G 2 2 2 2 0 0
D 0 0 0 0 4 4
A 0 0 0 0 2 2
E

34

B B7 B7/E E E/D A/C# E/G#

E 7 10 10 9 7 9
B 8 8 8 9 9 9
G 9 9 9 9 9 9
D 9 7 7 7 0 1
A 7 7 7 7 9 11
E

37

E7/A A E7/G# Asus4 A E7/G# A Esus4 E Em A#dim7

E 10 10 9 NH 10 10 9 3 2 0 1 2
B 9 9 10 12 10 10 4 2 1 0 2
G 9 9 9 9 9 9 2 2 2 1 0
D 0 9 0 11 0 0 0 0 2 0 1
A 0 0 0 0 0 0 4 0 0 0 1
E

41

Bm b6 Bm B7 B7/C B7/C# C#m A/C# E7/B A

E 3 4 4 4 5 4 5 3 2
B 0 2 2 2 6 2 2 1 2
G 2 4 4 4 6 2 2 2 2
D 2 4 3 4 4 4 4 2 0
A 2 4 3 4 4 4 4 2 0
E

45

D B7/D# Esus4 E A

E 3 0 0 0 2
B 2 2 2 1 2
G 4 2 2 1 2
D 5 4 2 2 2
A 5 6 0 0 0
E

Music Week

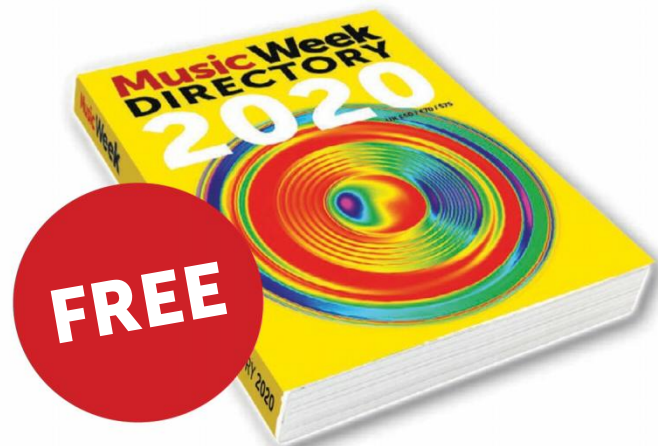
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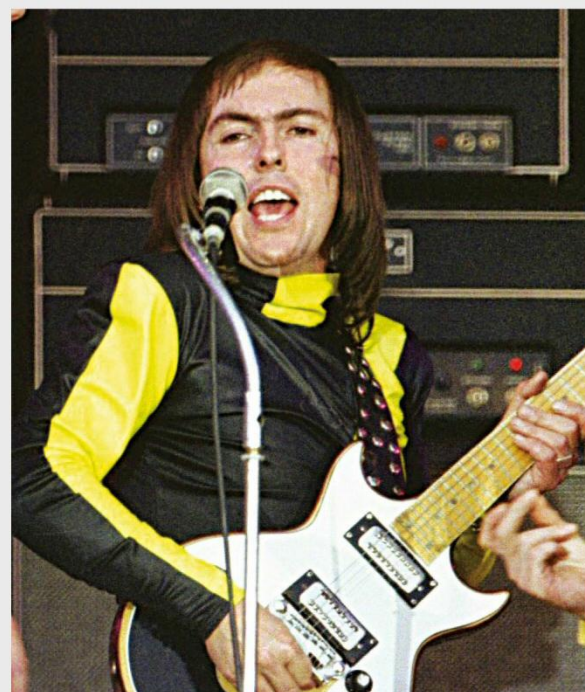
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FUNDAMENTALCHANGES



IN LESSONS GT#311



ROCK.....54
Martin Cooper checks out the sound of Slade, who produced finely crafted glam-rock hits packed with catchy hooks and melodies.



FRETBOARD FLUENCY.....72
Martin Goulding brings you the last in the current Fretboard Fluency series, and introduces the symmetrical Half-Whole Diminished scale.

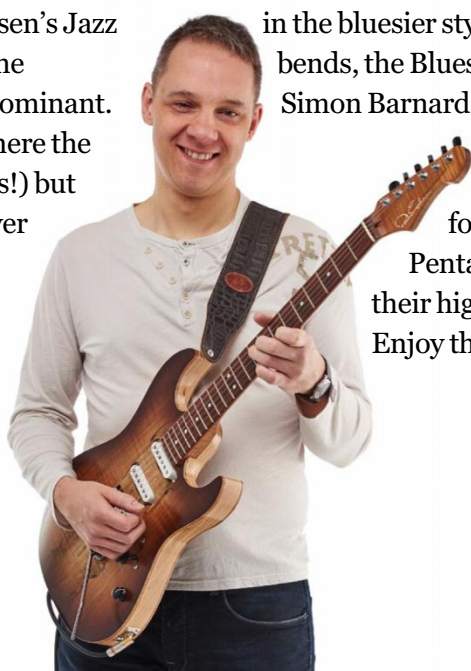
Here at GT, we don't shirk our duties in offering you the most stimulating and involving tuition each month. While many guitarists are keen to get closer to sounding like a hero, there are many others that hanker for new ideas that aren't pinned to just one artist or genre. It's perfectly valid to make reference to 'this player' using 'that mode' but that should never stop an acoustic guitarist exploring the Locrian mode or a seven-string metallor strumming major 6th chords. Put simply, all music is good for all guitarists and it's our role to present you with the facts so you can decide if you want to things pursue further.

This month, we have Jens Larsen's Jazz (p58) covering the fifth mode of the Harmonic Minor, the Phrygian Dominant. It's a little spicy (the $\flat_2$ -3 gap is where the metaphorical scotch bonnet exists!) but he's using it with a clean sound over II-V-I changes. Lovely ideas and exquisite playing, fit for all guitarists and contextually quite different from, say, Yngwie Malmsteen's use of it for his burning rock instrumental, Little Savage. Martin Goulding's

Fretboard Fluency series (p72) culminates in an eight-note scale that's a step beyond the seven-note worlds of Major, Melodic Minor and Harmonic Minor. Again, a spicy scale with many unique aspects and musical doorways; D Half-Whole scale has D Major and Minor, F Major and Minor, G# Major and Minor plus B Major and B Minor arpeggios possible. You certainly won't find those varied options in the Natural Minor or modes like Dorian. Treat this article as a theory and physical bootcamp with new shapes and patterns to be enjoyed and polished up. So, plenty of the exotic this month but for those actually wanting to sound like their hero, Phil Short presents two corking solos

in the bluesier style of David Gilmour - the bends, the Blues scale flurries (p50); and Simon Barnard looks at one of the most influential bands of the 90s, Oasis, so turn to p62 for a double-stop and Major Pentatonic workout inspired by their highly regarded early albums. Enjoy the issue - and your playing!

Jason



bimm *brighton***CD TRACK 30****CD TRACK 31****CD TRACK 32**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically the guitar and bass parts. The score is written in 4/4 time with a tempo of 120 beats per minute. The key signature is D major (two sharps). The guitar part is in the treble clef, and the bass part is in the bass clef. The score is divided into two systems. The first system includes a guitar part with a key signature change from D major to E major (three sharps) and a bass part with a key signature change from D major to E major (three sharps). The second system includes a guitar part with a key signature change from E major to F# major (four sharps) and a bass part with a key signature change from E major to F# major (four sharps). The guitar part features various musical notations, including triplets, slurs, and accidentals. The bass part includes fret numbers and a key signature change from E major to F# major (four sharps). The score is labeled with "A5" and "G5" for guitar and "A7" for bass. The tempo is marked as "♩ = 120" and "♩ = 120". The key signature is indicated by sharps for F# and C#.

CD TRACK 33

Again, you can use pick or fingers (fingers is more appropriate for tone and feel) and practise this E Harmonic Minor scale lick starting with triads moving up the second and first string; then travel back across the fretboard mixing staccato with some slides. A light natural harmonic is played before the final chord.

CD TRACK 34

Based on 'early' Eric, this lick involves some string skipping. Use alternate picking and pedal off the third string, then down the G Major Pentatonic in groupings of five on every beat. Use light gain and lots of bouncy attitude.

♩ = 100 ♪ = ♪♪♪

N.C.

1

3

CD TRACK 35

Reb incorporated hybrid picking and legato in his style and made use of three-notes-per-string scale shapes (in this case Ionian). Learn the shape first, then the lick groupings. After each hammer-on run, pick with the second finger, moving to the next string and repeating the process until you reach the top.

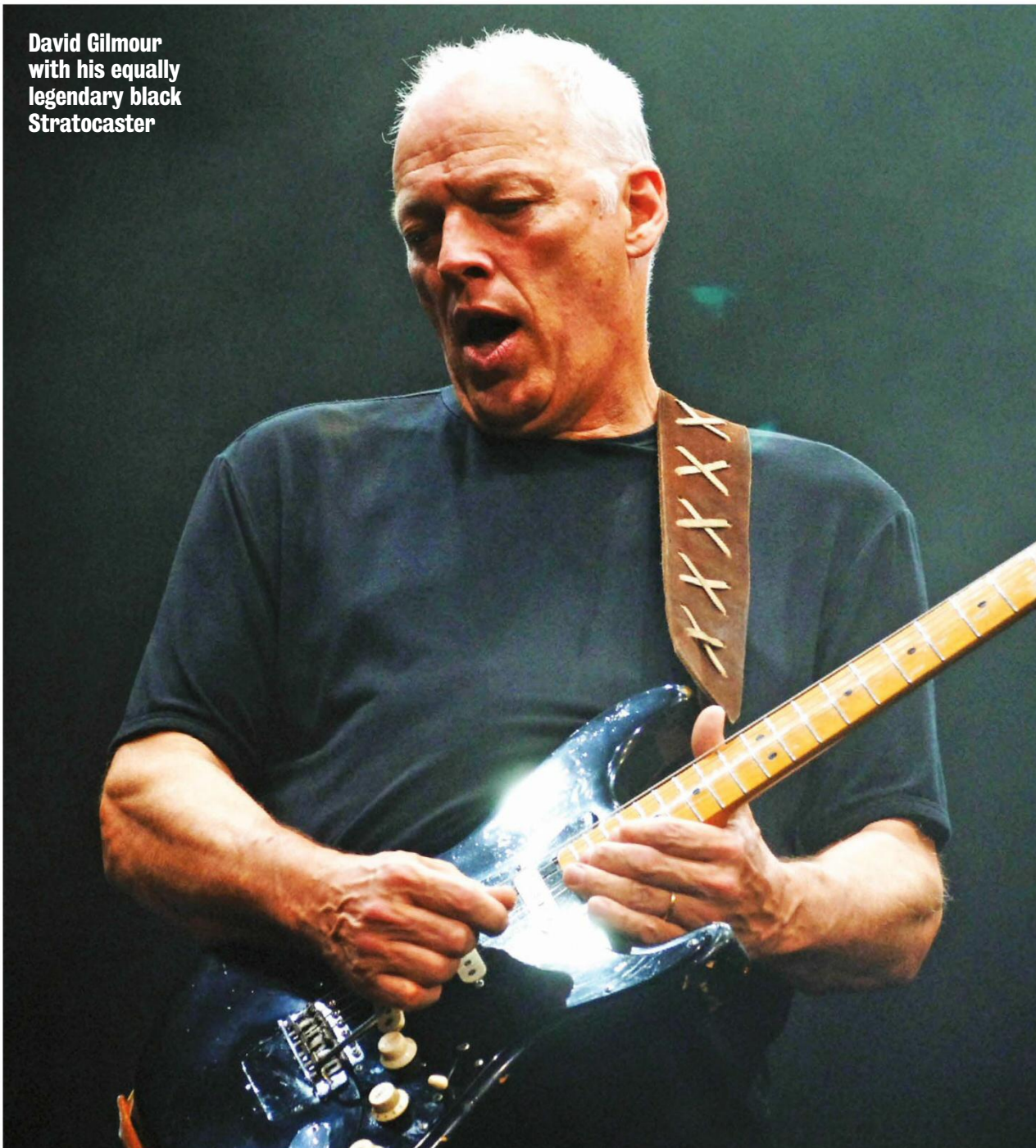
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David Gilmour



This month **Phil Short** dives into the iconic, melodic, feel-filled, but deceptively tricky style of Pink Floyd's legendary David Gilmour.

