

A CUT ABOVE THE REST

INTRODUCING THE ALL NEW *SABRE* GUITAR

Featuring a thick flame maple
top trimmed with natural binding.
Four stunning finishes available
including "Cobra"

Available 04.07.2020

ERNEST BALL®
MUSIC MAN®

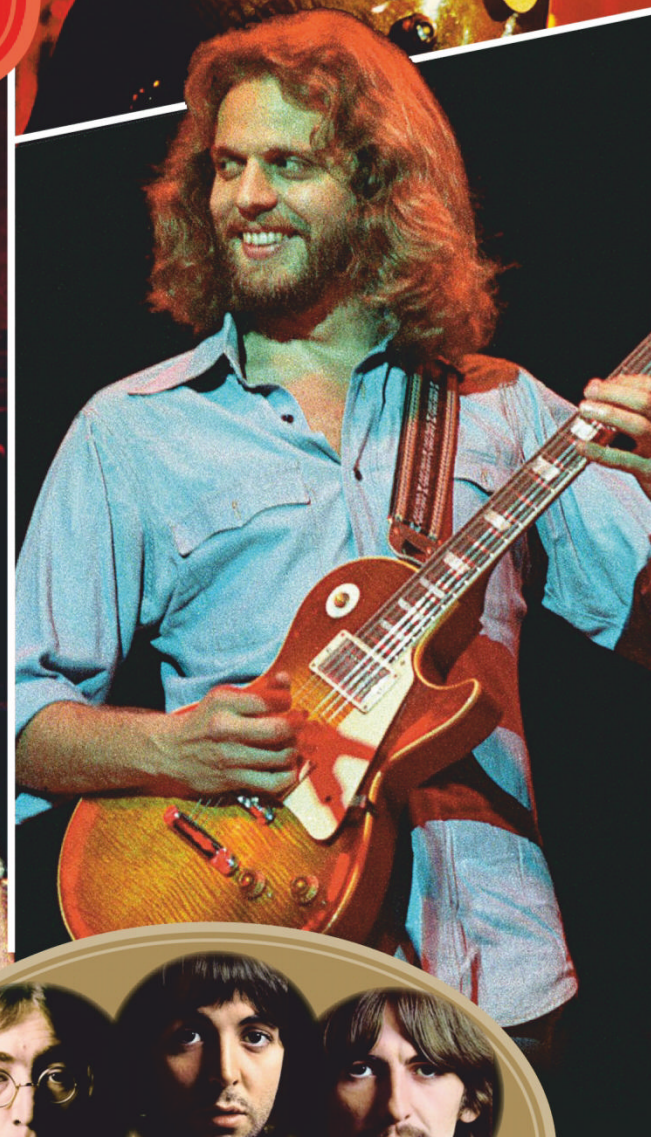
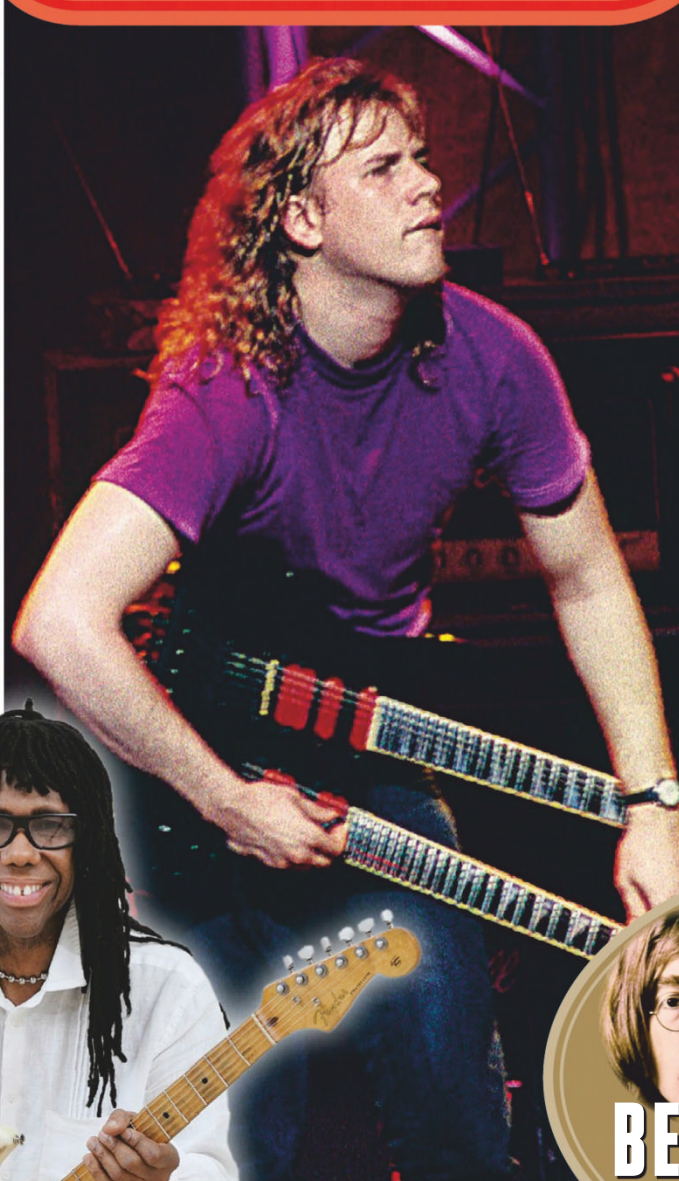
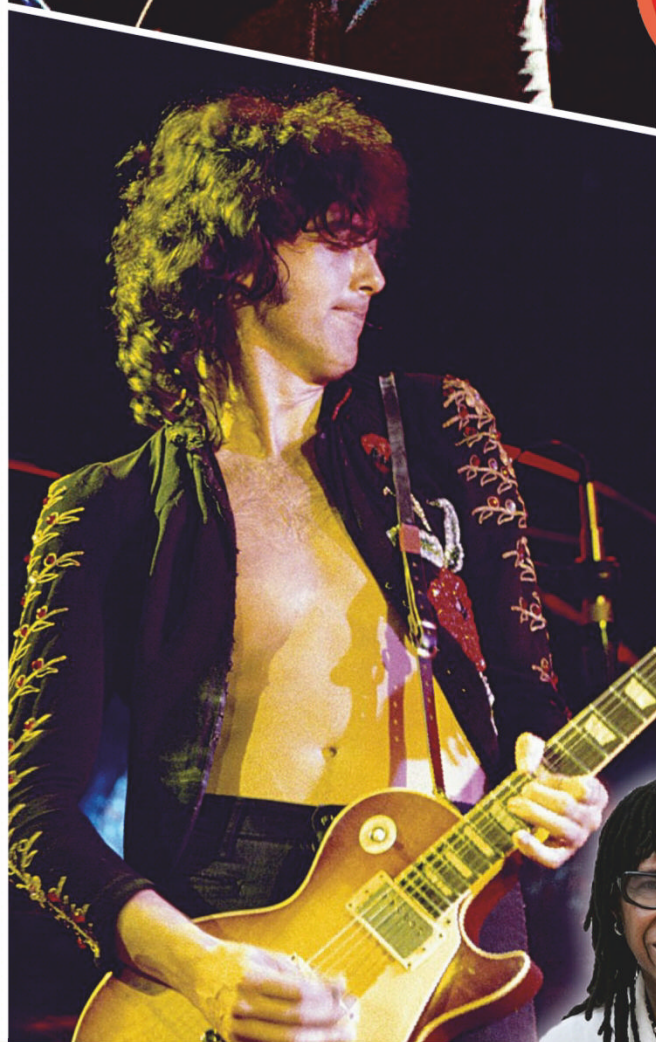
THE FINEST GUITAR TUITION ON PLANET EARTH

315 DECEMBER 2020

Guitar Techniques

50 ROCK LICKS

- ✓ 10 BLUES ROCK - LOWDOWN, DIRTY
- ✓ 10 SOUTHERN ROCK - COUNTRY, COOL
- ✓ 10 CLASSIC ROCK - MEATY, BEATY
- ✓ 10 HARD ROCK - BEEFY, BALLSY
- ✓ 10 ADULT ROCK - SMOOTH, SLICK



Funk moves with **NILE RODGERS**

The greatest of all R&B players shows you some of his favourite funky riffs



BEATLES ACOUSTIC

LEARN THE UNIQUE PICKING STYLES OF
JOHN, PAUL AND GEORGE

Rejoin us for £1

@WeAreTheMU
theMU.org



It's a difficult time for musicians and we are behind every single one of you.

We are doing everything we can to help, including advising the Government on behalf of musicians during the pandemic, setting up the Coronavirus Hardship Fund and offering payment holidays.

If you have left the Musicians' Union five or more years ago, you can rejoin and pay just £1 for 6 months of membership.

We hope by creating affordable access to the Union, we will provide further support and benefits to even more musicians.

Pay only £1 for the first six months of your annual membership. Subject to joining for 12 months with the following 6 month period paid at the standard rate of £18.92 per month. The membership cannot be cancelled within 12 months of joining. Available to first-time joiners, former student members, and those who left 5 years or more ago. Students in full-time education pay £20pa. Full details from theMU.org



**Musicians'
Union**



Just a few of your regular
GT technique experts...**SIMON BARNARD**

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

**SHAUN BAXTER**

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

**JON BISHOP**

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

**CHRIS BROOKS**

Chris is Australia's busiest guitar content creator and go-to online rock tutor. See his many books at chrisbrooks.com and www.fundamental-changes.com

**CHARLIE GRIFFITHS**

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

**PAT HEATH**

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

**PHIL HILBORNE**

The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

**BRIDGET MERMIKIDES**

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

**JACOB QUISTGAARD**

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

**STUART RYAN**

Fluent in a huge range of styles from rock to traditional blues and folk, Stuart is a true guitar virtuoso. Check out his latest books, lessons and CDs at stuartryanmusic.com

**JUSTIN SANDERCOE**

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

**PHIL SHORT**

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

**JOHN WHEATCROFT**

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

WELCOME

I LOVE THE huge '50 licks' type features that we do, like the one filling much of this issue. Not only does it show the range of our tutors' stylistic knowledge, dedication and chops, it also lets you play things you love, and try styles you may not be familiar with.

The term 'rock' covers so much musical ground. The differences in tempos, feels and approaches is extraordinary; and when you add the stylistic subtleties (sometimes not so subtle) and technical dexterity of the guitarists whose styles Jon Bishop has done such a great job of emulating, it's staggering.

I'd love to think you would have a go at as many of the licks as possible - and not just the ones you find easy. There's no real point to this if we don't try to stretch ourselves.

Nile Rodgers has remained at the forefront of popular music-making since his band Chic, along with musical partner Barnard Edwards, stormed into the charts and owned the funk scene from the early 70s on. That he went on to produce many artists' greatest-selling albums is testament to his genius. Jason spoke to Nile some years back (not for GT) and got him to talk about his fascinating life in music, and to demonstrate the kind of parts he'd create to make his tracks groove. Such is its

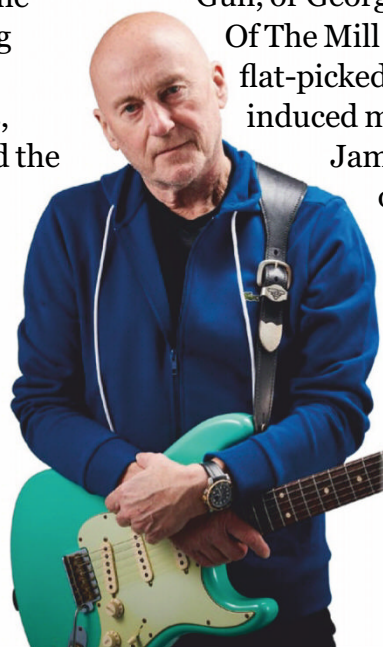
timeless appeal that we felt it prudent to let you see and hear it this issue.

As always, Bridget has come up with the goods this month, with her incredible arrangement of Giuseppe Verdi's Hebrew Slaves Chorus from his 1841 opera, Nabucco (Nebuchadnezzar). It will test your rhythmic skills, your fretting and picking-hand technique, and more than challenge your ability to cope with a range of dynamics. Check out Bridget's fantastic video, too, to see how it really should be done.

As a big Beatles fan I always loved the acoustic or fingerstyle songs of McCartney, Lennon and Harrison. Tracks like Paul's Yesterday, Blackbird and I Will, John's Julia, Dear Prudence and Happiness Is A Warm Gun, or George's Here Comes The Sun, Run Of The Mill and Long Long Long (all flat-picked but very 'fingers friendly'), induced me to get into it too. These and James Taylor of course. Do check out Stuart Ryan's fascinating and revealing feature.

Enjoy the issue, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com



GT DIGITAL NOW AVAILABLE FOR ANDROID!

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

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

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

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

TRY IT!

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



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



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

GuitarTechniques

• CONTENTS • DECEMBER 2020 •

FREE!
ORANGE EARBUDS
WHEN YOU
SUBSCRIBE
PAGE 36

FREE CD 2 VIDEO LESSONS 4 BLUES JAMTRACKS

315 DECEMBER 2019
UK \$5.99/US \$15.99
GuitarTechniques

**COVER
STORY**

**50
ROCK
LICKS**

- ✓ 10 BLUES ROCK - LOWDOWN, DIRTY
- ✓ 10 SOUTHERN ROCK - COUNTRY, COOL
- ✓ 10 CLASSIC ROCK - MEATY, BEATY
- ✓ 10 HARD ROCK - BEEFY, BALLSY
- ✓ 10 ADULT ROCK - SMOOTH, SLICK



**Funk moves with
NILE RODGERS**
The greatest of all R&B players shows
you some of his favourite funky riffs

BEATLES ACOUSTIC
LEARN THE UNIQUE PICKING STYLES OF
JOHN, PAUL AND GEORGE

FEATURES

COVER STORY

50 ROCK LICKS **In five rock sub-genres.....12**

Grab a new lickbag of blues rock, classic rock, southern rock, adult orientated rock and hard rock, in the styles of the greatest players.

SPECIAL FEATURE

THE BEATLES' ACOUSTIC STYLES **Paul, John & George.....38**

Learn the very different acoustic approaches of all three guitar-playing Beatles. Stuart Ryan nails the fab picking styles of the Fab Three!

CLASSICAL TAB

GIUSEPPE VERDI **Chorus of the Hebrew Slaves.....48**

Bridget arranges and transcribes this rather demanding piece from Verdi's breakthrough opera, Nabucco (Nebuchadnezzar) for you.

REGULARS

WELCOME.....3

Nev talks about the great features you'll find in this month's action-packed issue.

INTRO.....5

Your regular features including: Albums, Food For Thought, Session Shenanigans, One-Minute Lick, That Was The Year, Jam Track tips.

INSTRUMENTAL INQUISITION.....8

This issue's lover of instrumentals is founder member and guitarist of a blues band from the 60s that's still gigging: the great Savoy Brown.

SUBSCRIPTIONS.....36

Note new subs address when subscribing in print or digital www.magazinesdirect.com.

BACK ISSUES.....63

Last six months of print edition still available, and several years of GT on digital too! In these weird times why not see what you missed.

NEXT MONTH.....82

Deep Purple/Flying Colors' Steve Morse solos over a specially written piece. Plus: Six Modern Blues Icons and new series 'from blues to jazz'

LEARNING ZONE

LESSONS INTRODUCTION.....53

Senior music editor Jason Sidwell introduces another brilliant lessons section.

30-MINUTE LICKBAG.....54

Pat Heath has six new licks at easy, moderate and advanced levels. Can you 'bag' them all?

BLUES.....56

Phil Short looks at one of the most revered of all guitarists, that feel-laden guitarist from James Gang and The Eagles, the incredible Joe Walsh.

ROCK.....60

Martin Cooper looks at the rocky, bluesy, but distinctly British style of Wishbone Ash, and guitarists Andy Powell and Ted Turner.

ROCK LEGATO.....64

The incredible Australian guitarist Chris Brooks serialises his awesome Fundamental Changes book, Legato Rock Technique Mastery

BRIT ROCK.....70

Simon Barnard examines the fantastic styles of Suede's Bernard Butler and, more especially, his excellent replacement, Richard Oakes.

SHAUN'S CREATIVE ROCK.....74

Shaun Baxter continues improving your rock theory and technique. This month he finishes this series with a fantastic Mixolydian solo.

IN THE WOODSHED.....80

Charlie Griffiths shows how to build your ability at a possibly new technique - Chord Tapping.

AUDIO LESSON

NILE RODGERS **Interview and Masterclass.....28**

Jason Sidwell delves into Nile's incredible career in a revealing interview. Then Nile plays a range of funky ideas bound to inspire you.

Nile Rodgers
plays some cool
funky ideas



NEW ALBUMS

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

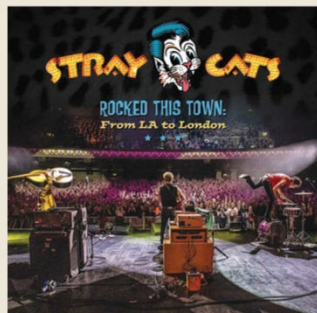
Album of the Month

STRAY CATS

ROCKED THIS TOWN - FROM LA TO LONDON

Surfdog Records **10/10**

Recorded last year in London, the world's most famous active rock and roll trio, featuring Brian Setzer on guitar and vocals, performs 23 tracks on this live album. With songs spanning their early days to last year's studio album, 40, the band is on fine form and it's very well recorded. Opener is the rollicking Cat Fight (Over A Dog Like Me), uptempo and punchy with Brian's guitar providing chugging muted riffs, sustaining chords, searing double-stops and a seriously tasty solo. Runaway Boys is moody, with palm muting, Bigsby dips and explosive triplet runs. As the songs steamroller on, the upright bass, small kit and slapback guitar are much more versatile than one may expect and, while we'd be hesitant to suggest that they were jazzy, there's much to admire as the arrangements imply and state the often classy chord changes with a savvy not seen much in mainstream music. While the big hits are on here (She's Sexy +17, Rock This Town, Stray Cat Strut), the variety is most appealing as is the flashy instrumental segment Cannonball Rag/Misirlou. Vibrant and exciting stuff!



of I Hear You Knocking with a rolling blues vibe and Donny Hathaway's The Ghetto, where George's octaves and slippery scat soloing will raise a smile. Album closer, Cruise Control is an instrumental from his late 90s album, Standing Together with a slick groove, tasty chords, vibrant soloing and a little nod to Breezin'. It's tasty and vibrant, just how we want a live Benson gig to be.

JOE BONAMASSA

ROYAL TEA

Provogue **8/10**

Joe's British blues themed tour of a few years ago has culminated in an album of new songs penned with British artists including Bernie Marsden, Pete Brown and Jools Holland. Don't expect many 12-bars though, as opener When One Door Opens exclaims with rocking riffs and a blazing wah solo. The title track has a Cream-cum-Purple vibe; triplet feel, organ stabs, bluesy guitar fills and a searing solo. The dynamic layers of Why Does It Take So Long To Say Goodbye will appeal. Alternatively, the punchy delivery of Lookout Man is a great



driving anthem; Joe sure can fill out a wide-spaced riff. High Class Girl has suitably gnarly guitar tones and biting exclamations while tracked guitars feature on A Conversation With Alice. As regards a standout track, I Didn't Think She Would Do It could well be the one - uptempo, Hendrix-esque territory with some of Joe's most blazing playing on the album. Tasty and majestic with great writing, that's Royal Tea!

ROGER WATERS

US + THEM

Sony Music **10/10**

Anything even remotely connected to Pink Floyd is going to be a major spectacle. We'll say right off that this latest in-concert package from Waters is best experienced via the DVD, Blu-Ray or 4k UHD versions. It's visually stunning and you gain the benefit of surround sound, too. The double CD version is essentially the soundtrack to the movie and



kicks off with the familiar heartbeat that takes us into a medley from the first half of Dark Side... with One Of These Days inserted in the place usually occupied by On The Run. Welcome To The Machine follows and it's 30 minutes or so before we reach any of Waters' solo material, in the form of Déjà Vu, The Last Refugee and Picture That. Then it's back to Floyd standards, romping through tracks from The Wall, Animals and the other half of Dark Side... It's a shame that Waters' solo material is so scant, but the Floyd songs here are all but note perfect, with guitar duties in the capable hands of Dave Kilminster and Jonathan Wilson. We hear there's a new project on the cards for 2021, and if the quality here is anything to go by, we can't wait.

FRANK ZAPPA

HALLOWEEN '81

Zappa Records/UMC **9/10**

Oh how we miss Frank Zappa, particularly in today's political climate. What would he have made of it? The mind boggles. In any case, Zappa's Halloween shows were the stuff of legend and in this six-CD set we have the 1981 series of shows recorded at The Palladium in New York. The discs catalogue FZ's four-night run there with high jinks and great music galore. A lot of this material has shown up before on the You Can't Do That On Stage Anymore series and in videos like The Dub Room Special and The Torture Never Stops, but hearing it all in one place is the real crux of this particular biscuit. The line-up of Frank's 'rocking teenage combo' includes a very young Steve Vai, immortalised in the song Stevie's Spanking. Prepare be amazed at the band's musical precision – and to laugh your socks off!



JOHN PETRUCCI

TERMINAL VELOCITY

Sound Mind Music **8/10**

Petrucci's second instrumental album is full of melodies, intense riffs and blazing solos. While his influences are sometimes apparent (Steve Morse in particular), he has a unique voice in today's world of rock virtuosity, and this confirms it. John is joined by ex-Dream Theater drummer Mike Portnoy, and bassist Dave LaRue. Craft and care are evident throughout, from the crisp production to the arrangements where drums and bass provide a tight foundation for John's guitar. Opener, Terminal Velocity is full-on with a Celtic metal vibe, optimistic melody and screaming solo. The Oddfather features his speedy picked arpeggios (check out Happy Song for more). The stylistically hybrid Out Of The Blue - octaves, maj7ths, bluesy phrases - is most intriguing amid the power burners.

For DT fans, Gassy-Eyed Zombies' spiky riffing and his Boogie's thick metal tone excell. As for his lauded alternate picking, Snake In My Boot should excite, and for arguably the most metal piece, the seven-string mosh of Temple Of Ciradia will provoke suitable gurning!

GEORGE BENSON

WEEKEND IN LONDON

Provogue **8/10**

Recorded at Ronnie Scott's, this new Benson album is a greatest hits package with the vitality that only a live show can provide. It's largely a vocal focused set with hits ranging from Give Me The Night to smoochers like In Your Eyes (nice solo by long-time live guitarist Michael O'Neill), and then populist instrumentals such as Affirmation. Live, George sure cuts loose as his extended outro to Give Me The Night attests. Among his trademark songs it's great to hear fresh covers



FOOD FOR *thought*

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: The Strumming Pattern Is...

One thing I get asked all the time is, "what is the strumming pattern for song X?" and I'm hoping after this article that you won't ever ask it. And we're going to dive a little deeper into groove, too.

The first thing to realise is that most songs don't have one strumming pattern all the way through. Seriously, they don't. Hardly any at all - there probably are some but I can't think of one now that's exactly the same from start to finish. The obvious exception is when a pattern has been sampled and used electronically, but that's not really what I'm talking about here.

A basic understanding of song form and structure will really help you understand how you should approach rhythm guitar in a song. Most commonly, verses are quieter or less busy than a chorus. The verse is where the story is told (usually more detailed and personal so wants to be more mellow), and the chorus is where the audience connects their experiences with the song and so it needs to be bigger. I've covered this on the website, so why not look up my lessons on dynamics - then apply the ideas to music you love and take notes.

So we already have patterns for the verse and chorus, but almost certainly there'll be a different one in the bridge, and possibly another in a pre-chorus. There may even be more sections, like a classic intro - yes I'm talking to you, Wish You Were Here and Wonderwall.

But there's also something here to learn from drummers. Every four, eight, 12 or 16 bars there's often a fill, or a slight variation on the groove, in the same way that a drummer would add a fill to their groove. The fills are often more pronounced and obvious going into a new section (verse to chorus) and so there are the subtle fills every four or eight bars and bigger ones between sections. If you're playing on your own the fills become more important, as the band won't be there helping to define things.



This month Justin reckons it's all about the rhythm and the groove

Also important to realise is that the rhythm is likely to consist of more elements than just strumming patterns. It's likely to contain some 'strumming pattern type thing', but also single-note lines, chips and splangs and the interplay with other instruments might create interesting rhythmic effects. Listening to the whole and then trying to focus on individual parts will help your understanding of ways this can work - there are far

player worth studying - he makes creating layers look far too easy - most of us find it takes study, practice, and serendipity. Other superb 'layerers' include John Mayer, Keith Richards and Jimmy Page but you'll find layering in most modern recordings - just tune your ear in to listening for them.

However, after all that it seems to me that actually the most important element no matter what you play is the groove. You can play

- some of the finest groove players look like they're taking it very seriously indeed, almost like locking in is painful. And in styles where things get complicated and still need to be super tight it takes lots of concentration.

A great way to work on the groove is to play along with tracks that make you feel great. I love locking in with records that have a great groove and really trying to lose myself in the song. I feel this is one of the few ways to absorb what we call the time feel, and there is something that can't be written down or taught academically that you can learn by doing this.

So no matter what technical things you want to learn about rhythm, do remember that it needs to feel good to you if you want it to feel good to the listener. Get that bit right and the rest should fall into place. Stay safe out there.

Best wishes, J.

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

“STEVE LUKATHER IS ONE OF THE GREATEST RHYTHM LAYER PLAYERS. THERE ARE SO MANY BEAUTIFUL PARTS”

too many approaches to go into here. I believe the best way to learn about layering parts is to listen to the greatest rhythm players of all time, and steal the bits you love.

Steve Lukather springs to mind as one of the greatest rhythm layer players. There are so many beautiful parts in his work - each adding an element that mixes together to create a super groove. Tim Pierce is another incredible

a fancy part if you like but if it's not groovin' and feeling good then it just ain't gonna work. A great feel is something that seems to come easily to some people and takes others a lot of work. It should be effortless, and I think for many people that find it hard, the answer is to relax, not stress about it, and try and lose yourself in the music. It's easier said than done of course, and there are again exceptions here

SESSION *shenanigans*

The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: Spanish Guitar For Non-Spaniards.

Classical guitar masquerades under a plethora of aliases. Nylon-strung guitar, gut-string guitar, the aforementioned Spanish guitar. On occasion you may even be handed a part that says, 'acoustic guitar - Latin fills'. Or 'bossa nova feel, fingerstyle'. You might be surprised to learn that a number of folk who ply their trade as composers or arrangers aren't appraised of the fact that these are descriptions of exactly the same instrument. Indeed, there are those who write 'Acc. guitar' at the top of the music when they can neither differentiate it from a steel-strung guitar nor spell the word 'acoustic'.

What unifies this bunch of names, mis-names and etymological inaccuracies is this: the classical guitar is an instrument that requires years of intensely serious study. While others are ripping off their Jo-Bo licks, you'll be hunched over Carcassi's Twenty Five Melodious And Progressive Studies, footstool in the correct position and instrument positioned at an appropriately jaunty angle. And you can forget tab. You'll need to bite the metaphorical bullet and learn to read music. You'll want a good tutor, if you can find one. And a smidgen of luck. In my own case, I was given two recommendations when I played to Michael Jessett, Professor Of Guitar at The Royal College Of Music at the time. Gratifyingly, neither of them was, "Pack it in, mate". I made my selection purely on the basis of geographical location and went for the North London option. He turned out to be Carlos Bonell, John Williams' successor at The RCM. The alternative candidate was south of the Thames. I'm sure he would have made a fine teacher but I later discovered he was better known as a world famous male model. And thus my Vogue career was stillborn purely on the basis of an A-Z Road Atlas.

You won't be surprised - or even heartbroken - to learn that a serious analysis of the repertoire lies outside the scope of this article. However, I will offer you the

following observations regarding the use of this beautiful instrument in contemporary settings.

The clue to success resides in the title - 'fingerstyle' guitar. Do try to develop an orthodox technique involving thumb (p), first finger (i), second finger (m) and third finger (a). You ain't never gonna make 'em go weak at the knees in the bedroom scene in a Bond movie by using a

employed, in which the finger comes to rest on the string below the plucked note. For everything else there is 'tirando' (pulling stroke). And Mastercard, obviously.

