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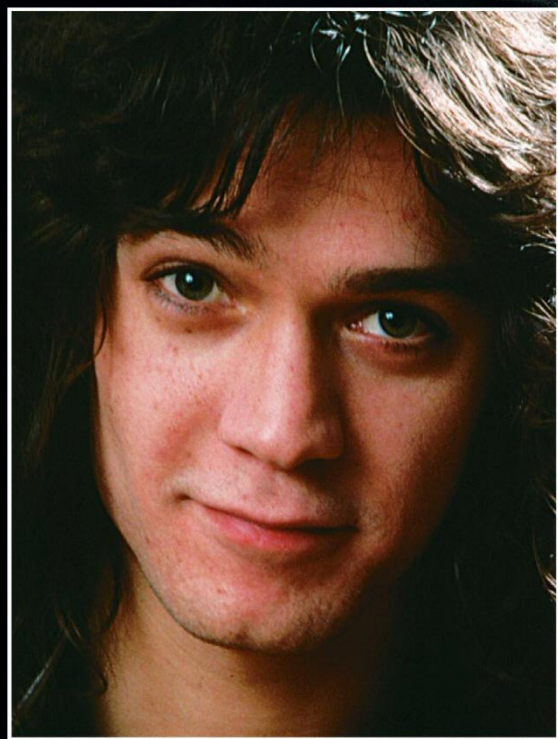
GuitarTechniques

317 FEBRUARY 2021

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**Musicians'
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WELCOME

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.

**JAMIE HUNT**

Jamie is Principal Lecturer at BIMM Brighton. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

**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.

WHEN I WAS learning to play blues I did so by copying my heroes. At first it was Eric Clapton and Peter Green, because I got to them before being introduced to the three Kings, Otis Rush, Elmore James, Buddy Guy and so on. But I did get to them because, what was so great about both Eric and Peter, was that they were quick to point back to the players that had inspired them. And so in our house we acquired albums by all of the aforementioned, and many more.

Something I quickly noticed was that every player had something distinct about their style that the others didn't. What was weirder, was they were all playing from largely the same palette of notes, but painting very different musical pictures with them. While Eric and Peter were very clean and accurate in their technique, having 'refined' what they heard without even realising it, their blues forbears had often learnt by transposing harmonica, vocal or even acoustic bottleneck ideas onto regular electric guitar. They were inventing this whole thing from scratch. Of course I didn't know this then, but their individualistic approaches made perfect sense to me once I did.

Albert King was influenced by slide players Elmore James and Robert Nighthawk, so perhaps that's where his huge string bends and wide vibrato came from, in emulating that technique.

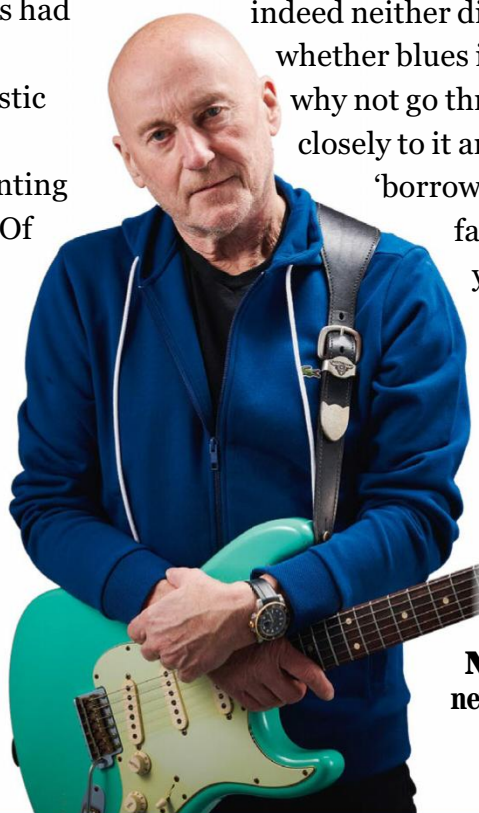
BB is known to have wanted to sound like blues harp players, and was also influenced by slide guitarist Bukka White, his mother's cousin. Doing this he learnt to bend strings and add his trademark 'trilling wobble' - perhaps the result of copying the fast vibrato of the great harmonica players. Who really knows? It's just me speculating, really.

But it's these individualistic traits that we think of as 'expression'. Every player worth listening to has developed his or her own means of it. Think of Bonnie Raitt's beautiful slow and wide slide vibrato - you can recognise Bonnie's playing in an instant.

This month's cover feature doesn't set out to make you sound like a blues legend, but in it John Wheatcroft has put together four great pieces that show a whole variety of ways you can add expression. Albert, BB, Otis and Elmore didn't have this luxury - as

indeed neither did Eric nor Peter. So, whether blues is your main thing or not, why not go through each piece, listening closely to it and seeing if you can 'borrow' any idea that takes your fancy. It's a great way to 'up' your game, add finesse and style, and may even trigger new ideas of your own.

Do enjoy the issue, and I'll see you next time.

*Neville Marten*

Neville Marten, Editor
neville.marten@futurenet.com

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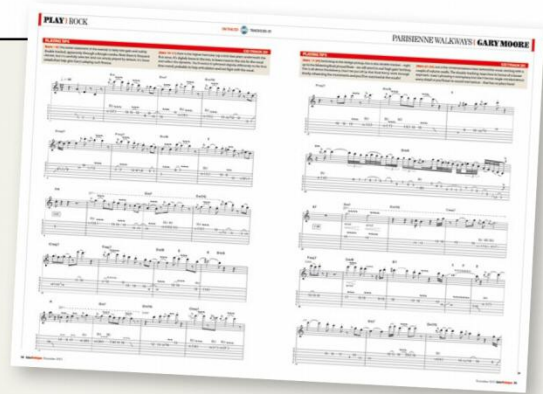
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too

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.

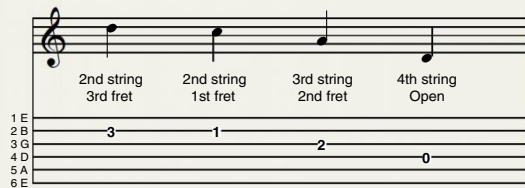
GT USER GUIDE

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



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE

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

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

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

PICKING

Up and down picking



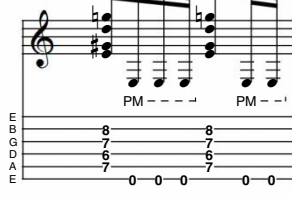
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



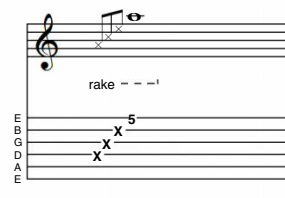
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



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

Pick rake



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

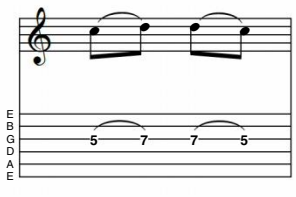
Applegate chord



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

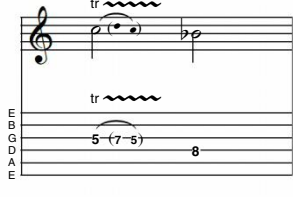
FRETTING HAND

Hammer-on & Pull-off



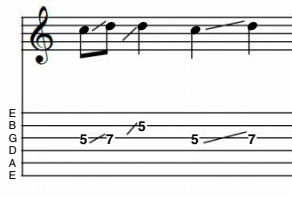
■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



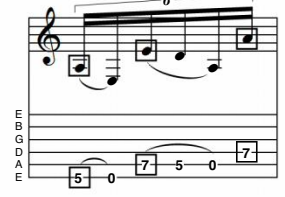
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



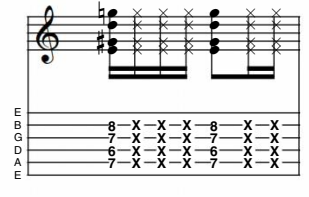
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

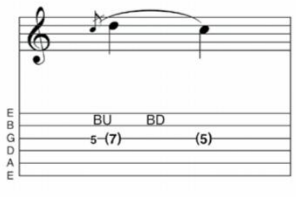
Fret-Hand Muting



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

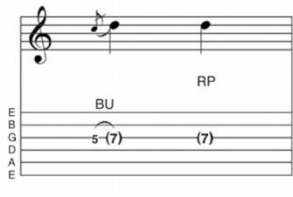
BENDING AND VIBRATO

Bend up/down



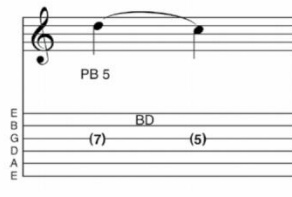
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



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

Pre bend



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

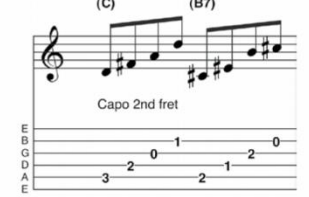
Quarter-tone bend



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

CAPO

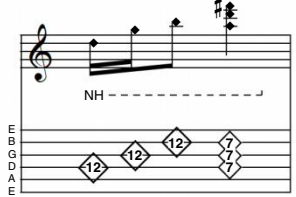
Capo Notation



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

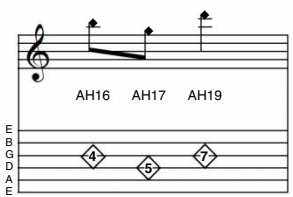
HARMONICS

Natural harmonics



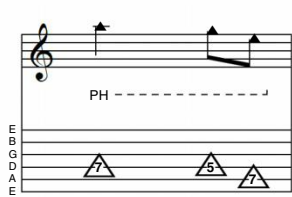
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



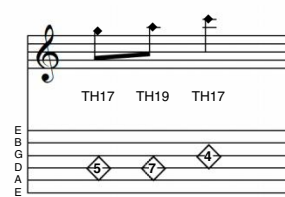
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



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

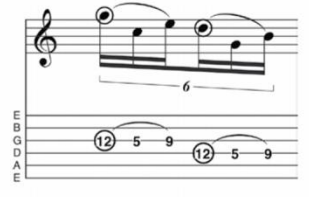
Tapped harmonics



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

R/H TAPPING

Right-hand tapping



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

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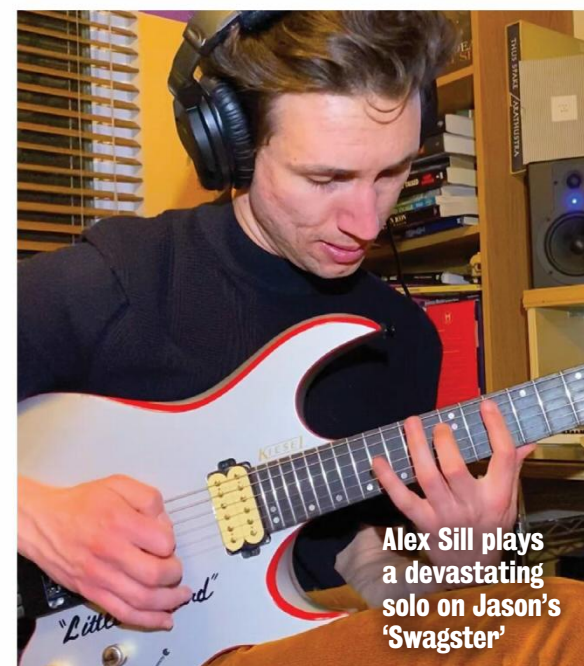
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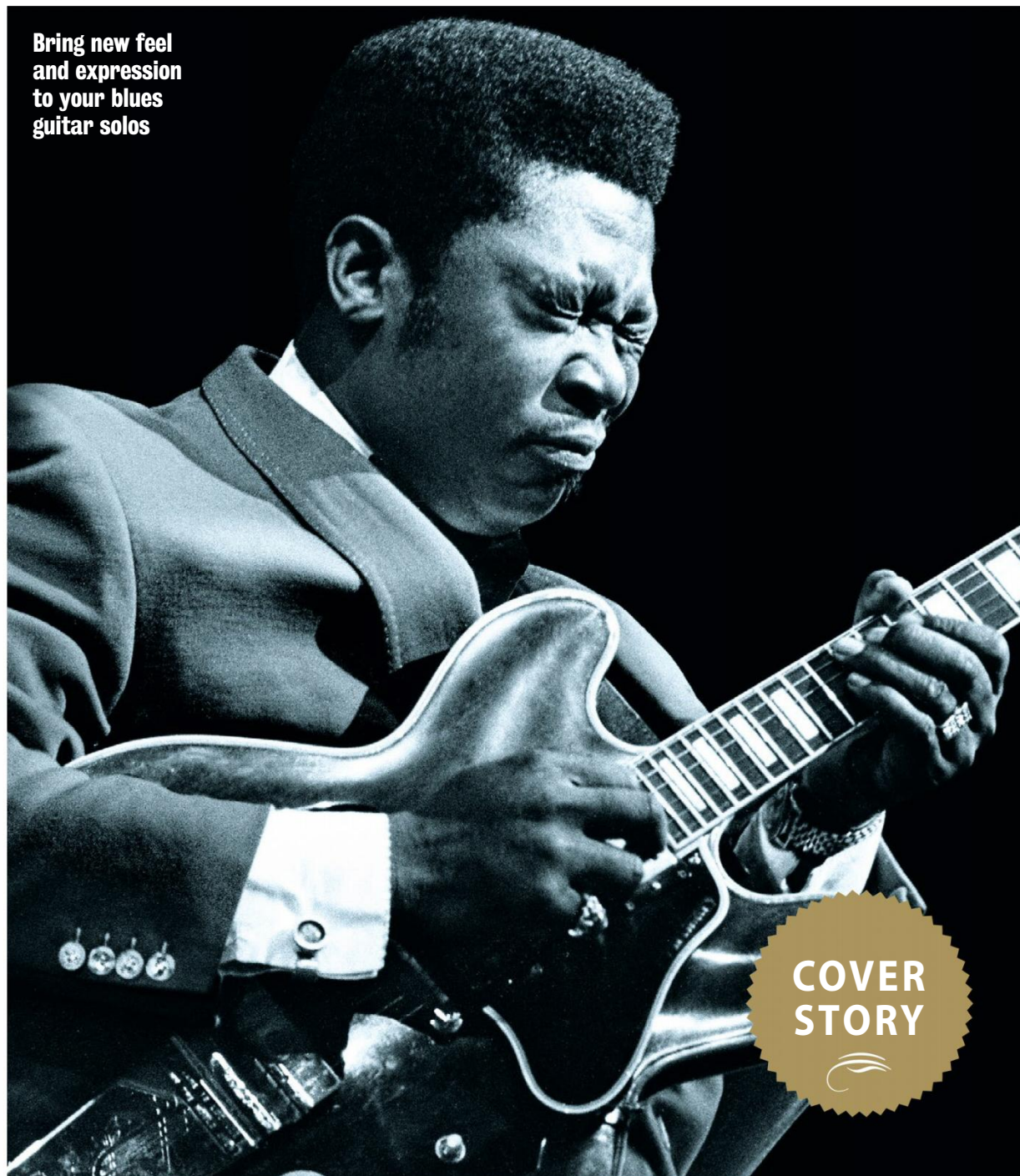
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Bring new feel
and expression
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FOOD FOR THOUGHT

Justin
GUITAR

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

The last couple of weeks I have been working on a series on 12-bar blues arrangements, primarily aimed at beginners. But I've been learning loads myself. It's been super interesting and fun and something I would encourage all of you to try out.