David Gilmour with his equally legendary black Stratocaster



ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Various

Tempo: Various

CD: TRACKS 36-39

Will improve your

- ✓ Confidence to leave space
- ✓ String bending and vibrato
- ✓ Sense of melody

David Gilmour is one of the world's most revered guitarists. In 1967 he joined Nick Mason, Roger Waters, Richard Wright and Syd Barrett in Pink Floyd when Barrett, the main singer, songwriter and guitarist's mental state was making it hard for him to continue. Singles See Emily

Play and Arnold Layne had already charted, gaining the band a loyal following. But these Barrett compositions sound very different to the Pink Floyd we'd recognise today, with a clear Beatles influence combined with trippy lyrics and psychedelic instrumentation, including Barrett's heavily echoed Fender Telecaster, often played using slide technique.

When Barrett parted ways with the band it left Waters and Gilmour in the creative driving seat, Waters becoming the chief mastermind behind their most iconic albums.

In 1973, Floyd released the now legendary *Dark Side Of The Moon*. This landmark album put them on the world stage and showcased a

depth of songwriting and musicianship that captivated listeners around the globe.

Following this huge success came the equally stunning concept album *Wish You Were Here*, in part dedicated to Barrett, with the track *Shine On You Crazy Diamond* written as a loving tribute to their former bandmate's undoubted pop genius. This is perhaps Floyd's most legendary work, a 15-minute epic that features some of Gilmour's finest playing.

Comfortably Numb from *The Wall* is also rated as among David's most iconic solos. Soaring melodies and a gripping musical narrative leaves the listener in awe. And it's

“SHINE ON YOU CRAZY DIAMOND IS A 15-MINUTE EPIC THAT FEATURES SOME OF DAVID GILMOUR'S FINEST PLAYING”

Gilmour's ability to build captivating and inspiring soundscapes to keep the listener entranced, which makes him crucial study for any lover of great guitar playing.

David's melodic blues-rock phrasing, combined with a truly dynamic touch, signature bending and vibrato, are just some of his many distinctive trademarks. They are also deceptively difficult to emulate.

Our first study leans towards the raucous and surprisingly high-gain, singing lead tone heard on iconic tracks from later Pink Floyd albums, while study two is a nod towards his more subtle, but equally elusive touch. **1**

NEXT MONTH Phil gets into the bluesier side of the guitarist's guitarist, the awesome **Jeff Beck**

4

GAIN

6

BASS

3

MIDDLE

6

TREBLE

4

REVERB

Get the Tone

Gilmour's tone combines fatness and edge in equal measure. So plenty of bass and treble but back off the mids. Single-coils will get you closest. Set the amp quite clean, and for Study 1 add a decent amount of overdrive plus a touch of chorus and delay. For Study 2, a lighter drive, just on the edge of break-up will suffice. Experiment with pick attack for David's broad levels of dynamics.



TRACK RECORD Few GT readers will not be aware of Pink Floyd's stellar back catalogue, which features some of the biggest-selling albums of all time, such as *Dark Side Of The Moon*, *Wish You Were Here* and *The Wall*. But Gilmour has also maintained a fine solo career, releasing four excellent albums, often with star guest appearances and the most recent being 2015's *Rattle That Lock*. All are worth a listen.

EXAMPLE 1 GILMOUR STUDY 1

CD TRACK 36

The trick with this solo is getting the timing spot on, the feel sounding languid and effortless, and with plenty of attention given to the vibrato - make sure it's not too 'metal' and wide. To get that glassy tone, use the edge of the pick and experiment with where on the string you dig in.

$\text{♩} = 110$ With feeling

System 1 (Measures 1-4):

- Measure 1: Treble staff has a whole note chord. Guitar staff has frets 12-14, 15, and a bend (BU) at 15.
- Measure 2: Treble staff has a whole note chord. Guitar staff has frets 15-17, (17)-(17)-(17), and a bend (BU) at 15.
- Measure 3: Treble staff has a whole note chord. Guitar staff has frets 12-14, 15, and a bend (BU) at 15.
- Measure 4: Treble staff has a whole note chord. Guitar staff has frets 15-17, 15-12, and a bend (BU) at 15.

System 2 (Measures 5-8):

- Measure 5: Treble staff has a whole note chord. Guitar staff has frets 14-14, 12, and a bend (BU) at 12.
- Measure 6: Treble staff has a whole note chord. Guitar staff has frets 14-16, 12, 12-15, and a bend (BU) at 12.
- Measure 7: Treble staff has a whole note chord. Guitar staff has frets 14-16, 12-15, and a bend (BU) at 12.
- Measure 8: Treble staff has a whole note chord. Guitar staff has frets 14-12, 14, and a bend (BU) at 12.

System 3 (Measures 9-12):

- Measure 9: Treble staff has a whole note chord. Guitar staff has frets 12, 12-14-16, and a bend (BU) at 12.
- Measure 10: Treble staff has a whole note chord. Guitar staff has frets 12, 14, and a bend (BU) at 12.
- Measure 11: Treble staff has a whole note chord. Guitar staff has frets 12-13, 12, and a bend (BU) at 12.
- Measure 12: Treble staff has a whole note chord. Guitar staff has frets 13-13, 12-13-15, and a bend (BU) at 12.

System 4 (Measures 13-16):

- Measure 13: Treble staff has a whole note chord. Guitar staff has frets 15-17, 19, and a bend (BU) at 15.
- Measure 14: Treble staff has a whole note chord. Guitar staff has frets 20, 22-24, and a bend (BU) at 22.
- Measure 15: Treble staff has a whole note chord. Guitar staff has frets 19, 20, 21, and a bend (BU) at 19.
- Measure 16: Treble staff has a whole note chord. Guitar staff has frets 15-12, 12-15, and a bend (BU) at 15.

System 5 (Measures 17-20):

- Measure 17: Treble staff has a whole note chord. Guitar staff has frets 12, 14-15, and a bend (BU) at 12.
- Measure 18: Treble staff has a whole note chord. Guitar staff has frets 14, 14, and a bend (BU) at 14.
- Measure 19: Treble staff has a whole note chord. Guitar staff has frets 12, 14-12, and a bend (BU) at 12.
- Measure 20: Treble staff has a whole note chord. Guitar staff has frets 14, 14, and a bend (BU) at 14.

EXAMPLE 2 GILMOUR STUDY 2

CD TRACK 38

This study is deceptively tricky to play; while simple from a 'notes' perspective, the touch and dynamics need to be just right. Watch out for the two-tone bend

in bar 5 and pay attention to the rhythm of the bend. This is a very important part of his sound and will help things feel more authentic to his style.

EXAMPLE 2 GILMOUR STUDY 2

Tempo: ♩. = 66

Chords: Gm, Gm7, Gm6, C, Eb, D7, Bb/F, D/F#

Techniques: Neck pickup, BU (Bend Up), BD (Bend Down), RP (Release Pick), w/bar (with bar), Switch to bridge pickup, Switch to neck pickup

Staff 1 (Measures 1-4):

- Measure 1: Gm, Neck pickup, 18-15, 18-18, 15
- Measure 2: Gm7, 18-15, 18, 15
- Measure 3: Gm6, 17-17, 15-17, 15
- Measure 4: BU, 15-18, 17-(19)

Staff 2 (Measures 5-7):

- Measure 5: C, BU BD BU BD, 15-12, 15-15, 15-(17), (15)-(19), (15)-12, 15
- Measure 6: BU, 15-(17)-12, 15
- Measure 7: Eb, BU, 15-12, 15-(17)-12, 17

Staff 3 (Measures 8-10):

- Measure 8: D7, BU, 17-(19)-17-15, 16
- Measure 9: Gm7, BU, RP, RP, 15-15, 15-(20), (20)-(20)
- Measure 10: D/F#, BU, RP, RP, 17-17, 17-(22), (22)-(22)

Staff 4 (Measures 11-13):

- Measure 11: Bb/F, BU, 17-(18)-17-15, 15-18, 17-(19)-17-15, 5
- Measure 12: C, BU, 3-5, 3-5, 3-5, 3
- Measure 13: Eb, BU, RP, w/bar, 4-4, 4-(8), (8)-(8)

Staff 5 (Measures 14-16):

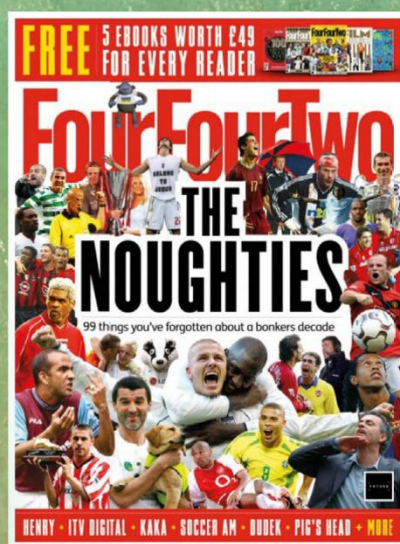
- Measure 14: D7, BU w/bar, 5-(7)
- Measure 15: Gm, BU BD, 5-(7)-(5)-3, 5-3, 3-(4)-(3)-1, 3-1
- Measure 16: BU BD, 1-3

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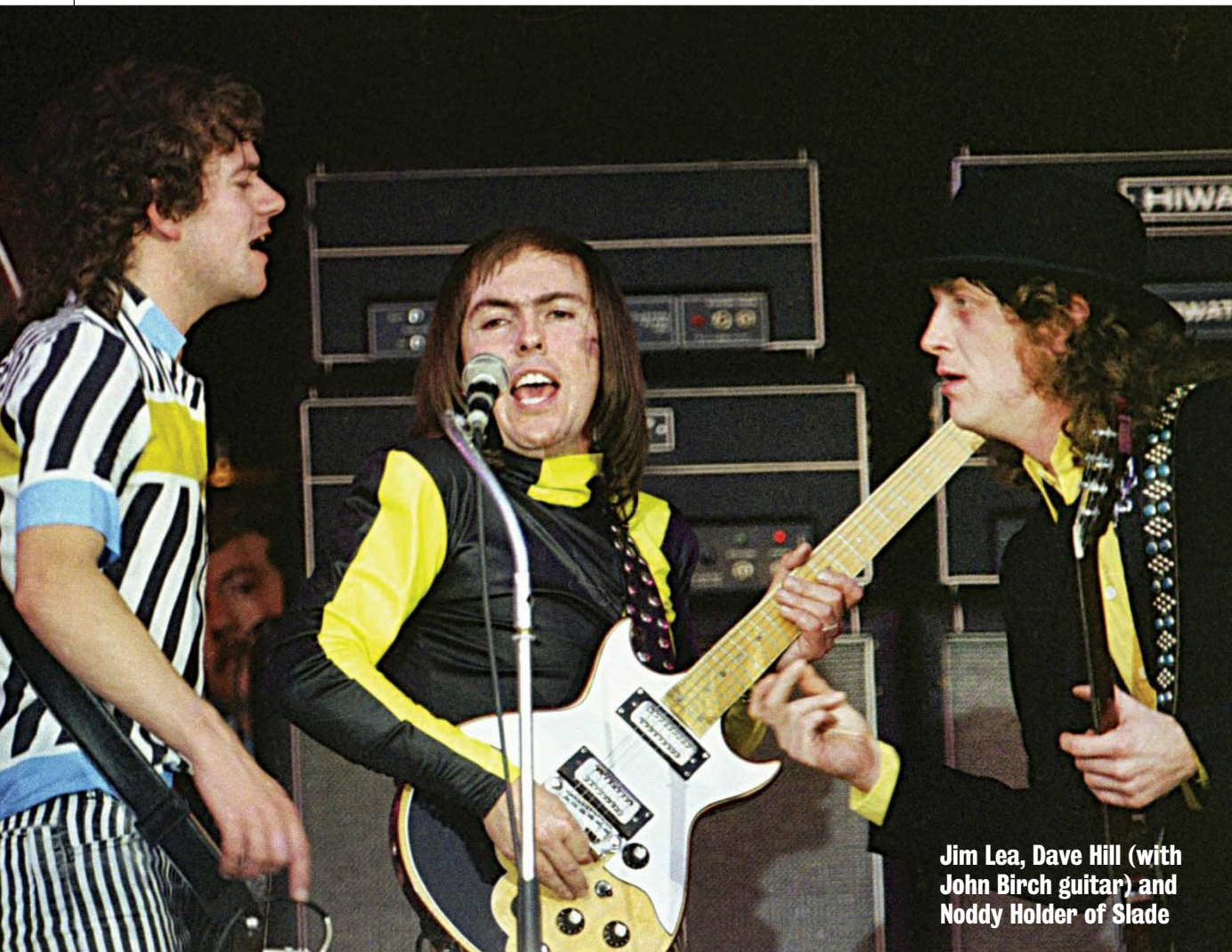
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Slade



Martin Cooper checks out the sound of Slade, who produced finely crafted glam-rock hits packed with catchy hooks and melodies.