Which segues delightfully into the world of fingernails. The great Segovia, that self-styled father of classical guitar, offered some helpful advice. "If you do not possess good nails, give up." A more

“YOU’LL NEED TO BITE THE BULLET AND LEARN TO READ MUSIC. YOU’LL WANT A GOOD TUTOR. AND A SMIDGEN OF LUCK”

pick. It sounds scratchy and rough. Personally, I avoid so doing at all costs unless I'm forced to play a passage of such rapidity that I simply cannot execute it without one. And it really is all about the sound. You're aiming to strike the string at the junction of the fleshy part of the finger with the nail. To obtain a more forceful sound from what is a relatively quiet instrument, the 'rest stroke' (apoyando) is

constructive way forward is to keep the nails smooth at the edges and following the contours of the finger, protruding sufficiently to strike the string accurately. After shaping with an emery board, I find that a four-way buffing block obtainable from Messrs Boots Of Nottingham is most efficacious. Your only concern will be to avoid a ruinous break the night before recording an episode of Doc Martin, or monetary

equivalent. But it's not all doom and gloom. For years I've declined requests to move wardrobes or clear gardens on the strength of it.

A good instrument is important. But so much of sound production originates from the mind and fingers of the instrumentalist. I remember struggling with one of the Bach Lute Suites during a lesson with Carlos. He demonstrated a particularly complex passage on his David Rubio, forcing me to comment, "Wow. That really is a fabulous sounding guitar." Whereupon, he handed me said guitar and replied, "There you go. If that's the case you won't have any difficulty making it sound like that!"

One of the joys of modern day classical guitar playing is that one can obtain a perfectly serviceable instrument for comparatively little outlay, certainly compared to the torture of acquiring a half-decent violin or 'cello. I will concede that the phrase "I play The Korean guitar", is not heard much in polite society, but who's to quibble when The Concierto d'Aranjuez sounds perfectly mellifluous on a £500 box? My efforts would have been considerably less tortuous had I not begun with a barely playable student model. I then had to pay a small fortune (£300) and wait 18 months for Julian Bream's favourite maker José Romanillos to construct a frankly disappointing guitar. As an investment it was a different story however, financing as it did the purchase of a Greg Smallman model, as recommended by John Williams. Which, despite tinnitus inducing volume levels, wouldn't play in tune. After decades of nylon-strung anguish, I am currently the happy owner of an English-made Spanish Guitar by Kevin Aram. You could check him out to advantage if you ever get serious about matters musicawl.

Meanwhile, back to the Tarrega tremolo study. I wonder if I'll ever be able to play it?

More on Mitch and his Studio Kings at www.mitchdalton.co.uk



Mitch has wise words on the Spanish, or is it classical guitar?

INSTRUMENTAL *inquisition!*

Guitar instrumentals have supplied some of music's most evocative moments. We asked some top guitarists for their take on this iconic movement. This month: **Kim Simmonds** of legendary British blues band, Savoy Brown.



Kim Simmonds: "I play totally with feel, the technical stuff doesn't help me"

GT: What is it about guitar instrumentals that appeals?

KS: I grew up in the era of classic rock and roll instrumentals. The Shadows in the UK, The Ventures in America. Memphis by Lonnie Mack was a sensation to me in 1963 when I heard it. Also, The Yardbirds' Got To Hurry in 65. Take Five was an earlier jazz hit that I learned to play. A lot of rock instrumentals took their influence from the jazz world, which was largely instrumental and groundbreaking in the previous years. A lot of the popular rock instrumental hits were based around guitar licks and I loved that. I still incorporate that kind of approach to many of the blues-rock songs I write. It gives the song an extra 'hook' apart from the lyrics.

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

KS: An instrumental is an abstract offering. Like an abstract painting, with an instrumental you can bring your imagination to it as a listener. It will speak to you in its own way. A vocal song often already has everything laid out for you to appreciate. Often an instrumental has a musical 'lick' or melody that draws you in and is unforgettable, and there is often a musical virtuoso playing the lead. That is always a treat - to hear a fine musician playing.

GT: What tendencies do you aim to embrace or avoid, such as rhythms, harmony, playing approach, or tones?

KS: With an instrumental you need to appeal to people's emotions otherwise it becomes muzak or background music. It must have melody, too, and in many ways should imitate a vocal. For instance, the lead instrument could be playing with vibrato. The latter can be achieved by the fingers on a guitar or with a whammy bar. Technique helps as the 'wow' factor

to attract a listener's attention, but mostly you must paint a picture, like an artist, with honesty.

GT: Is a typical song structure always relevant for composing an instrumental?

KS: An instrumental musical structure can ape a normal vocal song approach. Then again, because it's abstract, it can go anywhere it pleases. With an instrumental there's more looseness and latitude to invent whatever you want, and not have those song structures to hem you in. I've always played instrumentals on my albums because it gives you a chance to show your playing ability and gives you an opportunity to broaden an album's focus.

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

KS: I think that would be good to do. More to the point is having a strong musical focus so that the

“ WITH AN INSTRUMENTAL THERE'S MORE LOOSENESS AND LATTITUDE TO INVENT WHATEVER YOU WANT ”

listener is left in no doubt what the music is all about. Again, mimicking a vocal style vibrato on guitar is an excellent way to grab a listener's attention.

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

KS: Sometimes my instrumentals are failed songs. That happened when I recorded *Close To Midnight* on the *Witchy Feelin'* album a few years ago. The song melody and lyrics were too soft in sentiment and I thought 'let's save it and I'll play lead guitar over the track'. It worked well and took the emphasis away from 'soft' to 'lyrical'. A perfect end to an album. Most of the time I create a rhythm vibe on guitar and then play on top of that.



Savoy Brown:
Garnet Grimm,
Kim Simmonds,
Pat De Salvo

I simply improvise a melody over the top of the rhythm track as per *Close To Midnight*.

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

KS: I make sure the audience gets the feeling I want to put across. If it's up-tempo I get up the energy to reach them. If it's slow and melancholy I draw the audience in. It's a thing where you 'will' the

audience to listen. Almost like a hypnotist. You hypnotise the audience, either with sheer energy of feeling, or by subtlety.

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

KS: Of course, that's the case with orchestral music and something I did try to bring into playing blues when I started. I think all music should be orchestral in that way. There wasn't much of that in the classic instrumentals of the past. They started and pretty much finished in the same manner. I think, unless the arrangement can stand it, that you can simply start,

make your point and finish without many fireworks going off.

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

KS: It all depends on the recording. I made a solo acoustic blues-jazz album not so long ago, called *Jazzing On The Blues* and I used a straight acoustic sound for the whole album. If I'm playing a slow blues electric tune, I'll probably pick a warm guitar tone. For a fast boogie I'll go to a treble sound. Obvious, I guess. Even within a warm-toned electric guitar tune I'll often turn to the treble sound to add emphasis to a middle passage or improvised section, just to make a point to the listener.

GT: Do you have favourite keys or tempos?

KS: I love playing on a slow blues groove. That's my strength. I love the key of A and when I started performing with Savoy Brown every song was in A. John Mayall suggested to me at that time to try different keys! I also like playing in D Minor (the saddest key as joked about in *Spinal Tap*). It's a great blues key and I used it to good effect on the song *All I Can Do Is Cry*, on the *Street Corner Talking* album from the early 1970s.

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

KS: Either work for me. In blues you often play Minor guitar runs

against the Major key that a song is pitched in. A Major key is generally happier and perhaps softer, at least in my style. I go to the Minor key to make a more dramatic point. Neither is easy if you don't have the initial inspiration!

GT: Do you have any favourite modes or scales?

KS: Actually I've never really known what a mode is. I did read some books on the subject back in the 80s, but I play totally with feel and the technical stuff like that doesn't help me. I'm just a throwback player from another era who has managed to bridge the gap somehow.

GT: What about modulations into new keys?

KS: That's fun to do and a great production tool. Again, it's not that useful playing blues although I have utilised it to good effect in the past. Listen to the modulation change for the solo in *Poor Girl* on the *Looking In* album. It's very effective in pop music and ear-catching when you can pull it off. Quite often will play a middle solo section in a Minor mode when the song itself is in a Major key. It makes the solo stand out more and grabs the attention of the audience.

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

KS: There really is no difference for me. You need musicians who can cover a wide area of music. They should be well-versed in basic jazz, blues and rock rhythms and be able to improvise. The latter being the essential key to playing my kind of music. No one reads the music from a sheet.

GT: What are your views on harmonising melodies?

KS: I'm not big on that kind of thing, for guitars at least. I like a distinct lead guitar playing over a background. We had that fad of harmony lead guitars way back that some still do. It does sound clever to the ear, but I like to keep things simple.

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

KS: Green Onions by Booker T & The MG's. A simple riff that any beginner can learn to play. Plus, it's a 12-bar blues so a good foundation for popular music in general. Memphis, by Lonnie Mack. A guitar player way ahead of

Kim is Savoy Brown's founder and only constant band member



his time, playing licks that still stand to this day. A huge influence on guitar players who never mention his name. I hear his licks in a lot of musicians' playing, including mine. Frosty, by Albert

Collins. A blues guitar player who played in a different tuning than normal, thus making his guitar runs unique. Plus, he shows that personality in guitar playing is often greater than technique.

Savoy Brown's new album *Ain't Done Yet* is out now released by Quarto Valley Records. More info: savoybrown.com.



PHIL HILBORNE'S ONE-MINUTE LICK

Rock Tapping and Sliding Licks

HERE WE ARE LOOKING at a couple of very effective tapping ideas that should spice up your rock vocabulary. The first is an ascending lick that involves alternating picking-hand taps with fretting-hand slides; tap (circled note), pull-off from the string then the fretting hand slides up from an unimportant lower fret (say the 7th fret) to the designated fret (squared notes). If played correctly this combination will have a unique gargle-like effect. You will notice how the idea ascends from E to F# to G and lastly up

to a high B. The second lick is a classic Van Halen move; the picking hand taps, slides up the fingerboard (17th to 19th fret) then the fretting hand performs two notes from E Minor Pentatonic (E-G-A-B-D). This is typically an effect rather than a melodic device so don't worry hugely about hitting the final tapped note each time. It's the sound of the tapped slide that is important here. Explore and experiment; there are a lot of options here with these two flashy tapping approaches, so enjoy.

Em to D (Vamp). D/F#

8va

ff

1

G **D/F#** **Em** **D/F#** **Em**

(8va)

3



JAM TRACKS *tips*

Use these tips to navigate our bonus backing tracks

1 Funky Blues Jam (C)

We start with a fun and funky blues in the key of C. In terms of scales, you'll get off to a great start by mixing C Major Pentatonic (C-D-E-G-A) with C Minor Pentatonic (C-E_b-F-G-B_b) to create a nice bluesy 'BB' effect.

2 Epic B Dorian Jam

This modal groove jam is focused on B Dorian mode. Use B Minor Pentatonic scale (B-D-E-F#-A), B Minor Blues scale (B-D-E-F-F#-A) - as well as of course B Dorian mode (B-C#-D-E-F#-G#-A).



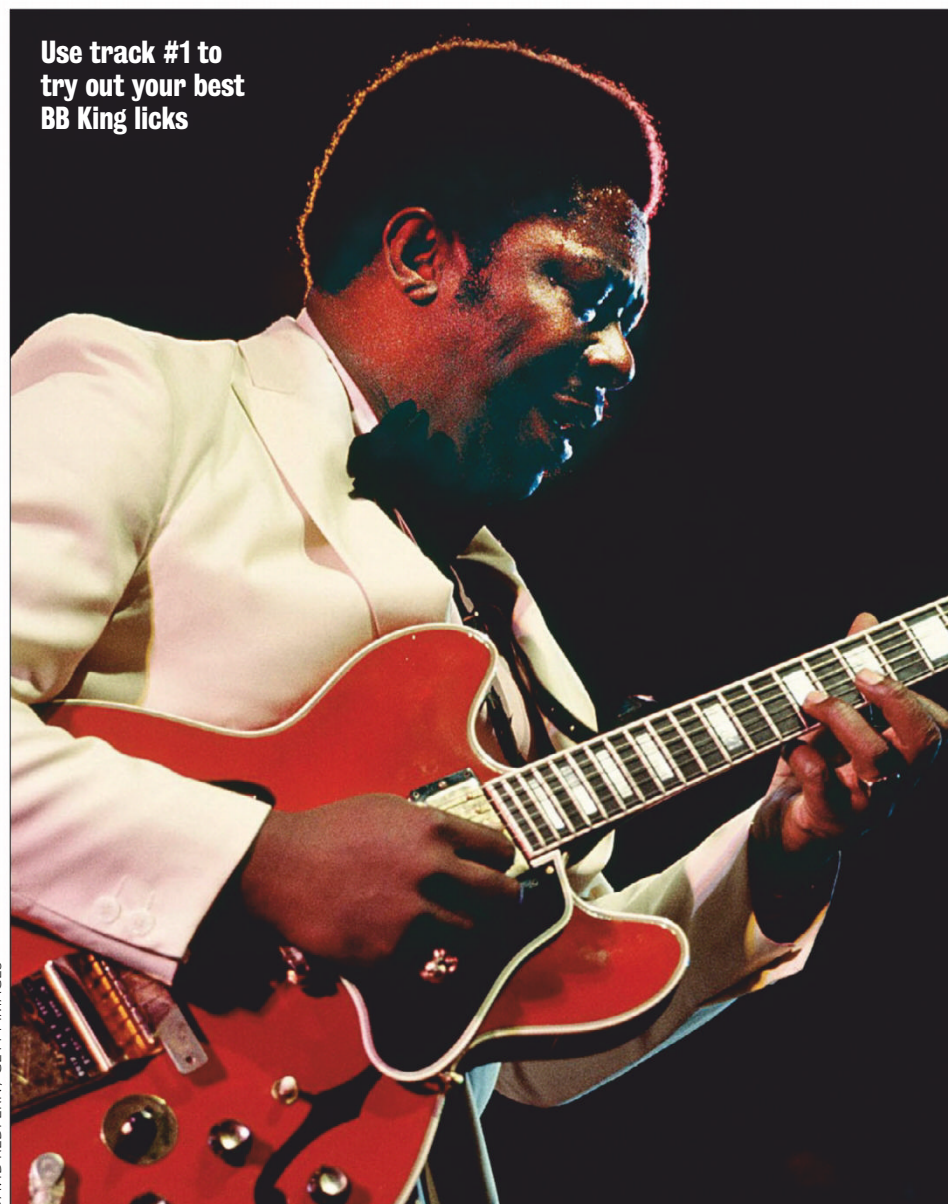
3 Slow Jazz-Blues (G)

Here we have a slow jazzy blues in the key of G for playing your moodiest licks. G Minor Pentatonic (G-B_b-C-D-F) is a good place to start, and trying to find the chord tones and arpeggios along the way would be a great next step.

4 Lo-fi Groove Blues (C)

We finish with this groove blues in the key of C. Mixing C Major Pentatonic (C-D-E-G-A) and C Minor Pentatonic (C-E_b-F-G-B_b) is a great choice - as well as finding the arpeggios C7 (C-E-G-B_b), F7 (F-A-C-E_b) and G7 (G-B-D-F). Happy jamming!

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



Use track #1 to try out your best BB King licks

DAVID REDFERN / GETTY IMAGES

That Was
The Year...
2013
Scotland, Montreal
& Cambridge

SCHecter EXPANDS ITS DIAMOND

Series with two new guitars, the Ultra B-17 Bombshell and the PT F4 Phantom, continuing the Aviation Collection designs by coving the guitars with WWII bomber and fighter decals and rivets. While this presentation may limit their appeal they are fantastic sounding and versatile instruments. The Tele-like Phantom is loaded with two Schecter Custom alnico humbuckers and the reverse-bodied Bombshell features Seymour Duncan Active Blackout humbuckers and both are ready for action.



THE MUSIC INDUSTRY MOURNS THE LOSS OF

Peter Banks, Alvin Lee, JJ Cale, Lou Reed, Richie Havens, Reg Presley, George Jones, Jeff Hanneman (Slayer), Ray Manzarek (The Doors), Jim Hall, Rick Huxley (Dave Clark Five), Clive Burr (Samson, Iron Maiden), Tony Sheridan, Kevin Ayers, Kenny Ball, Terry Lightfoot, Trevor Bolder (Bowie, Uriah Heep), Patti Page, Trevor Gordon (The Marbles), Eydie Gormé, Mindy McCready, Chi Cheng (Deftones), Chrissy Amphlett (Divinyls) and producer Andy Johns. We welcome to the world, Prince George of Cambridge.

THE DATE FOR SCOTLAND'S INDEPENDENCE

referendum is announced as 18 September next year Prime Minister David Cameron rejects the idea of a head-to-head TV debate with Alex Salmond, Scotland's First Minister. All former police forces in the country are merged to become known as Police Scotland. The National Crime Agency is also brought into action and is designed to tackle some of Britain's most serious cases.



GODIN RELEASES THE MONTREAL PREMIERE,

a fine Les Paul shaped guitar with a hollow body, twin humbuckers and a hardtail. The body features a spruce centre block that's arched in three places so there is more contact with the top than the back and allows the sound to circulate. While the body is bound front and back the neck is unadorned and the rosewood fretboard sports simple pearloid dots.

RICHIE SAMBORA QUITS BON JOVI

just hours before a concert; Kate Bush receives a CBE from the Queen; Bonnie Tyler performs Believe In Me in the Eurovision Song Contest and finishes 19th; Fall Out Boy reforms; My Chemical Romance and The Mars Volta disband; Stone Temple Pilots replace singer Scott Weiland with Chester Bennington from Linkin Park; Paul McCartney's new album is appropriately called *New*, and Jimi Hendrix's posthumous *People, Hell And Angels* album is released.



TWO NEW SIGMA MAHOGANY-TOPPED

electro-acoustics combine classic looks with electronic versatility and all at a budget price. Both the SDM-15 and the S000M-15 models retail at just under £500 and look like purely acoustic guitars but the discrete inclusion of Fishman Sonitone electronics with endpin jack and soundhole-mounted tone and volume controls make them more useable on stage and in the recording studio.





50 Rock Licks



Jon Bishop has 50 scorching licks in five rock flavours: blues-rock, classic rock, southern rock, commercial rock, and hard rock. The top players in each genre are covered, so grab that guitar and wail!

ABILITY RATING

Moderate to difficult



Info

Key Various Tempo Various CD TRACKS 4-13

Will improve your... ✓ Rock feel and phrasing

✓ Use of different techniques ✓ Knowledge of a range of rock styles

Welcome to this unabashed celebration of rock guitar. The aim of the lesson is to provide you with some core concepts and techniques which will help you build a really good vocabulary in a whole range of rock guitar styles.

The guitar is one of the key instruments in the rock ensemble; it provides much of the harmonic backing and of course is also used to play riffs, fills and solos. Some rock bands are three-piece outfits where the guitar provides the majority of the melodic and harmonic content. Other line-ups include guitar and keyboards working in tandem. Then there are twin-guitar assaults, either with or without keys. All these band types require subtly different ways of interacting with the other musicians, and we will see many of these approaches in the following 50 licks.

Many of the greatest rock songs are written in guitar-friendly keys like G, A, E and D and this allows the guitarist to utilise various open

strings and resonant, first-position chords. When creating riffs, lead lines and guitar solos the Major and Minor Pentatonic scales are a popular starting point, and many of our examples use these as their basis. Both of scales are constructed from five notes, with the intervals as follows:

“MANY OF THE GREATEST ROCK SONGS ARE WRITTEN IN GUITAR-FRIENDLY KEYS THAT ALLOW THE GUITARIST TO UTILISE VARIOUS OPEN STRINGS”

Major Pentatonic: R-2-3-5-6.

Minor Pentatonic: R-♭3-4-5-♭7.

The Major and Minor triad arpeggios are also commonly employed. Their intervals are: Major triad arpeggio: R-3-5. Minor triad arpeggio: R-♭3-5.

We can also use the full, seven-note Major and Minor scales and their associated modes, and of course the Major and Minor Blues scales (Minor Blues adds the ♭5 to the Minor Pentatonic, while Major Blues adds the ♭3 to the Major Pentatonic|).

The 50 licks format provides an excellent vehicle for us to look at a range of techniques such as alternate picking, two-handed tapping, pull-offs, hammer-ons, slides, string bending, whammy bar work, harmonics and many others available to the rock guitarist.

As well as the tabbed-out examples in the magazine you'll also find an audio demonstration of our 50, four-bar licks, in the style of some of the biggest names from our chosen rock sub-genres. There's a two-bar break between the licks so you have time to prepare, and the backing tracks with the lead guitar performance muted, are provided for you to practise along with.

See if you come up with licks of your own using some of these ideas as a starting point. Changing a note here or there, altering the rhythm, using picking instead of legato, or bends rather than straight notes, can colour them in a completely different manner. **BT**

TECHNIQUE FOCUS

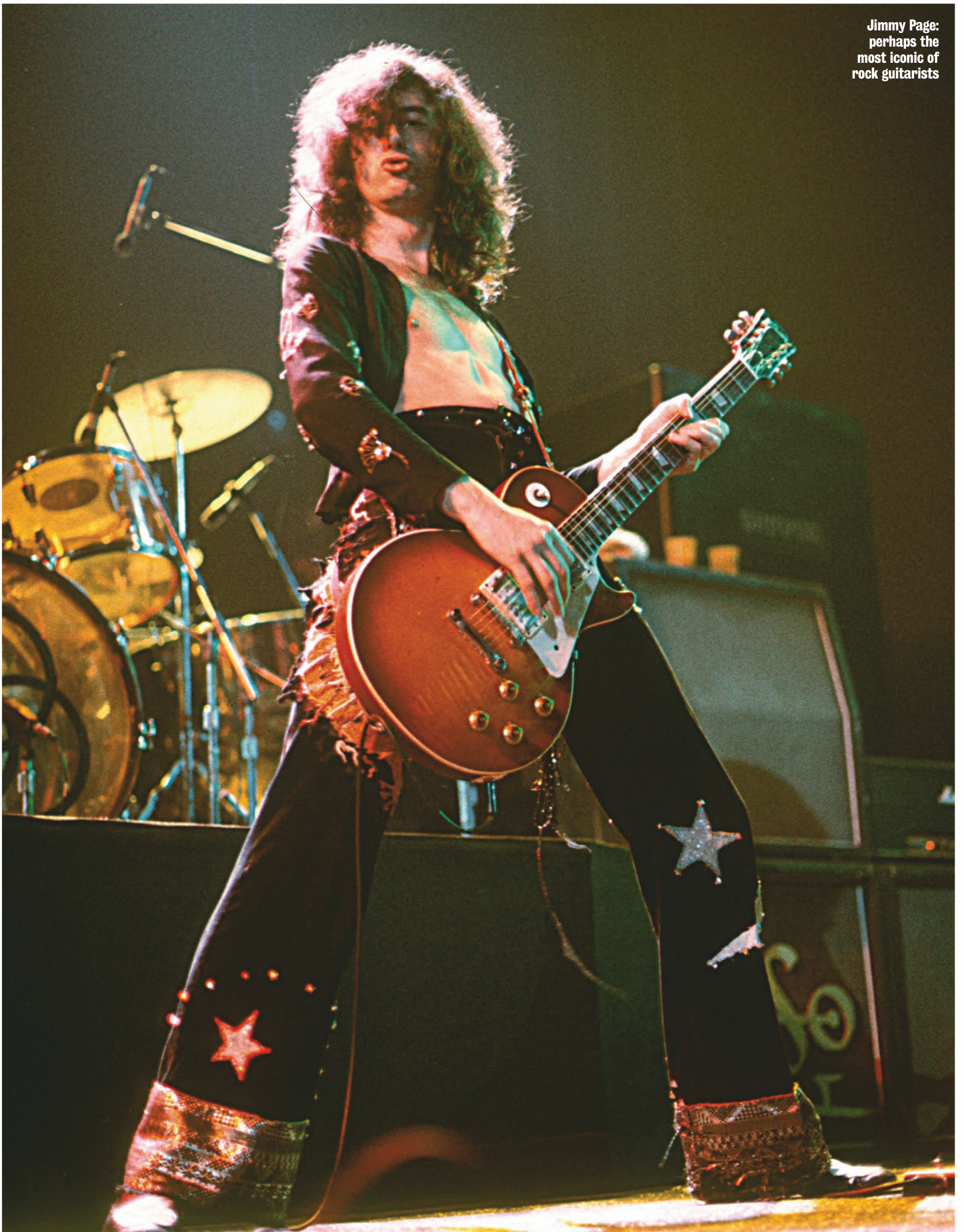
Double-stops

The term 'double stop' simply means two notes played at the same time. If you take the Minor Pentatonic scale you will find that most of the notes sound good when played together. It is an obvious choice to combine notes on adjacent strings as these are easy to finger, but you can combine any two notes to create a double-stop and there are several different ways you can articulate these on the guitar in several rock styles. The first and most simple way is to barre two notes on adjacent strings with one finger and play them with a down pick. Try playing the notes E and A together (5th fret, second and first strings); you can play this double-stop with the first finger and embellish it by sliding into it from below. Also, try bending the third string up one tone at the 7th fret and then playing the same E-A double-stop on the top two strings. There is a whole host of rock licks waiting to be discovered with ideas like this. Double-stops are also effective when played on string pairs that skip a string. By passing over a string it is possible to play wider, ear-catching intervals such as Major and Minor 6ths, or 10ths (an octave plus a 3rd). The Major and Minor 3rd are popular intervals for double -stops in blues, classic rock and rock and roll styles.

Get the Tone

The variety of rock styles covered in this feature run the gamut of guitar makes and models, and amplifier styles and brands. Set up your dirtiest sound for the hard-rock licks then back off the guitar's volume to clean things up for other categories. Or use the settings above and step on drive pedals as needed. All the effects and pickup selections are included in the notation, to help guide you to the right sonic ball park.

Jimmy Page:
perhaps the
most iconic of
rock guitarists



MICHAEL OCHS ARCHIVE / GETTY IMAGES



TRACK RECORD For an overview of the bands featured in this article you need look no further than the 1994 album entitled The Best Rock Album In The World Ever. This double CD contains many of the artists and songs that inspired the riffs and licks. It's worth revisiting classic albums by AC/DC, Led Zeppelin, Deep Purple, Black Sabbath, The Scorpions, Lynyrd Skynyrd, etc, to remind you how great these bands are!

LICKS 1-10 BLUES-ROCK

CD TRACK 4

LICK 1 JIMI HENDRIX Our opening example is in the style of rock guitar innovator Jimi Hendrix. The fast E Minor Pentatonic run is well worth taking slowly at first. The repeating E Minor triad arpeggio in bars 4 and 5 are a classic Hendrix trick.

LICK 2 ERIC CLAPTON Eric Clapton has used a variety of vintage and custom shop Strats since the early 70s and augments the tone with a mid boost circuit. This example is pure 'slow hand' combining string bending and finger vibrato in the higher fretting positions.

LICK 3 STEVIE RAY VAUGHAN Stevie Ray Vaughan's fiery blend of Albert King style phrasing and a supercharged Hendrix tone inspired an army of imitators. For this lick select the neck pickup and dig in hard with the pick.

LICK 4 PETER GREEN This lick is in the style of British blues master Peter Green and combines BB King style phrases with a biting attack and soulful vibrato. The out-of-phase pickup tone provides a unique nasal quality, but Greeny often used bridge or neck pickup too..

Ex 1 Jimi Hendrix

Middle Pickup With Overdrive & Uni-vibe

$\text{♩} = 125$ $8va$ $E7\#9$

Drum Intro ff

BU

12 15 15-(17) 12 15-12 14 12-15-12 14 12 14-12 14 14-16 12 14-12 14-12-10

1

Ex 2 Eric Clapton

Bridge/Middle Pickup With Overdrive and Mid Boost

$\text{♩} = 125$ $8va$ $D5$ $B\flat5$

Drum Break ff

BU

15-12 12 15-12 12 15-12 12 15-12 15-17 15 $\frac{1}{4}$

4

$(8va)$ $C5$ $G5$ $D5$ $B\flat5$ $C5$ $G5$

BU

17-18 17 15-17-17(18) 15-18 15-15-17 15-17 15-17-15 18 15-17 15-18 17

9

Ex 3 Stevie Ray Vaughan

Neck Pickup With Light Overdrive

$\text{♩} = 125$ $8va$ $E7$

Drum Break

BU BU

17-(19)-17-(19) 15 17 15-17-(19)-15 $\frac{1}{4}$

BU BU BU BU

15-(17) 12 12-15(17) 12-15(17) 12 12 14(16) 12

12

Ex 4 Peter Green

Bridge/Neck Pickup Out of Phase

$\text{♩} = 125$ $A7$

Drum Break

BU

15-(17) 12 15 12 15-12 14-12 14-12 12-10

BU

9/11 10 12-(13) 10-12

17

LICKS 1-10 BLUES ROCK

CD TRACK 4

LICK 5 DAVID GILMOUR The neck pickup selection sounds great for blues orientated lead work, especially when a compressor is added. Big string bends are also a key component of the Gilmour style and your goal is to get the bends sounding musical and in tune.