When we improvise we are composing on the spot. But many times when you learn a new concept it's pretty hard to just compose with it right away, and that is why I feel that learning set arrangements (I call them studies) can be very helpful, for both the arranger and the learner.

I'm just releasing one later today which is a study on the use of the 6th interval in the blues. It's a classic blues move used by most of the great masters and I started out thinking the challenge would be making it musical and interesting as a study. But it turned out that stopping myself from exploring the idea further was the biggest problem - and that's the thing I think many of you out there would benefit from if you've not tried to make 'an arrangement' before.

The blues is a great place to start because the chord progression is usually set and there is a limited palette to draw from if you're going to stay reasonably traditional to start with. Pick an idea, anything really, but some starters might be: mixing lead and rhythm, targeting 3rds, shuffle variations, one-chord vamps, exploring 9th chords, using drone strings, outlining the changes with single lines, bass riffs... there are over 50 ideas in my list of things to check out.

Once you have your idea or concept to explore, the challenge is to compose yourself a set 12-bar blues. Easy, huh?

Start by messing about with the idea and see if anything grabs your ear. It can help to start real simple and think about how you might explain the idea in a practical way.



Just suggests composing some of your solos

Spend time exploring your idea until you find something worth writing down.

There's a lot of learning in this bit and I found myself lost in loads of fun new ideas every time I was working on an arrangement. Don't hurry yourself. Be an explorer. Play 'what if'. Play 'what would happen if'. Wonder. Be silly. Be curious. Have fun!

As a composer you are allowed to make blunders so don't be afraid. I think this is where the real

value is in this idea of 'composing an arrangement' as opposed to improvising. When I improvise I want things to sound good and work out; even when I know I'm just practising there is still this silly pressure and desire to make it cool. When composing there is no time pressure, so you can stop and think and re-do as many times as you like. It's quite liberating.

Writing things down is VERY helpful - I would recommend just tabbing it out with a pen but if you

are hip with writing and understanding rhythms too then software like GuitarPro will be super handy. Using software like that means you can hear it back, slow it down and manipulate it easily. I've really found it helps speed up the creative process, though composing to memory I feel is 'better' but I'm not sure why I feel that!

Once you have ONE bar figured out you might find that the ideas are flowing and the rest will write itself. Other times you'll get stuck and have to think about it. Both are fine. Both are valuable and you'll get as much out of each - well perhaps more from the latter because you'll do more exploring.

This kind of composition practice will help you refine a creative process and at each step there are things to learn. You will be forced to confront the development of an idea - something that will be valuable in every aspect of musicianship. You will (hopefully) discover the beauty in simplicity, and that often a simple idea played well, and with heart, will be the most satisfying and musical option.

I usually try to keep to one idea quite specifically and avoid veering too far from the original path. This is for many reasons: the study aspect (I'm trying to teach a concept, so it's easier if the idea is obvious); musicality (too many ideas ruin the composition); and my own creativity and exploration (while composing I'm learning too and the narrower the field, the easier it is to dig deep into it).

If after reading this you are still finding the concept confusing, then it might be worth heading over to my site and checking out some of the Blues Study series. It's all free and I hope that it might spark you into exploring your own inner composer! Safe travels. J.

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

"YOU WILL BE FORCED TO CONFRONT THE DEVELOPMENT OF AN IDEA - SOMETHING THAT WILL BE INVALUABLE FOR YOUR MUSICIANSHIP"

— SESSION SHENANIGANS —

*The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: **The Pen Is Mightier Than The Chord**.*

My daughter, who must be referred to as Ms X as part of the witness protection scheme, has with characteristic foresight and planning, installed herself in the Coronavirus capitol of the known universe. University. Needless to say, by taking all the recommended precautions she contracted Covid within several minutes of returning to Plague Central, and spent 10 days incarcerated in her cell, staring at the damp wallpaper. Nevertheless, I concede that she has chosen well.

She is studying Music, arranged in a broad series of modules. Having schlepped around the UK with her, taking in various cities along the way, I would suggest that her course is at least the equal of anything available elsewhere with regard to relevance, modernity and progressive thinking. Without wishing to embarrass the young lady, you might be forgiven for thinking that achieving a good A Level in Music would be relatively straightforward for someone with a distinction at Grade 8 Violin, a member of The National Children's Orchestra of Great Britain, a reasonable pianist and an occasional trumpet player.

However, at this point the fickle fantasia of fate dished out one of its arbitrary blows to the eternal quest for knowledge. Enter stage right a brand new Music A Level syllabus, untried and untested, complete without detailed information as to content or guidance for music teachers. As the course began to unfold, it became ever clearer that her mentors were destined to lead their platoon of crotchety conscripts to heroic slaughter. Under equipped for the task in hand, confusion and fear stalked the corridors of St Custards. Matters finally came to a head when the improvised music part of the syllabus was introduced with the key learning, "Jazz is just chords with wrong notes in it."

May I therefore present you with a précis of how I might have

responded, had I been afforded the opportunity. The following contrary argument comes with the humility of one who knows he's right.

So. Click on the new fangled app 'Spotify'. Locate the artist(s) 'Bill Evans And Jim Hall', the album 'Undercurrent' and the song 'My Funny Valentine'. It's free. Of course, you can also download it for

"AT THIS POINT THE FICKLE FANTASIA OF FATE DISHED OUT ONE OF ITS ARBITRARY BLOWS TO THE ETERNAL QUEST FOR KNOWLEDGE"

a few pence. Or go completely bonkers and buy the album in bizarre physical form, using money. You also have the option to acquire the music to said ditty in order to enhance the listening experience. I recommend Hal Leonard's tome, 'The Real Book Volume 1', available from all good online retailers and a number of mediocre ones. There is also 'The Real Jazz Solos Book', in which Mr Hall's three improvised

choruses are transcribed.

By combining all three references, you may notice the following musical devices buried deep in the aforementioned sea of 'chords with wrong notes in them'.

Richard Rodgers' melody begins with the 'Exposition', played in the style of a 'Fugue', as the duettists exchange 'Contrapuntal' figures,

not dissimilar to something 'JS Bach' might have written. The tune is taken at a 'Tempo' that could be described as 'Medium Fast Jazz' and is played in the key of C Minor. At its conclusion The Hallmeister takes the first solo by launching into a sweeping arpeggio figure featuring the notes E_b-G-B-D. Not only does he have the temerity to employ notes that are common ('Diatonic') to the C Harmonic

Minor scale, but in so doing he introduces an element of what we boffins call 'Tension'. This is then heightened by a succession of repetitive three-note quaver 'Figures' or 'Riffs', shifting subtly to match the underlying sequence. The oft described 'Poet Of The Guitar' embodies 'Release' as the second half of the chorus begins on a 'Pedal' B₁ in the bass, morphing from what came before into longer melodic lines, again suggesting suspiciously that he possesses a working knowledge of 'Scales, Key Signatures and Intervals'. The second chorus builds with but the barest nod to 'Development', as melodic 'Bebop' style phrases replace the opening. And so the solo continues on its ill-judged journey.

Along the way the fanciful might swear that they hear concepts like 'Anticipation', where a phrase is played before the chord it relates to, 'Syncopation' (displacement of the anticipated rhythm, thus adding interest), 'Intervallic' leaps between two notes, 'Repetition' and even 'Double-Stopping', strengthening the solo as it heads to its climax by playing a succession of two-note chords. Sadly, our journey through space and time precludes discussion of Mr Hall's approach to piano accompaniment or 'Comping', an art in itself when attempting to support Mr Evans' disjointed ramblings.

There are some deluded folk who describe this spontaneously improvised recording as a masterpiece in miniature. Clearly, this is yet another example of the deficiencies in our education system, as if any were needed. But then we cannot all be privileged to experience the forensic intellectual analysis contained within an A Level Music syllabus. As the French say, "Chacun a son gout". Which I believe translates loosely as "Let's play C Jam Blues in F".

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



Mitch tells how when Jim Hall plays he sounds like he 'almost' understands music!

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 we meet that phenomenon of modern blues guitar, the great **Kirk Fletcher**.*



Kirk Fletcher: one of the most expressive of all the modern blues guitarists

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

KF: The thing that is so wonderful about the guitar in general, is the amount of control you can have over the note. You can strike the note hard or soft, use vibrato, slides, semi bends and so on. So what I love most is when a player can phrase like a vocalist. And really make the note sing. For instance players like BB King, Larry Carlton, Otis Rush and Michael Landau have so much expression in their playing. Very exciting!

GT: What do you think an instrumental can provide the listener that a vocal song can't?

KF: Well some things are the faster picking techniques. Obviously playing more than one note. Sometimes I feel you don't even need words to express a feeling or attitude. The guitar has so many textures that you can combine on an instrumental. You take an instrumental and layer a dobro guitar with a baritone guitar for instance, to get a whole new atmosphere into the music.

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

KF: Actually I usually aim for my instrumentals to have a vocal quality to them. If it's a recurring melody, I always try to make it simple, and something a non-musician can sing along to. I always gravitate to the really simple forms and rely on solid rhythm section grooves. Things I personally avoid are writing songs with chord changes I can't really solo over well. And I don't like songs with too many sections and/or parts.

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

KF: I feel it's not, at least for the blues based music I play. It's many different ways to look at it. There might be this incredible soloist and you write a song around his or her amazing virtuosity. There might be the simplest melody and you really need that form to make it work. Or it could be more free-form jam band style. Or in my case a melody over a blues form most of the time.

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

KF: I feel with more roots-based instrumental music it's essential. I feel it also makes you a better listener. I mean, take a guy like Derek Trucks; he is incredible at that! I feel with the great blues players the guitar was just an extension of their voice. I am always thinking, how can I phrase a line with that vocal quality. I grew up in the gospel church so it was all singers and you playing in a call and response kind of way.

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

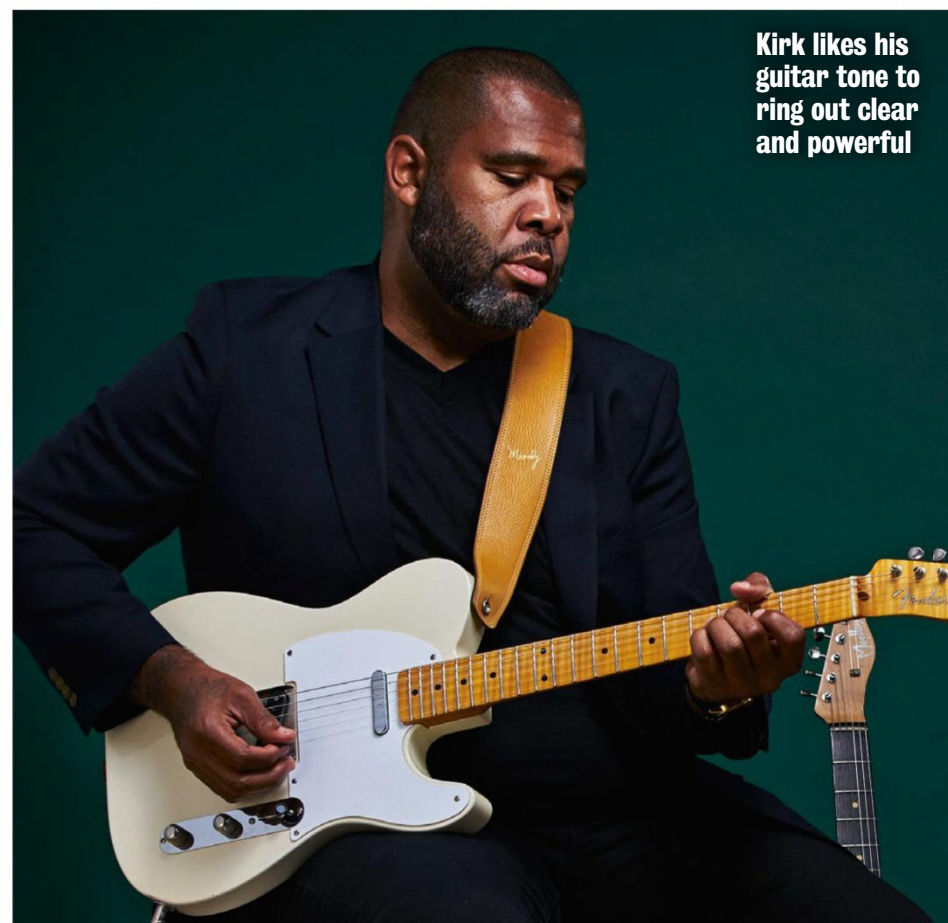
Answer. and the solo really does that. It's like you take the listener on a ride. If you can somehow incorporate every level of dynamics in an instrumental or solo I think it makes it exciting.

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

KF: I pretty much always go for the cleaner tones. I usually like a 50-watt non-master volume tube amp, something like a Fender Super Reverb, a Fender 59 Bassman or something along those lines. And I just put a little boost in front of that. That's usually about it. I work the volume knob on the guitar a lot. I also vary my pick attack for different colours.

GT: Do you have favourite keys or tempos to write or play in?

KF: I guess it depends on what style of music it is. For blues I really like B $\flat$ and C. I feel I can express myself best on a slow blues. But it must be with a rhythm section that understands the genre. In blues music there are little unspoken rules on accompanying a soloist. If you are really playing with an



Kirk likes his guitar tone to ring out clear and powerful

GT: What about modulations into new keys?

KF: Well I don't do it much. But I always loved to hear BB King do it live or on record. Also on that Larry Carlton tune Don't Give Up, it was so exciting to hear him every time he would change keys in that song.

probably one of the greatest examples of someone marrying bebop influence phrasing with an ultra soulful touch. I would be very hard pressed to find a more lyrical solo. Michael Landau, Rascal Balls from his The Star Spangled Banner album. This has this recurring melody that draws you in. And this is just the perfect vehicle for Landau to take you into his melodic and soulful playground. BB King, My Mood, from Live & Well. This has just so much heart and soul. I would say that this is the ultimate 'let the guitar sing' instrumental.