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bimm bristol



Jim Lea, Dave Hill (with John Birch guitar) and Noddy Holder of Slade

Holder, and bass player Jim Lea; the hit-making line-up also featured guitarist Dave Hill and drummer Don Powell. After their initial hit single with a cover version, the band's manager Chas Chandler pushed them to write a follow-up of their own. Holder and Lea wrote Coz I Luv You in half an hour, and once the recording had been made more aggressive and universally appealing by adding hand claps and foot stamps, it became a chart-topping single. This also marked the beginning of Slade's approach of deliberately mis-spelling words in their song titles, much to the annoyance of the UK's schoolteachers.

Slade's popularity waned in the late 70s, but they gained new success in the 80s which included picking up a strong following by heavy metal fans, after the band took a harder edged approach to their sound. The not uncommon merry go round of line-up changes has also happened to Slade over the years, but they remain on the touring circuit, led by Dave Hill, and their place in British Rock history has long been assured.

The track this month isn't difficult to play, but even a short piece like this will take a certain amount of stamina to play, if you are to give it the requisite attack and verve. We're in the key of A Major (A-B-C#-D-E-F#-G#), but the song also features a G Major chord, which points towards the A Mixolydian mode (A-B-C#-D-E-F#-G) and gives a more country rock or blues sound. The solo uses A Minor Pentatonic scale (A-C-D-E-G) for the first four bars and A Major Pentatonic (A-B-C#-E-F#) for the next four bars. **61**

NEXT MONTH Martin checks out the sound of another Midlands rock band, **Judas Priest**

ABILITY RATING

☆☆☆☆☆ Easy to moderate

Info

Key: A
Tempo: 132bpm
CD: TRACKS 40-42

Will improve your

- ✓ Rhythm and riff playing
- ✓ Pentatonic soloing
- ✓ Theory knowledge

Slade can lay claim to one of the greatest accomplishments any band can hope to achieve; with Merry Xmas Everybody they have a tune that a good proportion of the Earth's population knows and can sing along to. Not to mention the ongoing royalties that accompany a tune that's released every year and played almost constantly each Christmas. In fact, based on singles sales Slade is one of the most successful British bands of all time, and also the first group to achieve number one status with all three of their first self-penned singles - something even The Beatles didn't manage.

Formed in Wolverhampton, UK in 1966

Slade went on to become one of the most important bands of the early 70s glam-rock era, and a big influence on many other acts such as Def Leppard, Mötley Crüe, Poison, Nirvana, The Clash and Oasis (who covered Slade's Cum On Feel The Noize).

Their sound also features elements of other

“SLADE IS ONE OF THE MOST SUCCESSFUL BRITISH BANDS OF ALL TIME, THEIR FIRST THREE SELF-PENNEED SINGLES ALL MAKING NUMBER ONE”

bands from the 60s and 70s, such as The Beatles, Queen and Little Richard, who had originally recorded Bobby Marchan's Get Down And Get With It, which became Slade's first real hit in 1971.

Slade's songs were primarily written by lead vocalist and rhythm guitarist Noddy


GAIN


BASS


MIDDLE


TREBLE


REVERB

Get the Tone

Noddy Holder and Dave Hill used classic amps from Hiwatt, and while Hill used a custom Sam Li guitar and others by John Birch (most notably the 'Superyob'), Holder mostly stuck with a Fender Telecaster for much of the band's recorded output. Aim for an overdriven and aggressive tone with quite a bit of preamp gain this month, and feel free to add some reverb and a fairly short delay.



TRACK RECORD Slade's breakthrough album was Slaved? Released in 1972 it featured the songs Gudbye T'Jane and Mama Weer All Crazee Now, while the 1974 album Old New Borrowed And Blue included When The Lights Are Out, My Friend Stan and Everyday. Early compilation album Sladest reached number one in the UK, and there are also numerous live albums including Slade Alive! from 1972.

EXAMPLE 1 RHYTHM

CD TRACK 41

The piece features all straight Major chords played with down strokes. Play them evenly but with verve and a bit of glam-rock attitude. Listen to the backing track and notice how some sections use very slight string damping where others it's rather more muted.

[illegible]

EXAMPLE 2 SOLO

CD TRACK 41

Although the solo is simple to play it's melodic, with deliberate rests creating a much less predictable sound than the Minor Pentatonic notes might suggest.

LEAD GUITAR

$\text{♩} = 132$

BU

A **E** **A** **E**

BU BD **BU** **BU BD**

BU

A

24 24 24 24

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

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

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

12 (14) 12 9 12 9 12 10

25 28 32

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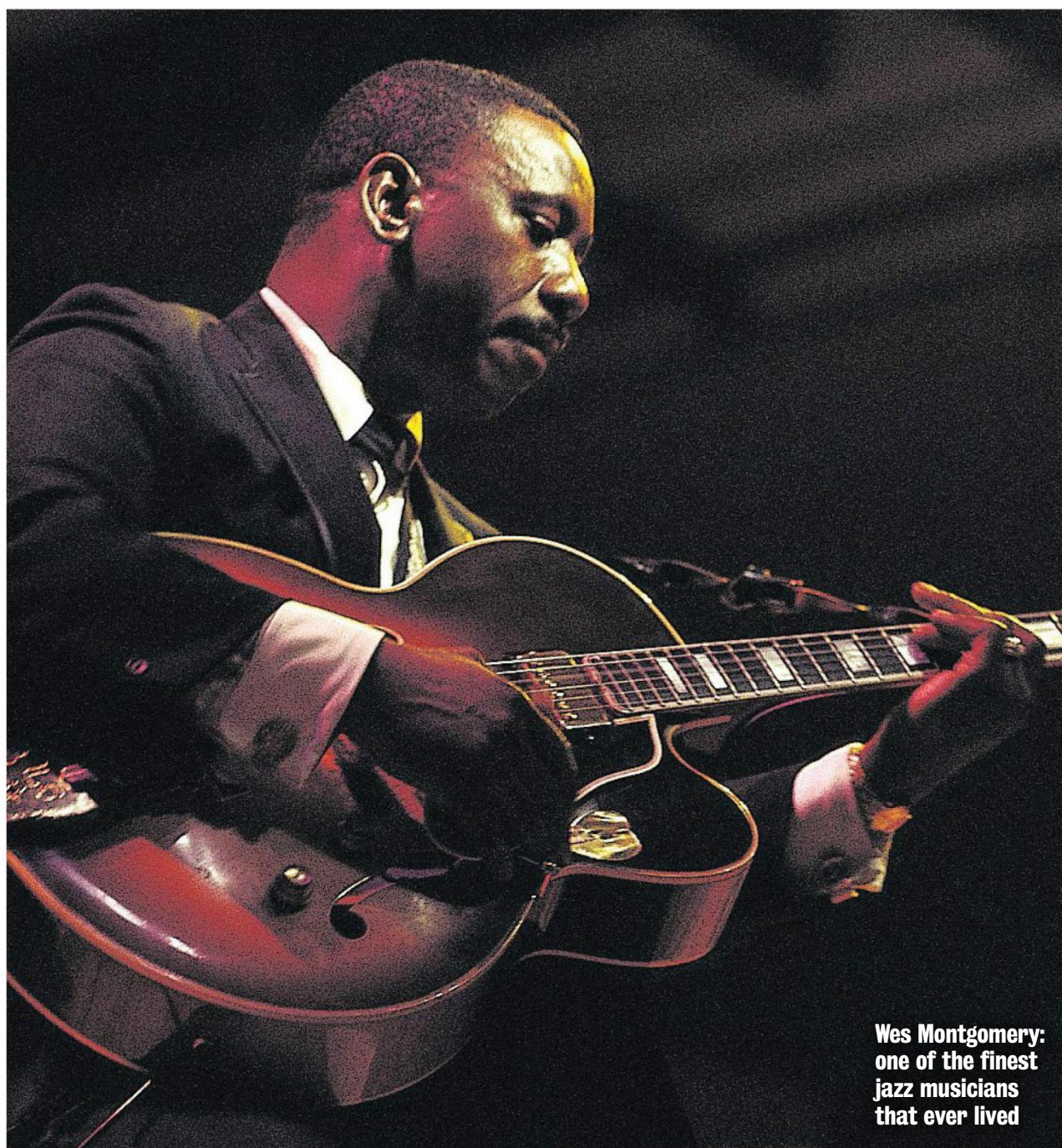
Harmonic Minor on the V



In part two of his new series **Jens Larsen** examines the Harmonic Minor scale as a rich source of melodic choices over the V chord.

Brought to you by...

FUNDAMENTAL **CHANGES**



Wes Montgomery:
one of the finest
jazz musicians
that ever lived

ABILITY RATING

★★★★★ Moderate to difficult

Info

Key: C

Tempo: Various

CD: TRACKS 43-51

Will improve your

- ✓ Harmonic awareness
- ✓ Playing over changes
- ✓ Knowledge of modes

The jazz standards we play today were, for the most part, written by classically trained composers in the tradition of the Romantic period. Therefore many of the harmonic devices found in jazz are not dissimilar to those used by Chopin, Schubert and Berlioz, so listening to classical music alongside jazz can teach us a lot about both

styles. Historically, jazz is the combination of the aforementioned Romantic classical harmony with an added twist, achieved by mixing it with the blues. Of course both jazz and blues are African-American artforms that originated in the Southern states during the early part of the 20th century.

All the examples in this lesson will be in the key of F Major where the Dominant V chord would normally be a straight C7. However, we are going to 'borrow' the Dominant 7th chord from the F Harmonic Minor scale and extend it so it becomes C7_{9,13}.

When playing over the V chord in a 12-bar blues, or in a typical jazz chord progression (say the C Dominant chord in the key of F),

most guitarists tend to think 'C Mixolydian' (the fifth mode of the Major scale). However, because we will be playing over an Altered Dominant chord rather than a straight C7 (the aforementioned C7_{9,13}), we can access some rather more interesting sounds. Some people call this scale C Mixolydian (C_{9,13}), but Phrygian Dominant is a more common (and perhaps more logical) name as it has the same intervals as Phrygian, but with a Major 3rd instead of the flattened 3rd that's normally

“MANY OF THE HARMONIC DEVICES FOUND IN JAZZ ARE NOT DISSIMILAR TO THOSE USED BY ROMANTIC COMPOSERS CHOPIN, SCHUBERT AND BERLIOZ”

found in the Phrygian mode.

C Mixolydian: C-D-E-F-G-A-B_♭

C Phrygian Dominant: C-D_♭-E-F-G-A_♭-B_♭

The examples that follow should give you an idea of how the Phrygian Dominant can be used over the V chord in various jazz-style chord progressions. Players can often struggle with what to play over this chord, especially when, as so often happens in jazz, it has one or more alterations, such as _♭5, #5, _♭9 or #9.