LICK 6 JEFF BECK Jeff is a true innovator and has pushed what is possible with the Fender Stratocaster to its limits over the years. Jeff combines a fingerstyle picking technique with precise manipulation of the vibrato arm and the volume and tone controls. This example is a good workout for the whammy bar

and also features the pull-off technique and use of harmonics.

LICK 7 JEFF HEALEY Another couple of classic blues-rock ideas. The chord stab at the end works like a punctuation point. Jeff had a unique 'lap style' playing technique but had tons of great blues-rock chops, feel and vibrato.

LICK 8 ROBIN TROWER Procol Harum guitarist Robin Trower is famed for his Hendrix inspired guitar moments. This example combines Robin's sought after fuzz tone and uni-vibe effect combination with the E7#9 chord. Trower has an enviable vibrato too, so aim to get as close as you can to it.

Ex 5 David Gilmour
Neck Pickup With
Compressor and Delay
♩ = 110

Ex 6 Jeff Beck
Bridge Pickup With Mid Boost
Overdrive and Delay
♩ = 115

Ex 7 Jeff Healey
Bridge/Middle Pickup
With Light Overdrive
♩ = 123

Ex 8 Robin Trower
Bridge Pickup With Overdrive & Univibe
♩ = 70

LICKS 1-10 BLUES ROCK

CD TRACK 4

LICK 9 JOE BONAMASSA For this example pump up the overdrive and dig in hard. Joe's finger vibrato can be frantic and ferocious, and his string bending is fierce. But he's about as deft all over the fretboard as anyone, so see if you can get near his fluidity and smoothness of execution. And don't rush!

LICK 10 JOHN MAYER John Mayer's blend of pop and blues has inspired a new generation of rock guitarists. For this example select the neck pickup and dial in a creamy blues overdrive. Digging in hard with the pick rewards with a fat but articulate tone, very much the cornerstone of his signature sound.

Ex 9 Joe Bonamassa

Bridge Pickup With Overdrive

♩ = 140

E7#9

BU BD

3 3 3 3

X 2-(4)(2)-0 2-0

0 0 5-7 5-7

44 46 48

Drum Break

A7

ff

BU BU BU

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

Ex 10 John Mayer

Neck Pickup With Light Overdrive

♩ = 100

Dm

BU BU

15-(17)-15-13 14-14 13-(15)

13 10 11 10-13-10

12 10-12 10 12-10 12

51

Drum Break

mf

3 3

13 12-13-12-10-12 10 10 12-10

13-15 13 15-13 13-15-13 14-12-10 12-10 12-8

57

LICKS 11-20 CLASSIC ROCK

CD TRACK 6

LICK 11 JIMMY PAGE This example is straight out of the Led Zeppelin lick vocabulary and works well with a medium overdrive setting. The galloping rhythm will sound best with slight palm muting. Jimmy has that wonderful knack of playing close to the edge of falling off, which makes his playing so exciting.

LICK 12 BRIAN MAY The pre-bend is a key part of the Brian May sound. Pre-bending the note allows Brian to attach a vocal sounding vibrato that dips below and above the pitch. His vibrato and pitching of bends is exemplary, and he's the master of mixing all this with fast flurries of notes.

Ex 11 Jimmy Page

Bridge Pickup With Overdrive

♩ = 105

E5

Drum Intro **ff**

PM PM PM PM PM PM

0-0-0 7-5 0-0-0-0-0 7-5 0-0 0-0-0 7-5 0-0-0-0-0 7-5 0-0-0 7-5 0-0

1, 3

Continue sim

1 2

E9

7 7 6 7

LICK 25 DUANE ALLMAN It's time to break out the slide. The single-string line on the second string is simple yet effective, but you'll need to keep an ear on the intonation as you slide from note to note. Adding a fast and aggressive vibrato to the top G note provides that typical Allman flavour.

G5 C5 B♭5 G5 C5 B♭5 G5 C5 B♭5 G5 D♭5 C5 B♭5 G5 B♭5

G5

G

G

♩ = 125

Drum Break

f With fingers

8 11 8 13 11 8 15 15 17 15 14 17

CD TRACK 8

LICK 28 BRITTANY HOWARD If you don't know Alabama Shakes do check them out. This lick showcases several different ways of playing country style bends. Again, good intonation is the key, so start slowly and memorise the feel and sound of the correct string bend pitches.

LICK 29 WARREN HAYNES The blues scale sounds great for runs and adds some extra flavour to the Minor Pentatonic. The Gov't Mule guitarist regularly uses pull-offs that make runs such as this one sound more fluid. These have been notated in the tab.

Bridge Pickup With Overdrive

Bridge Pickup With Overdrive **G**

Bridge Pickup With Overdrive

Bridge Pickup With Overdrive **G7**

20 **GuitarTechniques** December 2020

LICKS 21-30 SOUTHERN ROCK

CD TRACK 8

RIFF 30 JIMMY HERRING Another band you might not know is Widespread Panic. Jimmy Herring is their lead guitarist and this lick uses double-stops and

double-stop bends (probably a Chuck Berry influence). The notes E and B, in bar 94/98 are a tri-tone interval and outline a C7 tonality.

Ex 30 Jimmy Herring
Bridge Pickup With Overdrive

G5 F5 C/E

f 3 Let ring -

BU BU BU BD

15-17-15 15-17-15 17 (19) 18-18 18-18 17 (19) (17) 15 17-15-14 15

89 91, 95

LICKS 31-40 COMMERCIAL ROCK

CD TRACK 10

LICK 31 ROBBY KRIEGER The Doors' guitarist mixed simple Pentatonic lines with jazzier ideas. This example is relatively easy to play, but sounds effective due to the delivery. The use of a fast tremolo effect setting brings the lick to life and provides that signature Doors vibe.

LICK 32 DON FELDER The Eagles' ex-guitarist has one of the most feel-laden styles of all. This repeating traid arpeggio idea that features in everyone's

favourite Eagles song is a classic example of triplet licks that outline the chords. Give it a laid-back feel and don't be too keen to add big vibrato.

LICK 33 JOE WALSH Felder's longtime partner in The Eagles, Joe played with The James Gang and has had a successful solo career. His feel and touch are unparalleled. Adding chromatic notes to standard country-rock phrases adds colour, so here a run of chromatic notes provides that bit of country flavour.

Ex 31 Robby Krieger Style
Bridge Pickup With Tremolo

$\text{♩} = 104$ Em $\frac{1}{4}$

Drum Intro

2 $\frac{1}{4}$

7-7-7-7 5-7 5-7 5-7 3/4 5-7 3/4 7-5 4

Ex 32 Don Felder Style
Bridge Pickup With Overdrive

$\text{♩} = 140$ G5 D/F# G5 C5

Drum Break *ff*

10-7 8 10-7 8 10-7 8 10-7 8 14-10 10 14-10 12 14-10 10 14-10 10 14-10 10

5 V V V V V V V sim.

Ex 33 Joe Walsh Style
Bridge Pickup With Overdrive

$\text{♩} = 140$ A5

Drum Break *ff*

BU 12-14 14-12-10 10 10-12-14 12-15 12-11-10 13-10 11

9

Ex 34 Nils Lofgren Style
Bridge Pickup With Tremolo

$\text{♩} = 140$

Drum Break

BU 10-10-13 12-15 12-11-10 13 13-14 9-10-11-12 12-14-12-10

14

LICKS 31-40 COMMERCIAL ROCK

CD TRACK 10

LICK 34 NILS LOFGREN This example is in the style of the Bruce Springsteen lead guitar man. A bit of tremolo effect helps to bring these simple lines to life as they follow the chords (play them while bouncing on a trampoline at your own peril).

LICK 35 TERRY KATH The guitarist from the band Chicago was apparently one of Hendrix's favourites. Terry had bags of 'right on the edge' chops, rather like Jimmy Page. In this lick we switch over to ballad mode, with lots of overdrive and delay helping this melodic lead line to soar over the backing.

LICK 36 JEFF 'SKUNK' BAXTER This lick adds a Steely Dan fusion sensibility

to the proceedings. Chord tones outline the G7 tonality, and chromatic passing tones are included for that jazzy touch that was de rigeur for bandleaders Walter Becker and Donald Fagen.

LICK 37 RANDY BACHMAN A double-stop bend opens this lick. Hold the bend on the second string and let the notes ring together as you pick between them, to create some deliberate but interesting dissonance

LICK 38 NEAL SCHON Use the whammy bar to scoop into notes and add expressive vibrato. The notes follow the underlying chords in this Journey style idea.

Example 34: Musical notation for Lick 34 (Nils Lofgren style). The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a forte (*f*) dynamic. The guitar staff shows fret numbers: 0, 2, 4, 2, 4, 2, 1, 4, (6), (4), (6), 4, 2, 1, 2, 1, 4, 2, 1. Chords indicated are E, A, and B. The text "BU BD BU" is written above the guitar staff.

Ex 35 Terry Kath Style

Bridge Pickup With Overdrive & Delay

Example 35: Musical notation for Lick 35 (Terry Kath style). The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a mezzo-forte (*mf*) dynamic. The guitar staff shows fret numbers: 2, 5, 7, 5, 7, 9, 9, 7, 10, (12), 13, (12), 8, 10, 9, 8, 5, 7, 5, 7, 9, 9, 7. Chords indicated are E, G5, D/F#, and Em. The text "BU Hold Bend" is written above the guitar staff.

Ex 36 Jeff Skunk Baxter Style

Bridge Pickup Clean
♩ = 205 Shuffle Feel

Example 36: Musical notation for Lick 36 (Jeff Skunk Baxter style). The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a mezzo-forte (*mf*) dynamic. The guitar staff shows fret numbers: 10, (12), 13, (12), 8, 10, 9, 8, 3, 4, 3, 3, 5, 6, 5, 3, 2, 5, 3, 4, 5, 4. Chords indicated are G5, D/F#, Em, and G7. The text "BU Hold Bend" is written above the guitar staff.

Ex 37 Randy Bachman Style

Bridge Pickup With Overdrive

Example 37: Musical notation for Lick 37 (Randy Bachman style). The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a mezzo-forte (*mf*) dynamic. The guitar staff shows fret numbers: 3, 5, 15, (17), (17), (17), (17), (17), (17), (15), 15, 15, 15. Chords indicated are C and Bb. The text "BU Hold Bends" and "BD" is written above the guitar staff.

Ex 38 Neil Schon Style

Bridge Pickup With Overdrive
♩ = 80

Example 38: Musical notation for Lick 38 (Neil Schon style). The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody starts with a mezzo-forte (*mf*) dynamic. The guitar staff shows fret numbers: 12, 14, 13, 15, (17), (15), 13, 13, 12, 10, 12, 12, (13), 12, 10, 11, 8, 10. Chords indicated are F, Em, Am, and D. The text "BU BD", "Scoop", "w/bar", and "BU Scoop" is written above the guitar staff.

LICKS 31-40 COMMERCIAL ROCK

CD TRACK 10

LICK 39 STEVE LUKATHER Some classic 'Luke' style double-tops here. It's not so hard to play, but is typically full of rhythmic attitude.

LICK 40 MICHAEL LANDAU Here's another opportunity to scoop into notes

with the bar and add an expressive vibrato. The notes are chosen to follow the first four bars of a 12-bar progression, and if you've not heard Mr Landau playing his version of the Blues (check out Liquid Quartet Live) then don't delay!

Ex 39 Steve Lukather Style

O/D With Bridge Pickup Selection

♩ = 132

Em Am D E5

w/bar - - - w/bar - - - w/bar - - -

BU BU

Drum Break

f

3 3 5 5 3 5

12 9 9 10-12 12-(13) 12-10-13-(15)

3 3 5 5 3 5

4 4

45

Ex 40 Michael Landau Style

O/D With Bridge Pickup Selection

♩ = 80

E Scoop Scoop

Drum Break

w/bar - - -

Scoop Scoop

12-12-14 13-14-12

3 3 5 5 3 5

4 4

51

A Scoop E

w/bar - - - w/bar - - - w/bar - - -

Scoop BU BU BU BD BU

11-14-14-(16) 12-14-12 12-13 12-14-14-(15) 14-12 15-(17) (15)-(17)

11 14 14-(16) 12 14-12 14 12-13 12-14-14-(15) 14-12 15-(17) (15)-(17)

56

LICKS 41-50 HARD ROCK

CD TRACK 12

LICK 41 MICHAEL SCHENKER German ripper Michael Schenker was fond of using the wah-wah for his solo work in bands like UFO. Instead of rocking the treadle to create the typical wah sound, the pedal is left stationary in the 'sweet spot'. This acts like a filter and helps to provide Schenker's unique lead tone.

LICK 42 EDDIE VAN HALEN Eddie Van Halen has created some classic, iconic guitar moments over the years. Our lick combines an open-string chug with triad chords. The riff finishes with some natural harmonics. Timing is crucial here as Eddie has one of the finest hard rock time feels of all.

Ex 41 Michael Schenker Style

Bridge Pickup With Overdrive & Wah Left in Sweet Spot

♩ = 115

C5

Drum Intro

ff

BU BU BU BU BU BU

11-(13) 8 11-8-11-(13) 8 11-8-11-(13) 8 11-8-11-(13) 8 11-8-11-(13)

1

Ex 42 EVH Style

Bridge Pickup With Overdrive

♩ = 140

F5 A E/A

Drum Break

f

PM - - PM - - PM - -

8 8 10 11 10 8 11 13 13-(15) 11 13 10(12)-10-8 10

10 9 9 9 9 9

0 0 0 0 0 0

3

MUSIC TRUMP(ET)'S WAR

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

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

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

**THE POWER
OF MUSIC!**





th•mann
MUSIC IS OUR PASSION



Freak Out!

Nile Rodgers



From Chic to David Bowie, Madonna to Daft Punk, Nile Rodgers has graced innumerable hits. Nile talks to **Jason Sidwell** about his career and technique, then performs six fantastic groove licks.

When you think of great guitarists, certain names inevitably crop up. The rock genius of Hendrix, Clapton and Beck, the lyrical blues phrasing of BB King and Albert Collins, the pyrotechnics of Van Halen, Vai and Satriani, and the awesome riffs of Hetfield and Townshend. But when it comes to pure groove guitar what names spring to mind? Stax label's Steve Cropper and James Brown's iconic Jimmy Nolan? Yes, but as Yoda remarked in *The Empire Strikes Back*, "There is another..." And that's Nile Rodgers.

Rodgers has been a major player and producer since the mid 70s. From his band Chic (alongside Bernard Edwards) to playing or producing for the likes of Sister Sledge (*We Are Family*, 1979), Diana Ross (*Diana*, 1980), David Bowie (*Let's Dance*, 1983), Madonna (*Like A Virgin*, 1984), The Vaughan Brothers (*Family Stand*, 1985), Jeff Beck (*Flash*, 1985), Duran Duran (*Notorious*, 1986), and Daft Punk (*Random Access Memories*, 2013), he's responsible for much of what we appreciate as mainstream funk guitar. With his clean Strat tones reverberating on countless radio and TV shows as well as finding favour with modern R&B and hip-hop acts, Nile sat down with GT so that some of his 16th-note genius can rub off on you. Read on...

Although you're known as a funk or R&B guitarist, your influences and musical appreciation are far wider than that...

For me, guitar playing is not about limitations. I love Jimi Hendrix as much as Wes Montgomery, Paco De Lucia as much as BB King. When I first started playing music one of my teachers said to me that to play

and listen to jazz presupposes a certain amount of education. I thought that was so right - most people don't just jump up listening to jazz, it's a developmental process. The problem is, I've embarked on a process to primarily satisfy my own musical tastes so I can easily go beyond the scope of the normal listener. And that's why working with partners like Bernard Edwards is great for me - I'd always over-write and he'd say I had enough material for 15 records.

Coming from a jazz background, I love piano players like McCoy Tyner. When I started playing I had a teacher named Ted Dunbar who was Wes Montgomery's room

mate at school. The philosophy of Ted and Wes was, no matter how well you solo you have to be able to play chords because jazz is built on harmony. So Ted taught me chords in sets of three strings to define their sound and function. Also, Bernard showed me how to play great R&B by keeping the hand in one area and playing on sets of two or three strings. You can define the harmony and play melodies without even moving. Although I consider myself a jazz player, when I play R&B it's with this fusing from Ted and Bernard.

“BERNARD SHOWED ME HOW TO PLAY GREAT R&B BY KEEPING THE HAND IN ONE AREA AND PLAYING ON SETS OF TWO AND THREE STRINGS”

One of my preferences is working in the realms of Minor chords like Chic's *Good Times* and *Le Freak*, or Bowie's *Let's Dance*. If the song is based in a Major key I like to add some twists - with Chic's *Real People* I used the 'Rhythm changes', meaning the chords

from George Gershwin's song, *I Got Rhythm*. That was what *Real People* was - the Rhythm changes with an R&B groove. The only other hit that I used Major chords on was Sister Sledge's *We Are Family*. I don't have a preference for any key, although being a guitarist I like E for the open strings. Also, if you screw up, at least the harmonics are a little more sympathetic! But I do like variety: *Le Freak* is in A Minor, *Everybody Dance* is in C, *Dance Dance Dance* is in F and *He's The Greatest Dancer* is in G because I had the open third string in the riff. I loved how John McLaughlin in the Mahavishnu Orchestra would pedal on one

string. I also like playing riffs where you can sound open third or fourth strings while playing something else.

Where my interests really lie is making music that is very groovy and jazzy, rhythmically tight with an over-developed sense of harmony. When I was a kid you'd always go play with jazz musicians that were well above your level and hope you could hang with them. It was called separating the men from the boys. And we'd always play a song like *Cherokee*. A lot of the early dance music was put out by jazz musicians - Herbie Mann put out a really big record called *Hi Jack*. A really good guitar player [Joe Beck, ed] put out a record in 1975 called *What A Difference A Day Makes* with Esther Phillips, so a lot of jazz artists were making disco »

Here's Nile with his 1960s
hardtail Strat known as
The Hitmaker - it has
featured on \$2 billion
worth of music!





» records as they now call them. That's what really brought me into commercial music as it made me feel my concepts had integrity but still have mainstream appeal with songs like Everybody Dance.

Tell us about your favourite guitars and amps, and about your live and studio approaches.

My typical tone is the Hitmaker - a hardtail white Fender Stratocaster - using either the combination of the middle and neck pickups or just the neck pickup. The only time I use the middle pickup in a recording situation is if the track is nearly finished and I need a tonal quality that has a midrange tone to fill out the track spatially. Generally, though, I aim for a warm but cutting tone using light strings [0.09s] and thin D'Addario picks as I don't play hard. I rarely break strings and often finish a gig using the same pick I started with. All these elements allow me to hear every note of the chord without being too harsh or grating. For live Chic gigs, I use a Fender Twin amp with a Peavey Classic 50 amp and they've been really great. I got turned onto the Classic 50 by Stevie Ray Vaughan when he had that accident and the lighting truss came down and screwed up his Dumbles. Every guitar company sent Stevie amps to try when we were in the studio making the Family Style album, and the ones we liked the best were the Peavey Classic 50s.

When I'm playing live, the hi-hat is the element that I'm locking with. Well, actually the hi-hat and the bass player. With stage monitoring, Chic's drummer's hi-hat is screaming at me and vice versa. Every drummer I've played with live has had the guitar up in the mix, which is interesting because drummers usually want to sync with the bass player. But in the past Tony Thompson (Chic's original drummer), Omar Hakim, Steve Ferrone and Sunny Emery have wanted me turned up. It's because if the guitar and drummer's hi-hat 16ths are out of sync - and we're at similar EQ frequencies - we've a problem. With Tony Thompson I would pull back as he had a tendency to rush ahead, so I would pull back even though guitarists traditionally push ahead. It was an interesting situation which made the Chic albums so unique. That constant pull-push groove thing. The musical connections were unique: Chic's basic rhythm section concept was Bernard locked to Tony, and Tony locked to me.

When I'm recording, I only use one track. However, with something like Le Freak I doubled the rhythm guitar with single notes: I played the rhythm guitar full on with string scratches and then reduced it to its lowest terms to double-track with single notes. It's not split in stereo so you can't tell - it just sounds like a fatter, more precise, rhythm guitar. It was originally written on guitar and bass and then the whole rhythm section went into the studio and recorded it. We never used

click tracks or drum machines in those days, we just played it."

Le Freak was Chic's mega hit. But the record company was skeptical at first...

Here's a true story. Le Freak is the biggest selling single I have ever written, produced or had anything to do with my entire life. We initially played it for our record company, which was gracious enough to have a big meeting with us due to our first record's success. However, as soon as the record was finished we looked up and the entire conference room was empty save for Bernard and me. Five to 10 minutes later the president of the record company walked in with a very solemn face and asked if we have anything else on the album. He said, 'the promotion guys don't think they can make this record work at radio. They're not feeling this', he said. I told him we had a lot of songs on the album that were better than Le Freak compositionally and intellectually, but nothing as successful as that would be. He said 'if they're better, then won't they be more successful?' I couldn't believe we were in the same business - that has nothing to do with success. It seemed funny to me that people don't understand what makes a hit record is something that works for a bunch of strangers. You don't really know why they like it, they just do."

With Le Freak, the hook is the smallest part of the record. The 'Ahhh, Freak Out!' - it's a breakdown. That was unheard of in traditional record making, where the hook is the fullest part of the record. Any record, from

system plays up. But that's not why he died, it was from pneumonia but none of us knew it - during Chic Cheer he says he has 'Tokyo flu'.

The album Risque shows Chic's artistry at its height, but it also unexpectedly influenced a great British rock band...

When we got our first record deal we always said that we would reach our ultimate peak not by sales, but by artistry on our third album. And we achieved that because on the third album, Risque, we did some avant garde stuff. It may not be Dark Side Of The Moon but in our world, Risque really changed black music and dance music as we know it. To an extent we changed white music as well. John Deacon, the bassist from Queen wrote Another One Bites The Dust which was their biggest hit. And he had been hanging out with me and Bernard. People used to say to me 'Aren't you uncomfortable that other people are ripping you off?' I'd say 'What are you talking about?' He was sitting right there in the studio when we recorded it. It's what musicians always do - hang out with your buddies, hear a lick and then do it your own way. So not only did our most famous song, Good Times from Risque change our lives, but it also helped change another band's direction as well."

When you discovered the Fender Stratocaster it was a pretty rude awakening and made you get rid of your Gibson jazz guitar.

We were playing in the Big Apple Band behind this group called New York City, and the opening act was using our equipment. The guitarist in that band made me sound like an

“MY TYPICAL TONE IS THE HITMAKER, USING EITHER THE COMBINATION OF THE NECK AND MIDDLE PICKUPS, OR JUST THE NECK PICKUP”

Abba's Dancing Queen to The Who's Tommy to Cream's Sunshine Of Your Love, they all have big hooks. The record company thought we had lost our minds, but they only thought that because they didn't hang out in clubs and didn't see the DJ take all the frequencies out of the music and the people scream. So we did a similar thing over the radio airwaves, and the public responded in droves.

You sadly lost Bernard Edwards in April 1996 after playing a gig at the Budokan in Tokyo, which was filmed for a TV show...

The concert was seen by millions of people in Japan and was the last night of my partner's life. He was literally on the last few hours of his life and playing brilliantly. He collapsed two hours before we went on stage and I didn't know what was going on. He had a really high fever but there was no way he'd miss the show - even though the doctors insisted he went to hospital. We had no idea that when your fever gets that high, your brain boils and your organ

amateur. Even though I used to pride myself on having all this musical knowledge, this guy who didn't know anything - only a few chords - sounded like a genius. He was plugged into my Acoustic amplifier with his Fender Stratocaster and he sounded like Hendrix. With my jazz guitar, I sounded like a bad Wes Montgomery with feedback. After that, I took my Gibson Barney Kessel and went down to the local music store. It was worth about five Strats so I traded it in, got a Strat and some money, and went into the bathroom to practise!

You never wanted Chic to be another run-of-the-mill funk band, did you?

Because Chic was more dance and disco orientated, we never wanted to push the funk envelope too hard. Not because we couldn't play it, but because we always wanted to have our identity clear. When we were playing shows with The Daz Band, The Gap Band and Parliament we wanted to be a breath of fresh air. We wanted to be different. As much as we



Nile traded his Gibson Barney Kessel jazz guitar for a Fender Strat

loved funk, we wanted to represent New York and sophistication. We wanted to have big record sales and not just be a strict R&B band. A band like the Jackson Five, with records like *Dancing Machine*, were funky but still pop. We wanted to be Atlantic Records' Jackson Five. The Jackson Five were little boys in uniform, whereas Chic would be grown men in suits. It was that simple and clear to us.

As a producer you've helped many artists launch their careers, and in several cases, turn their fortunes around – David Bowie's *Let's Dance* being a case in point.

That record is, as far as I'm concerned, my most rewarding production to date. Even

though it clearly sounds like David Bowie - his voice is so distinctive - when you hear the guitars it sounds like a Nile Rodgers record in the tradition of Chic and Sister Sledge. When David came to me with the songs, he believed that they could be hits. When I first heard them I thought he was crazy. This was a guy who I had idolised all my life - I loved Ziggy Stardust, Young Americans and Heroes - but I thought he was being mean and cruel to me. Putting me to a test. I thought he wanted me to act like every other jerk in the music business and go 'Sure David, I think the songs are great'. At best they were okay but they weren't what I consider hits. I called at least three friends that knew David and asked if he

was playing a trick on me. They seemed to think he was serious. Then I began to realise that an artist like David Bowie can make a hit and be held to different standards. His palette of paint is a wider palette. In other words, you can write an artistic song and have an audience that will listen to that. When David wrote *Let's Dance* I went to his house in Switzerland and he played it to me on a 12-string guitar like it was a folk song. I thought, 'you can play that, call it *Let's Dance* and get away with it?' I was shocked. In my life, if I call a song *Let's Dance* and nobody dances, it's a flop. Then he played *China Girl*, which he had done with Iggy Pop. Again, I didn't think in that incarnation it could be a hit. He thought it was great and I was like grrr! If I wrote a song called *China Girl* and it wasn't representative of the subject, nobody would listen to it. So what I did later was work it out with the band so we had it all hooked up. But then I was afraid to play it to him, because I thought he would hate it. So I pulled him aside and tentatively suggested this was how I was thinking the song should start. I played the intro guitar bit and he looked at the me and said, 'wow, that's great!' So I said you think that's great? Hey guys, let's do this! And the band played the song. He loved it and we did it like that. That's the most nervous I have been in my life but it turned out to be a hit, a million seller.

You also produced Jeff Beck's album *Flash*. That must have been a great experience – one great guitarist producing another...

I'd always loved Jeff Beck's guitar playing and I was dying to work with him. However, his initial idea seemed absurd to me, because he wanted to remake the soundtrack to *Chariots Of Fire*. Again, I thought he was joking but he was dead serious. It was like I was having a *Spinal Tap* moment. Although we actually recorded a big version of *Chariots Of Fire* which sounded amazing, if a little odd, I managed to change his mind. To have gone avant-garde with Jeff Beck would have been personally very rewarding for me, but it wouldn't have done too well. At least with *Flash* we got him back together with Rod Stewart for *People Get Ready*. **11**

RECOMMENDED ALBUMS

*Nile has played on literally hundreds of hit albums. To hear him in action check out the first four Chic albums (1977's *Chic*, 1978's *C'est Chic*, 1979's *Risque* and 1980's *Real People*). Also don't miss *Chic - Live At The Budokan* (1999), *David Bowie - Let's Dance* (1983), *Madonna - Like A Virgin* (1984), *Diana Ross - Diana* (1980), *Sister Sledge - We Are Family* (1979) and *Daft Punk - Random Access Memories* (2013). Also listen to the 'out of the closet' return of Nile's 'The Hitmaker' *Strat on Steve Winwood's hit single, Higher Love* (1986).*

Funk Rhythm Masterclass

Nile recorded the following six examples in his studio to demonstrate his unique rhythms and chord voicings. His comments and observations reflect deep insights into numerous musical genres over decades as a musician.

Moderate ★ ★ ★ ★ ★

Will improve your... ✓ Groove rhythm playing

✓ Sophisticated chord voicing ✓ Single-note and octave riffs

CD TRACK 14

The Greatest Dancer. So it is sort of like that or the Diana Ross song Upside Down. I used the Roland VG8 set to a Twin amp emulation and hooked up to a Tokai Strat copy. The sound is a rich Strat tone as opposed to my typical 'in-between' Strat sound.