Kirk's fantastic new album, My Blues Pathway is out now and receiving rave reviews. For more on Kirk go to <http://kirkfletcherband.com>

"WITH THE GREAT BLUES PLAYERS THE GUITAR WAS AN EXTENSION OF THEIR VOICE. I AM ALWAYS THINKING, HOW I CAN I PHRASE WITH THAT VOCAL QUALITY"

KF: Usually I am just playing guitar and some chord sequence will stick. Or I'll play some rhythmic thing. With my song Dupree, I was standing by a mirror and I envisioned something Cornell Dupree might play. Usually it's chords first then melody.

GT: What do you aim for when your performance is centre stage as with an instrumental?

KF: That I can keep the audience's attention. A way I do this is by using dynamics. Also bringing the audience into the song with you. If you really believe the song that you are playing, I feel the audience will believe it too.

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

KF: Well it's definitely one way to do it. I have a song called The

ensemble that knows how to propel the soloist it's incredible. I'm sure it's somewhat similar to straight-ahead jazz; when the rhythm section is really locked the soloist can just fly.

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

KF: Well I really love both. When I write in Minor keys I'm thinking more in a blues vein usually. Major key I would probably be thinking in a more gospel or soul music way. I guess I tend to write more in Minor keys. I'm playing mostly blues so those two go together well.

GT: Do you have any favourite modes for composing or playing?

KF: For some reason if it's not Major or Minor pentatonic I like the sound of the Mixolydian mode which is really just the Major scale starting on the 5th degree. I just have always loved the way it sounded, even if I don't use it all that much.

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

KF: Since I sing and play guitar I don't really. I just want the backing band to play strong and assertive. And listen to what direction I want to go. It's about confidence that means knowing the song really well. And also dynamics again. So, on either an instrumental or a vocal song I want the same things.

GT: What are your views on harmonising melodies?

KF: I have never done that in my own music. But I love it when I hear my favourite players do it. Guys like Larry Carlton and Jay Graydon. Obviously The Allman Brothers band and Steely Dan.

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

KF: Larry Carlton, The Waffer off the On Solid Ground album. This is



JAM TRACKS TIPS

These handy tips will help you to navigate our bonus backing tracks

1 Slow Blues Jam (F#)

We start with a slow blues in the key of F#. In terms of scales, you'll get off to a great start by mixing the F# Major Pentatonic scale (F#-G#-A#-C#-D#) with F# Minor Pentatonic (F#-A-B-C#-E).

2 C Dorian Vamp

This modal two-chord vamp (Cm-F) comes from my album *Groovin' Through The Modes, Vol. 2* and is focused on C Dorian mode. Use C Minor Pentatonic (C-E_b-F-G-B_b), C Minor Blues scale (C-E_b-F-F#-G-B_b) - as well as of course C Dorian mode (C-D-E_b-F-G-A-B_b).

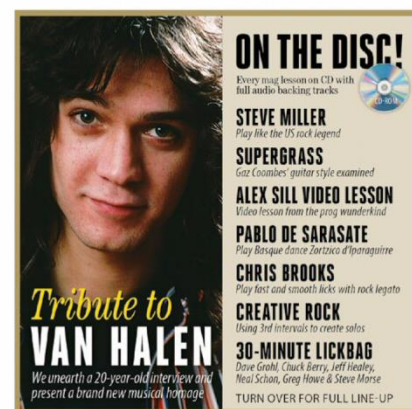
3 Latin Jazz Blues (B_b)

Here we have a jazz-blues jam in B_b with a Latin style feel. Hit up B_b Major Pentatonic (B_b-C-D-F-A) and B_b Minor Pentatonic (B_b-D_b-E_b-F-A_b) for a start - and then try finding and playing around with the arpeggios and chord tones for extra colour.

4 Boogie Blues Jam (A)

We finish with fun boogie blues in the key of A. Use good old A Minor Pentatonic (A-C-D-E-G) here, and maybe even add a bit of drive for some Billy Gibbons-esque pinch harmonics fun. Happy jamming!

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.



Try your best Billy Gibbons licks over track 4



PHIL HILBORNE'S ONE-MINUTE LICK

Ascending Classic Blues Lick

HERE WE HAVE a straightforward blues shuffle lick that's typical of the blues-rock vocabulary heard in bands such as The Allman Brothers and other southern-styled acts. It's based upon Minor 3rd double-stop shapes that move in sequence up the neck. In bar 1 we have C# (3rd) and E, (5th), followed by E and G (5th and 7). Bar 2 features F# and A (6th and root) followed by A and C (root and 3). It's surprising how cool such a simple concept can

sound. Lastly, there's a short closing motif in bars 2 and 3 that initially targets the root (A) - then the 7 (G) - finally ending on the root. Bend the C note (on the '4 and' of bar 2) up a tad so it appropriately ends up in that bluesy place that lies in between C and C# (Minor and Major 3rd). Also, make sure you play the whole lick with an appropriate 'shuffle' feel, and then have a go at inventing other, similar phrases of your own.

A7 vamp (throughout)

♩ = 130 **♩ = 3**

mf **mp**

E
B
G
D
A
E

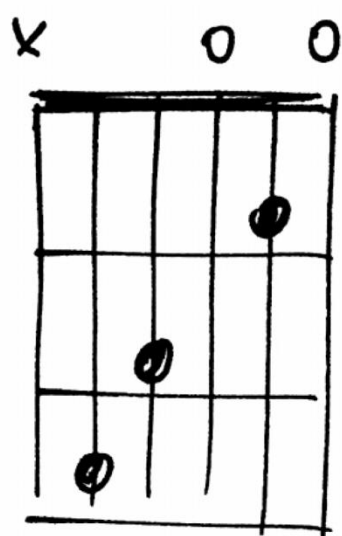
1

6 5 5 9 8 8 11 10 10 12 13 14 12 14 14 12 15 14 14

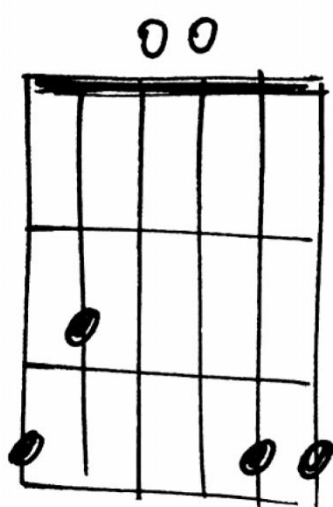
SUBSTITUTE

This Issue: *Voice Control*

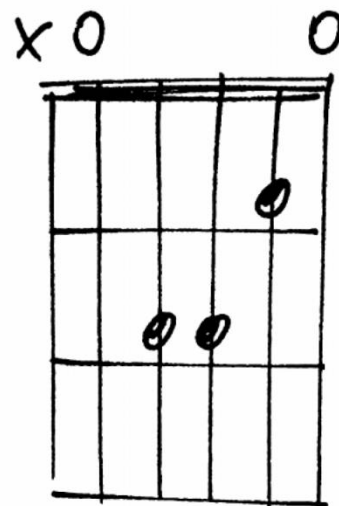
*This month, in his first Substitute column for GT, **Richard Barrett** has chosen to focus on a hugely important concept in music harmony, and one which you can apply to literally any type of music – voice leading.*



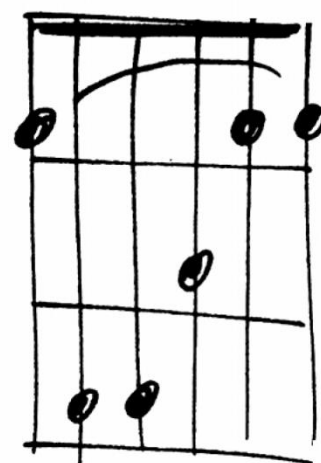
C



G

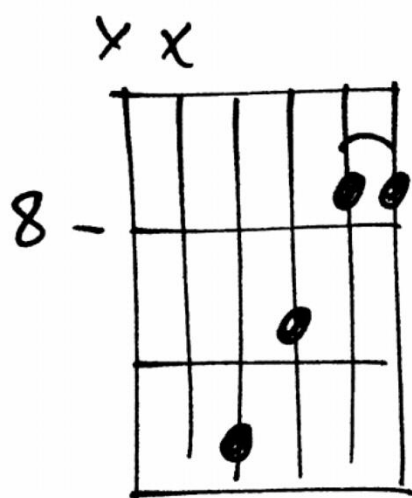


A_m

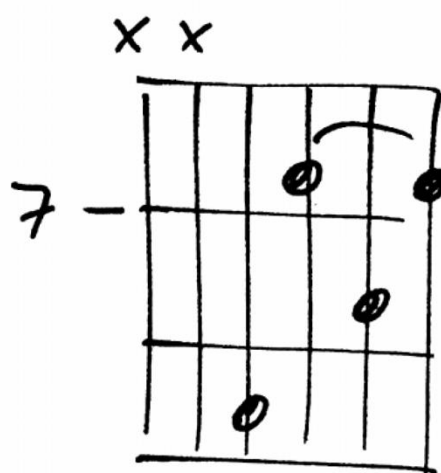


F

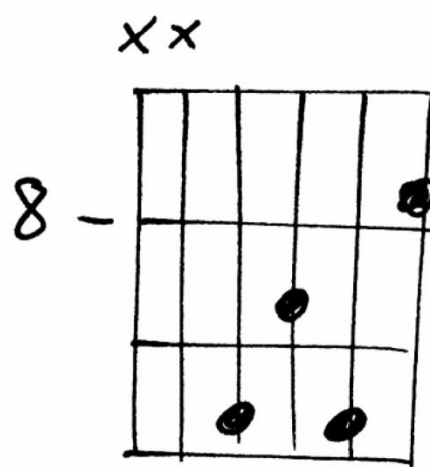
HAVE a look at this first progression, using big old campfire chords. We guitarists tend to think of chords as blocks, as single musical units. But a chord is a collection of notes (called 'voices', harking back to choral music), each of which has a purpose. The technique of voice leading involves the movement of voices from one chord to another, and the aim is to find the smoothest and most elegant routes. This is especially important in choral singing, where you don't want big unnecessary jumps making the individual lines difficult to sing.



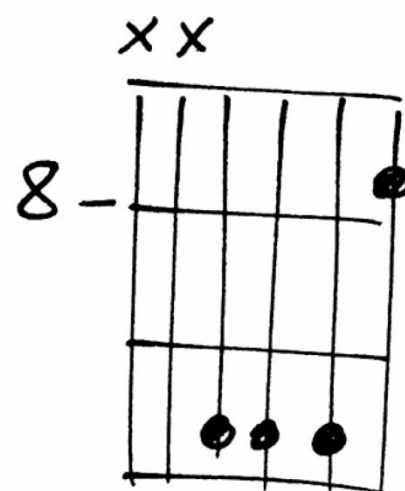
C



G



A_m



F

TO keep things simple, we're using four-note chord shapes, but this is fairly arbitrary... the concept of voice leading can be applied to any size or type of chords. Most importantly, look at the notes we're using: C-E-G-C, from low to high.

HERE'S where the voice leading comes into practice. We know we're moving to a G Major chord, and that means we'll be using the notes G-B-D (with the option of doubling notes). We already have a G on the second string, so that can remain static. The C notes drop to B and the E drops to D.

THERE are no common notes between G and A_m, so it's simply a matter of moving to the nearest notes in all four voices. This just happens to be a single jump up through the scale for all notes.

THIS time, we're going from A Minor (A-C-E) to F Major (F-A-C). The only difference is the E-F change, so we have a smooth movement. That's a VERY basic intro to voice leading, but it's well worth understanding... seeing the linear relationship between chords, rather than those big clunking box shapes!

BEING MORE EXPRESSIVE

With The Blues

John Wheatcroft shows us that ‘it ain’t what you do it’s the way that you do it’, as he demonstrates how to put more expression into your solos.

ABILITY RATING

Moderate/Advanced ★ ★ ★ ★ ★

Info

Key Various **Tempo** Various **CD** TRACKS 4-11

Will improve your... ✓ Articulation

✓ Rhythmic phrasing ✓ Blues vocabulary

Blues music is universally considered to be one of the most emotionally charged forms of artistic expression that the world has ever seen. Legendary blues guitarists with styles and sounds as musically diverse as BB King, Stevie Ray Vaughan, Jimi Hendrix, Otis Rush, Albert King, Buddy Guy, Eric Clapton and countless more all possess one crucially defining quality: the ability to move audiences, taking them on an emotional ride during each and every performance, conveying the feelings of heartbreaking tenderness, brutal raw passion, spine-tingling beauty, life-affirming jubilation and much more. And often delivered with just six strings, and regularly using just five notes and three chords.

A common feature of all these great blues artists is their sheer authority, confidence and control over everything they play. It’s easy when you’re getting this style together to become so engrossed in learning licks, scales, shapes and tunes that you can brush over the finer points of delivery. Funnily enough, it’s

mastery of these very skills that will take you one step closer to achieving the levels of expression, touch, tone and feel of the best. If you consider and act upon the following aspects of your playing, you will absolutely make a noticeable improvement.

Dynamics: Play a note as quietly as you possibly can so that it is barely audible. Now play your favourite lick at this volume. Next hit your initial single note as hard as possible. Really whack it; the worse thing that can happen is that you break a string. Now play

“There is no better way to ruin a potentially fantastic blues solo than to add a couple of well-placed dodgy bent notes”

the same lick at this volume. You’ve just defined your dynamic range. Most players only utilise a fraction of it when they play. How much do you use?

Vibrato: As a general rule the more gain you use then the wider and more intense the vibrato. You’ll need to address two different types. Regular fretted and bent notes. The bent variety has greater potential for high-gain styles as you can approach your target note from below as well as above. Eric Clapton is a dab hand at this technique and you can clearly hear his influence in Gary Moore, Joe Bonamassa, Eric Johnson and even rock players such as the recently departed Eddie Van Halen.

Bending: There is no better way to ruin a potentially fantastic blues solo than to add a couple of well-placed dodgy bent notes. Try this exercise (best with fixed bridges). Play your first string open. Next play the D note, 7th fret, third string and bend it up a tone. Hold it when you think you’re in tune. Now cut it off and quickly replay the first string. They should

match perfectly. How close did you get?