Enjoy, and I'll see you next month. **GI**

NEXT MONTH Jens demonstrates another popular choice for jazz, the **Altered scale**

Get the Tone

As this is a scale-based lesson any guitar sound will work. But it makes sense when learning new things not to use heavy distortion, tons of delay and other effects. While these may sound great once you're fully up to speed with the technique, there's a danger they'll mask poor execution at this stage. So go for a warm neck pickup tone with light delay or reverb.



TRACK RECORD All the great jazz guitarists from Charlie Christian through to Wes Montgomery, Joe Pass, Kenny Burrell, George Benson and others, including many modern jazz-blues players, use the Phrygian Dominant to add colour to their lines, often on the turnaround as we are doing here. Check out any album from the above, and learn to recognise the sound of Phrygian Dominant when you hear it.

EXAMPLE 1(A) HARMONIC MINOR CD TRACK 43

The C Mixolydian $\flat 9,13$ modal scale contains a $\flat 9$ ($D\flat$) and a $\flat 13$ ($A\flat$) – notes that create tension and pull more strongly towards a resolution. This makes the scale ideal for creating interest over our II-V-I progression. Let's play the F Harmonic Minor scale in the 8th position. The augmented 2nd between the $D\flat$ and E is something of a stretch and can make this scale a little tricky to play in a three-notes-per-string pattern, so play through the example slowly. Also try playing it in 3rds to embed the sound in your head and learn where the intervals fall.

$\text{♩} = 120/90$ $C7\flat 9\flat 13$

mf

EXAMPLE 1(B) HARMONIC MINOR TRIADS CD TRACK 44

Now let's consider the triads that the scale produces. This example demonstrates the diatonic triads of F Harmonic Minor, written as a scale exercise. Learning triads can really help you when creating interesting melodic ideas so it doesn't sound as though you're simply running up and down scales. Solos that only contain eighth-note scalar ideas get boring pretty quickly!

$\text{♩} = 88/66$ C $D\flat$ Edim Fm Gdim $A\flat$ aug $B\flat$ m C $D\flat$ Edim Fm Gdim $A\flat$ aug $B\flat$ m

mf

EXAMPLE 1(C) HARMONIC MINOR DIATONIC ARPEGGIOS CD TRACK 45

We can develop this idea further by doing the same exercise with diatonic 7th chords to create arpeggios.

$\text{♩} = 120/90$ C7 $D\flat$ maj7 Edim7 Fm maj7 $Gm7\flat 5$ $A\flat$ maj7 $\sharp 5$

mf

$B\flat$ m7 C7 $D\flat$ maj7 Edim7 Fm maj7 $Gm7\flat 5$

EXAMPLE 1(D) USEFUL ARPEGGIOS TO PLAY OVER C7

CD TRACK 46

Having played through all of the arpeggios in Example 3, you can probably hear the ones that will be most useful when playing over a C7 chord. This doesn't mean you can't use any of the other arpeggios, but the ones I have

selected below will convey a C7 (9, 13) sound. The arpeggios I recommend are: C Major, E Diminished, G Diminished, A_b Augmented, B_b Diminished, C7, E Dim7 and A_b Maj7#5.

$\text{♩} = 120/90$ C E dim G dim A_b aug B_b dim C7 E dim7 A_b maj7#5

EXAMPLE 1(E) USING ENCLOSURES

CD TRACK 47

To hear how these concepts sound in practice this Gm7 arpeggio is preceded by a beautiful enclosure of the root. It means that the root falls on the "2-and" beat, which makes it more rhythmically interesting. The rest of the line uses only Gm7

arpeggio notes and encircles a C note (3rd of Fmaj7). The dominant 7th line is a Harmonic Minor scale run emphasising the 9, followed by a C7 arpeggio. It resolves to the 5th of Fmaj7, using the b9 to create some tension.

$\text{♩} = 140/100$ Gm7 C7 Fmaj7

EXAMPLE 1(F) MELODIC COUNTERPOINT

CD TRACK 48

One of the melodic counterpoint rules commonly used in bebop is that a large interval in one direction is best resolved with a stepwise motion in the opposite direction. This is illustrated in Example 6. The line opens with a skip from the root of the Gm7 chord to the 5th, then descends to an A note on beat 3. Next you may spot a reversal of the Coltrane 1-3-4-5 Minor pattern from an

A to a D note. The dominant 7th line in this example uses a common 'trick' – which is to add in the #9 as well as the 9. In this instance the #9 is an E_b, which sounds great over the C7 chord. It functions a bit like a chromatic passing note, as it leads nicely to E – the 3rd of C7. The line is resolved by a descending scale run to the 3rd of Fmaj7 (A).

$\text{♩} = 140/100$ Gm7 C7 Fmaj7

EXAMPLE 1(G) RESOLUTION VIA AN AUGMENTED TRIAD

CD TRACK 49

Here the lick played over the Gm7 encloses the chord tone with a diatonic note above and a chromatic note below. The same idea is applied first to the root,

then the 3rd. The line over the C7 chord descends in 3rds from E, then ascends an A_b augmented triad that resolves nicely to a G note, suggesting an Fmaj9 chord.

$\text{♩} = 140/100$ Gm7 C7 Fmaj7

CD TRACK 50

repeated using the descending E diminished arpeggio. This is a different approach to moving from one chord to the next by targeting chord tones. It's good to have both motif-based and target note ideas in your arsenal of lines. The resolution from C7 to Fmaj7 comes via a chromatic enclosure of an A note – the 3rd of Fmaj7.

E
B
G
D
A
E

CD TRACK 51

of the A_b augmented triad (from the earlier list of recommended choices) and combines it with an E Diminished arpeggio. The top notes of the two forms move in a stepwise direction and connect the melody to the C7 chord. The low D_b note in the Diminished arpeggio resolves naturally to its neighbouring C, which is the 5th of Fmaj7.

E
B
G
D
A
F

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Oasis

Brought to you by...

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This month **Simon Barnard** goes mad for it as he examines the guitar stylings of Noel Gallagher and Paul 'Bonehead' Arthurs of Oasis.



Oasis in 1994, playing Epiphone Riviera and Les Paul guitars.

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: A
Tempo: 115bpm
CD: TRACKS 52-53

Will improve your

- ✓ Pentatonic soloing
- ✓ Double-stops
- ✓ Rock riffing

Formed in Manchester in 1991, Oasis was to take the music scene by storm. From the almost instant success of the early albums they were breaking records and establishing themselves as one of the most successful groups of all time. Their 1995 album (What's The Story) Morning Glory? is one of the biggest-selling of all time, shifting over 20 million and counting. Furthermore, in 1996 Oasis performed two legendary concerts at Knebworth to a staggering 125,000-strong audience each night.

The line-up originally consisted of Liam Gallagher on vocals, Paul 'Bonehead' Arthurs on guitar, Paul 'Guigsy' McGuigan on bass and Tony McCarroll on drums. However, it was the addition of Noel Gallagher on lead guitar and vocals that dramatically changed

the group's fate. Noel, who had been working as a roadie for Inspiral Carpets, was a budding songwriter with many compositions under his belt. On seeing his younger brother's band play in Manchester, Noel agreed to join them on condition that he be the sole songwriter and effectively bandleader. It was also, of course, a great opportunity to get his songs heard by a wider public. Under Noel's directorship, Oasis went all-out for success, and of course it was soon to come their way.

But there was another factor in Oasis's rise. Just as The Beatles had Brian Epstein and George Martin to help them on their musical journey, Oasis's fate turned when they were heard by Creation Records boss, Alan McGee who signed them to his label.

Between 1994 and 2008, Oasis released seven studio albums and had numerous line-up changes. However, it was the Gallagher brothers who remained a constant. Their public dislike for each other stole tabloid headlines and further boosted their prominence. The band's most successful albums, and the two that influenced this month's track, were their 1994 debut

Definitely Maybe, and the 1995 follow-up (What's the Story) Morning Glory? These sold massively around the world and produced multiple hit singles.

Oasis mostly armed themselves with humbucker equipped guitars ranging from Gibson Les Pauls and ES-355s, through to Epiphone Rivieras and everything in between. These were plugged into amps from brands such as Orange, Hi-Watt and Marshall, and when layered multiple times in the studio produced the onslaught of saturated tones that became the group's signature.

Oasis always maintained a traditional dual guitar setup in which Noel Gallagher was the lead guitarist, taking the solos and embellishing songs with arpeggios and

“ GRAB YOURSELF A PARKA JACKET, TURN YOUR AMP UP TO AT LEAST 11, AND GET READY TO CREATE A WONDERWALL OF NOISE! ”

melodic lines, while Paul Arthurs filled out the sound playing strict rhythm guitar, strumming full-fat open, barre and power chords. This, coupled with a no-frills approach to the bass lines, gave Noel a solid foundation over which to sprinkle his touch.

This month's piece is a nod to the rocky stadium fillers found on the first two albums. Although the notation focuses more on Noel's melodic lead, the chords written above the stave and heard on the backing track, will give you an idea of the part Paul Arthurs played in the Oasis sound. So grab yourself a parka jacket, turn your amp up to at least 11, and get ready to create a wonderwall of noise. **BT**

NEXT MONTH Simon checks out Graham Coxon's quirky guitar style in Oasis's arch rivals **Blur**







GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Both Noel and Bonehead preferred Epiphone and Gibson guitars (Bonehead still plays the same Japanese Epiphone Riviera today). So use a bridge humbucker if you have one, or tame a single-coil by rolling off some treble. You could crank the amp to 7 or above, or opt for a distortion pedal to inject the drive and tailor the tone. Then just add a light splash of reverb.



TRACK RECORD Oasis' first two albums Definitely Maybe and (What's The Story) Morning Glory contained a slew of hits including: Roll With It, Don't Look Back In Anger, Wonderwall, Some Might Say, She's Electric, Champagne Supernova, Live Forever, Cigarettes & Alcohol and more. There's great footage on YouTube too, and we'd recommend their 1995 concert at Earl's Court as a great 90 minutes' watch.

EXAMPLE OASIS STYLE

CD TRACK 52

[Bars 1-20] We start off with a typical early Oasis-style rock and roll riff using the 5th, 6th and 7th intervals over a root note of A. This is followed by some double-stop ideas, arpeggiated chords and a single-note melody before

ending the section with a palm muted E5 powerchord. Ensure that every other eighth-note is palm muted for the desired effect on the main riff, but let the arpeggiated chords ring out.

Example 1: Oasis-style rock and roll riff

Tempo: $\text{♩} = 115$

Key: A major (F# C# G# D# E)

Chords: A, D5, G, G/F#, E5

Techniques: PM (Palm Mute), Arpeggiated Chords, Double-stop Ideas, Single-note Melody

Bar 1: A (PM PM PM PM)

Bar 2: A (PM PM)

Bar 3: D5 (3 2 0)

Bar 4: A (5 5 5 5 7 5 5)

Bar 5: A (5 5 5 5 7 5 5)

Bar 6: A (5 5 5 5 7 5 5)

Bar 7: A (5 5 5 5 7 5 5)

Bar 8: A (5 5 5 5 7 5 5)

Bar 9: A (PM PM PM PM)

Bar 10: A (PM PM)

Bar 11: A (PM PM PM PM)

Bar 12: A (PM PM)

Bar 13: G/F# (3 0 3 0 0 0)

Bar 14: A (3 0 3 0 0 0)

Bar 15: A (2 4/6 5 6/4 2)

Bar 16: G (2 4/6 5)

Bar 17: G (2 4/6 5)

Bar 18: G (2 4/6 5)

Bar 19: G (2 4/6 5)

Bar 20: E5 (PM)

EXAMPLE OASIS STYLE

CD TRACK 52

[Bars 21-31] Here's a typical Major Pentatonic solo in A. In keeping with Noel Gallagher's style this solo relies on repetitive but memorable melodic licks. The

sparse lead line that follows is very typical of Noel, with lots of long tied notes that keep deliberately out of the way of the vocal melody.