♩ = 130 E $\flat$

1 B $\flat$ /D

E B G D A E

1, 5, 9, 13, 17

2

D $\flat$ Cm7

BU BD BU BD

E B G D A E

3

2 B $\flat$ /D D $\flat$ Cm7

BU BD

E B G D A E

6

3, 4, 5 B $\flat$ /D D $\flat$ Cm7

E B G D A E

10, 14, 18

EXAMPLE 2 11TH CHORD RHYTHM

CD TRACK 15

This riff is reminiscent of Earth Wind And Fire as well as Sun Goddess by Ramsey Lewis, although I stretched the chords out a bit more. I'm taking an E11 chord, basically a D chord on top of an E bass, and then moving it down in whole steps - E11-D11-C11. It floats between a Major and Minor

type of sound. I was working with Donna Summer years ago and I played this while she sang along, very enjoyable. I used one of Joe Pass's old Ibanez guitars signed by him and which I won in an auction. Groove-wise, it feels like Chic's Everybody Dance with a 'balls to the wall' rhythm guitar.

♩ = 130

E11 D11 C11 D11 E11 E13 E11 D11 D13

(2nd time open sixth string)

1, 3, 12, 14 5, 7, 9, 11, 16, 18, 20, 22

1, 2, 3 4

C11 C13 C11 D11 D13 C11 C13 C11 D13 D11

D.C. to Fade

6, 8, 10, 17, 19, 21 11, 23

EXAMPLE 3 OCTAVE LICK

CD TRACK 16

This is a typical Chic rhythm idea, albeit using octaves. What I did was take the groove for Le Freak and I flipped that. With octaves, I use quick

pick strums across several strings, keeping the inner string muted for maximum clarity. The guitar I recorded this with was The Hitmaker.

♩ = 130

Cm7

1

11 X 13 11/13 11 13 11 X X 11 11/13 11 13 11 15

8 X 10 8/10 8 10 8 X X 8 8/10 8 10 8 12

10 10 10 10 10 10 10 10

11 X X 11 15 13 11 15 13 X X 11 14 13 11 11 13

10 X X 8 12 10 8 12 10 X X 8 11 10 8 8 10

13 13 13 13 13 13 13 13

10 10 10 10 10 10 10 10

8 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10

11 11 11 11 11 11 11 11

13 13 13 13 13 13 13 13

15 15 15 15 15 15 15 15

17 17 17 17 17 17 17 17

19 19 19 19 19 19 19 19

21 21 21 21 21 21 21 21

23 23 23 23 23 23 23 23

25 25 25 25 25 25 25 25

27 27 27 27 27 27 27 27

29 29 29 29 29 29 29 29

31 31 31 31 31 31 31 31

33 33 33 33 33 33 33 33

35 35 35 35 35 35 35 35

37 37 37 37 37 37 37 37

39 39 39 39 39 39 39 39

41 41 41 41 41 41 41 41

43 43 43 43 43 43 43 43

45 45 45 45 45 45 45 45

47 47 47 47 47 47 47 47

49 49 49 49 49 49 49 49

51 51 51 51 51 51 51 51

53 53 53 53 53 53 53 53

55 55 55 55 55 55 55 55

57 57 57 57 57 57 57 57

59 59 59 59 59 59 59 59

61 61 61 61 61 61 61 61

63 63 63 63 63 63 63 63

65 65 65 65 65 65 65 65

67 67 67 67 67 67 67 67

69 69 69 69 69 69 69 69

71 71 71 71 71 71 71 71

73 73 73 73 73 73 73 73

75 75 75 75 75 75 75 75

77 77 77 77 77 77 77 77

79 79 79 79 79 79 79 79

81 81 81 81 81 81 81 81

83 83 83 83 83 83 83 83

85 85 85 85 85 85 85 85

87 87 87 87 87 87 87 87

89 89 89 89 89 89 89 89

91 91 91 91 91 91 91 91

93 93 93 93 93 93 93 93

95 95 95 95 95 95 95 95

97 97 97 97 97 97 97 97

99 99 99 99 99 99 99 99

101 101 101 101 101 101 101 101

103 103 103 103 103 103 103 103

105 105 105 105 105 105 105 105

107 107 107 107 107 107 107 107

109 109 109 109 109 109 109 109

111 111 111 111 111 111 111 111

113 113 113 113 113 113 113 113

115 115 115 115 115 115 115 115

117 117 117 117 117 117 117 117

119 119 119 119 119 119 119 119

121 121 121 121 121 121 121 121

123 123 123 123 123 123 123 123

125 125 125 125 125 125 125 125

127 127 127 127 127 127 127 127

129 129 129 129 129 129 129 129

131 131 131 131 131 131 131 131

133 133 133 133 133 133 133 133

135 135 135 135 135 135 135 135

137 137 137 137 137 137 137 137

139 139 139 139 139 139 139 139

141 141 141 141 141 141 141 141

143 143 143 143 143 143 143 143

145 145 145 145 145 145 145 145

147 147 147 147 147 147 147 147

149 149 149 149 149 149 149 149

151 151 151 151 151 151 151 151

153 153 153 153 153 153 153 153

155 155 155 155 155 155 155 155

157 157 157 157 157 157 157 157

159 159 159 159 159 159 159 159

161 161 161 161 161 161 161 161

163 163 163 163 163 163 163 163

165 165 165 165 165 165 165 165

167 167 167 167 167 167 167 167

169 169 169 169 169 169 169 169

171 171 171 171 171 171 171 171

173 173 173 173 173 173 173 173

175 175 175 175 175 175 175 175

177 177 177 177 177 177 177 177

179 179 179 179 179 179 179 179

181 181 181 181 181 181 181 181

183 183 183 183 183 183 183 183

185 185 185 185 185 185 185 185

187 187 187 187 187 187 187 187

189 189 189 189 189 189 189 189

191 191 191 191 191 191 191 191

193 193 193 193 193 193 193 193

195 195 195 195 195 195 195 195

197 197 197 197 197 197 197 197

199 199 199 199 199 199 199 199

201 201 201 201 201 201 201 201

203 203 203 203 203 203 203 203

205 205 205 205 205 205 205 205

207 207 207 207 207 207 207 207

209 209 209 209 209 209 209 209

211 211 211 211 211 211 211 211

213 213 213 213 213 213 213 213

215 215 215 215 215 215 215 215

217 217 217 217 217 217 217 217

219 219 219 219 219 219 219 219

221 221 221 221 221 221 221 221

223 223 223 223 223 223 223 223

225 225 225 225 225 225 225 225

227 227 227 227 227 227 227 227

229 229 229 229 229 229 229 229

231 231 231 231 231 231 231 231

233 233 233 233 233 233 233 233

235 235 235 235 235 235 235 235

237 237 237 237 237 237 237 237

239 239 239 239 239 239 239 239

241 241 241 241 241 241 241 241

243 243 243 243 243 243 243 243

245 245 245 245 245 245 245 245

247 247 247 247 247 247 247 247

249 249 249 249 249 249 249 249

251 251 251 251 251 251 251 251

253 253 253 253 253 253 253 253

255 255 255 255 255 255 255 255

257 257 257 257 257 257 257 257

259 259 259 259 259 259 259 259

261 261 261 261 261 261 261 261

263 263 263 263 263 263 263 263

265 265 265 265 265 265 265 265

267 267 267 267 267 267 267 267

269 269 269 269 269 269 269 269

271 271 271 271 271 271 271 271

273 273 273 273 273 273 273 273

275 275 275 275 275 275 275 275

277 277 277 277 277 277 277 277

279 279 279 279 279 279 279 279

281 281 281 281 281 281 281 281

283 283 283 283 283 283 283 283

285 285 285 285 285 285 285 285

287 287 287 287 287 287 287 287

289 289 289 289 289 289 289 289

291 291 291 291 291 291 291 291

293 293 293 293 293 293 293 293

295 295 295 295 295 295 295 295

297 297 297 297 297 297 297 297

299 299 299 299 299 299 299 299

301 301 301 301 301 301 301 301

303 303 303 303 303 303 303 303

305 305 305 305 305 305 305 305

307 307 307 307 307 307 307 307

309 309 309 309 309 309 309 309

311 311 311 311 311 311 311 311

313 313 313 313 313 313 313 313

315 315 315 315 315 315 315 315

317 317 317 317 317 317 317 317

319 319 319 319 319 319 319 319

321 321 321 321 321 321 321 321

323 323 323 323 323 323 323 323

325 325 325 325 325 325 325 325

327 327 327 327 327 327 327 327

329 329 329 329 329 329 329 329

331 331 331 331 331 331 331 331

333 333 333 333 333 333 333 333

335 335 335 335 335 335 335 335

337 337 337 337 337 337 337 337

339 339 339 339 339 339 339 339

341 341 341 341 341 341 341 341

343 343 343 343 343 343 343 343

345 345 345 345 345 345 345 345

347 347 347 347 347 347 347 347

349 349 349 349 349 349 349 349

351 351 351 351 351 351 351 351

353 353 353 353 353 353 353 353

355 355 355 355 355 355 355 355

357 357 357 357 357 357 357 357

359 359 359 359 359 359 359 359

361 361 361 361 361 361 361 361

363 363 363 363 363 363 363 363

365 365 365 365 365 365 365 365

367 367 367 367 367 367 367 367

369 369 369 369 369 369 369 369

371 371 371 371 371 371 371 371

373 373 373 373 373 373 373 373

375 375 375 375 375 375 375 375

377 377 377 377 377 377 377 377

379 379 379 379 379 379 379 379

381 381 381 381 381 381 381 381

383 383 383 383 383 383 383 383

385 385 385 385 385 385 385 385

387 387 387 387 387 387 387 387

389 389 389 389 389 389 389 389

391 391 391 391 391 391 391 391

393 393 393 393 393 393 393 393

395 395 395 395 395 395 395 395

397 397 397 397 397 397 397 397

399 399 399 399 399 399 399 399

401 401 401 401 401 401 401 401

403 403 403 403 403 403 403 403

405 405 405 405 405 405 405 405

407 407 407 407 407 407 407 407

409 409 409 409 409 409 409 409

411 411 411 411 411 411 411 411

413 413 413 413 413 413 413 413

415 415 415 415 415 415 415 415

417 417 417 417 417 417 417 417

419 419 419 419 419 419 419 419

421 421 421 421 421 421 421 421

423 423 423 423 423 423 423 423

425 425 425 425 425 425 425 425

427 427 427 427 427 427 427 427

429 429 429 429 429 429 429 429

431 431 431 431 431 431 431 431

433 433 433 433 433 433 433 433

435 435 435 435 435 435 435 435

437 437 437 437 437 437 437 437

439 439 439 439 439 439 439 439

441 441 441 441 441 441 441 441

443 443 443 443 443 443 443 443

445 445 445 445 445 445 445 445

447 447 447 447 447 447 447 447

449 449 449 449 449 449 449 449

451 451 451 451 451 451 451 451

453 453 453 453 453 453 453 453

455 455 455 455 455 455 455 455

457 457 457 457 457 457 457 457

459 459 459 459 459 459 459 459

461 461 461 461 461 461 461 461

463 463 463 463 463 463 463 463

465 465 465 465 465 465 465 465

467 467 467 467 467 467 467 467

469 469 469 469 469 469 469 469

471 471 471 471 471 471 471 471

473 473 473 473 473 473 473 473

475 475 475 475 475 475 475 475

477 477 477 477 477 477 477 477

479 479 479 479 479 479 479 479

481 481 481 481 481 481 481 481

483 483 483 483 483 483 483 483

485 485 485 485 485 485 485 485

487 487 487 487 487 487 487 487

489 489 489 489 489 489 489 489

491 491 491 491 491 491 491 491

493 493 493 493 493 493 493 493

495 495 495 495 495 495 495 495

497 497 497 497 497 497 497 497

499 499 499 499 499 499 499 499

501 501 501 501 501 501 501 501

503 503 503 503 503 503 503 503

505 505 505 505 505 505 505 505

507 507 507 507 507 507 507 507

509 509 509 509 509 509 509 509

511 511 511 511 511 511 511 511

513 513 513 513 513 513 513 513

515 515 515 515 515 515 515 515

517 517 517 517 517 517 517 517

519 519 519 519 519 519 519 519

521 521 521 521 521 521 521 521

523 523 523 523 523 523 523 523

525 525 525 525 525 525 525 525

527 527 527 527 527 527 527 527

529 529 529 529 529 529 529 529

531 531 531 531 531 531 531 531

533 533 533 533 533 533 533 533

535 535 535 535 535 535 535 535

537 537 537 537 537 537 537 537

539 539 539 539 539 539 539 539

541 541 541 541 541 541 541 541

543 543 543 543 543 543 543 543

545 545 545 545 545 545 545 545

547 547 547 547 547 547 547 547

549 549 549 549 549 549 549 549

551 551 551 551 551 551 551 551

553 553 553 553 553 553 553 553

555 555 555 555 555 555 555 555

557 557 557 557 557 557 557 557

559 559 559 559 559 559 559 559

561 561 561 561 561 561 561 561

563 563 563 563 563 563 563 563

565 565 565 565 565 565 565 565

567 567 567 567 567 567 567 567

569 569 569 569 569 569 569 569

571 571 571 571 571 571 571 571

573 573 573 573 573 573 573 573

575 575 575 575 575 575 575 575

577 577 577 577 577 577 577 577

579 579 579 579 579 579 579 579

581 581 581 581 581 581 581 581

583 583 583 583 583 583 583 583

585 585 585 585 585 585 585 585

587 587 587 587 587 587 587 587

589 589 589 589 589 589 589 589

591 591 591 591 591 591 591 591

593 593 593 593 593 593 593 593

595 595 595 595 595 595 595 595

597 597 597 597 597 597 597 597

599 599 599 599 599 599 599 599

601 601 601 601 601 601 601 601

603 603 603 603 603 603 603 603

605 605 605 605 605 605 605 605

607 607 607 607 607 607 607 607

609 609 609 609 609 609 609 609

611 611 611 611 611 611 611 611

613 613 613 613 613 613 613 613

615 615 615 615 615 615 615 615

617 617 617 617 617 617 617 617

619 619 619 619 619 619 619 619

621 621 621 621 621 621 621 621

623 623 623 623 623 623 623 623

625 625 625 625 625 625 625 625

627 627 627 627 627 627 627 627

629 629 629 629 629 629 629 629

631 631 631 631 631 631 631 631

633 633 633 633 633 633 633 633

635 635 635 635 635 635 635 635

637 637 637 637 637 637 637 637

639 639 639 639 639 639 639 639

641 641 641 641 641 641 641 641

643 643 643 643 643 643 643 643

645 645 645 645 645 645 645 645

647 647 647 647 647 647 647 647

649 649 649 649 649 649 649 649

651 651 651 651 651 651 651 651

653 653 653 653 653 653 653 653

655 655 655 655 655 655 655 655

EXAMPLE 4 UPPER STRING CHORD RHYTHM

CD TRACK 17

Here I'm showing the jazzier side to my rhythm style. This is the stuff that makes me happy. It resonates very deeply in my soul, this kind of harmonic structure. The great thing about dance music in the 70s was it was really

groove orientated and you could get away with really jazzy sounding chords. This is reminiscent of Moloko's Sing It Back which I thought was great, but it didn't go as far as I'm going here. Again, it's the Joe Pass Ibanez.

EXAMPLE 4 UPPER STRING CHORD RHYTHM

Tempo: $\text{♩} = 110$

Chords: Dm9, Dm9/A, Gm9, Gm9/D

ad lib variations on later repeats

Chords: Em7 $\flat$ 5, Em7 $\flat$ 5/B $\flat$, A7 $\flat$ 5, Dm9, A7 $\flat$ 9 $\sharp$ 5

Tablature (Fret numbers):

1. E: 12 12 12 12 12 12 12 12 13 13 13 13 13 13 13 15
 B: 10 10 10 10 10 10 10 10 11 11 11 11 11 11 11 15
 G: 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 15
 D: 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 15
 A: 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 15
 E: 10 10 10 10 10 10 10 10 12 12 12 12 12 12 12 15

3. E: 15 15 15 15 15 15 15 15 12 12 12 12 12 8 8 8 12
 B: 15 15 15 15 15 15 15 15 14 14 14 14 14 10 10 10 10
 G: 12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 8 10
 D: 12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 8 10
 A: 12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 8 10
 E: 12 12 12 12 12 12 12 12 12 12 12 12 12 8 8 8 10

EXAMPLE 5 MAJOR 7TH CHORD RHYTHM

CD TRACK 18

As I wanted to do something based upon a Major key groove, I drew on the Major scale but altered it. Even though this is based on Major chords, the progression is quite angular. When you solo over something like this you can play vertically over each chord, be-bop style, or horizontally like a

blues. I based it on a Dizzy Gillespie piece called Conanma so even though it's a Major mode you can play horizontally over it. I used the same type of rhythm using double-stops and similar voicings for the second guitar part to link the chords more smoothly.

EXAMPLE 5 MAJOR 7TH CHORD RHYTHM

Tempo: $\text{♩} = 120$

Chords: Cmaj7, A $\flat$ maj7, Fmaj7

Tablature (Fret numbers):

1. E: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 B: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 G: 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 D: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 A: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 E: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

5. E: 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
 B: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 G: 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 D: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 A: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 E: 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

etc

Play 4 times



Nile still performs with his iconic band, Chic - their 2017 Glastonbury gig is one of the festival's most lauded performances.

EXAMPLE 6 PENTATONIC RIFF

CD TRACK 19

This is a Latin groove based on a riff from a Joe Pass track called Vericruise. It had a nice moving voice, like the James Bond chromatic horn line that goes throughout the theme tune. Again it's the Joe Pass guitar. So there is a wide variety of musical examples here, all with a dance beat behind them.

♩ = 80 ♩ = $\overset{3}{\text{♩}}$

Am9 Am9/G# 1 Am9/G Am9/F# 2 Am9/G Am9/F#

E B G D A E

1, 3, 9, 11 2, 10 4, 12

Gm9 Gm9/F# 1 Gm9/F Gm9/E 2 Gm9/F Gm9/E D.C.

5, 7, 13, 15 6, 14 8, 16

The perfect gift for just £27.50*

PLUS

FREE ORANGE EARBUDS + CRUSH CABLE

**WORTH
£36.99**



Orange earbuds include microphone, remote volume control and carry pouch with 6 ear adapter fittings



Orange Crush cable use the highest-grade oxygen-free copper conductors, and nickel-plated 1/4" jacks

Insulation and a tough woven outer sleeve ensures that Orange cables are as durable as they are noise-free



Your special Christmas offer

- **FREE Orange Earbuds + Crush Cable worth £36.99**
- **Enjoy six months of Guitar Techniques Magazine for just £27.50**
- **Receive every issue delivered direct to your door**



Upgrade to include digital for only £5.00

- **Instant access any time, anywhere**
- **Never miss an issue of Guitar Techniques**
- **Available on IOS & Android**

Order the gift that keeps on delivering
www.magazinesdirect.com/GTQxmas20
OR CALL 0330 333 1113 AND QUOTE BCV2

***Terms and conditions:** Offer closes (31st January 2021). Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Payable by 6-monthly Direct Debit plus free gift worth £36.99. Orders purchased as a gift before 21st December 2020 will start with the first issue published in January. All gift orders purchased after this date will begin with the first available issue. If you would like your gift subscription to start with an earlier issue please contact customer services. Orders purchased for yourself will start with the next available issue - please allow up to 6 weeks for delivery (upto 8 weeks overseas). Your gift will be delivered separately within 60 days after your first payment has cleared. Gifts only available to subscribers on the UK mainland. In the unlikely event that we run out of this gift, we promise to offer you an alternative gift of the same value. Payment is non-refundable after the 14 day cancellation period unless exceptional circumstances apply. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries please call: +44 (0) 330 333 1113. Lines are open Monday- Friday 9am- 5pm UK Time or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone provider's call bundle.



The Beatles' Acoustic Styles



To celebrate 50 years since Let It Be, and what should have been this autumn's update of the film of its making, **Stuart Ryan** examines the acoustic guitar styles of John, Paul and George.

ABILITY RATING

Moderate



Info

Key Various Tempo Various CD TRACKS 20-27

Will improve your... ✓ Awareness of each Beatle's style

✓ Accompaniment playing

✓ Various fingerstyle techniques

Peter Jackson's hotly anticipated remake of the infamous Let It Be film, which documented the demise of the world's most famous band, and initially set to launch this autumn, is now postponed until 2021 due to Covid-19. We were really anticipating the Lord Of The Rings director's take on it, and so we thought we'd revisit this study of John, Paul and George's acoustic picking. It's such an interesting subject that, despite the hiccup, we decided to run with it anyway.

It's easy to forget that behind the Beatles machine was an engine room featuring three guitarists with unique styles. When these styles combined with the songwriting talents of John, Paul and George, the result was music that was staggeringly well rounded. Of course imagine the Fab Four on stage and you probably picture Paul and his Hofner bass and George and John with either Gretsch or Rickenbacker. However, each of the three also wrote and recorded on acoustics. Here I aim to bring out key facets of each player's idiosyncratic touches which meant that the acoustic was a powerful writing tool in each of their hands.

Paul's acoustic playing often featured a 'thumb and strum' technique – he would pick a bass note with the thumb and follow this with a first-finger strum. In this way he was able to create strong self-accompaniment patterns that covered both bass and chord duties. This may sound simple if you already have a well-established fingerstyle technique but it may be tricky to break out of the 'right' habits in order to employ this unorthodox

style. An advantage of this approach is that the first-finger strum lends a percussive quality that makes for some great dynamics (on Yesterday, for example). However, Paul was also influenced by Scottish folk guitarist Donovan, who showed all three Beatle pickers some classic fingerstyle approaches. Paul's elegant, almost baroque playing on Blackbird has been on every aspiring fingerpicker's performance wish list since it was first heard.

“PAUL WAS INFLUENCED BY SCOTTISH FOLK SINGER DONOVAN, WHO SHOWED ALL THREE BEATLE PICKERS THE CLASSIC FINGERSTYLE”

The use of wide intervals (10ths) creates a tapestry of sound, and the combined picking of bass and treble strings makes for a great piece of fingerstyle guitar that could even have stood on its own as an instrumental.

John was more traditional in his approach employing more of a 'p' 'i' 'm' picking pattern. Again the influence of Donovan was strong, and in John's playing you will often hear the alternating bass pattern beloved of every fingerstylist – listen to Julia to hear this effect. John was also adept at fleet picking-hand patterns, so if you are new to this style start slowly to build up strength and speed. In addition, listen to his solo performances and you will notice how strong the rhythmic element is – the guitar is there to accompany the voice but it is also the rhythm section and

if that falls apart all is lost. John can also be heard using a 'thumb and strum' approach although he would pluck a bass string with the thumb and then use a relaxed brush down the others with the picking hand 'ima' fingers.

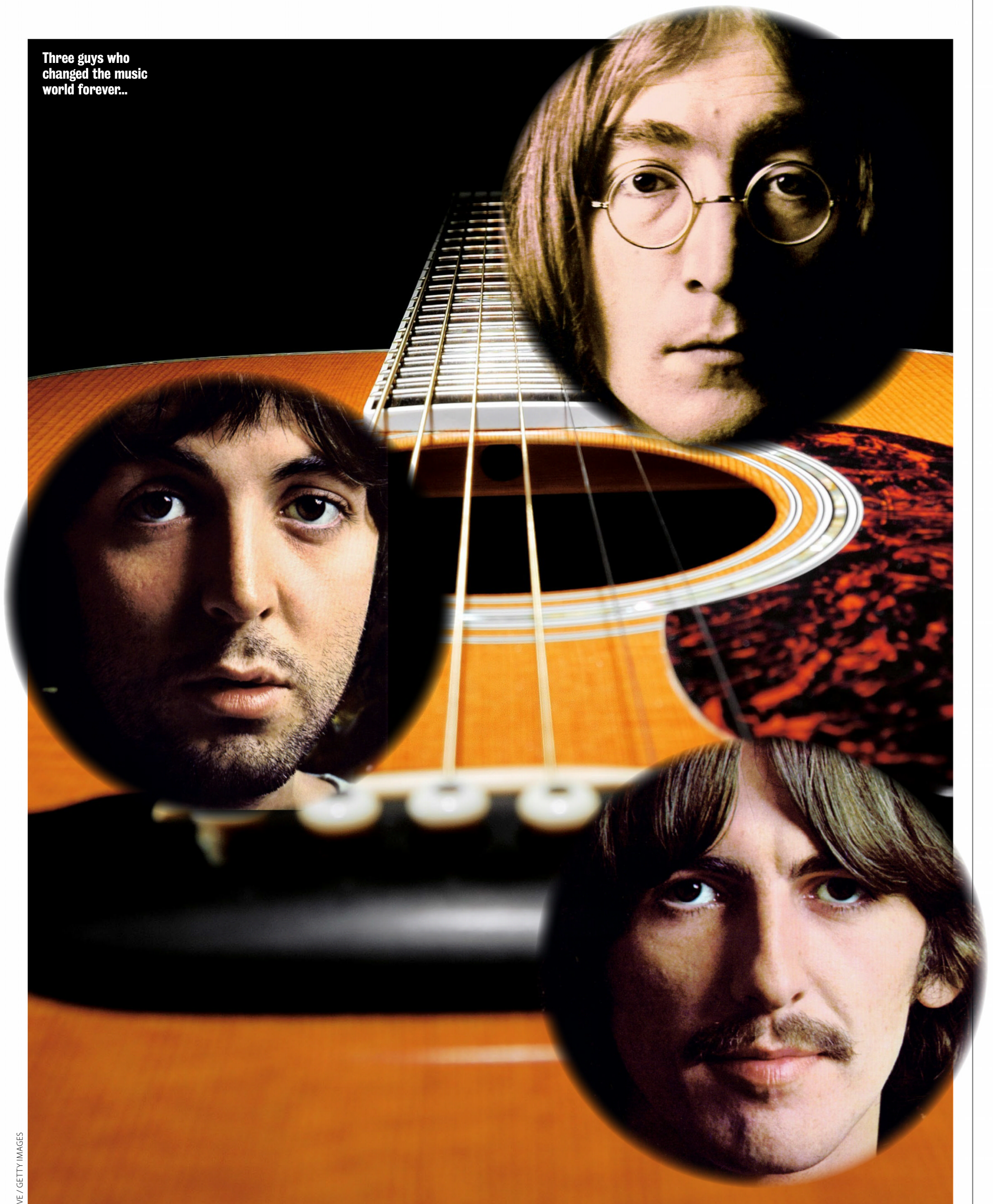
George is often thought of as being the consummate guitarist within the group and there is sophistication and melodic content to his guitar parts – check out the progression to While My Guitar Gently Weeps (especially the acoustic version on Anthology). George also used some great devices to make his guitar parts stand out, not least his use of a capo at the 7th fret on Here Comes The Sun. This gives his guitar sound a rich, sweet tone which stands out in the mix and adds another dimension. George's playing often features jazz influenced progressions and melody within his rhythm playing.

I hope you'll enjoy this glimpse into the styles of the three guitar-playing Beatles, and hopefully it will help you when you come to learn their original parts, create arrangements of their pieces or even write your own 'in the style of 'The Fab Four' pieces! **BT**

Get the Tone

Each Beatle played a range of acoustics. Paul used an Epiphone Texan and a Martin D-28; early on John had a Gibson J160-E, for nylon works a Ramirez A-1, a Framus for 12-string and later a Martin D-28; George also used J160-E and a Ramirez, and on later albums a Gibson J-200. I used a Nick Benjamin jumbo throughout. The above settings are a guide for when using acoustic amps.

Three guys who
changed the music
world forever...



TRACK RECORD Everybody should listen to everything The Beatles ever did, but choice acoustic cuts include Blackbird, And I Love Her and Yesterday from Paul; Norwegian Wood, Julia and the acoustic version of Imagine from John; and for George try Here Comes The Sun, Long Long Long and the anthology version of While My Guitar Gently Weeps. All the remastered albums are definitely worth checking out.

PAUL STYLE EXERCISE 1

CD TRACK 20



[Bar 1] This is a study in intervals of 10ths (a third plus an octave) which gave Paul a distinctive, almost baroque sound. The fingerpicking technique allows you to pluck the bass and treble strings together and Paul would often also employ a down and upstroke strum with the picking-hand first finger.

[Bar 5] The same techniques are being employed here, but watch out for some pretty big jumps up and down the fretboard at points

like this. Try keeping the fretting-hand fingers on the strings so you can move up and down smoothly.

[Bar 9] A slower movement here, but work to make sure all the chords are clean and the movement smooth.