Phrasing: The two most important things here are rhythmic placement, where you start and end each group of notes in relation to the pulse; and rests, where you leave the silences and gaps that punctuate your ideas. Try playing your favourite lick starting on beat one. Now repeat this but hold back and play it from beat two. How about moving this to the ‘and’ of beat one? Take the same lick but select a note from the middle of the phrase and leave it out, creating a rest midway through the line.

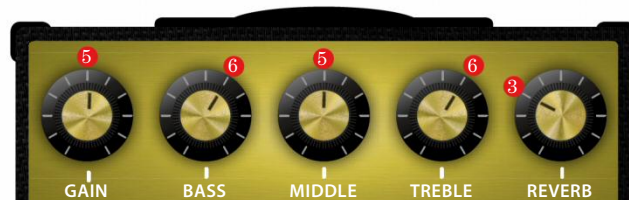
You’ll see lots of examples of this type of stuff in the following four musical examples, each exploring a particular set of expressive ideas in a contextualised study that will help you to organise your playing in such a way as

to integrate these concepts into your solos. While you could also see this a great way to harvest new licks, it’s important to work with the ideas outlined in the text, as this will allow you to create an infinite amount of soloing and compositional material along uniquely personal, lines. As always, enjoy! 

TECHNIQUE FOCUS

Microtones & ‘blue’ notes

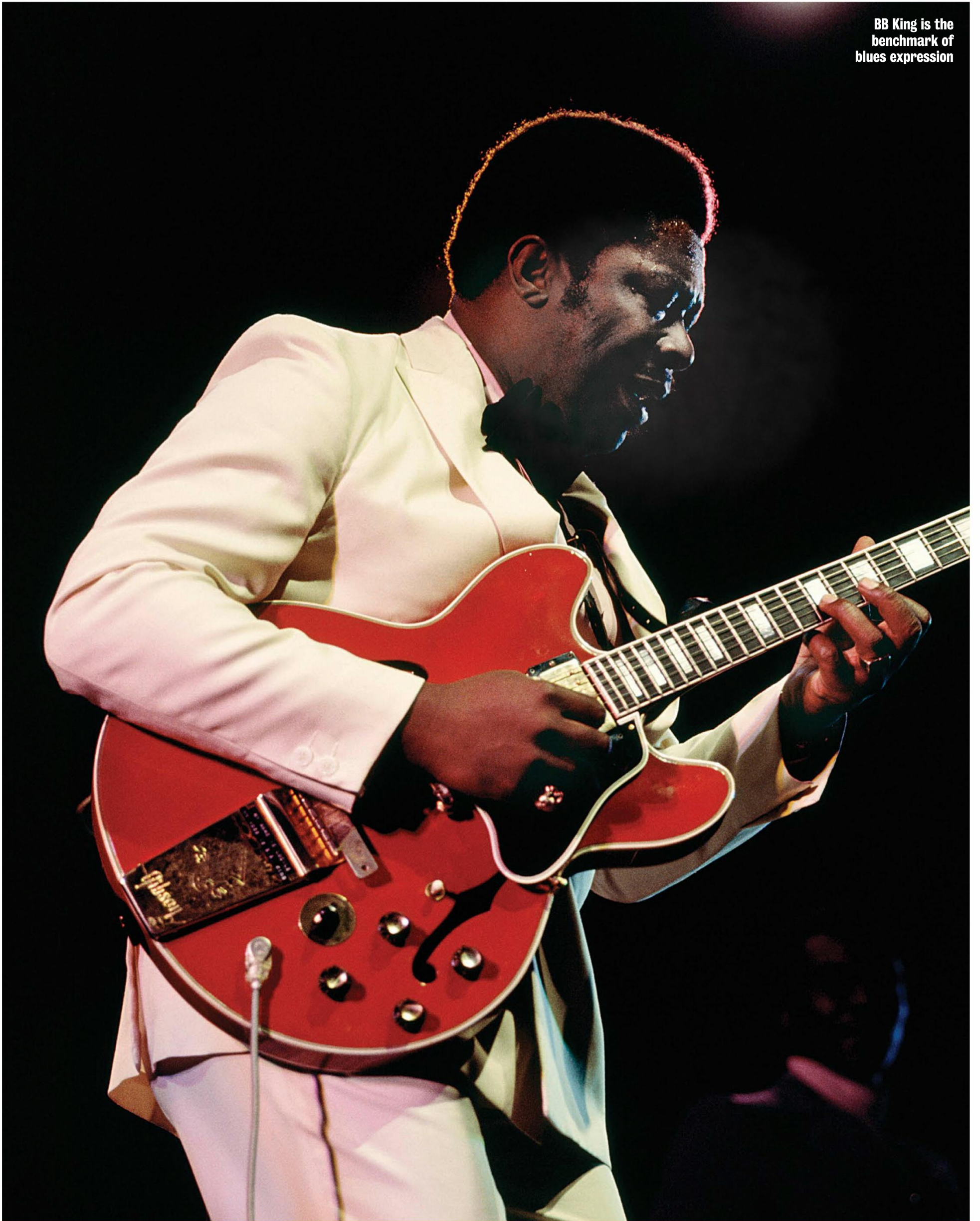
A characteristic of blues inflections and decoration is the use of microtones, the minute subtle gradients of pitch found in between each semitone. It’s quite the done thing to flatten the 5th ever so slightly, blur the distinction between Minor and Major third and slightly raise the flattened 7th, but only ever so slightly. It’s crucial that you do a good bit of listening to develop this facet of your playing. You’re aiming to achieve the same degree of melodic freedom possessed by the human voice. It’s enlightening to consider the startling similarities between the expressive and fluid rhythmic delivery of BB King in both his guitar playing and his vocals.



Get the Tone

Most players agree that a good amp with a couple of select pedals is best. We want one good tone with progressive degrees of ‘more’ or ‘less’, varying the gain using the guitar’s volume and/or a drive pedal. This, in conjunction with pickup type, can have a dramatic effect. Experiment! I used a Gibson ES-335 with the same (virtual) amp settings, adjusting guitar volume and pickup change for each example. Add delay or reverb to taste.

BB King is the benchmark of blues expression



DAVID REDFERN / GETTY IMAGES



TRACK RECORD Eric Clapton's fifth Crossroads Festival was a mammoth concert in Dallas Texas. As with all the Crossroads Festivals it's been documented on DVD and CD and is an object lesson in feel and expression. Crossroads 2019 features Eric alongside heavyweights like Jeff Beck and Buddy Guy, but also includes current blues and contemporary artists such as Marcus King, James Bay and Lianne La Havas.

»

EXAMPLE 1 ARTICULATION CONSIDERATIONS

CD TRACK 4

Our first solo study breaks down into several specific and distinct sections. Ex1a) to 1h) outlines the exact same four-note phrase, although in each instance the articulation is varied to include slides, bends, unison bends and

vibrato. Ex1i) to 1k) continues this articulation theme with an ascending line executed with slides, hammer-ons and bends.

1 = 7/4 Swing Shuffle Blues

a) Straight with vibrato A7

b) One slide

c) Two slides

d) One bend

e) Two bends

f) Bend/slide combo

g) One unison bend

h) Two unison bends

i) Slides D7

j) Hammer-ons A7

k) Bends E7

14

CD TRACK 4

this case making the decision to just use the first string, but with as much expression as we can create by adding bends, slides and vibrato.

30

EXAMPLE 2 NOTE SELECTION AND GROUPINGS

CD TRACK 6

Our second study begins by transforming an initial phrase in a number of useful and repeatable consistent ways, first by moving the final resolution note up by an octave and then by changing this note to match with the associated

change of harmony towards the IV7 chord, B $\flat$ 7 from our home key of F. The next sections outline a set of displaced phrases, including quarter-note triplets, through to five-note line in eighth-triplets.

♩ = 158 Swing Shuffle Blues

a) Octave displacement

F7

BU

b) Octave displacement and target root

B $\flat$ 7

BU

c) Repeated notes

F7

BU BD

d) Quarter note triplets

C7

F7

e) Four note phrase in triplets

F7

BU

f) Three note phrase in eighth notes

B $\flat$ 7

F7

BU

BU

BU

BU

1

5

10

14

18

EXAMPLE 3 CHICAGO BLUES COMPLETE SOLO

CD TRACK 8

We up the tempo here, with this driving Chicago blues in G. As you've probably worked out by now, we're keeping the note selection fairly pointed throughout each of these examples, will all the ideas coming predominantly from the associated Minor Pentatonic scale (R-3-4-5-7), along with the

occasional 5th and Major 3rd. Our first chorus is based around a typical blues 'three line stanza', where we outline a specific theme, repeat it with subtle embellishments then provide a resolution phrase to function as an 'answer' to our initial and repeated 'question'.

♩ = 160 Straight G7

System 1 (Measures 1-4): Treble clef, G7. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Bass clef: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 2: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 3: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 4: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

System 2 (Measures 5-8): Treble clef, C7. Notes: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Bass clef: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Measure 5: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 6: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 7: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 8: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter).

System 3 (Measures 9-12): Treble clef, D7, C7, G7. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (quarter). Bass clef: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Measure 9: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (quarter). Measure 10: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (quarter). Measure 11: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (quarter). Measure 12: D4 (quarter), E4 (quarter), F#4 (quarter), D4 (quarter).

System 4 (Measures 13-16): Treble clef, G7. Notes: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Bass clef: E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter). Measure 13: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 14: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 15: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter). Measure 16: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter).

System 5 (Measures 17-20): Treble clef, C7, G7. Notes: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Bass clef: F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Measure 17: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 18: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 19: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter). Measure 20: C4 (quarter), D4 (quarter), E4 (quarter), C4 (quarter).

CD TRACK 8

device, allowing the listener to really engage with each idea and helps to maintain interest when taking longer solos.

[illegible]

EXAMPLE 4 TEXAS BLUES COMPLETE SOLO

CD TRACK 10

We kick off our final solo, based around a Texas blues in E, with a set of declamatory repeated statements - the kind of riffs you might hear played in unison by the horn section of big band behind a solo. Take note of the

subtle but crucial differences between each repetition. You really don't need to change much to maintain interest, just a note or two here and there.

$\text{♩} = 145$ Swing
Texas Shuffle



1

3

6

9

11

E7

A7

B7

BU

EXAMPLE 4 TEXAS BLUES COMPLETE SOLO

CD TRACK 10

The second chorus focuses on chord tone targeting, so this means the 3rd and 7th of each of our chords - E7 (G#-D), A7 (C#-G), B7 (D#-A), although it's customary in the blues to approach the Major 3rd from the semitone below (3rd -3rd, or G -G# for E7). Make note of where each phrase resolves

and establish what interval this creates against the underlying harmony and this will give you a consistent, dependable and repeatable collection of note selection choices against each chord whether playing blues or many other styles

13

E7

BU

15

BU

17

A7

19

E7

BU BU

BU BD

B7

22

A7

E7

B7

BU

EVERGREENS DO NOT SUFFER FROM ALZHEIMER'S.

Carol is no longer who she used to be.

She no longer recognises Nancy, her sister, or Jim, her husband. Most of the time it's as though she isn't aware of the things going on around her.

But when Nancy carefully puts headphones over Carol's ears and plays her most beloved song, her sister's eyes light up. She gently sways to the beat of the song, she even remembers the dance routine. She may nudge Jim's arm. Or tell him what

a fun guy he is. For the duration of that song, she's back again. For 4:35, she's Carol.

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EDWARD VAN HALEN

Interview & Tribute

In 1991 Guitarist magazine was offered a rare interview with Edward Van Halen. Master of the EVH technique, **Phil Hilborne** leapt at the chance and here it is, 20 years on, to mark Eddie's sad passing...

The opportunity to talk to the man who popularised many of today's guitar techniques, was one I was not willing to miss. So I cancelled my Friday gig, and at nine o'clock the phone rang.

The interview coincided with the release of the album, *For Unlawful Carnal Knowledge*, and the Edward Van Halen signature model from Ernie Ball/Music Man. Although not quite available at the time of the interview, I proposed that the Van Halen model was an important and interesting guitar...

EVH: It's a fine instrument – my main guitar now. I hooked up with Sterling 'Biff' Ball about six years ago when the Ernie Ball Company made me some pure nickel strings with slightly heavier cores [Ernie Ball 5150 sets]. They last a little longer, don't break as easily and they have a great tone. The gauges I use start with a 40 and end with a 9. Then about a year ago he approached me about building a guitar. I was kind of shopping around for a company that would make me one anyway, and since he's

"I took my Strat apart, gouged a hole out for a humbucker, and then I didn't know how to put the damned thing back together again"

only a couple of hours away, it was the choice thing for me to do. We're real happy with it!

PH: I've only seen it in pictures so far. What's the guitar's basic construction?

EVH: It's a two-pickup instrument, and the pickups have been designed jointly between us and DiMarzio. You can only get these pickups in this guitar. The front and rear pickups are totally different, and not interchangeable. The body is basswood and comes with either a bound flamed maple or bound quilted maple top, and the guitar has a 22-fret maple neck. I really hope people check it out and see the thought that has gone into it.

PH: Does the tremolo pull up very far? Has it got a back rout or anything?

EVH: It doesn't pull up at all. It just sits flat on the body. Actually I've never had mine pull up – I don't know how other people use them. The problem is that I rest my palm fairly heavily on the bridge when I play, and if it pulls up, or just floating a little, it sounds like a warped record!

PH: You are known for using guitars with one pickup at the bridge; why have you changed?

EVH: I could never find a guitar where both pickups sounded equally good. But we finally figured out that what we needed was two completely different kinds of pickup. I used to have a problem where if the front pickup sounded good the rear one would sound like shit, and vice versa. So we've overcome that with these new pickups. Their frequency response is totally different; the front one tends to be a little brighter. If you put that one in the bridge position it would probably sound like someone was chucking razor blades at you!

PH: Does this guitar have just a single volume control, like your others have always had?

EVH: Well, it does, but it says 'tone' on it instead of 'volume'. I figure that when you turn it up, you get good tone, right? (laughs)

PH: I assume the guitar has a locking nut? In the past you played guitars without locking nuts. Are you tempted to go back to that approach?

EVH: Well, trying to keep a Strat in tune without the locking nut was a pain in the ass! I used to have to string the guitar a certain way, use oil and have a brass nut with big grooves in it, so the locking nut helped. But sometimes I wonder, because in the old days I always used a non-locking nut and I didn't have a problem. **H: The ideas behind your old one-pickup Strat were widely copied. Did you ever find that a little frustrating?**

EVH: No, it was actually quite a compliment. The funny thing is that it was all a mistake: the main reason I used one pickup was because I took my Strat apart, took a chisel to it and gouged a hole out for a humbucker, then, and after I'd taken it all apart I didn't know how to put the damn thing back together again. So that first guitar all really came about by accident.