21

A

25

29

E5 **C#7**

33

F#5 E6 F#5 E6 F#5 E6 A5 F#5 E6 F#5 E6 F#5 E6 A5 F#5 E6 F#5 E6

38

F#5 E6 A5 F#5 E6 F#5 E6 B5 E5

EXAMPLE OASIS STYLE

CD TRACK 52

[Bars 45-61] Now we have a second Noel-inspired solo. Many of his trademark ideas are featured, including double-stops and unison bends all encased

around melodic lines from the F#m Pentatonic scale. There's nothing flash here just classic, ultra-singable, and ultra-memorable rock licks!

42

C#7 F#5 A5

E B G D A E

47

E5 B5 F#5 A5

E B G D A E

51

E5 B5 F#5

E B G D A E

54

A5 E5 B5 F#5

E B G D A E

58

A5 E5 B5 F#5

E B G D A E

Chromaticism

Pt 3: Enclosure



Shaun Baxter looks at the time-honoured practice of introducing a target note by using surrounding scale- and non-scale notes.

ABILITY RATING

☆☆☆☆☆ Moderate/Advanced

Info

Key: A (A7)

Tempo: 208 bpm

CD: TRACKS 54-56

Will improve your

✓ Chromatic soloing

✓ Use of tension and resolution

✓ Target-note enclosure

The enclosure technique (a prominent musical feature when playing single-note lines in jazz) has been an aspect of classical music for centuries, from the 'musica ficta' of Medieval and Renaissance music, to Baroque composers such as Bach, Mozart and Haydn, up to the Romantic music of Schubert, Chopin and beyond.

In this series, we've been looking at the use of non-scale notes in order to add spice to our lines. By mobilising notes that are not in the key (chromaticism), we get to nearly double the amount of different notes in our musical palette (from seven per octave, to 12) and this can really enliven our solos and make them sound much more sophisticated.

Crucially, chromaticism provides us with the opportunity to use tension (dissonance) and then resolve it (consonance), rather than just dwell on consonant notes all the time. So far, we have looked at:

1) Chromatic approach-notes: a single note used either from a semitone above or below the target note.

2) Chromatic bridging: whereby one note is linked to another (however far apart) by a consecutive series of scale tones and chromatic steps.

In classical music, when a chord tone is arrived at via a chromatic route, it is known as chromatic decoration. However, in this lesson, we are going to explore the concept of 'enclosure'. Basically, enclosure involves approaching a target note from above and below, either diatonically (from the scale) or chromatically (from outside the scale), so that the target note is effectively surrounded or 'enclosed' by the decorative material leading up to it.

Generally, when applying chromatic notes, various issues that need to be considered are:

a) Whether a chromatic note is used on an offbeat (the most palatable option) or a downbeat (the most pungent option).

b) The speed at which chromaticism is applied: the longer you linger on a chromatic note, the more it will prolong tension for the listener; conversely, the quicker you play, the more liberties can be taken as any tensions created are brief.

For the solo piece, building on our recent Mixolydian studies, we are

going to continue to use an A7-C7-D7-F7-G7 chord progression with a different Mixolydian being used from the root of each chord.

Throughout the solo, it's important to remain visually grounded or you'll get lost and will not be able to reapply what you have learned to other music contexts, so please look at Diagram 1 which shows all five CAGED shapes of A Mixolydian before transferring that same information to the other keys (for C7, D7, F7 and G7). Use this information as your visual reference when moving around the neck.

In the solo transcription, each chromatic note is indicated using an asterisk just so that you can visually distinguish them from the 'correct' notes (in other words, the ones that belong to each Mixolydian mode); however, this does not mean that they should be played

ENCLOSURE INVOLVES APPROACHING A TARGET NOTE FROM ABOVE AND BELOW, TO DIATONICALLY AND CHROMATICALLY SURROUND IT

as 'ghost'-notes (no rhythmic value): each chromatic note has a full note-value (usually an eighth-note in this solo) and should be played as loud and proud as any other note within the line.

Finally, the solo transcription also features hybrid picking indications for certain sections that reflect the technical approach that would normally be adopted by most country-rock guitar players; however, it's not essential. The same sections can also be alternate picked (flat-picked). Just focus on producing as much staccato snap and separation between the notes as possible. **E**

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



Get the Tone

For this lesson with its country-rock backing, I adopted a much cleaner approach using a Fender Stratocaster through Zendrive and Marshall ED-1 Compressor pedals, into a clean Fender Blues Deluxe combo. Use the above settings as a guide, perhaps backing off the guitar's volume to clean things up, and adding a dash of country-style slap-back echo.

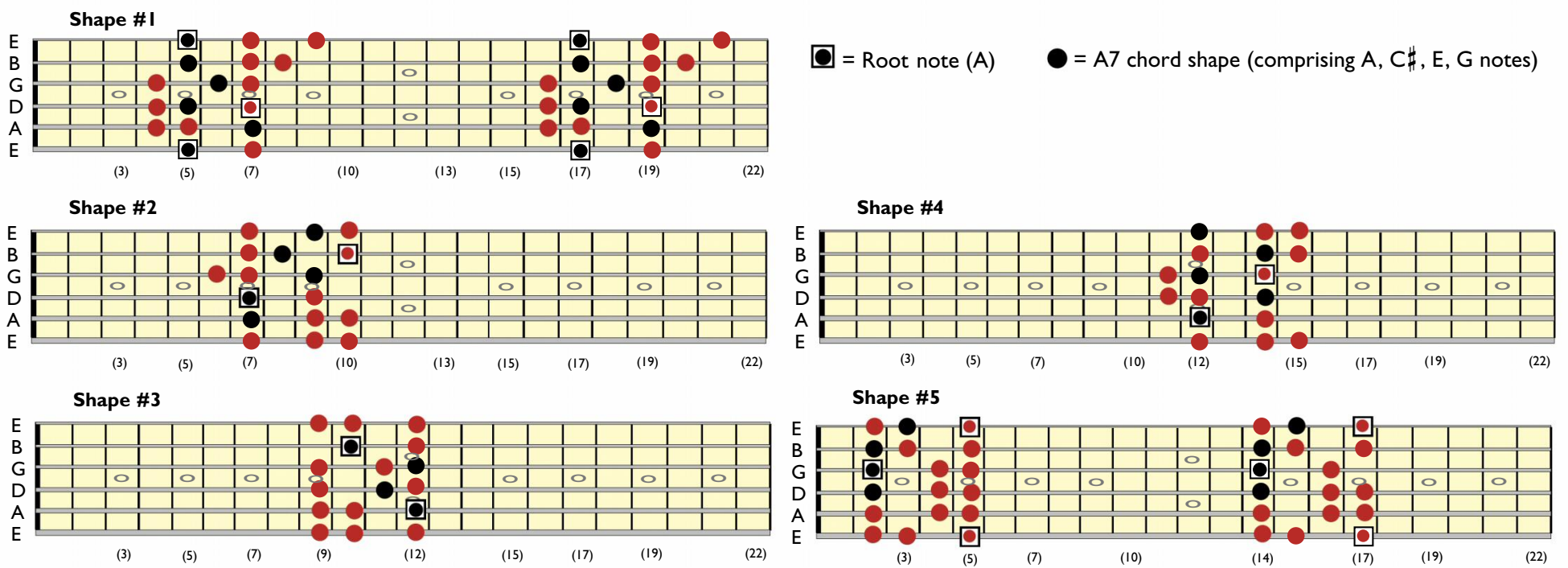


Django Reinhardt used enclosure throughout his amazing solos



TRACK RECORD Many early jazz artists didn't really think in terms of scales. Instead, they fed off the chords of each tune, employing arpeggios that often featured chromatic devices such as approach notes, bridging and enclosure in their solos. For an overt example of a link between European classical music and jazz, listen to the work of Django Reinhardt and his violin-playing side-kick Stephane Grappelli.

DIAGRAM 1 FIVE CAGED SHAPES FOR A MIXOLYDIAN



EXAMPLE ENCLOSURE SOLO STUDY

CD TRACK 55

[Bars 1-4] Both enclosures in these first four bars feature a chord-tone being approached from two chromatic notes (a semitone above and a semitone below). This motion can be seen again in bars 8, 15, 16, 27, 38, 62, 64 and 73.

[Bars 5-8] Bar 5 features the same motif as bars 2 and 3, followed by chromatic bridging, descending and ascending. In bar 8, we see the first example where two chromatic approaches overlap. The same principle is applied in bar 56.

[Bars 9-12] Here we see a series of four-note ones, each comprising: a scale-note immediately above the target note plus the target note, a chromatic

note a semitone below the target note, and the target note. Most target notes (all chord-tones in this example) start with a scale-note a tone above them; however, the one on the third string (the 3rd, F#) has a scale note a semitone above it (in this case, the 4th, G). In bar 12, the enclosure combines elements of the two that we have encountered so far. Like the ones in bars 2, 3 and 5, it has three notes; however, like the ones in bars 9-10, it starts off with a scale note above the target note (instead of a chromatic one). This same motion can be observed again in bars 29 and 32.

[A.N. = Approach Note, Br = 'Bridging', Enc. = 'Enclosure']

♩ = 208

A7

C7

D7

1

5

9

EXAMPLE ENCLOSURE SOLO STUDY

CD TRACK 55

[Bars 13-16] Here we encounter a four-note enclosure that comprises: a scale note a semitone above the target note, plus a scale note a tone below the target note, a chromatic note a semitone below the target note and the target note.

This same motif is used again in bars 23 and 53-55. Finally, note how the three-note enclosures in bars 15-16 form part of larger six-note groupings that create rhythmic interest when played to a 16th-note count (four notes per beat).

F7

Enc. * 8 5 8 7 5 8 5 6 7 5 8 6 8 7 5 6 8 6 7 5 8 6 7 8 5 8 6 7 0 5 6

13 14 15 16

G7

Enc. * 8 8 5 3 3 7 6 5 3 4 5 3 5 5 3 5 7 6 5 3 4 5 3 5 5 3 5

17 18 19 20

A7

Br. * 9 12 10 9 10 9 12 9 11 12 11 9 12 12 11 10 12 9 10 11 10 12 12 10 12 10 12 10

21 22 23 24

C7

A.N. * 4 5 6 3 3 5 4 3 5 6 4 5 4 3 5 2 6 5 3 2 0 3 0

25 26 27 28

EXAMPLE ENCLOSURE SOLO STUDY

CD TRACK 55

[Bars 17-20] The enclosure in bars 17-19 is effectively the same as the one in bars 2,3 and 5, only here it's a motion encapsulated within double-stops. Focus on what's happening on the third string; the same motion occurs in bar 44.

[Bars 37-40] The first enclosure motif in bar 38 is three notes long and starts

with a chromatic note a semitone below the target note, plus a scale note a tone above the target note, plus the target note.

[Bar 44] The final note in this bar is played in anticipation of the change to the C7 chord in the following bar.

D7

29

F7

33

G7

37

A7

41

EXAMPLE ENCLOSURE SOLO STUDY

CD TRACK 55

[Bars 45-48] Although enclosure does not feature in the first three bars of this section, take note of the rhythmic interest that has been created by playing the last note of each four-note bridging motif twice as long as the preceding notes (in other words, an eighth-note instead of a 16th). The resultant five-note groupings provide rhythmic interest for the listener. The asterisk over the final note in bar 48 is because the entire beat (all four notes) are played in anticipation of the D7 in the following bar. In other words, they all relate to that

chord and, here, we're targeting the 3rd of D7 (F#).

[Bar 52] The final note in this bar is played in anticipation of the upcoming F7 chord in the following bar.

[Bars 57-60] The enclosure here comprises: a scale note a tone above the target note, a chromatic note a semitone above the target note, a scale note a semitone below the target note, and the target note. Jazz musicians might see this as a three-note motif starting from the chromatic note.