[Bar 14] The dissonance here acts as a great piece of tension and release, and this type of sound is the hallmark of a songwriter at the top of his game.

♩ = 100 C

Chords: C, Cadd9/E, G7/D, G, C/E, Am7, G7/D, F6/9, C/E, Cm/E $\flat$, G7/D, G/B, Am7, G/B, G7/D, C, Fadd9, C/E, G7/D, C $\sharp$ 5, C, G/B, Am7, G, F, G, C.

Fingerings: m i p, etc.

PAUL STYLE EXERCISE 2

CD TRACK 21

[Bar 1] Here we are focusing on Paul's 'thumb and strum' technique on a long chord progression. The thumb plucks the bass string and then the first finger is used to strum the chord with a combination of down and upstrokes (though feel free to reverse the order if it feels more comfortable).

[Bar 4] Here's another great use of unexpected dissonance as the normally Major IV chord (F) briefly becomes Minor – again, tension and release.

[Bar 5] The rhythm is slightly different here but you can still employ the 'alternate flicking' strumming pattern with the first finger...

♩ = 80 C

System 1 (Bars 1-4): Chords: C, Em7, Em7/B, Fmaj7/C, Fm13/C. Strumming: p i i p i i i etc.

System 2 (Bars 5-8): Chords: C, G6, Dm, Dm7/C, G7/B, G7 (no 3rd). Strumming: 1 1 1 1 1 1, 0 0 0 0 0 0, 1 1 1 1 1 1, 1 1 1 1.

System 3 (Bars 9-12): Chords: C, Dm, Dm7/C, G7/B, G7 (no 3rd). Strumming: 1 1 0 0, 3 3 3 3, 1 1 1 1, 1 1 1 1.

System 4 (Bars 13-16): Chords: B7, Em, Fmaj7/C, Dm, G7 (no 3rd), Fmaj7/C, C. Strumming: 0 0 0 0, 0 0 0 0, 1 1 1 1, 0 0 0 0, 0 0 0 0, 0 0 0 0.



PAUL STYLE EXERCISE 3

CD TRACK 22

[Bar 1] Although Paul's 'thumb and strum' technique is still in place here we now have a bass run which punctuates the change between each chord – for this example I would suggest plucking all the bass notes with the picking-hand thumb, leaving the first finger free to strum the remaining strings which contain the chord's upper tones.

[Bar 6] Each Beatle used chords wonderfully and even slight variations like this

use of a Major 6 instead of a standard Major helped elevate their songwriting and give their playing more personality.

[Bar 16] As above, a Major 6 chord finishes things off – if these chord types aren't yet in your vocabulary then make sure you spend some time learning the shapes for Minor and Major 6ths (and get your ears used to how they sound, which will help in your own ability to work out chords in songs).

♩ = 55

1

Em Am

4

Em Fmaj7/C G6

7

Fmaj7/C G6 Dm

10

Am Dm Cmaj7

13

C6

JOHN STYLE EXERCISE 1

CD TRACK 23



[Bar 1] The 6/8 time signature gives things a different feel and was a metre that John employed in several of his songs. Pick the bass notes with the thumb but this time instead of using the first finger to strum the chords you can employ a light brush of the 'i', m' and 'a' fingers. Just ensure that the strumming hand is relaxed so you are not too strident when you strike the strings.

[Bar 3] The runs between each chord can be sounded with the picking-hand thumb; just make sure that you keep the timing even

when moving from strumming several strings to picking one.

[Bar 7] Here we find the use of sus2 and sus4 voicings which add another character (these chords do not feature a Major or a Minor 3rd which gives them their 'suspended' sound). To see how distinctive this sound can be, listen to George's opening chord on A Hard Day's Night, which can nominally be described as a G9sus4.

[Bar 13] Watch out for the grace notes here - the challenge is to hardly sound them but to still keep the timing in place.

♩. = 60

D

A/E

Em

G

Asus4

A Asus4 Asus2

A Asus4

D

D7/C

Gmaj7/B

A 13sus4

D

D7/C

Gmaj7/B

D

A/E

Em

D/F#

G

Dsus2

1

5

9

13

CD TRACK 24

[Bar 11] All of a sudden there is a note on the first string, so I would recommend striking this one with the 'a' finger on your picking hand. John's thinking was perhaps the most unorthodox of the three guitar-playing Beatles and his playing style and chord choices underline this.

44 **GuitarTechniques** December 2020

JOHN STYLE EXERCISE 3

CD TRACK 25

[Bar 1] This exercise actually tips the hat to John's post-Beatles work and showcases how he would approach strumming a chord sequence. You may want to use the relaxed 'i-m-a' strumming approach as per the earlier example. But you may also use a pick if that feels more comfortable.

[Bar 5] The chords are not a problem here but the tricky thing can be maintaining a steady 16th-note rhythm (1 e + a 2 e + a) at these slower speeds, particularly if you are playing unaccompanied. George and John both

honed their rhythm skills in long playing stints in Hamburg clubs.

[Bar 9] And on that note here the rhythm changes, so you have to hold the chords longer – you may find it useful to count on sections like this so you don't lose the sense of where the beat is...

[Bar 16] The Major 7th chords here serve to give this example a softer sound and these 'jazzier' sounding chords were a real hallmark of much of The Beatles' playing - even though they didn't use them in a 'jazzy' way.

♩ = 70 Cmaj7 Fmaj7/C

The score is divided into five systems, each with a treble clef and a key signature of one sharp (F#). The first system (bars 1-4) is for Cmaj7 and Fmaj7/C. The second system (bars 5-8) is for Cmaj7 and Fmaj7/C. The third system (bars 9-12) is for Em and Fmaj7/C. The fourth system (bars 13-16) is for Dm, G6, and Cmaj7. The fifth system (bars 17-20) is for Fmaj7/C, Cmaj7, and Fmaj7/C. Each system includes a treble clef staff with a 4/4 time signature, a guitar tablature staff with fret numbers (0-3), and a chord diagram. The tablature is written for a right-handed player, with the first string at the top and the fifth string at the bottom. The chord diagrams show the fingerings for each chord: Cmaj7 (0-2-3-3), Fmaj7/C (1-1-1-1-1-1), Em (0-0-0-0-0-0), Dm (1-1-1-1-1-1), G6 (0-0-0-0-0-0), and Fmaj7/C (1-1-1-1-1-1).

1

Cmaj7 Fmaj7/C

3

Em Fmaj7/C

5

Dm G6 Cmaj7

7

Fmaj7/C Cmaj7 Fmaj7/C

10

GEORGE STYLE EXERCISE 1

CD TRACK 26



[Bar 1] Notice how the capo really sweetens the sound and these ideas take on a freshness and brighter character which can really suit a tune.

[Bar 2] A characteristic George device was to play around a particular chord shape in order to maximise its melodic potential - indeed his

guitar parts often feel like they are written by a 'guitarist's guitarist'!

[Bar 8] This type of idea almost serves as a riff and was a device George would use on a bridge or transition from one part of the song to another - he would also sometimes play parts like this as octaves.

Capo 7th Fret

Bar 1: A (D) | Bm (Em) | Dmaj7 (Gmaj7)

Bar 2: E7sus4 (A7sus4) | E7 (A7) | A (D) | Bm7 (Em7) | D (G) | E (A)

Bar 3: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 4: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 5: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 6: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 7: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 8: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 9: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 10: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 11: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 12: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 13: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 14: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 15: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 16: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 17: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 18: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 19: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 20: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 21: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 22: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 23: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 24: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 25: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 26: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 27: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 28: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 29: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 30: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 31: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 32: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 33: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 34: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 35: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 36: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 37: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 38: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 39: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 40: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 41: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 42: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 43: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 44: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 45: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 46: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 47: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 48: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 49: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 50: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 51: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 52: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 53: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 54: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 55: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 56: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 57: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 58: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 59: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 60: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 61: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 62: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 63: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 64: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 65: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 66: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 67: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 68: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 69: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 70: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 71: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 72: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 73: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 74: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 75: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 76: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 77: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 78: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 79: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 80: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 81: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 82: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 83: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 84: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 85: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 86: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 87: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 88: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 89: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 90: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 91: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 92: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 93: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 94: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 95: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 96: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 97: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 98: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 99: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

Bar 100: A (D) | Gadd#11 (Cadd#11) | A (D) | D/F# (G/B)

GuitarTechniques

WE'LL MAKE YOU A BETTER PLAYER!

GEORGE STYLE EXERCISE 2

CD TRACK 27

[Bar 1] You can employ a more traditional fingerstyle approach on this one. Use the picking-hand thumb for the bass notes then pluck the three-note chords with the 'i-m-a' fingers on the picking hand.

[Bar 3] Listen for the bass notes as well – the bass note of the chord does not have to be its root, something which good players and songwriters can

use to their advantage, particularly on pieces which have an ascending or descending bass line.

[Bar 5] George was a fan of using non-diatonic chords so this example switches between G Dorian (which uses the C chords) and G Natural Minor (which accommodates the E_b chords). Intriguingly pleasant!

System 1 (Measures 1-4):

- Measure 1: **Gm (Dm)**
- Measure 2: **C/G (G/D)**
- Measure 3: **C/E (G/B)**
- Measure 4: **F (C)**

System 2 (Measures 5-8):

- Measure 5: **E♭/G (B♭/D)**
- Measure 6: **Gm (Dm)**
- Measure 7: **E♭maj7 (B♭maj7)**
- Measure 8: **C7/E (G7/B)**

System 3 (Measures 9-12):

- Measure 9: **Fsus4add9 (Csus4add9)**
- Measure 10: **C7 (G7)**
- Measure 11: **Gm/D (Dm/A)**
- Measure 12: **C/G (G/D)**

Love this magazine?
You'll love guitarworld.com



Giuseppe Verdi

Chorus Of The Hebrew Slaves



From his opera Nabucco, **Bridget Mermikides** arranges and transcribes the rousing melody of this fabulous piece by the Italian master of the opera form.

ABILITY RATING

Moderate



Info

Key D major Tempo 42bpm CD TRACKS 28-29

Will improve your...

- ✓ Combination of free stroke and rest stroke
- ✓ Rubato and expression
- ✓ Consistency of tone

This month we return to the works of the Italian composer and master of the opera form, Giuseppe Verdi (1813-1901). Verdi composed a remarkable 28 operas, making him one of the most prolific and influential composers of the 19th century, within and beyond the opera genre. Verdi was a phenomenal orchestrator, with an ear for dramatic effect and an extraordinary talent for writing simple, memorable and hugely popular melodies that resonate to this day.

For example, La Donna è Mobile (GT224) is used in everything from Disney movies to football chants, and the melody from the overture La Forza del Destino (GT190) is the theme in the critically acclaimed French films *Manon des Sources* and *Jean de Florette* (1986), as well as adverts for Stella Artois. Not to mention Dies Irae and Tuba Mirum from Requiem Mass, in ads and computer games.

In this issue I've tackled another of Verdi's wonderful themes, Va, Pensiero (also known as the Chorus Of The Hebrew Slaves) from Act III of the 1841 opera that cemented Verdi's reputation as a great composer: Nabucco. The opera is inspired by the sixth century BC biblical story of the Jews' assault and exiling by the Babylonian king 'Nabucco' (an accessible simplification of Nebuchadnezzar II). Va, Pensiero ('Fly, My Thoughts... [on wings of gold]) is the rousing chorus of the Hebrew slaves, who await their fate bravely and defiantly. As is typical of Verdi's music, there is a universality and dramatic accessibility here, and the chorus was immediately connected to Italian nationalism; there has even been a serious movement over the years for it to become the Italian national anthem.

I've transposed the chorus down a 3rd (from F# Major to D Major) and also used drop D tuning to add an open-string resonance and support to the engaging melody. This theme soars over an accompaniment 'in

three' (which is written as triplets in 4/4 – four groups of three notes). The challenge is to maintain this consistent accompaniment – made up of a bass note followed by two 'diads' (two-note chords), while a clear and suitably fluid melody is heard above. This

“VERDI COMPOSED A REMARKABLE 28 OPERAS, MAKING HIM ONE OF THE MOST PROLIFIC AND INFLUENTIAL COMPOSERS OF THE 19TH CENTURY”

involves combining the fundamental classical guitar techniques of free stroke (where a string pluck avoids contact with any other strings) in the accompaniment with – where possible – rest stroke on the melody (where a string pluck comes to the rest on the adjacent lower string and has a more full and forceful tone). Practising the two voices separately before combining, may take significant careful work, but will always be a valuable investment for this, and any other piece you learn. **GI**

NEXT MONTH Bridget arranges *La Maja de Goya* by **Enrique Granados**.

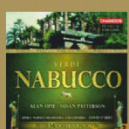
TECHNIQUE FOCUS

Warm up

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



Verdi is one of the most celebrated of all composers



TRACK RECORD The Royal Opera House's classic 1965 recording (Decca 2011) of Nabucco directed by Daniele Abbado is still vibrant and powerful. If you'd like to engage with the text more closely (and don't speak Italian), then the translated English version by Opera North, led by David Parry (Chandos 2007) is excellent. If you can find Deutsche Grammophon's recording (Giuseppe Sinopoli conducting) it's stunning.

VERDICT

CD TRACK 29

stand out from the accompaniment. On the inner harmony notes I sometimes pick with first and second fingers and sometimes with thumb and first. The picking-hand fingering depends on what feels most comfortable and ergonomic at each moment, and is indicated in bars 1 to 3.

»

PLAYING TIPS

CD TRACK 29

A full barre is needed at bar 12 - watch out for the quick shift on beat 3 and the slight stretch of the fourth finger to the D#. In bar 13 you need a barre on the middle two strings on beats 2 and 3, then the main melody is reiterated at bar

14. On bar 18 the triplet accompaniment drops out and this is where the vocal chorus and the orchestra would come together in rhythmic unison, so I have mimicked this with the chords.



The score consists of five systems of guitar notation, each with a treble and bass staff. Chords are labeled above the staff: A, D, A/E, E, E7, A, A13, D, A7/E, D/F#, G, D/A, A13, A7, D, A, E/A, D/A, E, D/E, E, D/E, A, A/C#, and E7. Fingering numbers are provided for many notes. Bar lines are placed at measures 11, 13, 15, 17, and 19.

CHORUS OF THE HEBREW SLAVES { VERDI

PLAYING TIPS

CD TRACK 29

Follow the fretting-hand fingering at bar 19 for a smooth transition of the melodic 3rds. There are semiquavers in the orchestral accompaniment in this section which were mostly impossible to recreate, but I have added some in

bars 21 and 25 to give the general idea. The semiquavers in bar 27 are played by the flute originally and it's worth listening to it in its orchestral form to understand the feel and try to mimic it when playing the melody.

Sheet music for the Chorus of the Hebrew Slaves by Verdi, featuring guitar notation and chord diagrams.

The music is written for guitar, showing the treble and bass staves with notes, rests, and fingering. Chord diagrams are provided above the staff for each measure.

Chords and Fingering:

- Bar 19:** D/A, A. Fingering: 2, 3, 0, 2, 2, 2, 2, 2, 0, 2.
- Bar 20:** E/A, D/A. Fingering: 9, 10, 9, 10, 9, 10, 9, 10, 9, 7, 5, 7.
- Bar 21:** E, D/E, E, D/E, A. Fingering: 4, 5, 2, 3, 4, 5, 5, 6, 2, 2, 2, 2, 4, 4.
- Bar 22:** E7. Fingering: 0, 1, 0, 1, 0, 1, 0, 1, 0, 2, 3, 0.
- Bar 23:** A. Fingering: 2, 2, 2, 2, 2, 2, 2, 2, 0, 2, 2, 2, 0, 7, 7.
- Bar 24:** A7, Dm. Fingering: 8, 6, 7, 0, 8, 6, 7, 0, 8, 6, 7, 0, 6, 7, 7, 0.
- Bar 25:** A, A7, Dm. Fingering: 0, 12, 9, 10, 0, 6, 7, 0, 7, 7, 0, 0, 8, 6, 7, 0, 6, 7, 7, 0.
- Bar 26:** A, A7, D. Fingering: 0, 6, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 3, 4, 0, 1, 2, 0.
- Bar 27:** A, A7, D. Fingering: 0, 6, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 0.
- Bar 28:** A, A7, D. Fingering: 0, 6, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 0.
- Bar 29:** A, A7, D. Fingering: 0, 6, 1, 2, 3, 4, 0, 1, 2, 3, 0, 1, 2, 0.

PLAYING TIPS

The Chromatic scale in bar 29 is also played by the flute on the original score, and this leads us nicely back to the final rendition of the main theme. At bar 33 on beat 2, you'll need to press down a barre across five strings so that your fingertip will be ready with the bass note B on beat 3. Continue to keep the

barre in place but lift the tip of the finger (creating a hinge barre) to allow for the open A bass note to ring out on beat 4. Now shift to fifth position for bar 36 with the first finger still in its straightened barre shape so it can easily grab the bass note G on the sixth string.

CD TRACK 29



The score is divided into four systems, each starting with a measure number (31, 33, 35, 37). Each system consists of a treble staff and a bass staff. The bass staff is labeled with strings E, B, G, D, A, D from top to bottom. Chords are indicated above the staff: A7/E, D/F#, G, D/A, A13, A7, D, F#/C#, Bm, D7/A, G, G#dim7, A, A7. The score includes various musical notations such as triplets, slurs, and fingerings.



LEARNING ZONE

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

Brought to you by...



FUNDAMENTAL CHANGES



IN LESSONS GT#315



ROCK..... 60
Martin Cooper checks out one of the most respected bands of the 70s, with the dynamite dual guitars of Andy Powell and 'Ted' Turner.



IN THE WOODSHED 80
A whole new harmonic world is at your fingertips with chord tapping, says Charlie Griffiths as he welcomes you to this month in the 'shed.

I hope you've enjoyed the issue so far: 50 Rock Licks, an exclusive Nile Rodgers interview and lesson, The Beatles fingerpicking styles and a lovely rendition of Verdi's Hebrew Slaves Chorus from Nabucco. Talk about eclectic and wide ranging! The fun doesn't stop there though, as long as you've the stamina and curiosity to continue. We kick off with 30-Minute Lickbag - short and sweet 'in the style of' features like this are always popular with readers keen on sourcing new riffs and licks. Onto Blues where we bring you two solos demonstrating the trademarks of great players from the past 50 years; it's a treasure trove of fantastic phrases - check out Joe Walsh this month, whose blues-rock soloing goes far beyond The Eagles. Rock is next and the focus is on 70s-era Wishbone Ash where twin-guitar arrangements and melodic phrasing formed a major part of their appeal.

'Guitar techniques' are of course a focus point for all of our articles, and Chris Brooks' Rock Legato series will prove involving for anyone who wants to play quicker and more smoothly. Moving to the 90s we then look at Suede, with a great piece that encapsulates many of the stylistic trademarks of guitarists Bernard Butler and Richard Oakes. Rounding things off are two great articles: Shaun's long-running Creative Rock sees country-rock stylings, Mixolydian key centres, chromaticism and intervallic jumps combine for an involving and intense study piece. Then a short taster of the joys of chord tapping with Charlie Griffiths - think Satch's Midnight, or Day At The Beach - brings the issue to a close. Keep well, keep active and keep woodshedding. See you next month!



Jason



Brought to you by...

**CD TRACK 30**

♩ = 127

A G D A G F G

E
B
G
D
A
E

1

CD TRACK 31**CD TRACK 32**

N.C.
♩ = 119

Play 3 times

PM PM PM PM

E
B
G
D
A
E

V 1, 2, 3 V V V V V V V V 4 V V V V V V V

CD TRACK 33

Bruce is a master of the high action guitar whether it be Strat or Les Paul; especially in his band Little Angels. Along with his love of Van Halen and understanding of the blues this demon player sets the standard for great British heavy rock guitar.

Musical score for guitar, measures 1-3. Measure 1: Treble clef, key of D major (F# C# G# D), 4/4 time, tempo 138. Chord A (8va) is indicated. Measure 2: Chord A7 is indicated. Measure 3: Chord E is indicated. Fingering numbers are provided for the fretboard. A "Loco" section is marked with a dashed line and "Loco" text. A "PM" (Palm Mute) section is marked with a dashed line and "PM" text. The score includes a bass line with fret numbers and a guitar line with notes and rests.

CD TRACK 34

For this funky and syncopated idea that pedals off the sixth string, play the E7 chord and bounce down a semitone before ascending the A Mixolydian shape along with plenty of palm muting. Modulate the E7 chord up a semitone and then slide to a country-style 6th on the upper frets.

$\text{♩} = 105$ N.C.

E7 E $\flat$ 7 E7

PM PM PM PM

Let ring

CD TRACK 35

Guthrie's stunning technique is hard to replicate so you'll need confidence to tackle this one with its fast flurries of chromatic notes. Pick hard, angling your hand and flat picking with a loose wrist. Add overdrive only after you can play the lick using a clean tone.



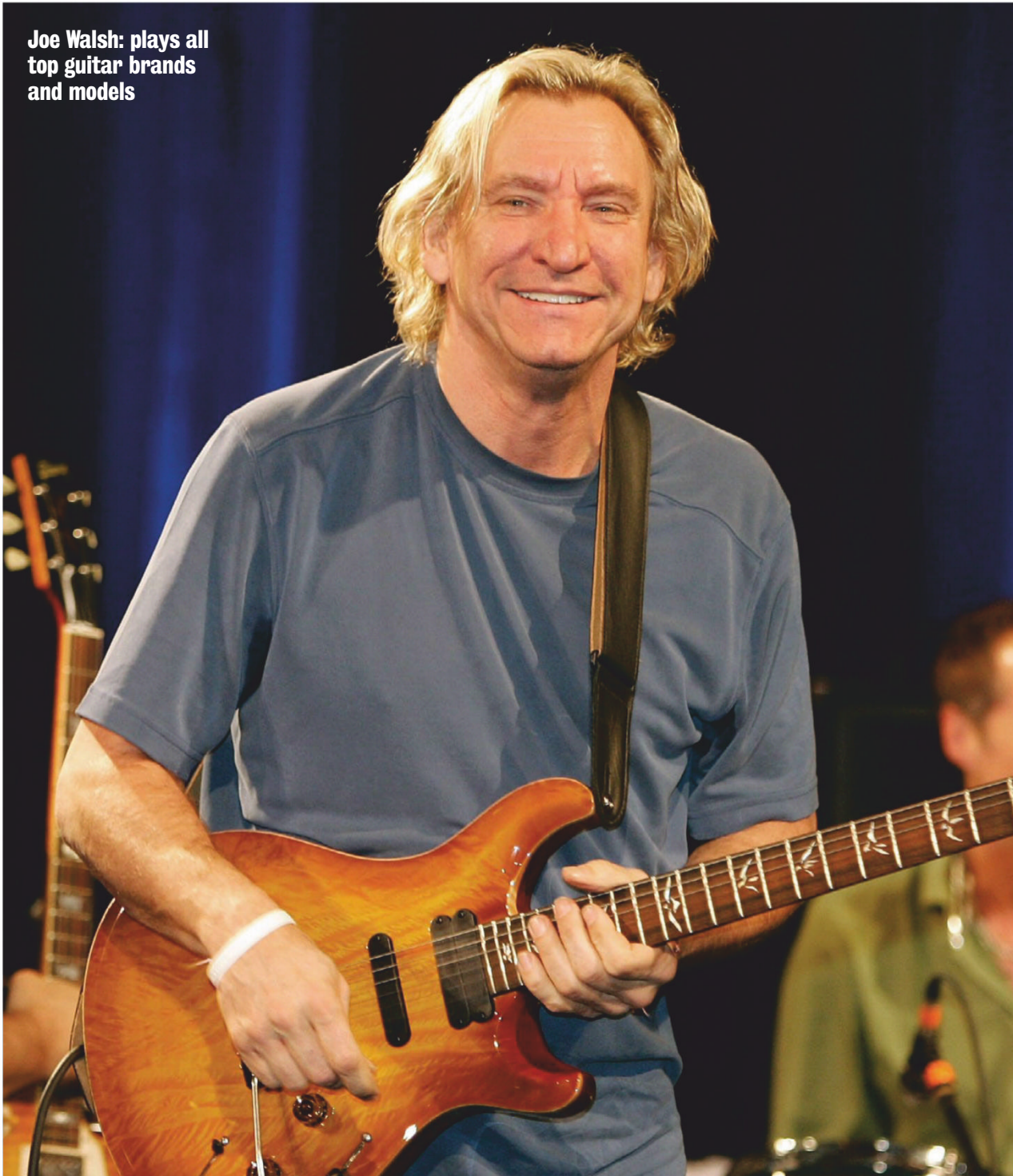
Joe Walsh

Brought to you by...



Phil Short checks out one of the world's most respected guitarists, whose playing has graced the music of The Eagles and so much more.

Joe Walsh: plays all top guitar brands and models



ABILITY RATING

★★★★★ Moderate

Info

Key: Various
Tempo: Various
CD: TRACKS 36-39

Will improve your

- ✓ Hybrid picking
- ✓ Country-blues phrasing
- ✓ Thematic development

Joe Walsh is a living legend among mere six-string mortals. With mega-status players like Eric Clapton and Jimmy Page citing Joe as an influence on their own musical journeys, Walsh stands in the

hall of fame as one of history's most important guitarists. He's contributed to some of the most famous and influential songs of all time, such as Hotel California, Pretty Maids All In A Row and Life In The Fast Lane with The Eagles, and tracks like, Rocky Mountain Way and Life's Been Good in his solo career. In recent years, he's even become an honorary Foo Fighters member and been a guest musician of Paul McCartney, Ringo Starr, Don Henley, Bruce Springsteen and more.

Joe's journey starts back in the late 60s, a young 20 something guitar slinger hoping to

make it big in the music business. In 1968 he fronted The James Gang, who released the well-received Yer' Album in 1969. This led to an invitation from Pete Townshend to tour with The Who. This opened up the floodgates to success for Joe who went on to join the aforementioned Eagles and reap significant success in his solo career.

Joe has an eclectic taste in styles, demonstrated beautifully on his 2012 solo Album, Analog Man. Songs range from traditional American blues rock, funk, 70s prog rock, 80s style ballads, pop rock and a whole host of other stylistic influences. It's a testament to his perseverance and years of musical experiences and collaborations.

A trait that stands out in his music, is his

“ HE’LL INTERSPERSE SLIDE PLAYING WITH REGULAR GUITAR, AND ADD A RANGE OF EFFECTS DESIGNED TO LEAVE A MUSICAL MARK ”

musical and lyrical crafting of guitar parts.

Joe's solos revolve around a core theme that he develops and continuously references, taking the listener on a musical journey. He rarely plays fast, instead choosing memorable lines that he embellishes with beautiful bends and vibrato. He'll intersperse slide (taught by Duane Allman) with regular guitar, and add a range of effects designed to leave a musical mark. Everything Joe plays sounds considered and composed; his solos are singable, but their simplicity is deceptive.

This month's two studies attempt to capture this approach through both motif building and technical delivery of the ideas. **BT**

NEXT MONTH Phil checks out Bluesbreaker and Rolling Stones guitarist **Mick Taylor**

5

GAIN

6

BASS

4

MIDDLE

6

TREBLE

4

REVERB

Get the Tone

With such a long career under his fingers, Joe has played a load of different guitars: Les Paul, PRS, Gretsch, Duesenberg and various others. But Strats and Teles feature mostly, so anything with a single-coil will do the job. He tends to play on the edge of break-up, and will often add effects like chorus, flange and delay, so use light overdrive and whatever effects you like.



TRACK RECORD Joe has an impressive back catalogue. He's recorded with James Gang, Barnstorm, The Eagles, Paul McCartney, Don Henley (first solo on Dirty Laundry), Ringo Star, and many more. As well as all these he has released 11 solo albums over his 40-plus years in the industry. But his playing on Hotel California, Life In The Fast Lane, Life's Been Good, and Pretty Maids All In A Row remain classic.

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal,
providing you various content:
brand new books, trending movies,
fresh magazines, hot games,
recent software, latest music releases.