PH: What's the band currently involved in? Have you finished the new album yet?

EVH: We're just about done with it. Everything is not all finalised. But it is very different from what we have done before. One of your countrymen, Andy Johns is working with us – he's a great bloke! Don Landee did our last eight albums so we decided to give him a break – we also wanted a bit of a change as well. We're looking for an early summer release for the album – May, June [1991].

PH: I believe you have a new studio at home, and I presume the album was recorded there?

EVH: Yeah... well, it's the same studio – 5150 – except that we have added an identical room to the one we already had, so now we have two big rooms. The new one is so we can get a live drum sound now, instead of using effects.

PH: Is it the same line-up on this album?

EVH: Yeah, Sammy Hagar, Mike Anthony, my brother Alex and Me.

PH: Did you record all the backing tracks live?

EVH: Yeah. Obviously, solos are overdubbed, but there are still a few tracks where I just played the solo live, like in the old days.

PH: Are there any solo guitar spots on this album? Like an Eruption or a Spanish Fly?

EVH: No, there's nothing like that at all. It's just a lot of good tunes.

PH: Do you play keyboards on this one?

EVH: I wrote five keyboard tunes altogether, but I think we're only using two of them. I actually play acoustic piano on one song –

Eddie enjoying his uniquely shaped signature Music Man guitar!



TIM MOSENFELDER / GETTY IMAGES

»



Sammy Hagar recorded four chart-topping albums with EVH

which is a first for me. I wrote the song quite a while ago and I always imagined Joe Cocker singing it – it's kind of a Feeling Alright kind of groove. I used an old 1902 Steinway piano that sounds just great.

PH: How do you approach songwriting? Do you ever write with other members of the band?

EVH: I normally just pick up a guitar and start jamming, and if something comes out we put it on tape. If nothing comes out I just put the guitar down and go home (laughs). I pretty much write all the music myself and then show it to the guys. Then they'll say things like, 'Make this part twice as long' or, 'Cut that part short'...

PH: Do you ever work with sequencers?

EVH: No, if I do keyboards I would always rather learn how to play the parts than use sequencers; I'm not a great technician. Actually, Thomas Dolby helped me out on a couple of things, to help me get the computer stuff working. I actually hate sequenced music, and although it takes a little longer to play it all yourself. I'd always rather go for the feel than that perfect computer shit.

PH: Did you play the Ernie Ball/Music Man guitar exclusively on the album?

EVH: I used it on more or less everything apart from a couple of tunes where I needed a Fender Stratocaster for that direct kind of Strat sound.

PH: And the Steinberger and Ripley guitars?

EVH: I did actually use the Steinberger on one track, but I haven't used the Ripley Stereo guitar at all on this record.

PH: On Top Jimmy from 1984 you used the Ripley guitar in unusual D-A-D-A-C-D tuning; how did you come up with that?

EVH: I had this melody in my head and I just tuned the guitar to the melody and that was it.

PH: On the early albums you would detune by a semitone, but you don't do that any more...

"I hate sequenced music, and although it takes longer to play it all yourself, I'd rather go for the feel than that perfect computer shit"

EVH: We detuned back then because we couldn't sing very high. I used to hate tuning down; and it's especially hard for a bass player because the strings get real floppy.

PH: That semitone difference tends to make the music seem a little 'darker'

EVH: Yeah, but it also depends if you are playing in Major or Minor keys too. As Nigel Tufnel says in Spinal Tap, 'D Minor, that's the killer shit, right?' (laughs)

PH: Looking back on the past eight albums, there seemed to be a big change in direction between your fifth and sixth [Diver Down and 1984]. Was that a conscious decision?

EVH: Diver Down was a weird place for me. That's when I built my studio, because I was ticked off at the situation where half that record was covers. So I said, 'Okay guys, I'm building my own studio and we can do it my way...' Put it like this; I would rather bomb with my own music than make it with someone else's!

PH: What amps and effects did you use?

EVH: In the studio I just go straight into the amp. I don't use any effects at that stage – any chorus and reverb is added at the desk. On this album I used a Soldano amp on a couple of tracks, and also an old unmodified, four-input, 1967 Marshall plexiglass model – just one top and one cab with everything turned all the way up. I use a Variac with it, which is a voltage line resistor; I run my amps at about 89 volts instead of 120 volts. Using the Variac you can control the sound a little better – it's not quite as loud and if you re-set the bias on the inside of the amp to run at 89 volts, you get maximum output from your tubes and the overall level is quieter. Also, the amp doesn't blow up!

PH: Do you run your amps at the same voltage when you're touring outside of the States?

EVH: Oh yeah, we use step-down transformers for that. I have this other unit which I plug all my gear into. It's a thing that lighting dimmers use, and in fact I actually bought it from the lighting company. I used to have such trouble with buzz and stuff coming through because I was plugged into the same source as the lighting rig, so I asked them what they used to get a clean, constant voltage supply and they sold me one of their line voltage controllers/conditioners, which keeps the voltage clean, isolated and constant. Then I plug my Variac into that. When it sounded the way I liked, I asked someone to measure it and find out what voltage it was and it just happened to be around 88-89 volts.

PH: You use delay and harmoniser live. How do you hook these up to the old model Marshalls, which don't have any send or return facility?

EVH: I plug my guitar straight into the amp head and that amp goes into a 'dry' cabinet. They then take a feed from that into a Bob Bradshaw rack, which then goes into the other cabinets. I have my own cabinets all over the stage because I hate depending on anybody else when it comes to monitoring. I also do all my own effects switching from an onstage Bob Bradshaw pedalboard.

PH: On the early albums you used analog pedal effects, such as phasers, flangers, choruses and so on. Do you prefer the sound of digital now?

EVH: Well, I used to use a lot of MXR stuff, and Echoplexes, but I haven't really used any of that stuff much at all lately. The reason I stopped using the MXR stuff is simply because they stopped making it.

PH: I'm often asked by pupils whether Beat It [Michael Jackson] was improvised. Was it?

EVH: Oh yeah. Quincy Jones called me up and I just went to the studio and spent about 20 minutes down there. I helped them rearrange the song too, because originally they wanted me to solo over a whole different section, but I said 'No, no, do this.' So they edited the tape and I

PH: When you play harmonics are you aware of each individual pitch?

EVH: Each string obviously has certain natural harmonics to it, and I just pull them out. It's kind of hard to say how I think of them because it's more or less second nature to me now. I don't really think at all when I play - that's the problem (laughs).

PH: Do you ever apply music theory? For instance, if I were Michael Anthony and you were showing me a part, would you communicate that to me in terms of note and chord names?

"Remember, you do 'play' music, you don't 'work' it! If you have fun playing then you're already half-way there"

played two solos; they picked the best one and that was it...

PH: You must have been asked to play on quite a few sessions after that?

EVH: You know, people call me up all the time but I'm more into doing my own thing right now. If I had the time then maybe...

PH: Have you done any live work lately? Are there any plans for a tour?

EVH: Albert Lee, Steve Morse and I - along with Biff Ball - did a thing at the NAMM show back in January, which was a lot of fun. After the album comes out we will be touring, but I'm not exactly sure when the tour is going to start.

PH: Any chance of you playing in the UK?

EVH: I would love to come over there to play! You know, Van Halen with Sammy Hagar has not been to Europe at all yet, and the last time the rest of us were over was for Monsters Of Rock at Donington in 1984. But playing in Europe is so hard - I mean, I don't mind just breaking even, but if you have to pay to play it gets kind of difficult. I don't think we're really big enough to play big places, so it's difficult unless you get on one of those package tours, like Monsters Of Rock or something.

PH: Do you listen to much music?

EVH: Well, I'm still kind of a Jeff Beck guy really. I like Beck but I can't remember the last record I bought. I just tend to do my own shit. I don't really listen to too much. Every now and then I will turn MTV on and it's all a bunch of rap crap, and that's not really inspiring to me.

PH: What do you regard as being your main contribution to guitar playing?

EVH: Well, I like to think I gave it a shot in the arm, gave it another chance, so to speak. I came up with some new techniques, which showed a different way to approach the instrument - obviously the two-handed hammer-ons and the way I approach harmonics...

EVH: No, I'd just ask you to hit the roots and I would noodle around it, and then we would just jam until we came up with what we wanted.

PH: Do you find that being able to sing harmony vocals has helped your approach in playing? For example, do you ever think in terms of singing when you play solos?

EVH: Back in the club days, when we used to play five, forty-five minute sets of other people's music every night, a lot of the songs that we did had horn parts - you know, like KC And The Sunshine Band's Get Down Tonight, and all

that kind of stuff. So we had to sing a lot of the parts. And since we were basically just a three-piece band with a throat, we sang the horn parts instead of getting a horn section in. But when I'm soloing I actually don't think in terms of singing at all; I feel more like I am playing saxophone. I love the saxophone and I wish I could play it. See, my father played saxophone and clarinet, but he didn't have the patience to teach me.

PH: Do you ever do any teaching yourself? I know at one time you gave a seminar at GIT.

EVH: A long time ago, when Allan Holdsworth and I were hanging out, he was doing a seminar there and he spent the night at my house and needed a ride there, so I went with him and ended up doing a seminar of my own. I wasn't planning on doing it, they just asked me if I'd do it and I said 'Sure', but that's the only thing I've ever done.

PH: Do you have one good piece of advice that you could give a player who was starting out on the guitar today?

EVH: The best thing I can say is that you have got to enjoy playing. Lots of people approach it more like, 'Hey, I want to be a rock star,' and I can tell you, that ain't gonna get you nowhere. You really have to enjoy making music first and foremost. Remember, you do 'play' music, you don't 'work' it! If you have fun playing then you are already halfway there. **GI**



Phil and Eddie met up later. Here they are comparing their red guitars



EDWARD VAN HALEN

A Musical Tribute

To complete this Van Halen homage **Phil Short** examines key elements in the arsenal of techniques employed by perhaps the most influential modern rock guitarist of all.

ABILITY RATING

Advanced



Info

Key Various **Tempo** Various **CD** TRACKS 12-17

Will improve your... ✓ Tapping and legato

✓ Articulation and expression ✓ Whammy bar control

This month we celebrate one of the most important guitarists the world has ever known. Almost certainly the most significant six-stringer since Hendrix, Edward Van Halen completely changed the face of rock music. In today's world full of technically amazing players in all styles, younger generations may not understand just how Eddie changed the game. But if you've played rock guitar in the decades since Van Halen blew onto the scene, it is he you have to thank for what your craft has become.

Before Eddie, rock soloists were merely playing a heavier version of the blues. But in 1978 with the release of Van Halen, Eddie transformed the art overnight with the now iconic Eruption. He pioneered two-handed tapping, whammy bar techniques and

harmonics, and redefined the benchmark for rock guitar tone. He even revolutionised the instrument itself, with his 'homemade' modifications to his legendary 'Frankenstrat'.

But to credit Eddie merely with technical prowess is to completely miss the point, just as

"Everyone who plays rock guitar today, has somehow been influenced by Eddie's many innovations"

so many did with Hendrix. Like Jimi and other great guitarists, Eddie's playing was about passion, playing with a fire in his belly that came out in the swagger of his groove; his wide and expressive vibrato, the slides, pick-scrapes, pinch harmonics and wammy bar divebombs that he used to create an incredible arc of story-telling in his playing.

The 1980s quickly became saturated with Van Halen sound a-likes, all adopting his techniques and quirks, but to this day Eddie remains in a league of his own. Indeed, while a new generation arose in his wake, few rock guitarists were ever able to touch the hearts of their listeners the way Eddie did, with many seeing the techniques as the end product, rather than as tools with which to express the music that flowed through them.

In this regard, Eddie's playing and music remains the benchmark for aspiring players.

Forty years on, he is still a high watermark of modern guitar playing, with younger generations hungrily devouring his music, desperate to replicate the fire, excitement and, yes, magic that made him so captivating. His tone, the 'brown sound', is still considered the perfect rock guitar voice, created as it was with simple, readily available ingredients but spiced to Eddie's own tastes, and with a minimum of other paraphernalia. Indeed, everyone who plays rock guitar today, has somehow been influenced by Van Halen's many innovations.

The following examples aim to balance those trademark moves with Eddie's formidable style, musicality and swagger. So don't simply learn the notes off the page; listen to the audio and aim to replicate the nuances, time-feel and dynamics. Better still, revisit your Van Halen albums and try to imagine what young guitarists would have felt on hearing those devastating sounds for the first time.

And so, to the late, great, game-changing Edward Van Halen, we say a big Thank You!

TECHNIQUE FOCUS

Rhythm and time-feel

Eddie was a master rhythm guitar player. He is of course known for his two-handed tapping licks and wide stretch legato antics, but it was his impeccable sense of time-feel that made him really stand out. Much of what he played was slightly half-swung, much like other groove based genres like blues, funk and soul. To really get his ideas to sit right and to sound 'in the pocket', you'll need to consciously sit behind the beat and avoid the temptation to rush through the notes. This goes for both picking and fretting-hand techniques, so don't rush those legato phrases or rush the arpeggiated chords.



Get the Tone

A large part of the Van Halen tone came from running his amp's power section hard, rather than pushing the preamp. This achieves a clearer distortion with natural compression and sustain. These days pedals seek to emulate this sound but, however you approach it, use less pre-amp gain than you might think, plus light reverb or delay.



TRACK RECORD Van Halen's very best work includes the eponymous debut, 1981's Fair Warning and 1984 from that year, which features some of their most iconic tracks including the Grammy nominated Jump, plus Panama and Hot For Teacher. It went five-times platinum in its first year. Eddie also featured as a guest on other records, most notably being invited by Michael Jackson to record the solo on Beat it.

EXAMPLE 1 TRADEMARK 1: WIDE STRETCHES

CD TRACK 12

This trademark is an example of how Eddie would use wide intervallic patterns with repeated fretting-hand movements to create rhythmic colour and interest in solo passages. Keep the thumb in the middle of the neck behind your second finger to help enable a wide enough fretting-hand stretch.

12-15-19-15-19-15-12 19-15-12 19-15-12-15

12-15-18-15-18-15-12 19-15-12 18-15-12

18-15-12 15-12 15-14-12-15-14-12 14-12 14-12

EXAMPLE 2 TRADEMARK 2: BLUES-ROCK PHRASE WITH PINCH HARMONICS

CD TRACK 12

Make note in the first bar of a nod towards a traditional blues phrase. The wide vibrato is key here along with the pinch harmonics to make it sound more aggressive. Pay special attention to the palm-muted notes too. These are important in helping give the phrase that sense of swing and musicality.