C7

Br. * 8 8 9/10 10 11/12 15-14-13-12-15-13 15-12 15 13-12-11 10-10-13-12-10

45

D7

A.N. Br. * 10 11 13-10 5 5-8 6-7 5-9 8 9-5 4-7 5 4-4-5 7 5-7 9-8

49

F7

Enc. Enc. Hold - - - - Br. Br. * 13 10-13 12-10 13-10-11 12 10-13 12-10 13-10-11 12 10-13-11 12-10-11 10-11 10-13-12-11-10-11 13-14

53

G7

Enc. Br. * 15 12 5 8-7-5 6 5-7 5-8-7-5 4-7 6-5-3 5-4-5 2-4-5 3-4-5 0-8

57

CD TRACK 55

[Bars 69-72] Although there is no chromaticism featured in this section, rhythmic interest is created by mixing groups of five and six to a 16th-note count.

61

65

69

73

77

Fretboard fluency



Martin Goulding brings you the last in the current Fretboard Fluency series, and introduces the symmetrical Half-Whole Diminished scale.

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Biréli Lagrène:
French jazz genius
who uses the Half-Whole Diminished

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: D
Tempo: 110bpm
CD: TRACKS 57-67

Will improve your

- ✓ Timing and accuracy
- ✓ Strength and stamina
- ✓ String muting techniques

The Half-Whole Diminished scale is commonly applied to functional progressions such as the II-V-I as well as over non-functional Altered Dominant vamps that include the natural 6th/13th degree, and where the scale will give a darker and more atmospheric sound. It's a common sound in jazz, fusion and progressive

modern rock and metal styles.

This eight-note symmetrical scale is built from consecutive half and whole tones (steps), with the formula: R $\flat$ 2($\flat$ 9)-#2(#9)-3- $\flat$ 5-5-6- $\flat$ 7. Before we move on - a quick note regarding the formula. It may be more common to see this formula written to include the #4th degree, and which gives a more logical numerically ordered set of intervals, due to the fact that this scale is more often applied over Altered Dominant chords, or Dominant chords that feature alterations to the 2nd(9th) and 5th degrees. But I'll be referring to this interval as a $\flat$ 5th. Similar to the Superlocrian mode which we've studied in the past, the $\flat$ 3rd degree will be referred to as a #2nd (or if

higher than an octave a #9th) as the scale also includes the Major 3rd.

Within this formula, we can identify our basic Dominant 7th chord type (R-3-5- $\flat$ 7) along with the $\flat$ 9th, #9th and $\flat$ 5th degrees which may be added to heighten tension over the V7 chord when used in functional harmony (where the V chord usually resolves to the Major or Minor tonic chord a 4th higher). We can also identify the colourful natural 6th degree which sets the Half-Whole Diminished scale apart from other Altered Dominant scales such as Phrygian Dominant and Superlocrian which include the #5th ($\flat$ 6th) degrees. This means that the Half-Whole Diminished scale is our first choice when improvising over Altered Dominant chords that contain the natural 6th degree, such as the V13 $\flat$ 9. Within the intervallic formula, and similar to the Phrygian Dominant mode that we've been studying recently, we can also identify the Diminished 7 and Dominant 7 $\flat$ 9 arpeggios.

We'll start off this month's lesson by warming up with the Half-Whole Diminished scale and arpeggios in shape 1, where we can work on memorising the underlying forms. We'll then move on to look at a selection of horizontal and vertical sequences which we can apply over this month's backing track, a funky Dominant vamp in D.

Well that's it from me for a while. I hope to see you again soon. Take care. 

Get the Tone

Set the gain on around three quarters, with the bass and treble at 12 o'clock, and the mid slightly boosted. As well as being the sound of choice for the rock-fusion soloing style, these settings will help you to monitor your muting techniques as unplayed strings can create dissonant overtones. For a studio quality sound, add some delay (one quarter-note repeat set low in the mix) and a little reverb. This will add more 'air' to the notes and help settle your sound into the track.

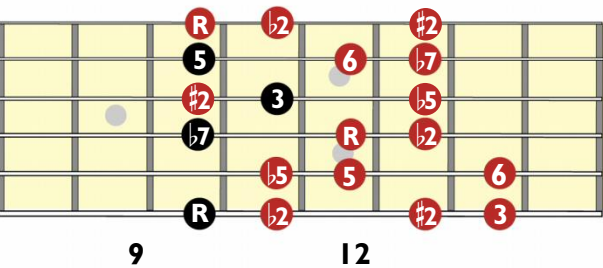


TRACK RECORD The Half-Whole Diminished scale is a common sound in jazz, fusion and progressive modern rock and metal styles, this scale choice has been used to good effect by players as diverse as Allan Holdsworth, Biréli Lagrène, John Scofield and Fredrik Thordendal. To hear this distinctive scale in action, check out Biréli Lagrène's jazz-fusion classic – Saint Jean, taken from his 1988 album - Foreign Affairs.

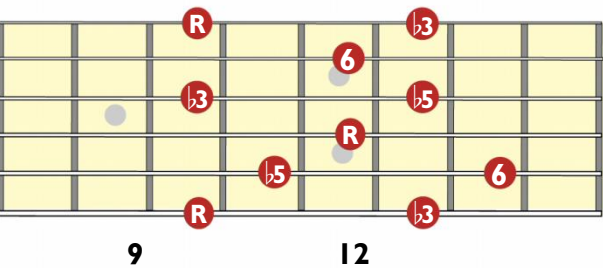
DIAGRAM 1 D HALF-WHOLE DIMINISHED SCALE IN SHAPE 1

The intervallic formula interprets what would be the #4th if we were spelling the formula strictly, as a ♭5th. This way, we can see our Altered intervals as they relate to a range of Altered Dominant chords. We can also visualise a D13 chord if we raise the 5th on the second string up a tone to the 6th. This scale is commonly applied over the D13,9 so play the root with the thumb over the neck and add the ♭7th on the fourth string; the 3rd on the third string; the 6th/13th on the second string and the ♭2nd(♭9th) on the first. Moving along, we can see the Ddim7 arpeggio (in this context the usual bb7th, which results in stacking intervals of a 3rd, is interpreted as a 6th), and then the D7,9 which we've studied recently as part of the Phrygian Dominant sound.

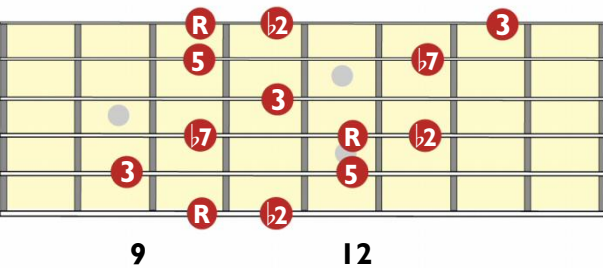
D Half-Whole Diminished Shape 1



D Diminished Arpeggio Shape 1



D7,9 Arpeggio Shape 1



EXAMPLES 1, 2, & 3 SCALES AND ARPEGGIOS IN SHAPE 1

CD TRACKS 57-59

Work through each example bar by bar, watching the fingerings and picking directions. Once you can ascend and descend each form fluently with good timing and accuracy, find a comfortable speed on the metronome and repeat each day for five minutes, stopping to shake out the hands and arms if you feel the onset of tension or fatigue. To execute these forms cleanly, remember to use the tip of the first finger on the fretting hand to mute the lower adjacent string, as well as resting flat over all higher strings. Keep the hand square and dropped with plenty of space between the neck and the cup of the hand, with the thumb positioned in the middle of the neck. As you ascend, the picking hand palm will then mute off any unplayed lower strings.

Ex 1 $\text{♩} = 110$ D Half-Whole Diminished Shape 1

Ex 2 $\text{♩} = 110$ D°7 Arpeggio Shape 1

Ex 3 $\text{♩} = 110$ D7,9 Arpeggio Shape 1

EXAMPLE 4 HALF-WHOLE DIMINISHED SCALE 1

CD TRACK 60

This example presents our first D Half-Whole Diminished sequence which is based around the Diminished 7 arpeggio. A trademark of neo-classical rock innovator Yngwie Malmsteen, and similar to some of the arpeggio-based ideas that we've been working on recently as part of our Phrygian Dominant study, this sequence starts from the #9th degree and descends in whole tones

(whole-steps) followed by semitones (half-steps). The fingerings, with the second and third used on the second and third strings, will help promote a more angled fretting hand position. For the finishing vibrato, which is based around an eighth-note feel, pull the string downwards (towards the floor) and apply three slow, wide bend and release motions before trailing off the string.

Ex 4

07 Arpeggios Descending Horizontally in Whole and Half Steps

$\text{♩} = 110$

E B G D A E

1, 5

9, 11

EXAMPLE 5 HALF-WHOLE DIMINISHED SCALE 2

CD TRACK 61

Here's our next D Half-Whole Diminished sequence, this time starting in beats 1 and 2 with a form we can identify as a D Major triad with a #9th degree. This same form then descends the fretboard in intervals of a $\flat 3$ rd (three frets apart) and is reminiscent of the descending arpeggio cascade in the final few of bars of this month's reference track Saint Jean by jazz-fusion guitarist Biréli Lagrène.

Similar technically to our previous Diminished 7 arpeggio sequence, tilt the picking hand inwards towards the strings using the wrist when executing the upstroke sweep across the second and third strings. This will allow the pick to lean in the direction you are moving, with the sweeping motion similar to the feeling of dragging a stick through park railings.

Maj#9 Arpeggios Descending Horizontally in $\flat 3$ rds

$\text{♩} = 110$

E B G D A E

1, 5

9, 11

EXAMPLE 6 MAJOR #9 ARPEGGIO CASCADE

CD TRACK 62

This is another interpretation of our previous 'Major#9' arpeggio cascade, this time arranged vertically across the strings in shape 1, and again executed using sweeping and pull-offs for a legato sound. Memorise each four-note grouping fully before connecting to form the whole sequence. Once you can play through it slowly with good timing, accuracy and consistency of tone, find a comfortable starting speed on the metronome and repeat continuously for five minutes a day, shaking out the hands and arms whenever you feel the onset of any tension or fatigue. After a week or so, try increasing by 5-10bpm.

Maj#9 Arpeggios Descending Vertically in $\flat$ 3rds

$\text{♩} = 110$

EXAMPLE 7 FOUR-NOTE SEQUENCE IN DESCENDING 3RDS

CD TRACK 63

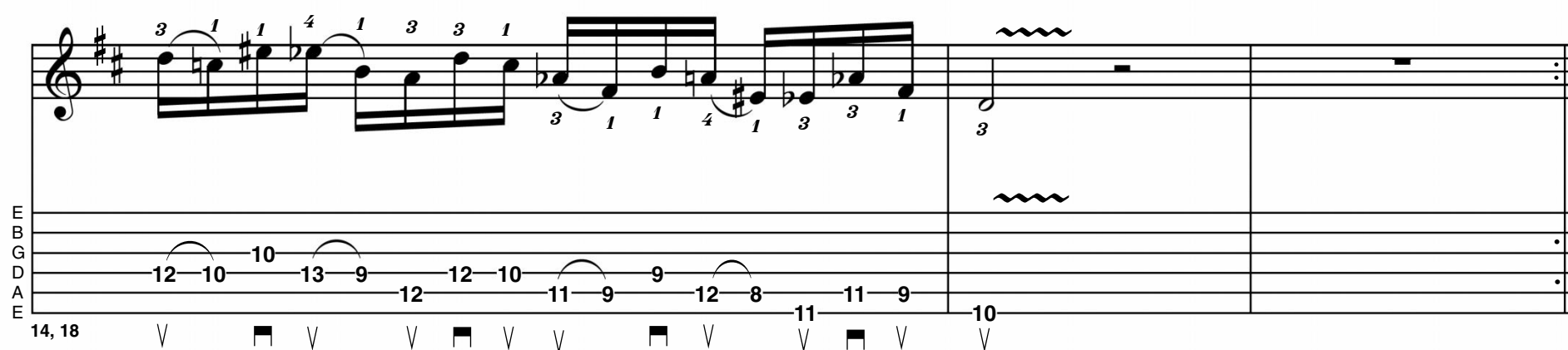
And here's yet another Half-Whole Diminished sequence in D, which is based around a four-note phrase descending vertically through the scale in $\flat$ 3rds. Work through the example in four-note chunks, paying particular attention to the direction of the pick, which uses an 'inside-the-string' economy picking motion combined with sweep strokes and pull-offs for maximum efficiency. Once memorised, follow the practice procedure in the earlier examples.