Unlimited satisfaction one low price

Cheap constant access to piping hot media

Protect your downloadings from Big brother

Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages

Brand new content

One site



AVXLIVE • ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open <https://avxlive.icu>

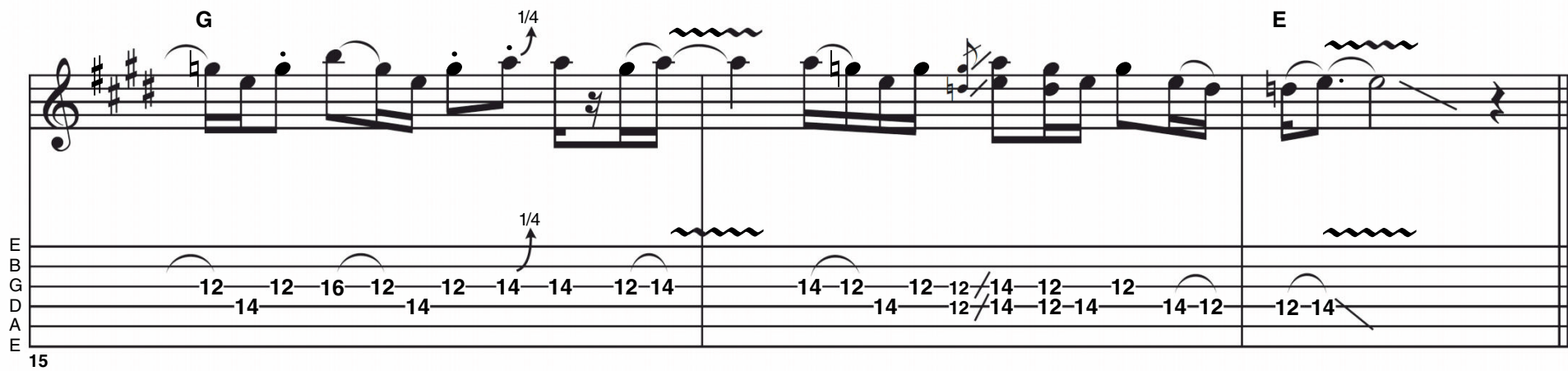
CD TRACK 36

The opening few bars of this study use hybrid picking. Use the second finger of your picking hand to pluck the first string and allow it to ring out. Make sure your timing is lazy not rushed, that your bends are pitched accurately, and that your vibrato is slow and musical. Think feel and musicality above everything else.

12

EXAMPLE 1 JOE WALSH ...CONTINUED

CD TRACK 36

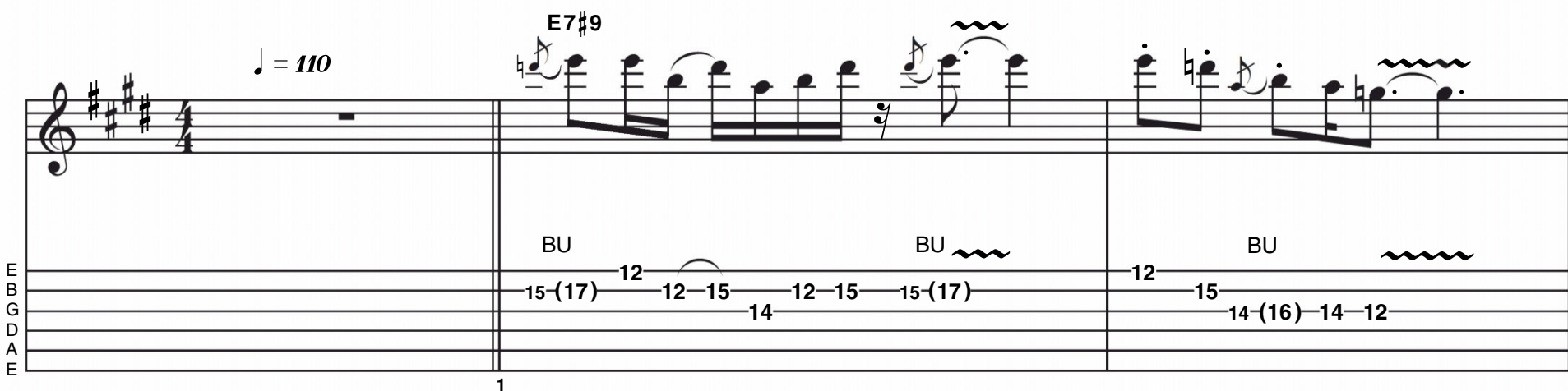


15

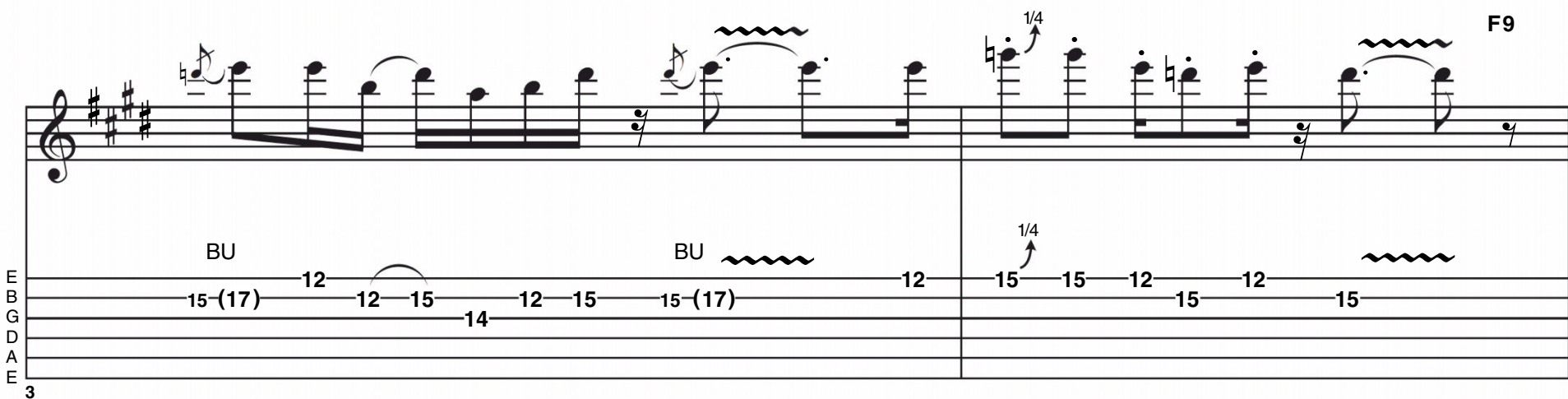
EXAMPLE 2 JOE WALSH

CD TRACK 38

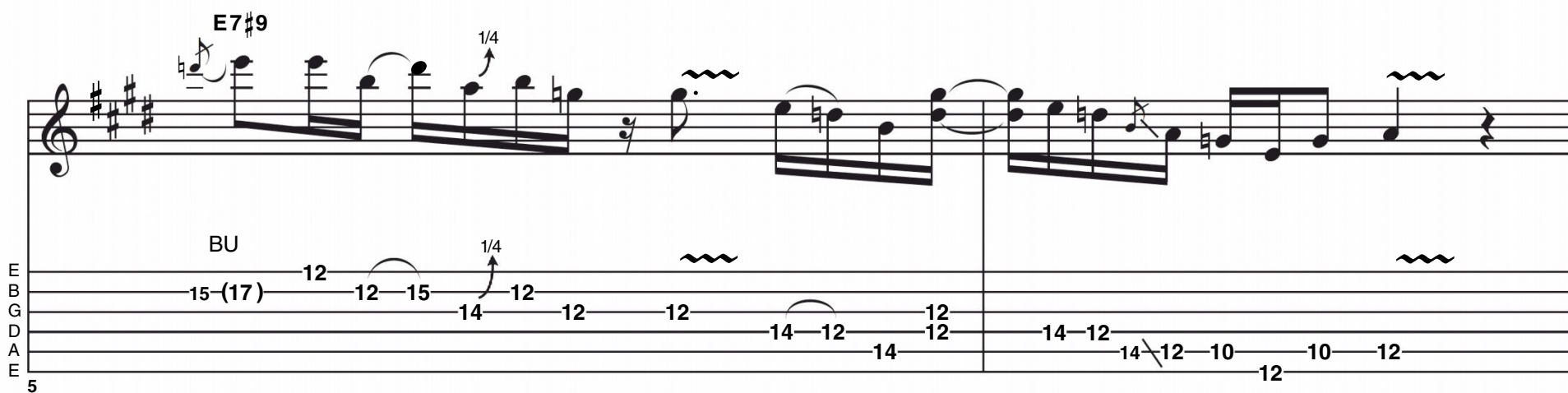
This study is a nod towards Joe's more funk based influences. You'll notice there are quite few staccato notes. These are important to emulate as closely as you can to give it a tight and percussive vibe. Keep the feel relatively relaxed, as ideas like this are all about the groove.



1



3



5

EXAMPLE 2 JOE WALSH ...CONTINUED

CD TRACK 38

7

BU BD

9

A13 G9

BU

11

E7#9

BU BD

13

A13 G9

BU

15

E7#9

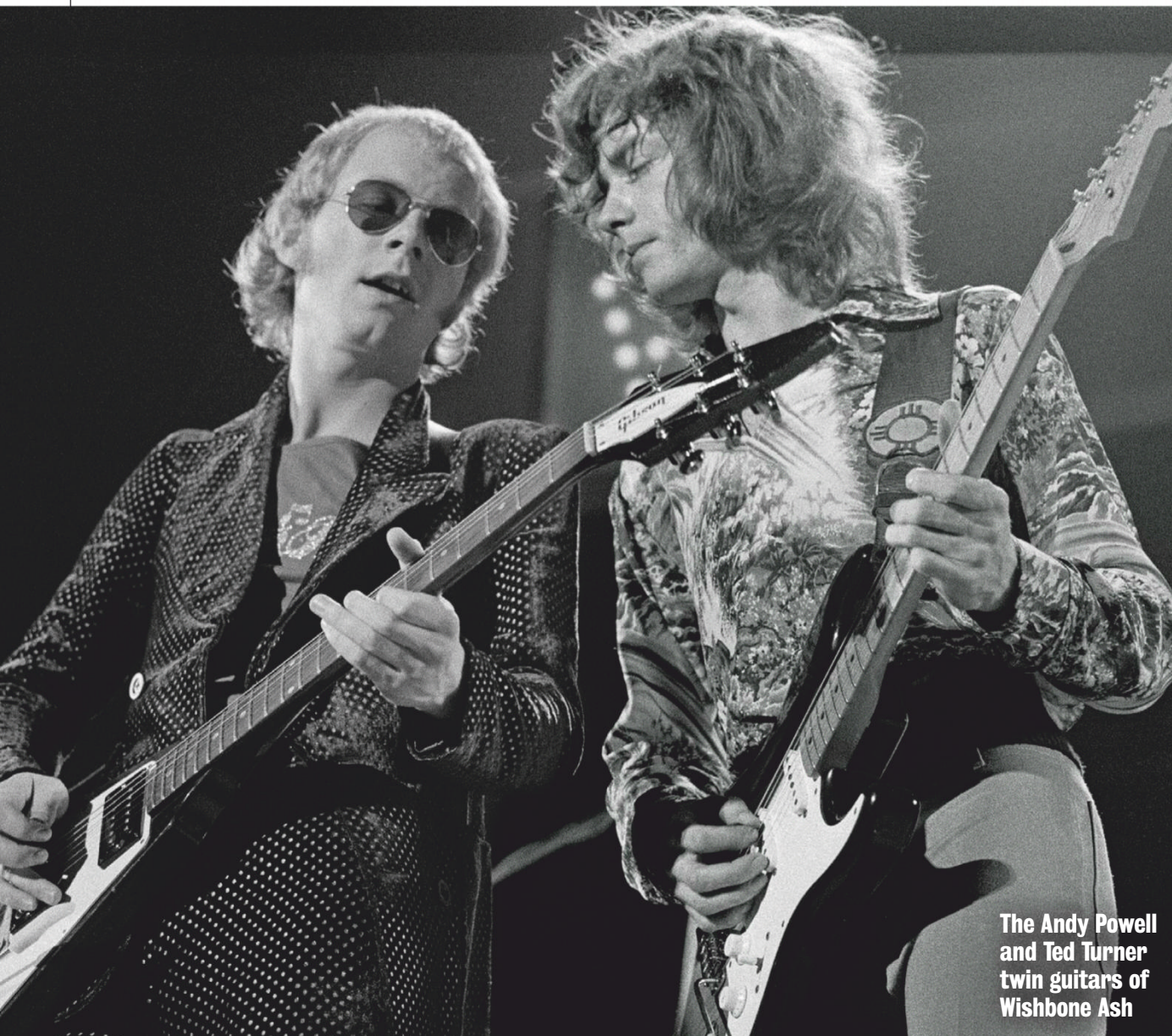
BU

Wishbone Ash



Martin Cooper checks out one of the most respected bands of the 70s, with the dynamite dual guitars of Andy Powell and Ted Turner.

Brought to you by... 
bimm bristol



The Andy Powell and Ted Turner twin guitars of Wishbone Ash

soloing remained melodic and tasteful.

The track this month isn't too challenging to play but will require attention to achieve the right touch and articulation. We're in the key of G (G-A-B-C-D-E-F#), but the solo is built around D Minor Pentatonic (D-F-G-A-C) with the addition of the Minor to Major 3rd move (F to F#) providing a slight country flavour. The solo is played in the key of the

“ROLLING STONE CALLED THE TWIN-GUITAR ATTACK OF POWELL AND TURNER THE MOST EXCITING SINCE PAGE AND BECK WHEN IN THE YARDBIRDS”

main piece, G Major, but as the 'home' sound in that section is a D Major chord, it lends it a D Mixolydian tonality (D-E-F#-G-A-B-C). This mode has the same notes as the G Major scale, but as the focal point here is that D Major chord, it draws us towards the sound of Mixolydian mode. The chart is written in 4/4 but there's a very strong '1 + a 2 + a 3 + a 4 + a' shuffle feel overall.

Listen to the GT audio (and, better still, some Wishbone Ash albums), to hear the type of feel we are aiming to evoke here. 

NEXT MONTH Martin gets to grips with the idiosyncratic style of the great Neil Young

ABILITY RATING

☆☆☆☆☆ Easy

Info

Key: G
Tempo: 131bpm
CD: TRACKS 40-42

Will improve your

- ✓ Blues-rock soloing
- ✓ Arranging for two guitars
- ✓ String bending and vibrato

Wishbone Ash got together in 1969 but rose to prominence in the early to mid 70s with a classic line-up comprising twin guitarists Andy Powell and Ted Turner, singer and bassist Martin Turner, plus drummer Steve Upton. Along the way the band influenced groups such as Van Halen, Iron Maiden, Thin Lizzy and Metallica. Rolling Stone magazine called the twin-guitar attack of Powell and Turner the most interesting since Page and

Beck when they were with The Yardbirds.

Ash attracted the attention of Ritchie Blackmore while they were touring as opening act for Deep Purple, and it was Blackmore who helped secure their record deal and find a producer for their debut album. By the time Wishbone Ash had released their third album, Argus in 1972, they were established as a top five charting act. Indeed, Argus was voted Rock Album of the Year in Sounds magazine, and Top British Album by Melody Maker.

Powell and Turner's guitar style was imbued with a strong British flavour, stylistically harking back to the blues boom players of the previous decade but updated with rock, prog and strong folk influences. Their harmony playing was sophisticated, while their individual



6

GAIN



5

BASS



6

MIDDLE



6

TREBLE



2

REVERB

Get the Tone

Wishbone Ash's guitars and amps were classics such as Fender Stratocasters and Gibson Les Pauls. But Andy Powell in particular became known for favouring a Gibson Flying V. Amps were classics such as Orange, Matamp and Marshall. Effects used were minimal, apart from the occasional wah-wah. Go for a classic bright British rock tone with light drive and reverb.



TRACK RECORD Wishbone Ash's eponymous debut album released in 1970 features the single Blind Eye, while the follow-up, Pilgrimage released the following year includes The Pilgrim. The most commercially successful Wishbone Ash album is the 1972 release Argus, which made it to number three in the UK album chart and features two of the group's most famous tracks, Blowin' Free and The King Will Come.

EXAMPLE 1 RHYTHM

CD TRACK 41

The first 16 bars will take a little bit of work in terms of getting into the rhythm of playing triplets across three strings. Use any picking approach you like but I've shown strict alternate picking which will improve your one-note-per-string

technique considerably. When you get to bars 17-24 you will need to pay special attention so as not to strike any unwanted strings. The Ash tended to play pretty much 'on the beat' so keep your timing precise.

RHYTHM GUITAR

$\text{♩} = 131$ $\text{♩} = \text{♩}^3$

G **D**

1, 5 $\text{♩} \text{V} \text{♩} \text{V} \text{♩} \text{V}$ etc

C

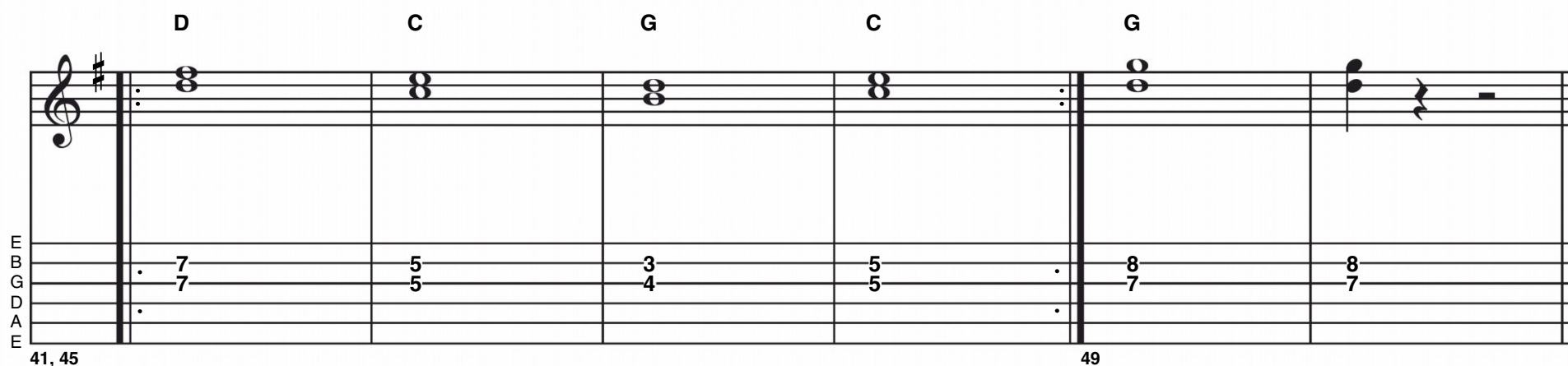
G **D** **C** **D**

D **C** **G** **Em** **D** **C** **Em** **G**

33

EXAMPLE 1 RHYTHM ...CONTINUED

CD TRACK 41

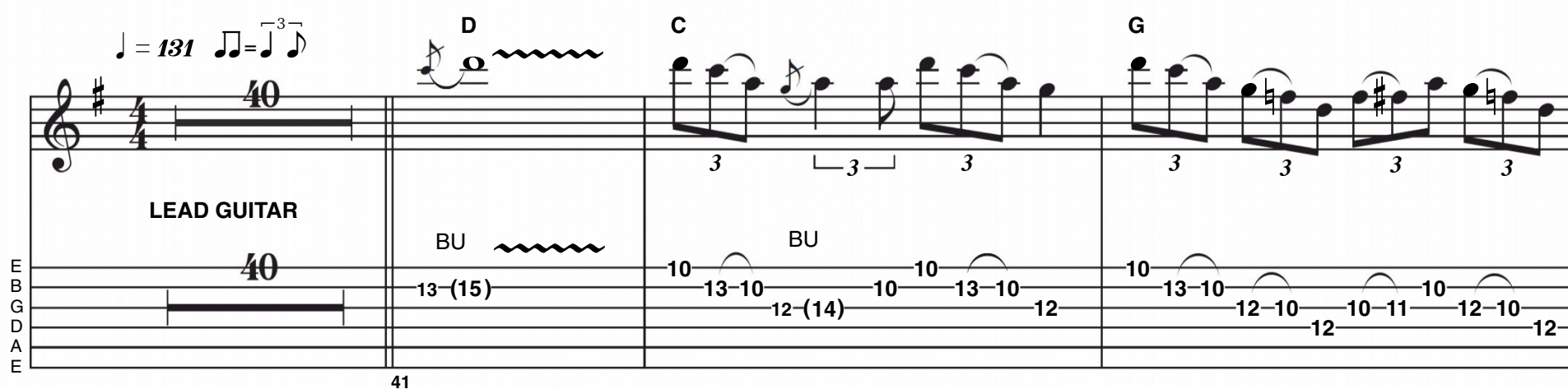


41, 45 49

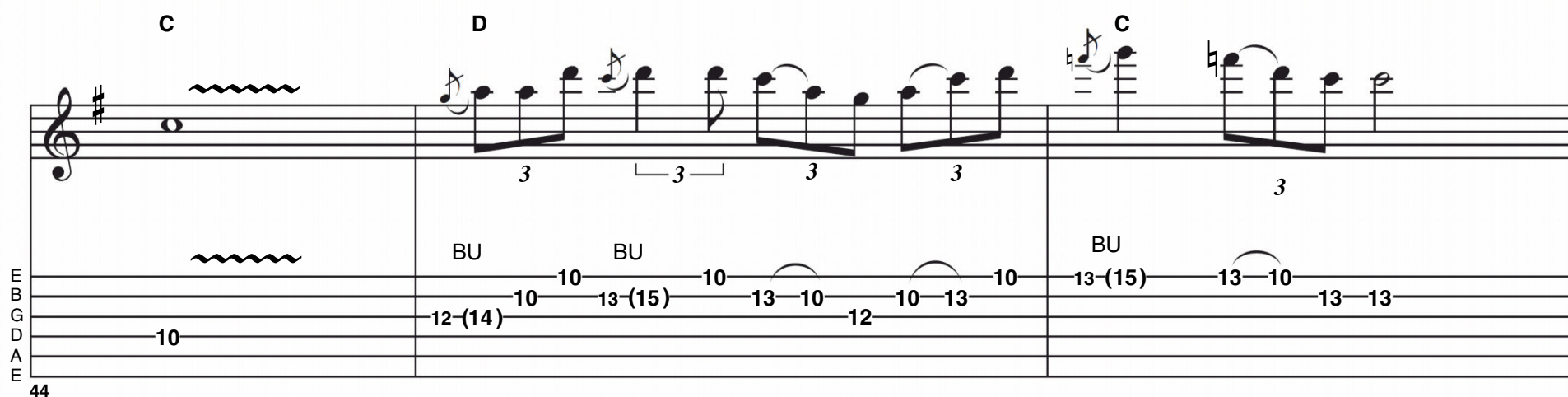
EXAMPLE 2 SOLO

CD TRACK 41

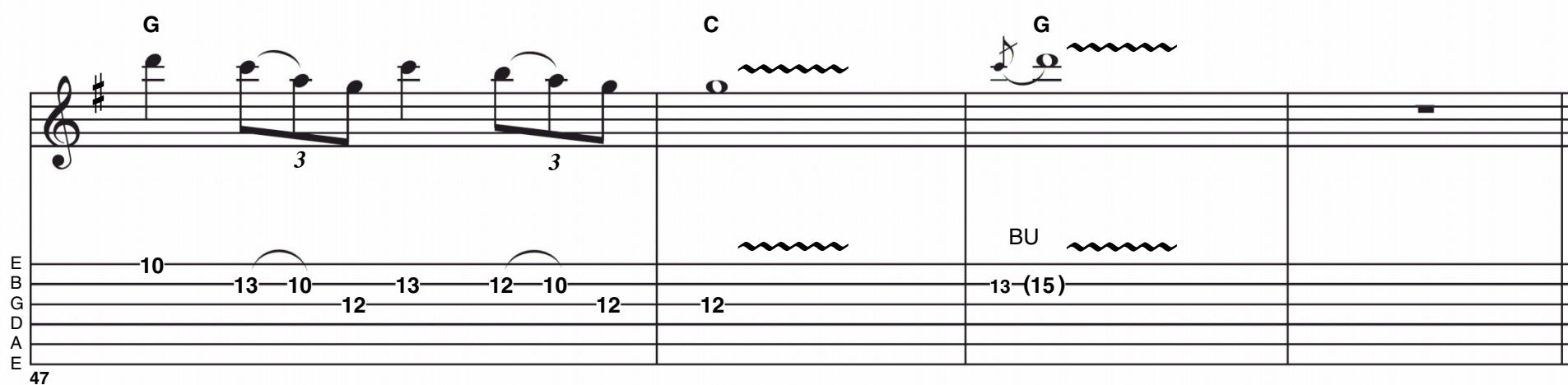
In the solo it's important to maintain the triplet feel of the track. Powell and Turner both played with a superb bluesy-rock touch, so make sure your vibrato is in time and your string bends in tune. Don't be overly aggressive with it - this is all about sounding graceful and melodic.



40 41 42 43



44 45 46



47 48 49 50

NEVER
MISS
ANOTHER
ISSUE

Turn to page 36
to subscribe!

BACK ISSUES

The last six months still available!

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



NOVEMBER GT314

PLAY LIKE JIMI

10 Things Hendrix Gave To Us! 10 of his classic ideas, plus two full solos - psychedelic pop and slow blues. Peter Green: Musical Tribute. The full PG story plus five great licks that form a great 12-bar solo. Tora Dahle Aagaard blues video; plus Handel, Kenny Wayne Shepherd & more!



OCTOBER GT313

HOW TO PLAY A GREAT SOLO!

Aside from raw talent there are many tips and tricks we can use to make our solos more rich and interesting. Plus: take our sweep picking bootcamp; play stunning funk rhythm as shown by Cory Wong in his video lesson. Also: Eric Gales, Peter Frampton, Paul Weller & more.



SEPTEMBER GT312

ALL-STAR BLUES JAM

Imagine if five of the greatest modern blues and blues-rock guitarists got to jam over the same track - then you have a go! Also, add sophistication to your blues with our second feature. Plus: play John Bunyan's To Be A Pilgrim for classical guitar; Blur, Judas Priest & more!



AUGUST GT311

PICKING POWER

This issue's 20-page picking special will up your hybrid playing game (pick and fingers) and refresh and refine your classical plucking (which is also great for steel-string). There's a Bayou blues video lesson with Jonathon Long, plus Gilmour, Gallagher and Slade style studies.



JULY GT310

ERIC CLAPTON

Eric Clapton turned 75 this year. To honour this guitar giant we have created four new studies detailing four areas of his style: Beano, Cream, Solo career and Film/TV themes. There's a video lesson with the amazing Greg Koch, plus Michael Landau, The Smiths, Marillion & more!



JUNE GT309

30 DAY WORKOUT

Since we're holed up at home these days here's a fantastic 30-Day Workout: 10 minutes a day guaranteed to hone your chops in a month. Plus: a superb rock guitar video lesson from the awesome Jennifer Batten; 30 Country Licks; The Clash, Buddy Whittington, and loads more!

TO ORDER BACK ISSUES: Call 0330 333 1113 or visit www.magazinesdirect.com

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

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

Playing Legato

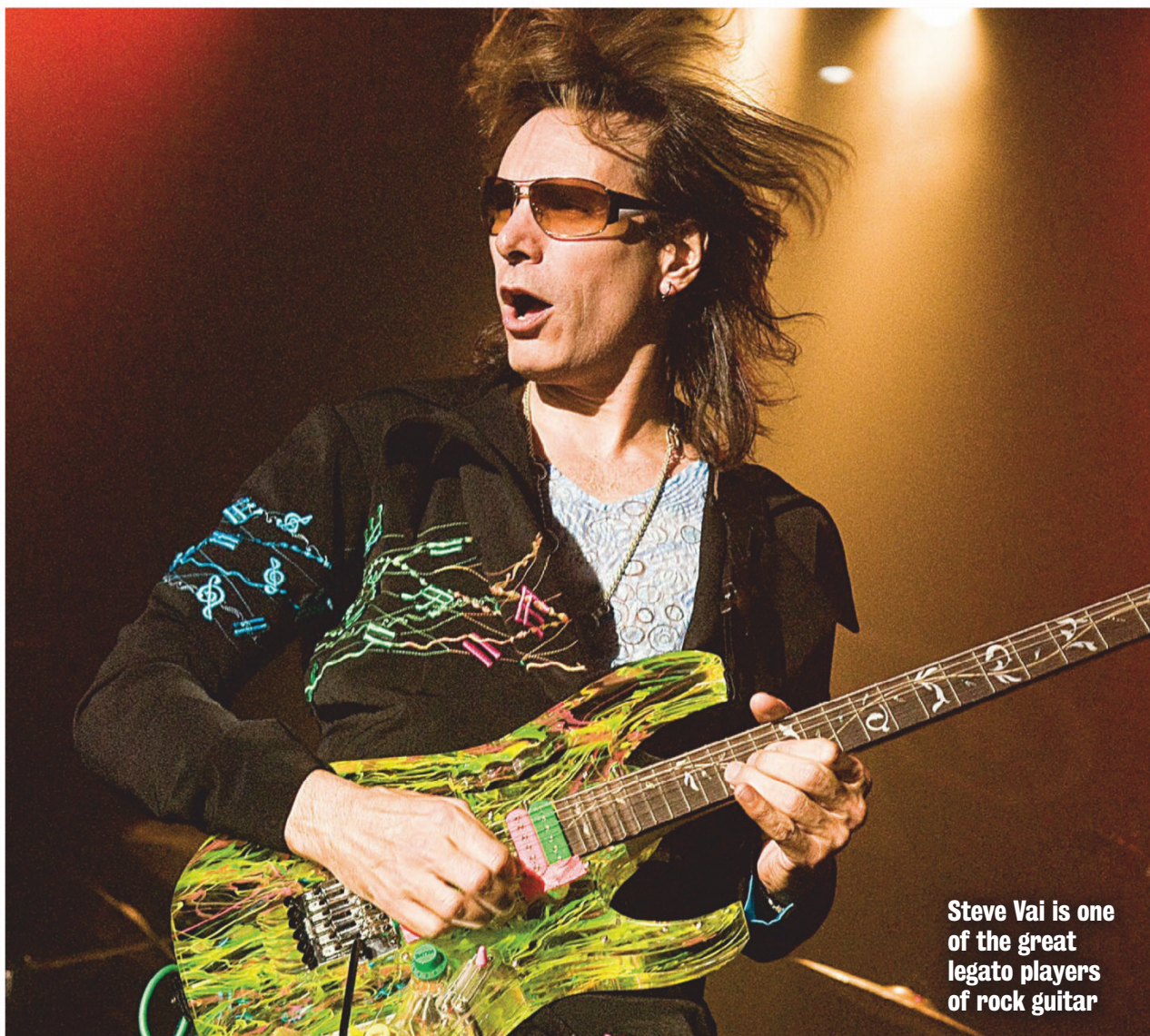


In the second part of the series **Chris Brooks** continues his quest to make your playing fast and fluent using rock legato techniques.