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

7-8-7-5-7-7-5-7-5 5 7-6

EXAMPLE 3 TRADEMARK 3: TWO-HANDED TAPPING

CD TRACK 12

This is of course Eddie's most well-known technical approach. Again the key to this example is achieving the rhythmical consistency. Try 'feeling' the rhythm

at a slower tempo to start with, in order to internalise the natural flow of this example before speeding it up.

$\text{♩} = 120$

Bm7

6

4 9 12 9 4 0 4 9 12 9 4 0 4 9 12 9 4 0

1

G

6

5 9 12 9 5 0 5 9 12 9 5 0 5 9 12 9 5 0

2

A

6

7 11 12 11 7 0 7 11 12 11 7 0 7 11 14 11 7 0 7 11 14

3

Bm7

6

14 10 9 7 10 7 9 10 14 10 9 7 14 9 7 14 9 7 5

Divebomb

4

EXAMPLE 4 TRADEMARK 4: WHAMMY BAR PHRASE

CD TRACK 12

Natural harmonics and dive-bombs make for hours of fun, and you could clearly see this in how Eddie enjoyed deploying it. What makes his whammy

bar phrases so interesting is the rhythmical flow and melodic sensibilities behind them. They are much more than just a noise effect.

$\text{♩} = 100$

3

8ve - - - -

Divebomb

Scoops - - - -

NH - - - -

7 7 3.2 3.2

4 4 4 4

Scoops - - - -

1

INTERVIEW & TRIBUTE { **EDDIE VAN HALEN**

EXAMPLE 5 TRADEMARK 5: TREMOLO PICKING

Another one of Eddie's iconic approaches, maintaining rhythmical picking-hand consistency can be quite a challenge. In the descending part of the phrase, the movement can be fairly loose, as the aim here is to create an effect,

rather than viewing it as a precise picking pattern. Just make sure you land on the last note with authority, adding a controlled, wide rock vibrato to finish things off with flair.

CD TRACK 12

♩ = 120

Em7

1

C

2

D

3

E

4

EXAMPLE 6 8-BAR RHYTHM STUDY

This study draws on Eddie's use of moving triads around over a constant base note. Eddie always experimented with sound and trusted his ear above all else.

Why not take this idea and re-work it into something of your own invention, focusing on the interesting sounds you can create with this approach.

CD TRACK 14



EVH MAIN STUDY

CD TRACK 16

This main study is a tribute to Eddie's elusive style of seamless integration of rhythm guitar with interjections of melody and expressive techniques that embellish and bring character to what is ultimately a simple chord progression.

This track is deceptively tricky to execute, with the focus of the performance on the smaller details such as the slides, the harmonics and the various other articulations. »

EVH MAIN STUDY

♩ = 148

Chord Progression: Badd11, A5, E5/A, Asus4, A, Esus4, E, D/E

Techniques: Pick scrape, PM (Palm Mute), Scoops, NH (Natural Harmonic), Divebomb, Hold bend and tap frets, BU (Bend Up), TH (Tapping Harmonic), PH (Palm Harmonic), RP (Rapid Pick), BD (Bend Down), w/bar (with bar).

Staff 1 (Measures 1-4): Badd11, A5, E5/A, Asus4, A, Esus4, E, D/E. Techniques: Pick scrape, PM.

Staff 2 (Measures 5-8): Badd11, A5, Scoops, A/E, Asus4/E, Esus4E, D/E. Techniques: NH, Scoops, PM.

Staff 3 (Measures 9-12): Badd11, A5, E5/A, Asus4, A, E. Techniques: Scoops, Divebomb, NH, PM, BU, Tap 11th, Tap 12th, Tap 14th.

Staff 4 (Measures 13-16): Badd11, A5, Scoop, Scoop, Scoop, A/E, Asus4/E, Esus4, E, D/E. Techniques: Hold bend and tap frets, TH 19 BD, Scoop, PM.

Staff 5 (Measures 17-20): B, A, E. Techniques: Divebomb, NH, BU, PH w/bar, RP, BD.

EVH MAIN STUDY ...CONTINUED

CD TRACK 16

» Part of what made Eddie's playing so brilliant was the consistent sense of pulse and rhythm throughout all of his parts. In this study, make sure all the whammy bar articulations and tapped notes rhythmically lock in with the

backing, and have a sense of real swagger about them if you are to get close to capturing Eddie's elusive feel.

8va D B A

20

(8va) E

23

B A 7

25

E D B

27

A E D B

30



ALEX SILL

Video Masterclass Pt1

In the first of a six-part video series, Protocol's fusion maestro Alex Sill showcases the secrets of his style by demonstrating a stunning solo over a brand new track. **Jon Bishop** is your guide.

ABILITY RATING

Advanced ★★★★★

Info

Key Various Tempo 104bpm CD TRACKS 18-19

Will improve your... ✓ Switching between tonalities

✓ Rock and fusion soloing ✓ Use of semiquaver syncopation

The difficulty goes up a notch or six (!) this month as we begin a six-part video soloing series with Alex Sill, guitarist from fusion drummer Simon Phillips' band, Protocol (Alex follows Andy Timmons and Greg Howe). In part one we examine a new Jason Sidwell track entitled *Rebel With A Cause*, over which Alex blazes.

Alex's solo is considerably advanced and will take time to digest, but your efforts will be repaid. While the notation and rhythms look intimidating in places, the phrases are often centred around creating a strong melody and outlining the underlying chords/harmony.

A key aspect is Alex opens and later restates a memorable melodic statement. This provides a solid platform for his improvisation later and a musical component for listeners to latch onto. To get more mileage out of his initial melodic idea, Alex repeats the phrase up an octave, a classic improvisational concept; check out Joe Satriani who does this a lot. Overall the combination of sophisticated phrasing, clever note choices and a rich overdriven tone makes this piece ideal for medium/long term study. The backing track and chord chart are included, in addition to a full transcription of Alex's performance from the video.

Despite this one's advanced technical and harmonic content, there's bound to be numerous new techniques, licks or phrases to excite you. If you find one you like then memorise and/or alter it so it becomes your



Still in his 20s
Alex Sill is already
a monster player

own. Then, once you have mastered some of the concepts in Alex's solo, why not try creating a solo of your own over Jason's vibrant track? Can you dream up a melody (head) and then improvise and build on it, as Alex has?

As usual for our artist video features, we have tabbed out playing examples after the soloing performance so you have get an insight into how he functions.

As Alex explains, large sections of the piece feature a Gm11 chord context so he suggests a

Bb Major 9 arpeggio is a useful 'ingredient' to solo with. The Bbmaj9 arpeggio contains the notes Bb-D-F-A-C and we have tabbed out Alex's fingering for this in Example 1. The reason Bbmaj9 works well is if you take away the G root note, Bbmaj9 has the same notes as Gm11. In Example 2, the notation shows how Alex demonstrates a fundamental Bbmaj9 arpeggio. Alex then outlines the concept of extending the fretboard with Bbmaj9 in Examples 3, 4 and 5. Focused practice on extending arpeggio fingerings like this creates more options and establishes a very useful roadmap from which to outline Gm11. In many ways, it's evocative of Larry Carlton's 'super arpeggio' soloing approach he favoured in his early career. Back then, Larry would consider various higher triads that would suit a chord; for a Gm7 chord he may opt for Bb, Dm, C and/or Am arpeggios during a phrase.

For the final Example 6, Alex adds the E Natural as a passing tone. The E is the #11 (#4) of Bb Lydian (Bb C D E F G A) but functions as the Major 6 for G Minor. This ultimately creates a refreshing Dorian sounding G Minor 13 tonality (G A Bb C D E F).

Have fun until part two next issue! **BT**



Get the Tone

Alex used his Kiesel 'Little Bastard' headless guitar (bridge pickup) into a Fender Deluxe Reverb '65 Reissue amplifier. His rich distortion is courtesy of a Tube Screamer set at 8 into a RAT pedal set at 3 for extra colour. Reverb is from his MXR Reverb, set at 4. To duplicate this tone, use a bridge humbucker and a smooth overdriven tone with plenty of sustain and be prepared to experiment with the guitar's controls to achieve the desired sound. Add ambient reverb for a sophisticated studio touch.

"A key component worth highlighting is Alex opens and later restates a memorable melodic statement. This provides a solid platform for his improvisation later"

ALEX SILL ON LEGATO

I THINK MANY GUITARISTS are introduced to legato by associating it with hammer-ons and pull-offs performing rapid lines. While these things are aspects of legato technique, I don't think they get to the core of what it involves. Legato, in its most simple and fundamental sense, is characterised by as little space as possible between notes, creating a smooth sound. Keeping one's fingers close to the fretboard is an integral part of this, and also improves accuracy and timing. Going further, fretting-hand finger strength and the independence of each finger are fundamental aspects of good legato. If these aspects are developed, it gets us away from an indistinct, inaccurate and flailing type of legato technique. Good legato involves each note having an identity and being clearly articulated. Solid legato skills end up positively affecting other aspects of playing as well, such as synchronising fretting and picking hands when alternate picking as well as choice of tone - ie, pick pronunciation or legato pronunciation.



CHORD CHART

VERSE 1
Gm11

INTRO
2

CHORUS
G5 D5 F5 B♭5 C5 D5 G5 D5 F5 B♭5 F5 B♭5 C5 D5

VERSE 2
Gm11

CHORUS
G5 D5 F5 B♭5 C5 D5 G5 D5 F5 B♭5 C5 G5 B♭5 C5 D5 G5 N.C.

MIDDLE SECTION
Gm

VERSE 3
Gm11

CHORUS
G5 D5 F5 B♭5 C5 D5 G5 D5 F5 B♭5 F5 B♭5 F5 B♭5 F5 D5 A5 D5 F5 G5



FULL PIECE: REBEL WITH A CAUSE

CD TRACK 18

VERSE 1 [Bars 1-18] The track starts with a two-bar introduction to bring you in. For this opening section Alex plays a catchy sounding motif. To get more mileage out of this idea he then repeats the phrase up an octave. Taking a

melody 'up the octave' is a classic improvisational concept and introduces an exciting contrast for the listener. Each simple melodic statement is embellished with a more complex answering phrase.

VERSE 1
Gm11

$\text{♩} = 104$

Band Intro

Bridge Pickup With Overdrive

7

11

15

CHORUS

G5 D5 F5 B $\flat$ 5 C5 D5 G5 D5 F5 B $\flat$ 5 F5 B $\flat$ 5 D5 C5

19

The score is written for guitar in G minor (one flat). It begins with a two-bar introduction (bars 1-2) marked 'Band Intro' with a tempo of 104 bpm. This is followed by a 'Bridge Pickup With Overdrive' section (bars 3-18). The first system (bars 3-6) shows a melodic motif in the treble clef and a corresponding fretboard diagram in the bass clef. The second system (bars 7-10) continues the motif, with the treble clef showing a melodic line and the bass clef showing a complex fretboard pattern. The third system (bars 11-14) features a melodic line in the treble clef and a fretboard diagram in the bass clef. The fourth system (bars 15-18) concludes the verse with a melodic line in the treble clef and a fretboard diagram in the bass clef. The chorus (bars 19-22) is marked 'CHORUS' and features a series of chords: G5 D5, F5 B $\flat$ 5, C5 D5, G5 D5, F5 B $\flat$ 5, F5 B $\flat$ 5 D5, and C5. The chorus is written in standard notation in the treble clef, with a corresponding fretboard diagram in the bass clef.

FULL PIECE: REBEL WITH A CAUSE

CD TRACK 18

CHORUS [Bars 19-22] Alex follows the rhythmic chord hits on the backing track. This part is a composed section and is repeated later on in the piece. It falls nicely under the fingers and is an effective sounding link into Verse 2.

VERSE 2 [Bars 23-30] Here we set sail on a section of improvisation over the Gm11 backdrop. These B, Major 9 fingerings provide a framework to create interesting sounds when superimposed over the G Minor 11 chord.

VERSE 2

Gm11

23

26

28

CHORUS

G5 D5

F5 B $\flat$ 5

C5 D5

G5 D5

F5 B $\flat$ 5

G5 B $\flat$ 5 C5 D5

G5 N.C.

Middle Section

Gm

Reduce volume

31

34

CD TRACK 18

beat) is always at the forefront. Take each phrase slowly and then work them up to speed. Learning the solo note for note will certainly be a challenge, but the payoff will be worth it!

VERSE 3
Gm11

N.C.

6

6

6

6

8va

BU

BU

13-12-11-9

11-13-11-12-9

11-14-17-16-14-16

13-15-17-15-13-15

14

17-15

15-17-19

20-(22)

19

48

FULL PIECE: REBEL WITH A CAUSE

CD TRACK 18

CHORUS 3 [Bars 57-end] To finish the solo Alex really opens up, which demonstrates how harmonically and technically accomplished he is. There are

plenty examples of fast legato and cool chromatic runs. The piece finishes with a pair of chords (F5 and G5) played in unison with the band.

(8va)-----

50

52

54

CHORUS G5 D5 F5 Bb5 C5 D5 G5 D5

57

F5 Bb5 F5 Bb5 F5 Bb5 F5 D5 A5 D5 F5 G5

60

6 DEMONSTRATED EXAMPLES

ON VIDEO

EXAMPLE 1: B FLAT MAJOR 9 Alex demonstrates this tasty option for a B $\flat$ maj9 chord; the low tapped G root note provides the Gm11 context.

EXAMPLE 2: B FLAT MAJOR 9/G MINOR 11 ARPEGGIO This is a basic two-

octave fingering for the B $\flat$ major 9 arpeggio.

EXAMPLE 3: B FLAT MAJOR 9/G MINOR 11 ARPEGGIO (HIGHER) Here is another fingering for the B $\flat$ maj9 arpeggio higher up the fretboard.

Ex 1

Ex 1: Musical notation for Example 1. It shows a treble clef staff with a 4/4 time signature. The first measure is labeled "Freetime" and contains a whole rest. The second measure is labeled "B $\flat$ maj9" and contains a whole note chord. Below the staff, the notes are listed: E, B, G, D, A, E. The fretboard diagram shows the following frets: 5 (E), 6 (B), 5 (G), 8 (D), and 8 (A). A circled 6 is shown below the fretboard diagram. The text "Let ring" is written above the second measure.