D Half-Whole Diminished Vertical Sequence 2

$\text{♩} = 110$

EXAMPLE 7 FOUR-NOTE SEQUENCE IN DESCENDING 3RDS ...CONTINUED

CD TRACK 63



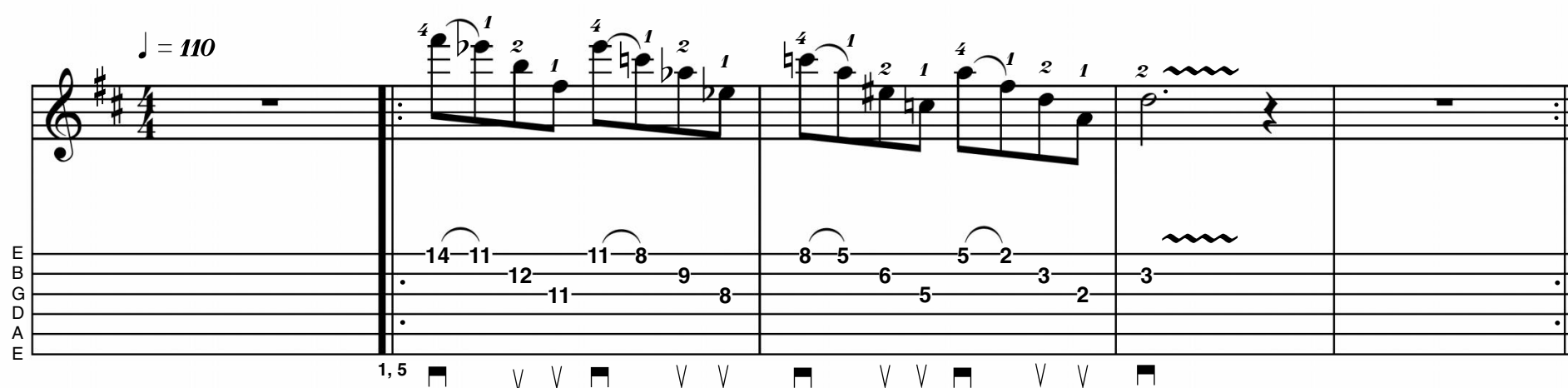
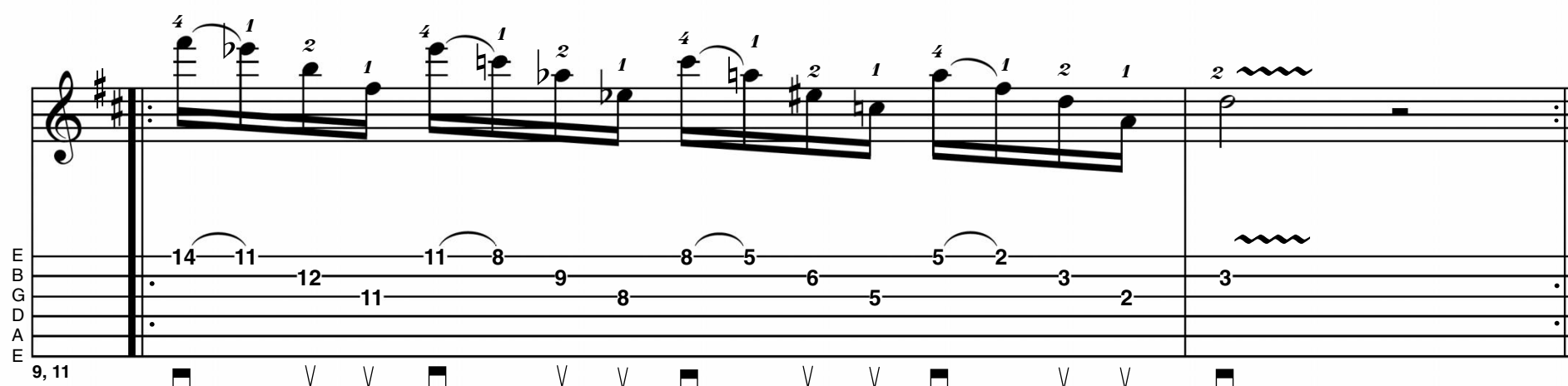
EXAMPLE 8 SWEEP-PICKED DIMINISHED IN 3RDS

CD TRACK 64

This particular D Half-Whole Diminished idea features a cascade of Major triads starting from B, and which descends horizontally in $\flat$ 3rds. Using the same type of picking-hand technique to our previous three-string ideas, concentrate on

clean note separation by releasing each finger as the next note goes down, with the pick leaning slightly inwards towards the strings when executing the upstroke sweep.

Maj Triads Descending Horizontally in $\flat$ 3rds

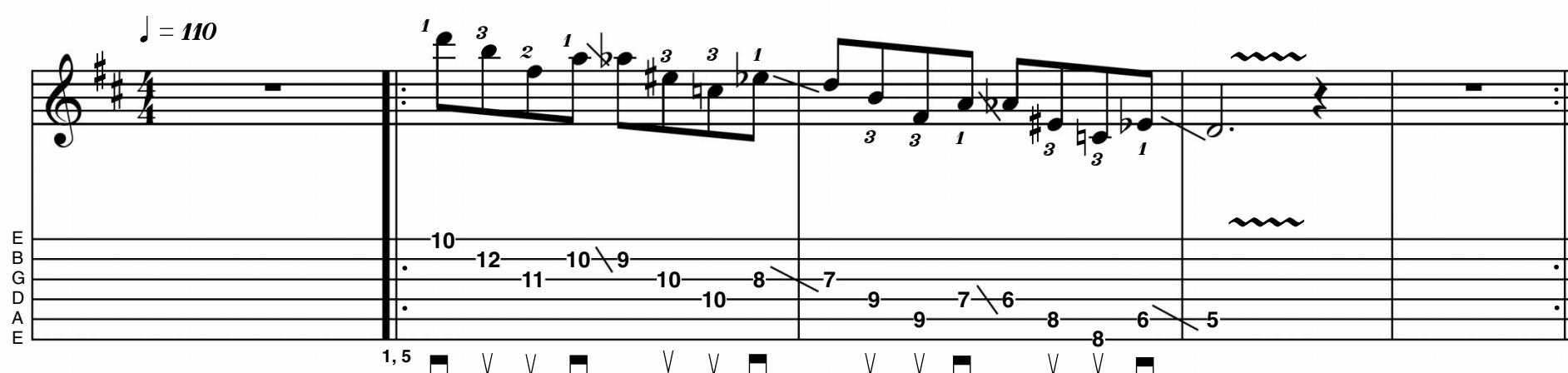
EXAMPLE 9 B AND F# MINOR ARPEGGIOS

CD TRACK 65

This D Half-Whole Diminished sequence is based around some B and Fm7 arpeggio inversions which descend diagonally across the fretboard in $\flat$ 5ths. Release each finger as the next one plays to ensure clean note separation, and focus on the upstroke sweep and first-finger slide to help lock in with

the click. Work through the example four notes at a time until memorised, before finding a comfortable speed on the metronome and repeating for five minutes. Once you're able to play through the idea cleanly, with good timing and accuracy, apply over this month's backing track.

Minor 7 Arpeggios Descending Vertically in $\flat$ 5ths



EXAMPLE 9 B AND F# MINOR ARPEGGIOS ...CONTINUED

CD TRACK 65

9, 11 10 12 11 10 9 10 10 8 7 9 9 7 6 8 8 6 5

EXAMPLE 10 DESCENDING FOUR-NOTE SEQUENCE

CD TRACK 66

Our final D Half-Whole Diminished idea features a four-note scale sequence which descends in shape 1. These types of idea work well using a range of different techniques including strict alternate and economy picking, as well as their legato-based variants. In this case, you'll notice that the sequence is executed using a legato-based approach with the pick either moving

'inside-the-string' or sweeping when crossing strings. There are also some additional pick strokes used to give the sequence more of an upbeat feel, which is a characteristic of jazz-based lines. Work through the idea slowly until memorised before setting a comfortable speed and repeating continuously for five minutes a day, with an increase of 5-10bpm after a week or so.

D Half-Whole Diminished Vertical Scale Sequence

10 11 13 10 12 13 10 12 13 10 12 13 10 11 13 10 12 13 10 12 9 10 12 9

In The Woodshed

Brought to you by...
rockschool



This month **Charlie Griffiths** looks at the I - II/I chord change and how it can inspire dreamy, ethereal soloing using Lydian mode.



Tony MacAlpine is a great user of modes such as the Lydian

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 68-77

Will improve your...

✓ Scale & mode knowledge

✓ Use of arpeggios & inversions

✓ Fretboard knowledge

This month we'll look at soloing over the I - II/I progression. This means there are two Major chords a tone apart, such as D and E, with a D root supporting both chords, so D and E/D. If you play an open D chord then move the shape up two frets you will hear how this sounds. You may recognise these two chords from the opening of Extreme's song, Hole Hearted. Of course it

works in all 12 keys and is a great way to create a Lydian tonality from any root note. We will use various strategies to solo over this sound.

We have five licks, in four different keys: D, G, A and F Lydian. Although each key will have different note names, every Lydian mode has the same intervals (1-2-3-#4-5-6-7), so like the Major scale but with a #4 interval. This creates a magical, ethereal atmosphere used to great effect by players like Steve Vai and Joe Satriani. For the five licks we will use: triad arpeggios, playing laterally along the string, superimposing arpeggios and Pentatonic scales, and odd note phrasing.

The first lick utilises the two triads I and II, or D and E. Rather than playing these inversions as chords, we are separating the

notes into melodic lines. This is the most immediate way to create the Lydian sound.

In lick 2 we place the scale intervals along the second string, which is perfect for sliding up and down the neck melodically. Thinking of the interval spacing can be very useful when plotting a scale like this. For Lydian the interval spacing is: Tone, Tone, Tone, Semitone, Tone, Tone Semitone, starting on any root note.

For lick 3 we use arpeggio substitution, which means playing an arpeggio over a different root note, chord or tonality in order to target certain intervals. Here we are playing an Emaj7 over an A chord which targets the

“EVERY LYDIAN MODE HAS THE SAME INTERVALS (1-2-3-#4-5-6-7) SO LIKE THE MAJOR SCALE BUT WITH A #4TH, NOT 4TH INTERVAL”

5th, 7th, 2nd and #4th intervals and will inspire you to play different melodies than you would if you simply played the Lydian scale. To use this in other keys think 'up a 5th and play Major 7'.

Lick 4 uses a similar superimposition technique but with Minor Pentatonic shape 1. In this case think 'down a semitone and play Minor Pentatonic. This is a great way of breaking out of a typical Lydian scale approach as the more bluesy Pentatonic lends itself to sounds more fusion-y in this context.

Our final example uses Satriani-style smooth legato lines using a mixture of seven-notes-per-beat and six-notes-per-beat phrasings. The key is to target the downbeats with your first finger while keeping the legato notes as even in length and volume as possible. Play each example slowly at first, then speed up gradually. **BT**

NEXT MONTH Charlie looks at how to play effectively over the **blues turnaround**

EXAMPLE 1

CD TRACK 68

This D Lydian lick uses second inversion triads in bar 1, root position in bar 2 and first inversions in bar 3. This allows us to alternate between the D and E triads while ascending the neck. You can use either alternate, or sweep picking here.