Brought to you by...

FUNDAMENTAL CHANGES



Steve Vai is one of the great legato players of rock guitar

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: C
Tempo: Various
CD: TRACKS 43-50

Will improve your

- ✓ Fretboard coverage
- ✓ Sequencing
- ✓ Speed burst phrasing

Last month, we explored fretting approaches and technique builders for legato, including hammer-ons, pull-offs, and slides. Using those chops, let's stretch out on the fretboard using various scale shapes and numbers of notes per string. It's helpful to treat the fretboard as one big scale box that acts as the host for patterns like CAGED and three-notes-per-string. Diagram A illustrates C Major (C D E F G A B) over the majority of the fretboard.

Good command of the fretboard gives you choices about where to play. Example 1 puts this into practice with six pathways for a

two-octave C Major scale. Each pattern has a slightly different timbre, layout, and application of pick strokes and string changes.

Whenever you feel boxed in, a handy way to escape any positional scale shape is to include four notes on a string (Exs 2 & 3). Each group of four will move you up or down a position, as many times as you like within a line. Legato lines are well-suited to mixed numbers of notes per string since there's no need to learn complicated picking patterns.

Two ways to make your legato chops sound more like real licks are melodic sequencing and burst phrasing. Sequencing is the process of taking a small musical figure and moving it up or down through a scale. Example 4 does this with a two-string motif on the low sixth and fifth strings, repeating it diatonically across the next two string pairs. Example 5 also uses a two-string motif that contains nine notes, repeating on each descending string. See if

you can come up with your own library of motifs, then move them across various strings and positions.

Burst phrasing is used by Joe Satriani and Steve Vai to break things up rhythmically. By pushing and pulling between long notes and quick runs, an attention-grabbing effect is created. The idea is to hold on to some notes as marker points, using fast subdivisions to create a 'rushing' effect in between.

Examples 6 and 7 demonstrate the difference between a straight-ahead 16th-note

“ IF YOU FEEL BOXED IN, A HANDY WAY TO ESCAPE ANY POSITIONAL SCALE SHAPE IS TO INCLUDE FOUR NOTES ON A STRING TO MOVE YOU UP OR DOWN A POSITION ”

phrase and the same notes after giving them the Vai treatment, with burst phrasing and an artificial harmonic for good measure.

Example 8 sounds more like something belonging to Satriani's *Surfing With The Alien* album, using a mix of 16th notes, 16th-note triplets and 32nd notes. While the notation might look complicated, it's more or less played with a feel in mind rather than the intention to create a convoluted rhythm. **E**

NEXT MONTH Chris has another lesson from his *Fundamental Changes* book on **Rock Legato**


GAIN


BASS


MIDDLE


TREBLE


REVERB

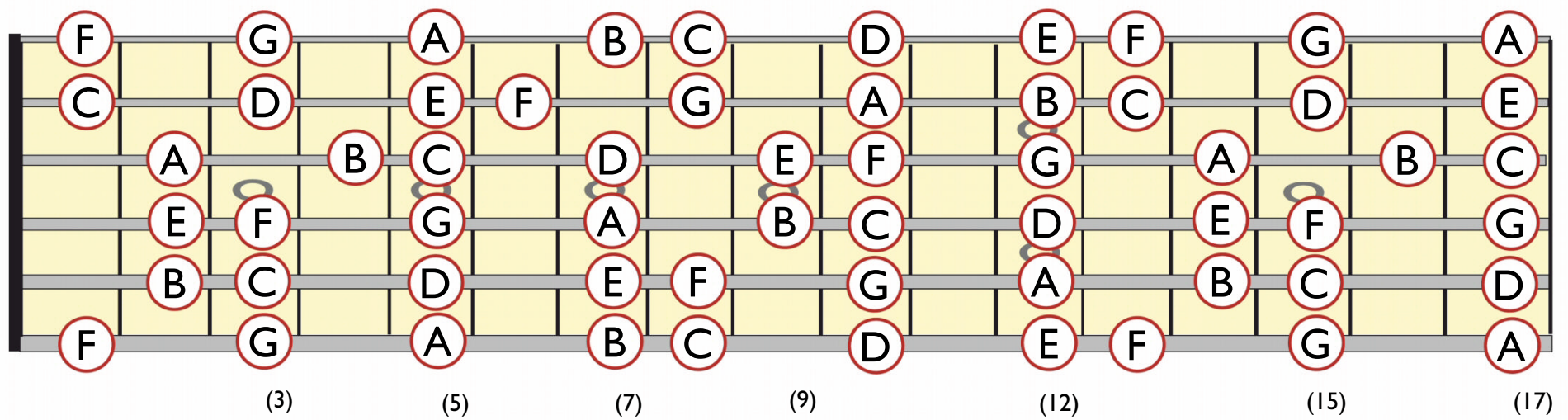
Get the Tone

Go for as smooth a tone as possible, with not too much treble. Set your amp to 'just breaking up' then add boost or overdrive to provide the required amount of gain. This will help the notes sing. A compressor placed at the front of the pedal chain will add further smoothness and sustain. Lastly, reverb or long delay will bring a studio quality to the sound.



TRACK RECORD Despite already making waves in the rock guitar community with Frank Zappa, ex-Van Halen vocalist David Lee Roth, Whitesnake and of course his own *Flexible* solo album, Steve Vai set new standards for instrumental rock with the *Passion And Warfare* album. Check out tracks like *Erotic Nightmare*, *The Audience Is Listening*, and *The Animal* for legato and weirdness aplenty!

DIAGRAM A KEY OF C MAJOR (C D E F G A B) OVER THE FRETBOARD



EXAMPLE 1 C MAJOR SERVED SIX WAYS

CD TRACK 43

Our first example puts the above diagram into practice. Each pattern has a slightly different timbre, layout, and application of pick strokes and string changes.

EXAMPLE 2 POSITION SHIFTS

CD TRACK 44

Position shifts create a less-predictable way to connect three-notes-per-string patterns.

$\text{♩} = 60/120$

EXAMPLE 3 POSITION SHIFTS

CD TRACK 45

Mixing three and four notes per string allows you to combine positions and shifting patterns.

$\text{♩} = 65/130$ Dm7

EXAMPLE 4 SEQUENCING

CD TRACK 46

Sequencing gives you and your listeners a break from straight up and down scales.

$\text{♩} = 65/130$ C

EXAMPLE 5 MELODIC GROUPS

CD TRACK 47

Melodic groups of odd numbers like nine can also freshen up a sequence. Treat the doubled downstrokes as a sweep.

$\text{♩} = 65/130$ F

EXAMPLE 6 **PLAYING IT STRAIGHT**

CD TRACK 48

Compare this straight-ahead example to the burst phrasing of Example 7.

$\text{♩} = 65/130$

G

E
B
G
D
A
E

EXAMPLE 7 **FLEXIBLE**

CD TRACK 49

Getting a little Flexible with the phrasing - again, compare this to the example above which uses the same notes.

$\text{♩} = 65/130$

G

E
B
G
D
A
E

EXAMPLE 8 **PUSH AND PULL EFFECT**

CD TRACK 50

The push and pull effect of burst phrasing is a great addition to your legato toolkit.

$\text{♩} = 60/120$

Am

E
B
G
D
A
E

Love this magazine?
You'll love **guitarworld.com**

A PERFECT GIFT FOR EVERYONE ON YOUR LIST*

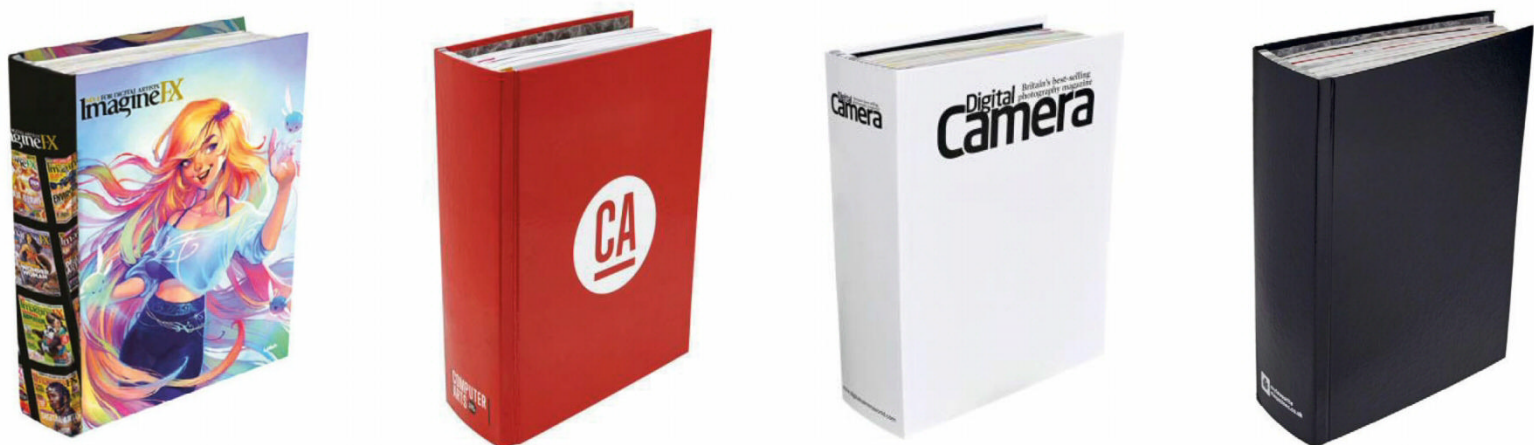
**including yourself!*



Every issue of your subscription, delivered direct to your door.
Print & digital editions available.

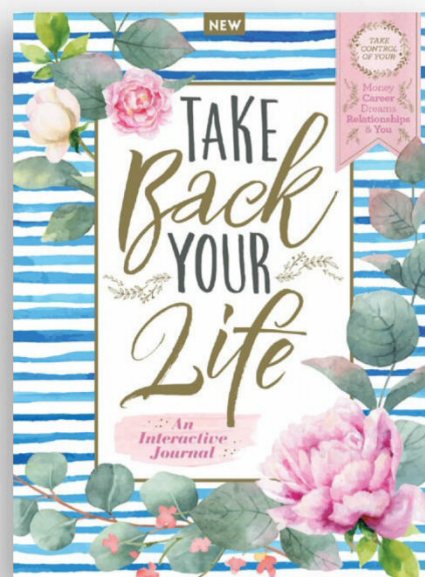
NEAT STORAGE

Store up to 13 issues of your magazine subscription in a coordinating slipcase or binder.



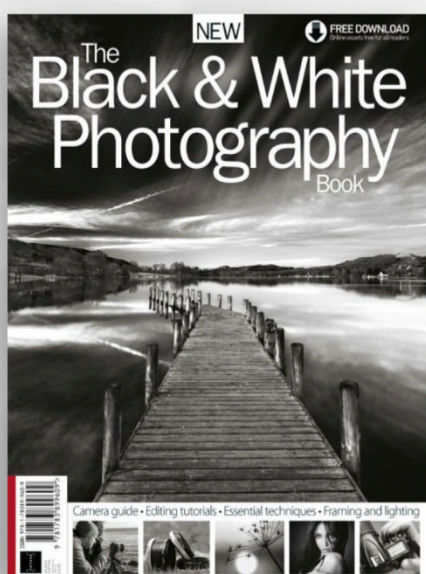
www.magazinesdirect.com

✓ No hidden costs 🚚 Shipping included in all prices 🌐 We deliver to over 100 countries 🔒 Secure online payment



DISCOVER GREAT GUIDES & SPECIALS

From photography to music and technology to gaming, there's something for everyone.



A magazine subscription is the perfect lockdown gift that keeps on delivering throughout the year. Choose from over 80 magazines and make great savings off the shop price! Plus a digital card of your choice to send to your family member or friend!



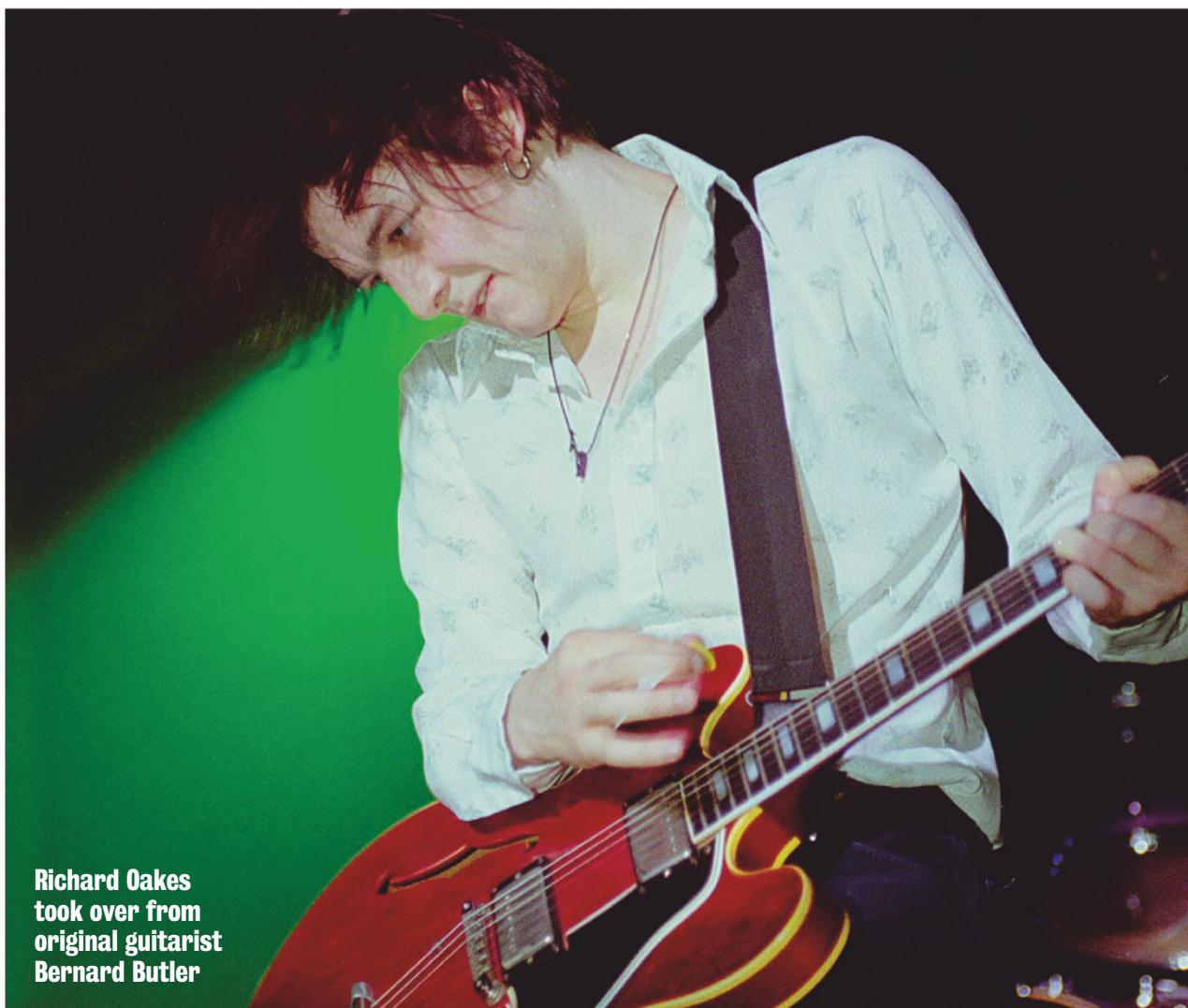
magazinesdirect.com

Official Magazine Subscription Store

Suede



Simon Barnard takes a look at the original Beautiful Ones, Suede and the guitar playing of guitarists Bernard Butler and Richard Oakes.



Richard Oakes took over from original guitarist Bernard Butler

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am/C
Tempo: 95bpm
CD: TRACKS 51-52

Will improve your

- ✓ Use of arpeggios
- ✓ Melodic soloing
- ✓ Lead-infused rhythm

Suede's introduction into the UK music scene was nothing short of sensational. Formed in 1989, they were declared as the best new band in Britain by Melody Maker in 1992, before they released their self-titled and Mercury Music Prize winning debut album in 1993. This album hit the top of the UK charts on its release and was the fastest-selling debut album in almost 10 years.

The original guitarist in Suede was Bernard Butler who joined after answering an advert in the NME. Although he shared songwriting duties with vocalist Brett Anderson, Butler's tenure in the band was short. In fact he left before they'd finished recording the second album, Dog Man Star

due to disputes during the recording process. However, Butler had again co-written much of the material with Anderson and had recorded all of his guitar parts before leaving; a decision he said he later regretted, when asked about the episode years later.

Butler's guitar style in Suede was intricate and accomplished, combining melodic lines and counterpoint alongside huge chords and the jangly tones of some of his contemporaries. Butler would take often simple chord progressions and embellish them with inventive, intertwining licks. His main guitar was a cherry red Gibson ES-335, largely inspired by the one played by Johnny Marr of The Smiths during the early 80s. This was often played through a Vox AC30 amplifier and various effects pedals including fuzz and flanger, which you will hear in this month's track.

Butler was replaced by a young Richard Oakes whose style was remarkably similar, as he also effortlessly fused rhythm and lead ideas. Oakes had big boots to fill, which he did

through his undoubted guitar talents. He also favoured Gibson guitars and was often seen with a similar ES-33, as well as Les Paul Customs; perfect for emulating the huge guitar sound of his six-string forbear.

My first introduction to Oakes and Suede was the song and accompanying video to Beautiful Ones, in which the guitarist was playing a Fender Jazzmaster. It was the opening guitar arpeggios mixed with string bends which caught my ear immediately. As a young student guitarist at the time, I hadn't heard anything quite like it.

Oakes has continued to be a member of Suede since joining and has co-written the

“ BUTLER'S STYLE IN SUEDE WAS INTRICATE AND ACCOMPLISHED, COMBINING MELODIC LINES, COUNTERPOINT AND HUGE CHORDS ”

majority of their output with Anderson.

This month's piece has been written to showcase the guitar styles of both of Suede's guitarists and shows a multitude of ideas including full chord playing, arpeggios, double-stops and solo lines.

The Suede guitar sound can feature many layers at times, but I have tried to isolate individual elements throughout the study piece. The overall sound is fairly overdriven, with the inclusion of a flanger to several of the parts and fuzz liberally added to give the solo sections more bite and sustain. **11**

NEXT MONTH Simon checks out James Dean Bradfield from *Manic Street Preachers*

3

GAIN

4

BASS

5

MIDDLE

6

TREBLE

5

REVERB

Get the Tone

A bridge humbucker would be a good place to start in emulating the sounds of both Butler and Oakes. However, you can also get great results from a single-coil, especially for some of the more jangly arpeggio sequences. Use the above settings as a start, adding flanger and also some fuzz for various sections. As an alternative to the fuzz, simply crank the gain up to 8.



TRACK RECORD For some great Bernard Butler era tunes look no further than Animal Nitrate from the band's self-titled debut album, and also The Wild Ones from the follow-up, Dog Man Star, which shows off Butler's songwriting in more melodic form. For some great Richard Oakes songs and playing, you can't do much better than checking out Trash and Beautiful Ones from the album, Coming Up.

EXAMPLE SUEDE STYLE

CD TRACK 51

[Bars 1-8] We kick off this month's piece with an idea ending with a single-note lick over the chords Am, F and G. It can be fun and creative taking simple chords and removing or adding fingers to create different sounds. A flanger is used to add another texture to the overdriven guitar tone. A different approach to playing these chords is used in bars 9-12 using higher voicings.

[Bars 13-18] Here the tonality switches from A Minor to a section in C Major. The first two bars incorporate the relevant Major Pentatonic scale for each of the chords (C-F-G) along with some double-stop lines before a different idea based around 6ths takes over melodic duties. Lines like these were often used by both Bernard Butler and Richard Oakes.

With overdrive and flanger

♩ = 95

Am Asus2 F Fmaj7#11 G

Am Asus2 F Fmaj7#11 G

Am Asus2 F Fmaj7#11 G

Am Asus2 F Fmaj7#11 G

Am F/A G/B Am F/A G/B C C/E F F/A

G G/B C C/E F F/A G G/B C

Gm9 Dm Fm

BU

BU

1

5

9

14

19

The tablature is written for a 6-string guitar in standard tuning (E2-A2-D3-G3-B3-E4). It includes a tempo marking of 95 BPM. The first system (bars 1-4) shows a sequence of chords: Am, Asus2, F, Fmaj7#11, and G. The second system (bars 5-8) repeats this sequence. The third system (bars 9-12) introduces higher voicings for Am, F/A, G/B, and then C, C/E, F, and F/A. The fourth system (bars 13-16) continues with G, G/B, C, C/E, F, F/A, G, G/B, and C. The fifth system (bars 17-19) features Gm9, Dm, and Fm chords, with a 'BU' (bend) instruction for the Dm and Fm chords.

EXAMPLE SUEDE STYLE

CD TRACK 51

[Bars 19-34] Here we see a different chord progression. While still in the key of C, the F and G chords have been changed to Minor versions. This is a common device used by pop songwriters to create a more sombre sound. The first eight bars feature arpeggiated chords with hammer-ons and string bending, while the following section incorporates double-stops with D shape Minor chords. Butler and Oakes would have used alternate picking for the arpeggio section,

and it's lines like these that define the Suede guitar sound.

[Bars 35-44] The first of two guitar solos appears between bars 35-44. The guitar doubles the synth part for thickness but also deviates at times with its own licks. A fuzz effect is added here to provide extra thickness, sustain and attack. Fuzz can be quite the beast to tame, so be careful not to hit unwanted strings, which will result in unwanted noise.

Chord progression: C, Gm9, Dm, Fm

BU

5 (6) 5 3

1 3 2 3

3 (4) 3 1

23

Chord progression: C, Gm, Dm, Fm

8 8 8 10 12 10 8 6

8 8 8 8 8 8 8 7

6 8 6 8 7

6 6 6 8 9 8 6 4

7 7 7 7 7 7 7 5

4 6 4 6 5

27

Chord progression: C, Gm, Dm, Fm

8 8 8 10 12 10 8 6

8 8 8 8 8 8 8 7

6 8 6 8 7

6 6 6 8 9 8 6 4

7 7 7 7 7 7 7 5

4 6 4 6 5

31

Chord progression: C, Gm, Dm, Fm

With fuzz

BU

5 7 (9) 7 5 8

5 8 5 7 5 8 5 7 5

6 8 (9) 8 6 9

9 11 11 13 13 15

35

Chord progression: C, Gm, Dm, Fm

BU

13 15 (17) 15 13

15 15 15 11 11 11 11

15 15 12 12 12 12

10 12 (13) 12 10 13

13 11 11 13 13 15

39

Mixed Chromatic Approaches Pt 2



This month **Shaun Baxter** wraps up his series on applying chromatic techniques by combining all the approaches that we've studied so far.

ABILITY RATING

★★★★★ Moderate to Advanced

Info

Key: A (A7)

Tempo: 208 bpm

CD: TRACKS 53-55

Will improve your

✓ Use of chromatic phrasing

✓ Control tension and resolution

✓ Lines that feature chromaticism

In this latest series, we've looked at five different ways of spicing up our lines using non-scale (chromatic) notes and, in this final lesson, we are going to look at another medium-paced solo study that applies all five approaches we've studied so far. As in the previous lesson, before we start looking at the solo, let's have a short recap of the various chromatic techniques covered to this point.

Chromaticism provides us with the opportunity to use tension (dissonance) and

resolution (consonance), rather than just dwell on consonant notes all the time. So far, we have looked at the following concepts:

- 1) Chromatic Approach-notes: 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 chromatic steps.
- 3) Enclosure: which involves approaching a target note from both above and below - either diatonically or chromatically.
- 4) Delayed Resolution: this involves incorporating notes from other strings

“ENCLOSURE INVOLVES APPROACHING A TARGET NOTE FROM BOTH ABOVE AND BELOW - EITHER DIATONICALLY OR CHROMATICALLY”

(which often act as pedal notes) in order to extend or delay the chromatic journey to each target note.

- 5) 12-tone rows: this technique entails arranging the 12 notes of the chromatic scale in any order of your choice. This becomes the 'tone-row' or 'note-row'. The rule is that, once a note has been played, it cannot be returned to until all the remaining 11 have been used (although you can repeat it as many times as you like and play it in any octave before moving on to any of the following notes).

In the transcription of this month's solo study, the chromatic notes are shown with an asterisk above or below each, so that you can visually distinguish them from the 'correct' notes (scale notes); however, this does not mean that they should be played as 'ghost'-notes (with no rhythmic value): each chromatic note has a full note-value (usually an eighth-note in these examples) and should be played as loudly and proudly as any other note within each line.

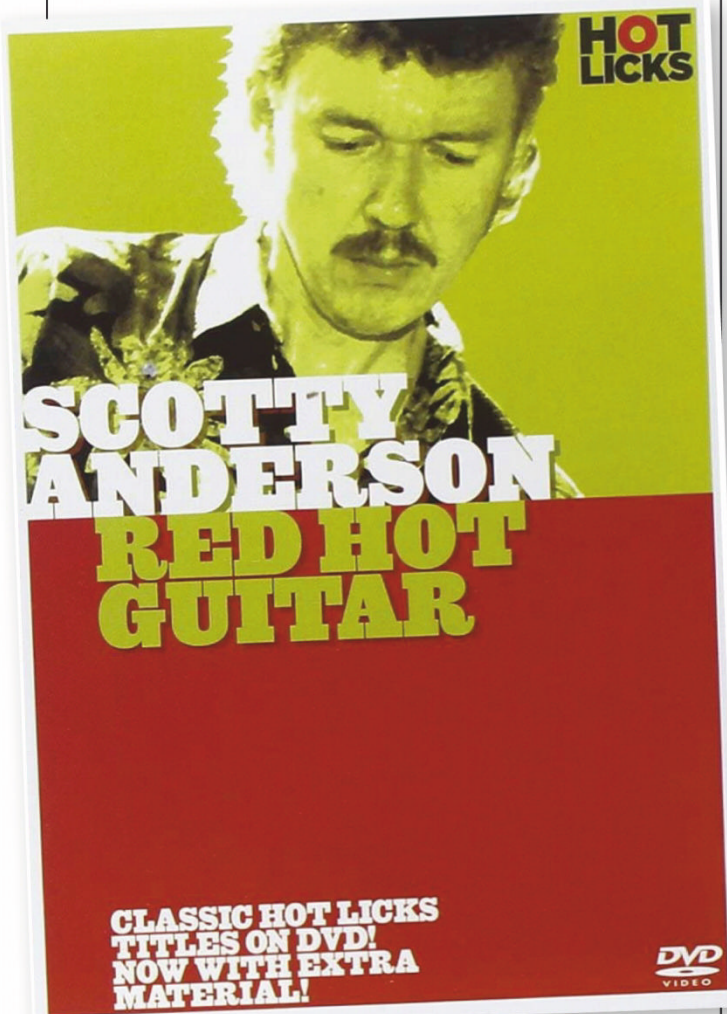
The solo study demonstrates various ways of introducing various chromatic concepts

within an approach that, fundamentally, requires Mixolydian to be used from the root of each Dominant 7 chord (in this case, A7-C7-D7-F7-G7) and is an opportunity to compare various approaches. For example, listen to the contrast between using straight Mixolydian and 12-tone rows.