Ex 2

Ex 2: Musical notation for Example 2. It shows a treble clef staff with a 4/4 time signature. The first measure is labeled "Freetime" and contains a whole rest. The second measure is labeled "B $\flat$ maj9" and contains a whole note chord. The subsequent measures show a melodic line with various frets indicated below the staff: 6, 5, 8, 7, 5, 7, 6, 5, 8, 5, 6, 7, 5, 7, 8, 5, 6. The fretboard diagram shows the following frets: 6 (E), 5 (B), 8 (G), 7 (D), 5 (A), 7 (E), 6 (B), 5 (G), 8 (D), 5 (A), 6 (B), 7 (D), 5 (A), 7 (E), 8 (D), 5 (A), 6 (B).

Ex 3

Ex 3: Musical notation for Example 3. It shows a treble clef staff with a 4/4 time signature. The first measure is labeled "Freetime" and contains a whole rest. The second measure is labeled "B $\flat$ maj9" and contains a whole note chord. The subsequent measures show a melodic line with various frets indicated below the staff: 10, 8, 10, 10, 12, 10, 13, 13, 12, 14, 15, 14, 13, 15. The fretboard diagram shows the following frets: 10 (E), 8 (B), 10 (G), 10 (D), 12 (A), 10 (E), 13 (B), 13 (D), 12 (G), 14 (A), 15 (E), 14 (B), 13 (D), 15 (A).

Ex 4

Ex 4: Musical notation for Example 4. It shows a treble clef staff with a 4/4 time signature. The first measure is labeled "Freetime" and contains a whole rest. The second measure is labeled "B $\flat$ maj9" and contains a whole note chord. The subsequent measures show a melodic line with various frets indicated below the staff: 15, 10, 13, 11, 10, 10, 10, 8, 7, 10, 8, 6, 7, 8, 7, 7, 6, 10, 6, 7, 5, 8, 7, 5, 6, 5, 10, 8, 6, 5, 6, 5, 8, 7. The fretboard diagram shows the following frets: 15 (E), 10 (B), 13 (G), 11 (D), 10 (A), 10 (E), 10 (B), 8 (D), 7 (A), 10 (E), 8 (D), 6 (A), 7 (E), 8 (D), 7 (A), 7 (E), 6 (B), 10 (G), 6 (B), 7 (D), 5 (A), 8 (D), 7 (A), 5 (E), 6 (B), 5 (G), 10 (D), 8 (A), 6 (B), 5 (G).

Ex 5

Ex 5: Musical notation for Example 5. It shows a treble clef staff with a 4/4 time signature. The first measure is labeled "Freetime" and contains a whole rest. The second measure is labeled "B $\flat$ maj9" and contains a whole note chord. The subsequent measures show a melodic line with various frets indicated below the staff: 6, 5, 8, 7, 8, 5, 7, 6, 5, 8, 5, 6, 5, 8, 7, 5, 7, 8, 10, 6, 7, 5, 8. The fretboard diagram shows the following frets: 6 (E), 5 (B), 8 (G), 7 (D), 8 (A), 5 (E), 7 (B), 6 (D), 5 (G), 8 (A), 5 (E), 6 (B), 5 (G), 8 (D), 7 (A), 5 (E), 7 (B), 8 (D), 10 (G), 6 (B), 7 (D), 5 (A), 8 (D).

ON VIDEO

EXAMPLES 4, 5 AND 6: B FLAT MAJOR 9/G MINOR 11 ARPPEGGIATING Three ways to link arpeggio fingerings to create a smooth line of semiquavers.

Ex 6

Freetime

Bbma9

Freetime

Key: B-flat major, 4/4 time

Measure 1: Treble clef, B-flat major key signature, 4/4 time signature. The melody starts with a whole rest. The bass line starts with a whole rest.

Measure 2: The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line begins with a quarter note G2, followed by eighth notes A2, Bb2, and A2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 3: The melody continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The bass line continues with eighth notes G2, A2, and Bb2, followed by a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 4: The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line begins with a quarter note G2, followed by eighth notes A2, Bb2, and A2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 5: The melody continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The bass line continues with eighth notes G2, A2, and Bb2, followed by a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 6: The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line begins with a quarter note G2, followed by eighth notes A2, Bb2, and A2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 7: The melody continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The bass line continues with eighth notes G2, A2, and Bb2, followed by a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 8: The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line begins with a quarter note G2, followed by eighth notes A2, Bb2, and A2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 9: The melody continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The bass line continues with eighth notes G2, A2, and Bb2, followed by a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 10: The melody begins with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The bass line begins with a quarter note G2, followed by eighth notes A2, Bb2, and A2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 11: The melody continues with eighth notes A4, Bb4, and A4, followed by a quarter note G4. The bass line continues with eighth notes G2, A2, and Bb2, followed by a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

Measure 12: The melody ends with a quarter note G4. The bass line ends with a quarter note G2. A triplet of eighth notes (G4, A4, Bb4) is marked with a '3' and a bracket.

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THE CROSSROADS Pt2

From Charlie Christian to Chuck Berry

Continuing to connect the dots between blues and jazz, **John Wheatcroft** shows how a saxophone cliché helped define the sound of swing, jazz, blues and rock and roll guitar.

ABILITY RATING

Moderate     

Info

Key C Blues Tempo 160 CD TRACKS 20-29

Will improve your...  Bending and sliding accuracy

 Fretboard knowledge  Stylistic awareness

This month's lesson explores the idea of playing the same note on two different strings, exploiting the contrasting tones and allowing us to create great rhythmic interest with just a single note. The origins of this device in jazz can be traced back to saxophonists such as the legendary Lester Young (Lester Leaps In) and they refer to this technique as 'false fingerings', jumping between a note at the exact same pitch, albeit with a subtly different timbre. Guitarists were quick to notice this simple but ear-catching device and, by accident rather than design, a piece of classic saxophone vocabulary went on to define one of the mainstay sounds of swing, jazz, blues, and classic rock guitar.

Players as diverse as Hank Marvin to Joe Satriani, Pat Metheny to Stevie Ray Vaughan

and countless more have all assimilated this approach into their vastly different and hugely stylistically broad repertoire of licks and phrases. The exciting news is that after working through this material, you can add your name to the list too, so on with the music.

We begin with a collection of five classic phrases, starting with the guitarist whose name John Lennon suggested would be a

"Players as diverse as Hank Marvin to Joe Satriani, Pat Metheny to Stevie Ray Vaughan, have all assimilated this device into their licks"

good substitute for the phrase 'rock and roll', the fireball that was Chuck Berry. This phrase is resplendent with a number of 'false fingered' notes between the third and second strings, using rapid bends to bring the lower-string notes up to pitch. We adopt a slightly different sliding approach for the Charlie Christian inspired idea that follows. Charlie is perhaps the player that deserves credit for bringing this technique to the attention of the guitar world with his amazing improvisations on tunes such as Solo Flight. Next up it's T-Bone Walker's turn to showcase his take on this remarkably versatile device, followed by the Gypsy jazz legend Django Reinhardt, who firmly puts his own stamp on this concept with two takes on the same idea featuring both slides and bends. We round these musical examples off with some vintage Eric Clapton, again showcasing both slides and bends but with a half-time classic rock and blues feel.

We progress to a pair of technical studies that progressively move this technique with an associated motific phrase through each

note of the associated C Minor Pentatonic scale, with both bends and slides, loosely divided into blues and jazz stylistic definitions - although, as we've seen, it's perfectly acceptable to mix approaches. We round things off, again with a pair of cohesive and complete 12-bar studies that typify these ideas in both rock and roll and swing/jazz styles.

As is so often the case, these musical phrases are the absolute tip of the iceberg, so make sure you do some serious listening and get comfortable with the concept of creating rhythmic and melodic variations to allow you to create licks, lines and phrases of your own

design. Once you've learnt the examples and solos as written, use these ideas with the associated backing tracks to compose, improvise, or a combination of the two, and come up with some solos of your own. And don't forget, as a certain Mr Jagger so eloquently said; it's only rock and roll (and jazz, and blues, and rock)... but we like it! 

TECHNIQUE FOCUS

Multiple Note Locations

A perennial bugbear of the fledgling guitarist is that on stringed instruments the same note can almost always be located in a number of alternative locations on the fretboard, providing a great excuse for lousy sight-reading skills as a fringe benefit. However, rather than considering this factor as a debilitating encumbrance, all of the players we have mentioned definitely didn't, and therefore don't subscribe to this viewpoint. Consequently they utilise this characteristic to great musical effect, welcoming the timbral diversity that each new location for a given note at the same pitch, but with a unique tonal shape, has to offer. With this in mind, why not consider re-fingering and re-locating any musical idea that you encounter, perhaps from within these very pages, and consider the sonic differences, along with the respective technical demands? Guitarists such as Eric Johnson and Larry Carlton do this.



Get the Tone

As we're dealing with musical concepts here you can choose any tone you like, although for classic jazz the consensus is to select the warm tone of a neck position humbucker and pick a little closer to the fingerboard.

For the blues examples, consider adding a good overdrive pedal and pick a little more aggressively, a touch closer to the bridge. On the GT audio, I used a Gibson ES-335 for all the examples, using neck pickup for the jazz and bridge and neck for the blues ideas.

“The origin of the device known as ‘false fingerings’ can be traced back to jazz saxophonists such as Lester Young (Lester Leaps In)”

Chuck Berry: even some of his stage moves were inherited from T-Bone Walker. (Inset): jazz guitar innovator; Charlie Christian



TRACK RECORD The film Hail! Hail! Rock'n'Roll (Universal) sees Chuck Berry paired with an all-star band, including Keith Richards and Eric Clapton. Charlie Christian's The Genius Of Electric Guitar (Sony) is a mine of musical gold. Likewise, T-Bone Walker: The Complete Imperial Recordings (EMI) is a must listen. Also try: Django (Reinhardt) In Rome 1949-50 (JSP) and Eric Clapton, From The Cradle (Warner Bros).

EXAMPLE 1 FALSE FINGERING EXAMPLES

CD TRACK 20

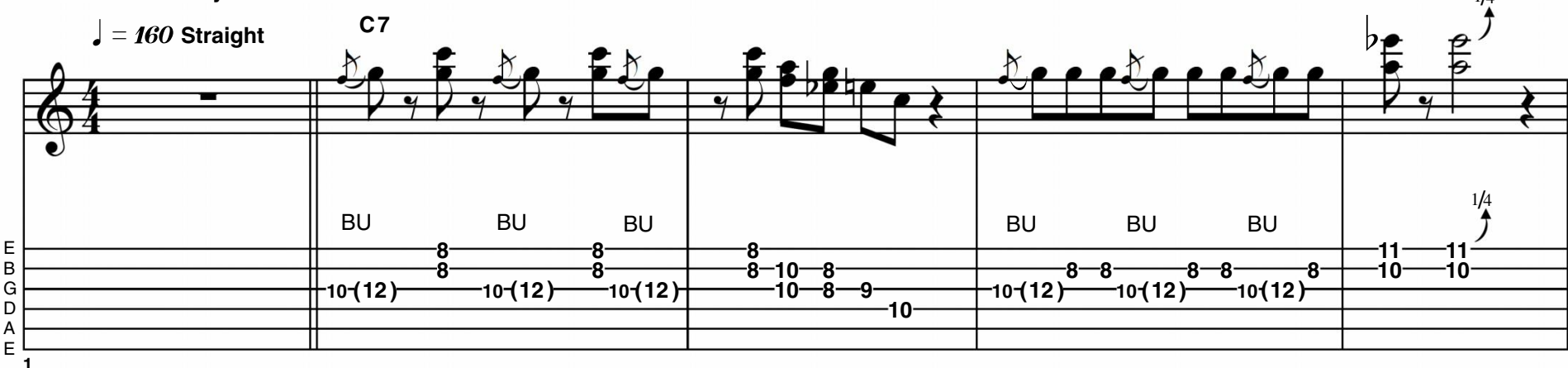
We begin with a set of five classic licks, each exploring the idea of repositioning the same note in two different locations to achieve tonal contrast and crucially to provide rhythmic interest by bouncing between each note. While each of the ideas has its own unique properties, with Chuck Berry mixing double-stops

with bends, Charlie Christian using slides, T-Bone Walker's bluesy inflections, Django's groups of three and semitone bend on the same string, and Clapton's relaxed half-time feel, there are certain similarities that undoubtedly tie each musical phrase together.

Ex 1a Chuck Berry

$\text{♩} = 160$ Straight

C7



BU BU BU BU BU

8 8 8 8 8

10(12) 10(12) 10(12) 10(12) 10(12)

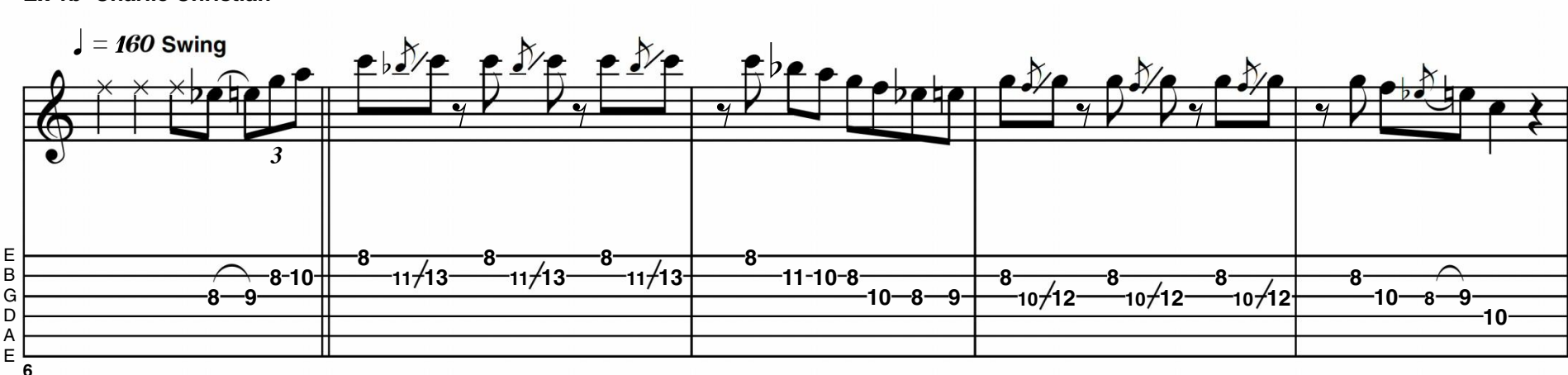
8 10 8 8 8 8 8 8 11 11

10 8 9 10 10 10 10 10 10 10

1

Ex 1b Charlie Christian

$\text{♩} = 160$ Swing



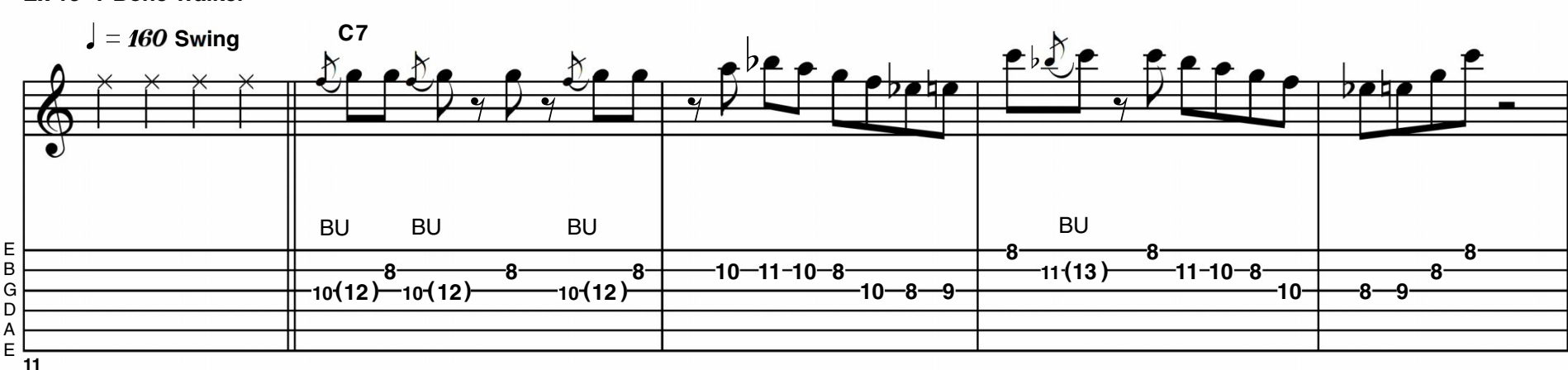
8 8 10 8 11/13 8 11/13 8 11/13 8 11 10 8 10 8 9 8 10/12 8 10/12 8 10/12 8 10 8 9 10