E E/D E D E/D E

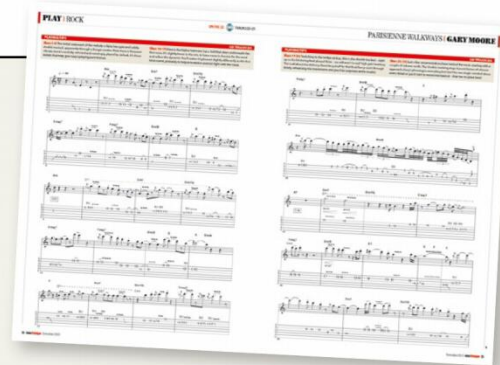
♩ = 120

Play 4 times

1, 5, 9, 13

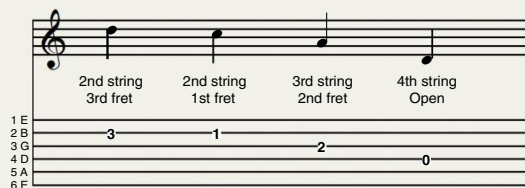
GT User Guide

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



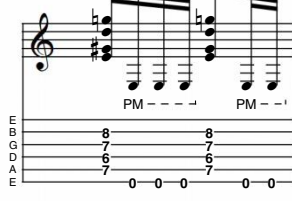
The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



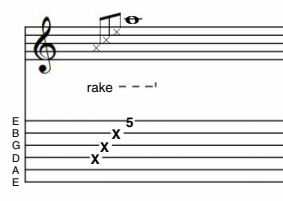
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

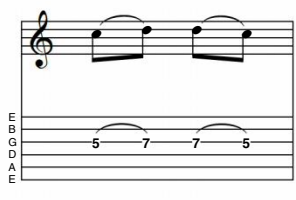
Arpeggiated chord



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

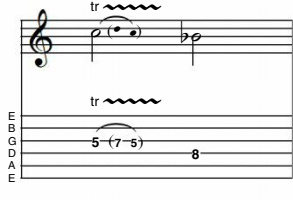
FRETTING HAND

Hammer-on & Pull-off



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

Note Trills



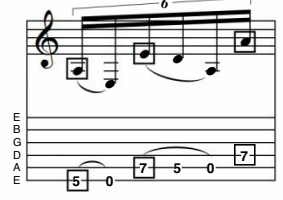
Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



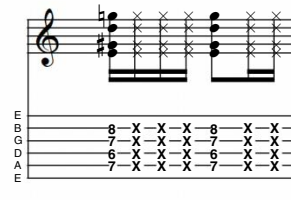
Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

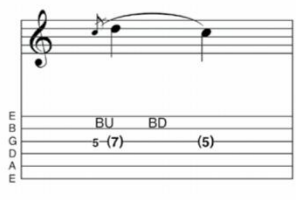
Fret-Hand Muting



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

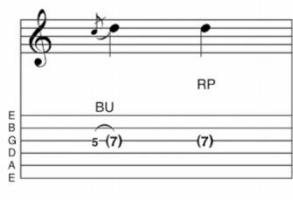
BENDING AND VIBRATO

Bend up/down



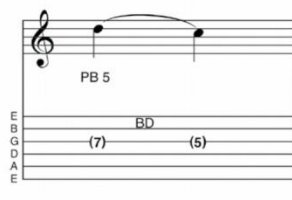
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

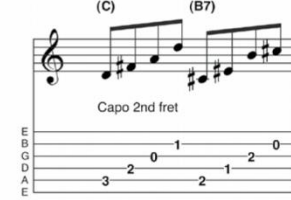
Quarter-tone bend



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

CAPO

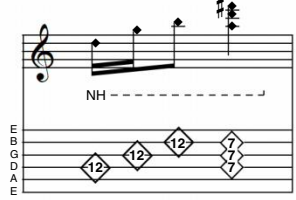
Capo Notation



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

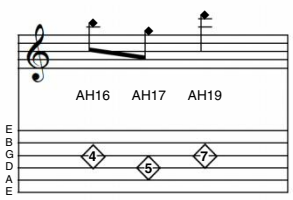
HARMONICS

Natural harmonics



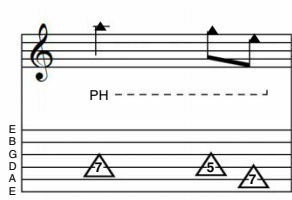
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



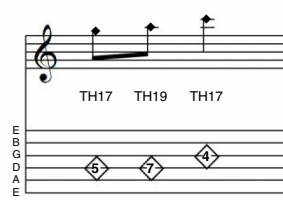
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

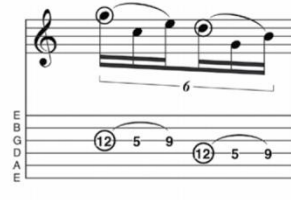
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

NEW ALBUMS

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

Album of the Month

SONS OF APOLLO

MMXX

InsideOutMusic ★★★★★

The prog-metal supergroup is back with a new album, MMXX with almost an hour of power riffing, blazing solos and searing vocals. Considering it's only their second studio outing, their stylistic breadth is breathtaking, from the ominous build on Goodbye Divinity, to the staggering 16-minute closer, New World Today. Within the quintet is Bumblefoot, who plays guitar on a par with Guthrie Govan; precise, fast and with great imagination. He can match the blazing synth chops of Derek Sherinian and they trade off in ways that few bands outside of Dream Theater can pull off; on Wither To Black, Derek's synth blaze is followed by Bumblefoot's stunning chromatic flurries over a pounding half-time groove from Mike Portnoy and Billy Sheehan. Binding the four instrumentalists is singer Jeff Scott Soto who has a rich vocal style that straddles rock and metal with aplomb. While he can scream, his performance on the ballad Desolate July is passionate. Fall To Ascend has one of the most jaw-dropping extended sections, as Derek and Bumblefoot weave and blaze. Buy to be astounded and inspired!

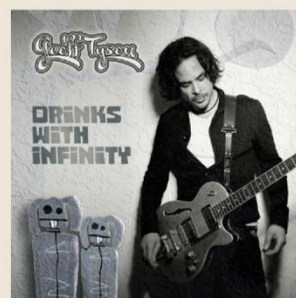


not all pounding riffs though as ballad Make It There is rich with keys and an eighth-note 80s styled bass line. Talking of 80s, GN'R fans will love She's On To Us - a peachy low riff graced with screaming wah lines. If a new hard rock act is what you crave, check out Black Swan!

GEOFF TYSON DRINKS WITH INFINITY

Geoff Tyson Music Records ★★★★★

Geoff Tyson was a student of Joe Satriani and then guitarist for the early 90s band, T-Ride. With huge vocals, an immense production and precise guitar playing, their debut had a brief moment of fame then all went quiet. Fast forward to now; Geoff is back out with this new instrumental album and those chops are still there. Over 10 tracks, Geoff runs the gamut of soaring leads, racing legato phrases, bluesy licks and vibrant acoustic guitar work. It's an appealing mix, perfect for car journeys or focused listening as Geoff creates strong melodic hooks and improvises around



themes. Opener, Six Weeks Of Tina is an uptempo stomp with vibrant lead guitar throughout. For more intensity, Shag is a filthy grunger as Geoff riffs and soars over the track. Strawberry Napalm is built from a Dm-Fm progression that offers unique harmonic context and some exciting lead lines from Tyson, while Are You With Me is a tasty ballad with a moderately driven guitar tone that shows all the detail in Geoff's articulations. If you're a Joe Satriani and Jeff Beck fan, or you find the new generation of rock instrumentalists somewhat devoid of melody, catch up with Geoff - he's still got it going on!

ERIC CLAPTON & BB KING

RIDING WITH THE KING
(20th Anniversary Edition)

Reprise Records ★★★★★

It certainly doesn't feel like 20 years ago that Eric Clapton and BB King

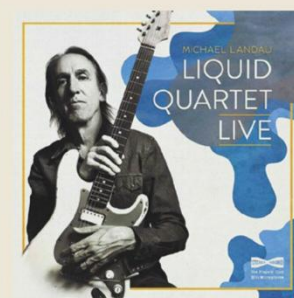


teamed up to make this album. In celebration, Reprise have remastered the original and even thrown in a couple of previously unreleased tracks for good measure, so Muddy Waters' Rollin' And Tumblin' and Willie Dixon's Let Me Love You, Baby, also both recorded at the time, now join the ranks. The former finds EC working out on acoustic slide with BB punctuating every phrase as only he could. The Dixon classic is medium paced with both guitar men taking passionate solos and, despite BB claiming post take that he "Screwed up in a couple of places", it sounds great to us. Our standout track is BB's classic, Three O' Clock Blues.

MICHAEL LANDAU LIQUID QUARTET LIVE

The Players Club ★★★★★

When James Taylor refers to someone as "The complete virtuoso" backed up by Steve Lukather saying, "He is one of the finest players in the world" you know they must be talking about someone pretty special. And they happen to be talking about Michael Landau, who has enjoyed a stellar career playing with a who's who of music's elite, including Joni Mitchell, Ray Charles, Miles Davis and Pink Floyd, among many others. In November last year Mike took his band to LA's infamous Baked Potato club and delivered a blues-driven set featuring some of Mike's back catalogue, peppered with a few new tunes. Needless to say the guitar work throughout is immaculate - check out the frenzied soloing on Greedy Life, and the stunning Killing Time. This album is a six-string tour de force that we recommend most heartily.



PAT METHENY FROM THIS PLACE

Nonesuch Records ★★★★★

The care that goes into any Metheny creation warrants deep submersion. New album From This Place is no different. With a core of Antonio Sanchez on drums, Linda May Han Oh on bass and Gwilym Simcock on piano, its harmonic palette and deft arranging makes it so much more than just a 'guitar album'. That said, Metheny's Ibanez hollowbody tone is at the heart of the music and his playing remains a masterclass as he slips and slides around with a jazz-blues zest that evokes Wes Montgomery and Jim Hall. This could be classed as social art music, but that would suggest you need a weighty musical education to enjoy it; not so, this is for everyone. America Undefined is a staggering piece that keeps growing, while the title track is beautiful, band and

orchestra supporting Meshell Ndegeocello's vocals. If you're a glutton for Metheny ballads, the closer Love May Take A While will take you for a seductive sonic ride. Utterly gorgeous!

BLACK SWAN SHAKE THE WORLD

Frontiers ★★★★★

This may be a new rock band to you but if we mention it has Reb Beach on guitar, you should become curious. This is straight down the line, hard rock with big vocals, blazing leads and tasty harmonies. Alongside Reb is Jeff Pilson on bass, Matt Starr on drums and Robin McAuley on vocals. Title track opener's doom-laden opening morphs into a pounding down-picked riff; the solo blazes bigtime with pick tapping and legato runs, while Johnny Came Marching has some gnarly wah licks from Reb. It's



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

RICHARD SMITH

Fingerpicking masterclass

An astonishing picker, watch and learn as Richard puts his acoustic through its paces, and shows you how it's done.

CLASSICAL TAB VIDEO

JOHN BUNYAN

To Be A Pilgrim

Bridget Mermikides tabs this famous and moving hymn, also known as He Who Would Valiant Be, for classical guitar.

FEATURE #3

SOPHISTICATED BLUES

Learn all the 'secret' notes

Players like Larry Carlton, Robben Ford and Michael Landau mix blues with jazzier tones. Learn how they do it.

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Altered scale & blues turnaround

Find out how the Altered scale can give you those 'outside' sounds, and master the tricky blues turnaround.

Grab your guitar and get ready to join in our ...

5-STAR BLUES JAM!

Imagine if five legendary but very different bluesy guitarists got together for an all-star jam. Join John Wheatcroft as he creates a fantastic feature to highlight how each of these giants approaches the blues. Then learn all the licks and practise over a super jam track!

MORE GREAT LESSONS

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Six new licks for you to try

Jeff Beck

His unique blues style examined

Judas Priest

Glenn Tipton & KK Downing

Blur

Graham Coxon's catchy licks

Jazz

Soloing with the Altered scale

Shaun's Creative Rock

Solo with chromaticism

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*Mitch Dalton, Justin Sandercoe
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Inquisition, One-Minute Lick,
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NEXT ISSUE ON SALE WEDNESDAY 29TH JULY

NOTE: CONTENTS SUBJECT TO CHANGE



RABEA MASSAAD

S I G N A T U R E S I L O H U M B U C K E R S



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Bare Knuckle

bareknucklepickups.co.uk