Throughout the notes that accompany the transcription, I will be referring to the relevant CAGED shape(s) of each underlying Mixolydian scale, 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).

Finally, the solo transcription 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 unless you are instructed in the transcription to 'let notes ring through' in which case, you must hold notes down as long as possible on adjacent strings with the fretting hand. Have fun! 

NEXT MONTH Shaun brings us a new series in *Creative Rock*, examining **Intervals**

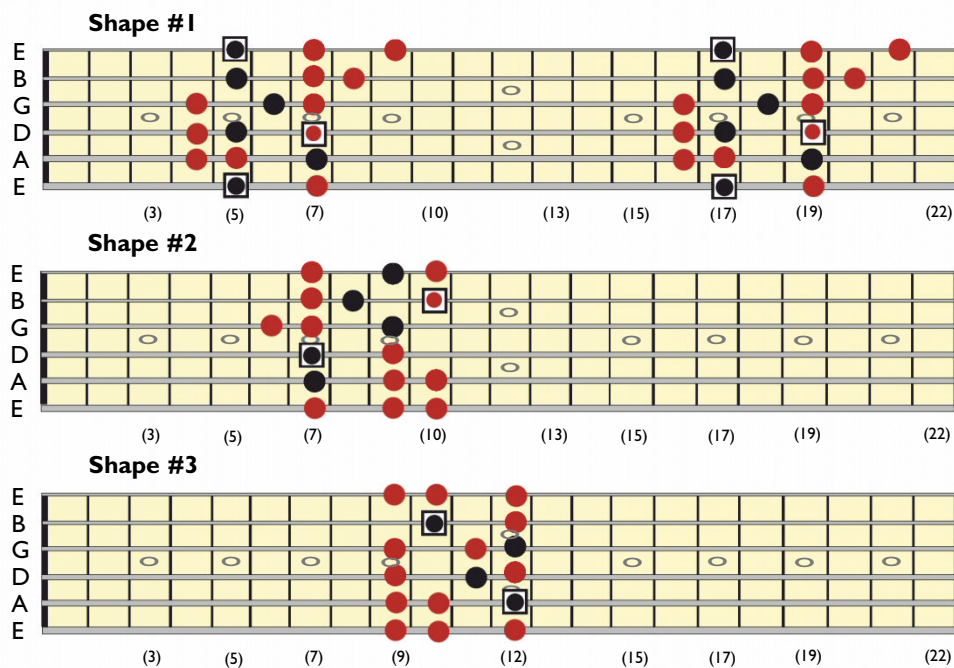


Scotty Anderson (see Track Record below), has made this highly recommended instructional video.

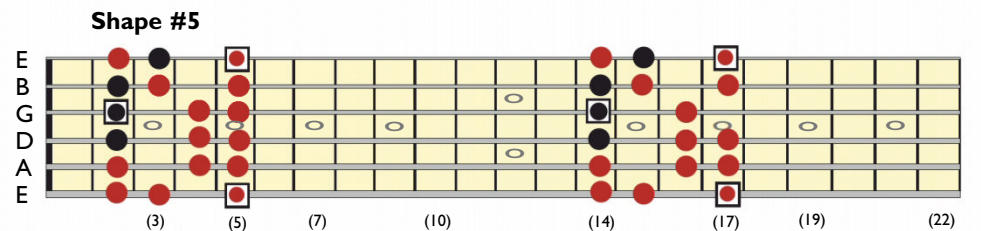
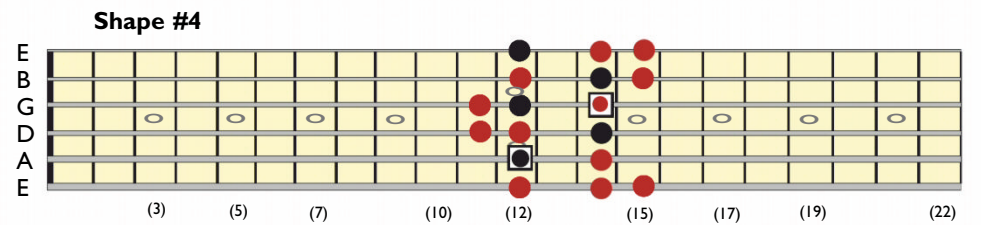


TRACK RECORD If you've enjoyed this brief foray into country-meets-rock guitar, then you may be interested in checking out the playing of Scotty Anderson, who many country players consider to be the most technically advanced exponent of the noble art. Although Scotty has recorded only three solo albums, he is famed for his lightning fast and seemingly impossible use of double-stops.

DIAGRAM 1 FIVE CAGED SHAPES FOR A MIXOLYDIAN



■ = Root note (A) ● = A7 chord shape (comprising A, C#, E, G notes)



EXAMPLE MIXED CHROMATIC APPROACHES

CD TRACK 54

[Bars 1-4] Throughout the solo, aim to place everything that you play within a secure visual context. For example, bars 1-2 are based around CAGED shape #1 of A Mixolydian.

[Bars 3-4] These two bars feature some banjo-style open strings (a common practice in country-rock guitar). And note that this same approach is also employed in bars 7-8, 17-18, 19-20, 39-40, 47-48, 57-58, 63-64. Here, we're applying a Johnny Hiland-style symmetrical pattern that is slightly modified at the end (because I ran out of open strings).

[Bars 5-8] Again, try to remain visually grounded: bars 5-6 is based around

CAGED shape #5 of C7 and, here, we're using C Major Blues scale (which is like C Major Pentatonic scale with an added Minor 3d).

C Major Blues scale – C D E, E G A
1 2 ♭3 3 5 6

Note that the melody in bars 7-8 implies a G7alt, the V chord of C.

[Bars 9-12] The Minor Pentatonic and Minor Blues scales are often used from the root of a Dominant chord as a bluesy alternative to Mixolydian (and often used in tight conjunction with it). [Bars 9-10 is based around D Minor Pentatonic and bars 11-12 is based around CAGED shape #4 of D Mixolydian.

[Asterisks indicate chromatic notes] ' A.N.' = Approach Note ' Br.' = Bridging ' Del. Res.' = Delayed Resolution ' Enc.' = Enclosure

A7

C7

D7

EXAMPLE MIXED CHROMATIC APPROACHES

CD TRACK 54

[Bars 13-16] The passing notes in bars 15-16 are $\flat 3$ and $\flat 5$, which signifies the interplay just referred to between Mixolydian and Minor Blues scale from the root of the Dominant chord. The open second string at the end of bar 16 is played in anticipation of the G7 at the start of bar 17.

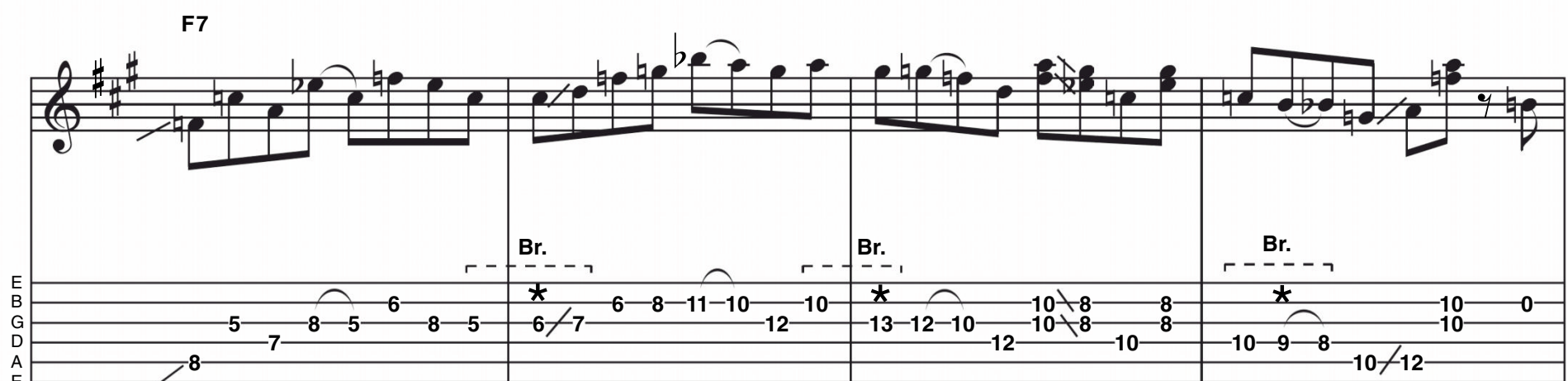
[Bars 17-20] More $\flat 3$ and $\flat 5$ notes added here (Minor Blues scale blended with Mixolydian), this time as part of an ear-catching symmetrical pattern formed by stacking two Minor 3rds on each of the top three strings.

[Bars 21-24] The 12-tone row in this passage could be viewed as a 16-tone row as the initial pattern (comprising identical four-note motifs repeated down in leaps of a Major 3rd) has been continued for another four notes. Note that

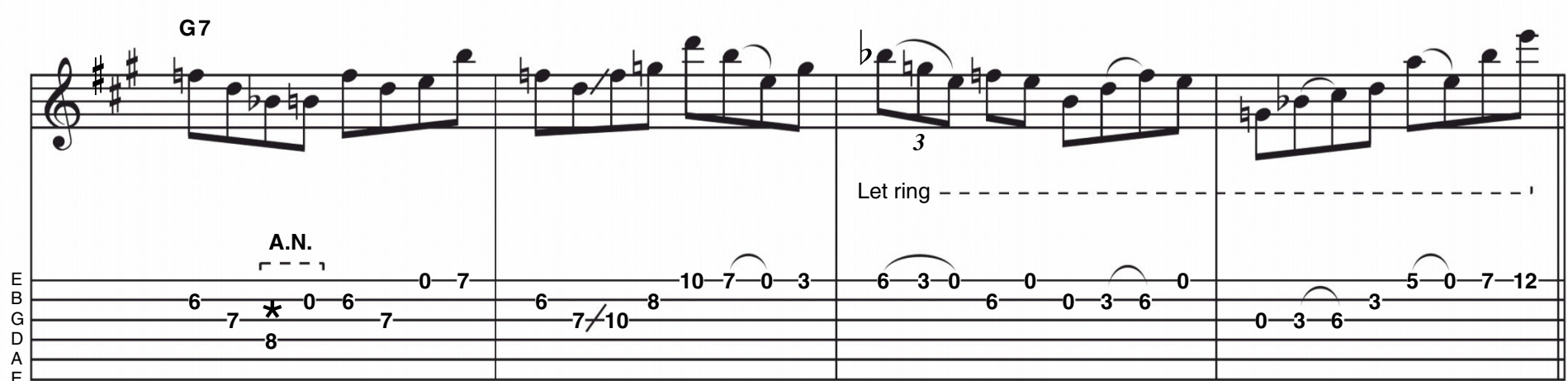
there are no asterisks used here to indicate the chromatic notes because the usual principles of using chromatic notes to approach a scale note or chord tone (or pass from one to another) are irrelevant with this technique. It is for this same reason that there are also no asterisks used in bars 29-32 and 73-76.

[Bars 29-32] This 12-tone row is based on a straight chromatic descent (E-E $\flat$ -D-D $\flat$ -B-B $\flat$ -A etc) only this relatively simple concept is disguised by swapping the octave of various notes. This is an approach that some players refer to as octave dispersal, although American jazz guitarist Pat Martino describes it as 'octavism'. Finally, the last four notes of bar 32 are taken from D Minor Blues scale.

F7



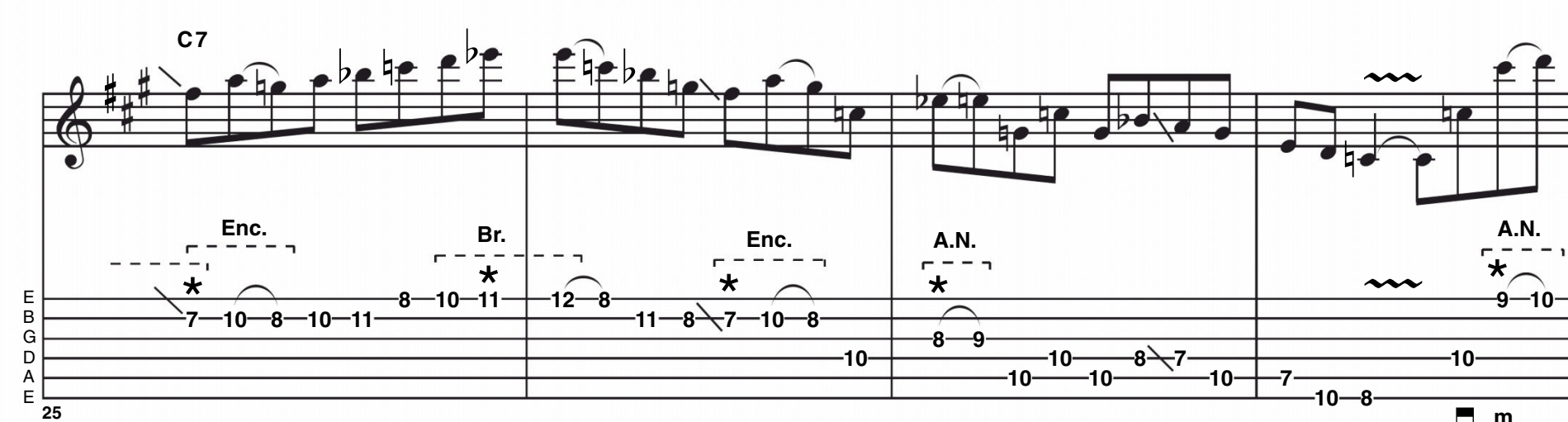
G7



A7



C7



EXAMPLE MIXED CHROMATIC APPROACHES

CD TRACK 54

[Bars 33-36] In bars 33-34 we are targeting the notes of an F Major triad throughout, and the violin harmonises the line using the same principle (just further down the harmonic ladder). As in bars 7-8, the melody in bars 35-36 implies a V chord; in this case, C7alt (the V7 of F7).

[Bars 37-38] As we have seen throughout this recent series, country-rock players don't only emulate the banjo but also the fiddle and, as demonstrated here in this Brad Paisley-influenced line, pedal steel. Basically, it's two bars of

pedal steel-style bends followed by two bars of banjo-style open strings.

[Bars 41-44] Although this passage features a 12-tone row, I have included asterisks here because, unusually, this particular example does adhere to orthodox chromatic approach-note protocols.

[Bars 45-48] There's a healthy mixture of chromatic techniques employed in this Jerry Reed-style line. Note that the last note (C) in bar 44 is played in anticipation of the C7 that starts in bar 45.

The musical score is divided into four systems, each with a treble staff and a bass staff. The key signature is one sharp (F#).

- System 1 (Bars 29-32):** Treble staff has a D7 chord symbol. Fingering (5) is indicated for the first and third measures. A dashed box labeled "Serialism 12-tone row" spans the first two measures. The bass staff shows fret numbers: 11, 9, 8, 11, 9, 8, 10, 8, 7, 7, 10, 8, 10, 12, 13, 15, 16. Rhythmic notation includes eighth and sixteenth notes.
- System 2 (Bars 33-36):** Treble staff has an F7 chord symbol. The bass staff shows fret numbers: 16, 17, 17, 17, 12, 13, 13, 13, 12, 13, 13, 13, 13, 14, 14, 14, 15, 14, 15, 12, 15, 14, 13, 15, 14, 13, 16, 15, 13. Asterisks (*) are placed above the first four measures, each labeled "A.N." (Approach Note).
- System 3 (Bars 37-40):** Treble staff has a G7 chord symbol. A dashed line labeled "Let ring" spans the first two measures. The bass staff shows fret numbers: 10, (12), 8, (12), 10, (12), 8, (12), (10), 8, 0, 9, 10, 0, 3, 5, 5, 3, 0, 5, 3, 5, 0. Performance instructions include "BU" (bunch), "PB 10" (pedal bend 10), and "BD" (bend down).
- System 4 (Bars 41-44):** Treble staff has an A7 chord symbol. The bass staff shows fret numbers: 12, 13, 14, 13, 14, 11, 10, 11, 10, 12, 13, 12, 14, 11, 12, 14, 14, 12, 0, 6, 0, 5, 6, 5. Asterisks (*) are placed above the first four measures, each labeled "A.N.". A dashed line labeled "Hold" spans the last two measures. A "12-tone row" is indicated at the bottom.

EXAMPLE MIXED CHROMATIC APPROACHES

CD TRACK 54

[Bars 53-56] The ascending passage in bars 53-54 can be viewed as an application of the Bebop scale, which is effectively Mixolydian with a Major 7th passing note that allows a player to place chord tones on the downbeat throughout a run (1, 3, 5 and $\flat 7$ played on the downbeats, and 2, 4, 6 and 7 played on the 'and'). It's usually applied descending rather than ascending

F bebop scale – F G A B $\flat$ C D E $\flat$ E
1 2 3 4 5 6 $\flat 7$ 7

[Bars 61-62] More pedal steel-style bends here. Again, as in bars 63-64, the $\flat 3$ and $\flat 5$ passing notes signify an interplay between Mixolydian and the Minor Blues from the root of the Dominant chord. For example, the third note in bar 63 (E $\flat$) is the $\flat 5$ of A Minor Blues scale:

A minor blues scale – A C D E $\flat$ E G
1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$

There is also another $\flat 5$ (E $\flat$) an octave lower on the fifth string in bar 64.

C7

45

D7

49

F7

53

G7

57

EXAMPLE MIXED CHROMATIC APPROACHES

CD TRACK 54

[Bars 65-68] The line featured here is highly chromatic, so it's vital to remain visually aware of what you are playing throughout.

[Bars 69-72] Hybrid picking is shown in the transcription for the Brent Mason-style Mixolydian line in bars 71-72; you can also just use the pick if you prefer.

[Bars 73-76] As in bars 21-24, here we see a continuation of the chromatic

theme (comprising an identical four-note motif shifted down in tone steps) to extend the tone row from 12 to 16 notes.

[Bars 77-80] Finally, we end the solo study, and this current series, by targeting notes of a G Major triad using the same enclosure motif on each string, and this is mimicked (a chord tone higher) by the harmony guitar on the backing track.

A7

Let ring

BU BU BU A.N. BU

C7

Br. Br. Enc. Br. A.N.

Del. Res.

D7

Br. Del. Res. a m a m a m m a m a

F7

Hold Serialism 12-tone row

G7 **A7**

With harmony Enc. Enc. Enc. Enc. Enc.

In The Woodshed



A whole new harmonic world is at your fingertips with chord tapping, says **Charlie Griffiths** as he welcomes you to this month in the 'shed.

Brought to you by...
rockschool



Tosin Abasi
of **Animals As Leaders** inspired
our **Example 4**

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 56-60

Will improve your...

- ✓ Extended chord knowledge
- ✓ Left and right-hand tapping
- ✓ General technique

Chord tapping is a technique that allows us to manipulate chords in a number of ways. We can use our two hands to create voicings with spans of notes that wouldn't be possible with just one. We can use tapping to add melodies to chords, as well as creating chord-based rhythmic ideas between our two hands. Players like TJ Helmreich, Tosin Abasi, Misha Mansoor and Joe Satriani

have used these approaches to unlock their genre bending music. With experimentation you too can discover that the possibilities this technique offers are literally at our fingertips. All we need to do is master a few basic rules.

The first thing is to set up a suitable tone. A clean, heavily compressed sound is best as this effectively turns your guitar into a touch-sensitive surface which requires little physical exertion, as well as giving the notes plenty of sustain. This is helped with a long delay and some reverb. For our recorded examples we used the Neural DSP Abasi plugin for the perfect tone.

Now we have our sound we can begin warming up into the technique. The most important aspect with tapping, is to control

the idle strings by muting them. At various points during this lesson you will need to 'hammer-on from nowhere', or 'tap' notes with your fretting hand to produce a single, clean note without picking. The technique works in much the same way as a Van Halen style tapped note, but the difference is your fretting hand has to mute the strings around it. Use the underside of your finger to lightly touch the treble strings to prevent them from ringing. You should also use the tip of your tapping finger to touch the adjacent lower string to mute it. This takes more practice, as accuracy is key to it working effectively, but it should quickly work its way into your playing. Once this is in place, your tapping will sound clean and accurate, especially when playing parts which alternate between two hands.

Example 1 is a simple idea using two Major barre chord shapes. One is played at the 5th fret as a standard chord and the other is played at the 12th fret in a tapped arpeggio fashion. This is a good exercise for using tapping while letting notes ring together.

Our second example is in the Joe Satriani Midnight style and uses fretting-hand tapping to hammer on a root and 5th and double-stop hammer-ons with the fretting hand. Example three combines elements from Ex1 and Ex2 with some double-stop hammer-ons played in a legato, ringing fashion inspired by Tosin Abasi. For the fourth example we use some Misha Manoor inspired taps and slides against a sustained C Major 9 chord. You can add some gain to this one as the slides are a little trickier to bring out. Finally we have a chord progression using Major triads played with the fretting-hand tap technique and extensions added with picking-hand taps. This is a perfect exercise for developing coordination between your hands. Practise each example slowly and break down and repeat any difficult parts before playing along with the GT backing tracks. **1**

NEXT MONTH Charlie looks extends this month's idea by moving on to **Tapped Harmonics**

EXAMPLE 1

CD TRACK 56

Hold an A Major barre chord across all six strings at the 5th fret. Then use your fretting-hand tapping finger to hammer-on, then pull-off on each string. Start tapping on the 12th fret, first string, then use an E Major barre shape at the 12th fret as a guide as you descend and ascend, letting all the notes ring together.

A

Let ring throughout

Play 4 times

1

EXAMPLE 2

CD TRACK 57

This progression uses a combination of picking and fretting-hand tapping. Use your fretting fingers to hammer on at the 5th and 7th frets (these fret hand taps are shown in the squares). The circled notes are the picking-hand taps which should be played with second and third fingers at the 9th, 10th and 12th frets.

Am **E7sus4/A** **E/A** **Am** **Play 4 times**

$\text{♩} = 120$

EXAMPLE 3

CD TRACK 58

Start by strumming the Emaj7 chord and let it ring as you add the double-stop hammer-ons and pull-offs at the 11th fret. Focus on making both of your tapping fingers strike the strings and pull off at precisely the same moment. Next, strum the D#m7 chord and repeat the hammer-on pattern as before.

Emaj7 **D#m7** **Play 4 times**

$\text{♩} = 120$

Let ring throughout

EXAMPLE 4

CD TRACK 59

Start by strumming the Cmaj9 chord and letting it ring. Use the second finger of your picking hand to tap at the 10th fret, then slide the tapped note up to the 12th fret and pull off to the 8th fret. Repeat a similar movement on the third and fourth strings following a C Lydian tonality (C-D-E-F#-G-A-B).

Cmaj9 **Play 4 times**

$\text{♩} = 120$

Let ring throughout

EXAMPLE 5

CD TRACK 60

This part uses fretting-hand hammer-ons which outline Major and Minor triads. Start by playing through the chord progression D-Am-Dm using triads only, then try the fretting-hand tapped extensions at the 9th fret. The added notes are 7th and 9th intervals which add a lot of colour to the progression.

A maj9 **Dmaj9** **Am9** **Dm9** **Play 4 times**

$\text{♩} = 120$

Let ring throughout

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

BLUES POWER

Six Modern Blues Icons

John Mayer, Joe Bonamassa, Eric Gales, Gary Clark Jr, Josh Smith & Kirk Fletcher. We look at six of the best new bluesers.

CLASSICAL TAB VIDEO

ENRIQUE GRANADOS

La Maja de Goya

As a dedication to the life of the late Julian Bream, Bridget Mermikides gives us her rendition of this Bream favourite.

FEATURE #3 VIDEO

THE CROSSROADS

Where blues meets jazz

Through the greatest blues and jazz guitarists, John Wheatcroft examines a powerful link between the genres.

TECHNIQUE & THEORY

GREAT STUFF TO LEARN

Intervals & tapped harmonics

Shaun begins a new series on using specific intervals in your playing, while Charlie introduces tapped harmonics.

A stunning guitarist plays just for you...

STEVE MORSE!

Deep Purple, Flying Colors and Dixie Dregs guitarist Steve Morse is one of the world's greatest ever players. This month Steve improvises over a superb new track that Jason Sidwell created especially for him. It's all tabbed in the magazine and it's absolutely superb.

MORE GREAT LESSONS

30-Minute Lickbag

Six licks to test brain and digits

Mick Taylor

Of John Mayall and The Stones

Neil Young

Quirky, unique and amazing!

Manic Street Preachers

Guitarist James Dean Bradfield

Shaun's Creative Rock

Soloing with specific intervals

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe
60 Seconds With, Instrumental
Inquisition, One-Minute Lick,
Jam tracks tips and Albums!

GuitarTechniques

SUBSCRIPTIONS & BACK ISSUES

NEW ORDERS: www.magazinesdirect.com

Phone orders: 0330 333 1113

Email help@magazinesdirect.com

RENEWALS: www.mymagazine.co.uk

Customer service: 0330 333 4333

Email queries: help@mymagazine.co.uk

Future PLC, Quay House, The Ambury, Bath BA1 1UA

Tel +44 (0) 1225 442244 Fax 01225 732275

Email guitar.techniques@futurenet.com

EDITORIAL

Editor **Neville Marten**

neville.marten@futurenet.com

Art Editor **David Dyas**

david.dyas@futurenet.com

Senior Music Editor **Jason Sidwell**

jason.sidwell@futurenet.com

Music engraving **Chris Francis**

CD mastering **Adam Crute**

Production, animated tab & audio syncing **Cliff Douse**

THIS MONTH'S CONTRIBUTORS

Simon Barnard, Shaun Baxter, Chris Brooks, Martin Cooper, Charlie Griffiths, Pat Heath, Phil Hilborne, David Mead, Bridget Mermikides, Roger Newell, Jacob Quistgaard, Phil Short, John Wheatcroft

ADVERTISING

Commercial Director **Clare Dove**

clare.dove@futurenet.com

Advertising Sales Director **Lara Jaggon**

lara.jaggon@futurenet.com

Account Sales Director **Alison Watson**

alison.watson@futurenet.com

Account Sales Director **Steven Pyatt**

steve.pyatt@futurenet.com

Account Sales Director **Guy Meredith**

guy.meredith@futurenet.com

INTERNATIONAL LICENSING

Guitar Techniques is available for licensing. Contact the Licensing team to discuss partnership opportunities.

Head of Print Licensing **Rachel Shaw**

licensing@futurenet.com

CIRCULATION

Head of Newstrade **Tim Mathers**

PRODUCTION

Head of Production **Mark Constance**

Production Project Manager **Clare Scott**

Advertising Production Manager **Joanne Crosby**

Digital Editions Controller **Jason Hudson**

Production Manager **Nola Cokely**

MANAGEMENT

MD Future Passions **Andrea Davies**

Managing Director, Music **Stuart Williams**

Content Director, Music **Scott Rowley**

Group Art Director **Graham Dalzell**

Commercial Finance Director **Dan Jotcham**

PRINTED BY William Gibbons & Sons Ltd.

DISTRIBUTED BY Marketforce, 2nd Floor, 5 Churchill Place, Canary Wharf, London E14 5HU. Tel 0203 787 9001



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



All contents © 2020 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.



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

Chief executive **Zillah Byng-Thorne**
Non-executive chairman **Richard Huntingford**
Chief financial officer **Rachel Addison**

Tel +44 (0)1225 442 244

NEXT ISSUE ON SALE WEDNESDAY 18TH NOVEMBER

NOTE: CONTENTS SUBJECT TO CHANGE

Designed for Sound

SE[®]



PRS HYBRID BRACING

The PRS Hybrid "X"/Classical bracing was originally designed for our premium Private Stock instruments but now can be found on almost all of our SE acoustics. The design locks down the back and sides and allows the top to vibrate freely giving the instruments a surprising volume and a delicately nuanced sound. To find out more about all of our SE acoustic models please visit:

www.prsguitars.com/se_acoustics

PRS PAUL
REED
SMITH
GUITARS[®]