6

Ex 1c T-Bone Walker

$\text{♩} = 160$ Swing

C7



BU BU BU BU

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

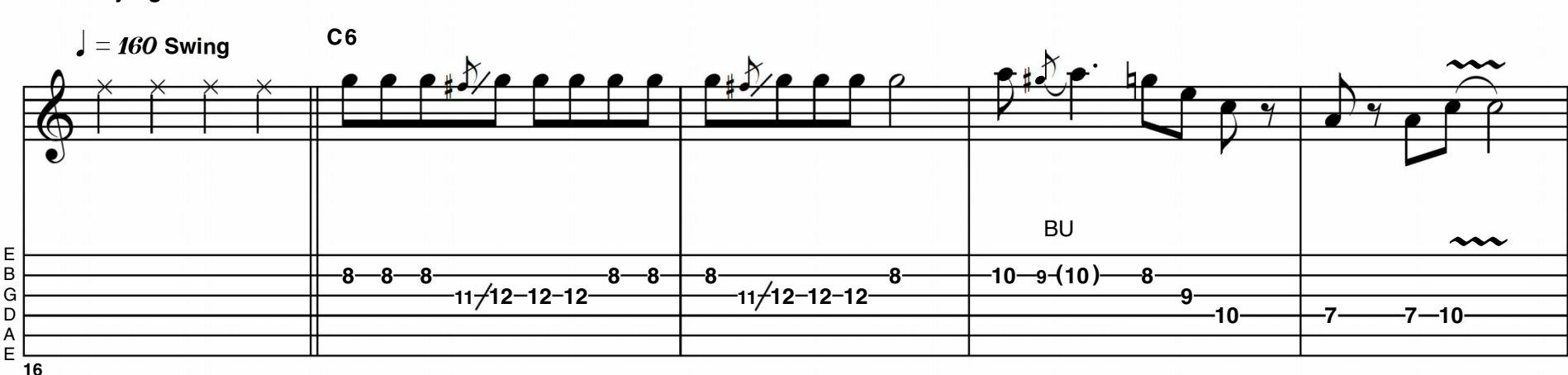
10(12) 10(12) 10(12) 10 8 9 10 8 9 8

11

Ex 1d Django Reinhardt

$\text{♩} = 160$ Swing

C6



BU

8 8 8 11/12 12 12 8 8 8 11/12 12 12 8 10 9(10) 8 9 10 7 7 10

16

EXAMPLE 1 FALSE FINGERING EXAMPLES ...CONTINUED

CD TRACK 20

Ex 1e Eric Clapton

♩ = 160
Straight (Half-time feel)

C7

BU

1/4

21

EXAMPLE 2 BLUES MOTIFS

CD TRACK 22

Here we're expanding upon the bluesy idea of following up a given note with the same note on the lower pitched adjacent string, initially aiming lower but raising the pitch to achieve a unison with an accurate bend upwards. We're

framing each bend into a motivic phrase and naturally this can be varied as you see fit. Each melodic cell is then moved down through the Minor Pentatonic scale (C-E_b-F-G-B_b) against the associated C7#9 chord (C-E-G-B_b-D#).

♩ = 160
Straight (Half-time feel)

C7#9

BU

BU

BU

BU

7

EXAMPLE 3 JAZZ MOTIFS

CD TRACK 24

We continue this theme with our swinging jazzy motifs, this time substituting our bends with an upwards slide, either two or three frets dependent upon which note from the Minor Pentatonic scale we're approaching. Generally

speaking, jazz guitars will have heavier strings, usually with a wound third string, so sliding to or from notes allows us to add a similar level of expression and articulation when bending strings is not really an option.

♩ = 160 Swing

C7#9

1

CD TRACK 24

6E

CD TRACK 26

is as much about the rhythm and time-feel as it is about the notes, so don't be afraid to stand up when you play and move about a bit into the bargain, as you might be surprised how much this helps your timing.

1

5

8

FROM CHARLIE CHRISTIAN TO CHUCK BERRY { THE CROSSROADS

EXAMPLE 4 ROCK & ROLL SOLO ...CONTINUED

CD TRACK 26

8va F7 C7

BU BU BU BU BU BD BU

13 15 13 13 15 13 14 13 14 15 (17) 12 16 (18) 13 17 (19) 14 18 (20) 15 18 18 (20) (18) 16 18 (20)

11

EXAMPLE 5 SWING/JAZZ SOLO

CD TRACK 28

Here's the swing/jazz version of the same. Naturally, these ideas can be mixed freely, but I find it helpful to consider these idioms as regional dialects of essentially the same language. Feel free to cherry pick any licks you like and alternate between performing the prescribed solo and improvising ideas of

your own invention. There is real benefit in playing composed lines that, at first, you might not feel naturally live within your existing vocabulary, as this can often be the trigger to expand your ideas and potential options when improvising against similar grooves and harmony.

♩ = 160 Swing C6

8 13 11 12 11 10 8 9 8 11 12 8 11 12 8 9 8 13 11 12 11 10 8 9 10

5

C7 F7 C6

10 8 9 10 9 8 10 7 10 10 9 10 6 9 10 9 10 8 8 10 11 10 8 10 8 9

5

Dm6 G9 C6 C9

8 8 8 12 10 13 10 10 12 11 10 12 10 8 10 8 11 13 8 11 10 8 10 8 9 8 8 7 8 7

9

PABLO DE SARASATE

Zortzico d'Iparraquirre



Bridget Mermikides introduces us to the music of the Spanish virtuoso violinist Pablo de Sarasate with this wonderful arrangement for solo classical guitar.

ABILITY RATING

Moderate/Advanced ★★☆☆☆

Info

Key D Tempo 145bpm CD TRACKS 30-31

Will improve your... ✓ Playing in 5/8 time

✓ Split chords ✓ Connecting melody with chords

Pablo de Sarasate (1844-1908) was born in the Southern Basque Country, an eclectic and diverse region of North Eastern Spain. Son of a military musician, Sarasate's staggering prodigious skill at the violin was revealed from the age of five. He was giving public performances at eight, attended the Paris Conservatoire at age 12, where he won its highest performance award, and was already a fully professional concert violinist by his mid-teens.

Such was his fame and respect as a violin virtuoso, that he even appears in fictional

literature of the time: Sherlock Holmes and John Watson attend one of his concerts in Arthur Conan Doyle's *The Red-Headed League*, and his influence may well linger in Sherlock's well-known infatuation with the violin. Sarasate wrote exclusively for the instrument (with piano and orchestra), and particularly enjoyed composing fantasies based on operatic themes, and Spanish dance influenced works like this one.

The venerated music critic and playwright George Bernard Shaw said that, although there were many great works of music written for violin before him, Sarasate was perhaps the first violinist to compose great violin works.

Here I've arranged his wonderful Zortzico d'Iparraquirre op.39, composed around 1896. A Zortzico is a dance rhythm from Sarasate's homeland of the Basque Country, and is characterised by a compelling 5/8 rhythmic structure. This is revealed not as five similar beats, but a few different beat groupings such as a) 'long' three-quaver beat, followed by a 'short' two-quaver beat (bar 3 shows this clearly), or b) one plus one plus two quaver pattern (bar 6), or c) one quaver, followed by two two-quaver dotted rhythms as in bars 1 and 2. At first it's probably worth counting carefully to ensure you are playing these groupings correctly, but ultimately it should be absorbed so it feels entirely natural.

This rhythm is not an attempt

to be modernist or progressive, but is deeply embodied and encultured. In fact, such 'asymmetrical' (also known as 'additive', 'limping') rhythms appear in a whole range of global folk music from Greece, Eastern Europe, North Africa, India and South America, and it's a deeply rewarding musical experience once absorbed.

In addition to absorbing this rhythm, there is another important feature worth

*"Sarasate even appears in fictional literature of the time: Holmes and Dr Watson attend one of his concerts in Conan Doyle's *The Red-Headed League*"*

mentioning. This is originally a flamboyant duet composed specifically for violin and piano. To emulate the 'roll' a violinist must perform when playing chords, I've incorporated 'split' chords in bars 1, 37 and 73. Here the picking-hand thumb plays the bass notes before the fingers play the higher notes in a similar violinistic flourish. This is not an elementary piece but it's well worth unlocking its mysteries.

As a dance rhythm with five quaver beats per bar the beats are grouped as three notes then two per bar so the stronger emphasis is on beats one and four. The melody needs to be fairly lively and the dotted rhythms crisp and clean. The semiquaver of each dotted rhythm is almost always followed by a chord. If you play the semiquaver using rest stroke, that same finger can pluck the adjacent string in the following chord without having to readjust its position - please watch my accompanying video for a closer look at this technique. 

NEXT MONTH Bridget arranges *Brindisi* (The Drinking Song) from Verdi's *La Traviata*



Pablo de Sarasate: a prodigious violinist and composer



TRACK RECORD Of all the versions available of this fascinating piece I find that Ruggiero Ricci plays the tune with real flair on his 1959/61 recordings available on the album, *Ruggiero Ricci Plays Sarasate* (Naxos 2016). For a more modern recording – but still retaining the authentic feel – check out *Diego Tosi On Sarasate: Complete Works For Solo Violin And Piano Vol. 3.* (Solstice 2010).

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ZORTZICO D'IPARRAGUIRRE { PABLO DE SARASATE

PLAYING TIPS

CD TRACK 31

Play the first chord and bass notes momentarily before the upper chord; then the thumb strikes the sixth and fifth strings simultaneously. Play the last note

(B) in bar 17 (second string, 12th fret) with the fourth finger, so that the fretting hand is in position to grab the 9th-fret barre on beat one of bar 18.

Tuning: DADGBE

Tempo: ♩ = 170

Measure 1: Chords: D, A7, Bm, D/A, A7, D, G/D. Fretting: 2 2 2 0 0, 3 3 2 2 0, 4 4 0 0 2, 0 0 0 0 0. Fingering: 1, p, p, a, m, a, p, i, p.

Measure 6: Chords: D, A7, D, F#m. Fretting: 7 5 9 12 8 9 7, 8 7 8 8 9 7, 0 0 0 0 0, 0 0 0 0 0.

Measure 11: Chords: C#7/G#, C#7#5, F#m, D, G/D, D, A7. Fretting: 7 9 7 5 4, 6 6 4 4 4, 6 6 4 4 7, 5 7 7 8 7, 7 8 7 5 9 12 8 9 7, 8 8 8 0 0 0 0 0.

Measure 16: Chords: D, F#m, C#7/G#, C#7#5, F#m. Fretting: 5 7 7 0 0, 2 2 4 5 12, 2 2 6 10 10, 2 2 6 6 4, 2 2 4 4 4.

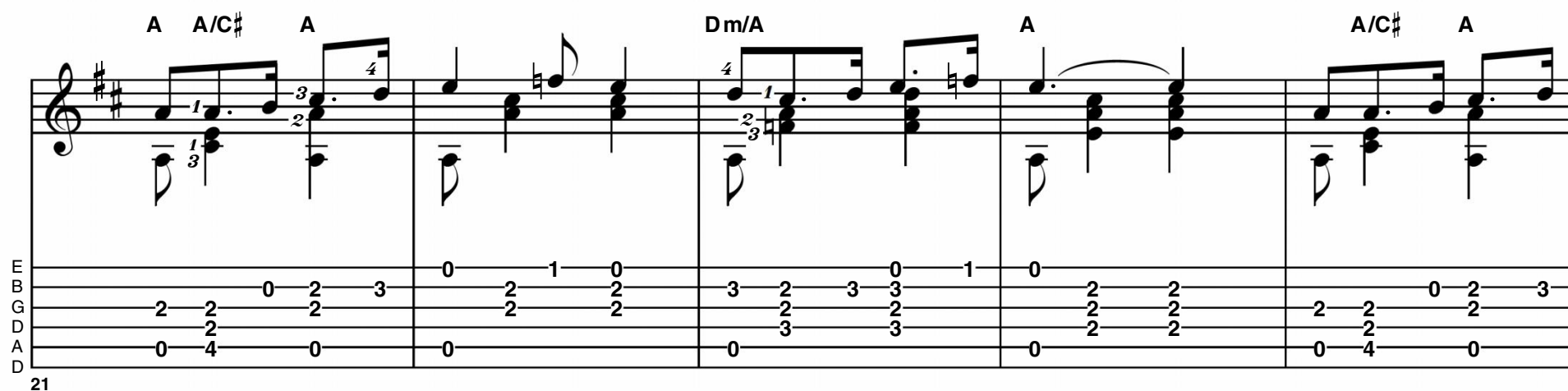
PLAYING TIPS

CD TRACK 31

Notice the picking-hand fingering on the D chord at bar 29; the chord is spread from the bass up and thumb makes a double strike of the bottom two strings. At bar 41 the main theme recurs but this time there is no bass note on beat

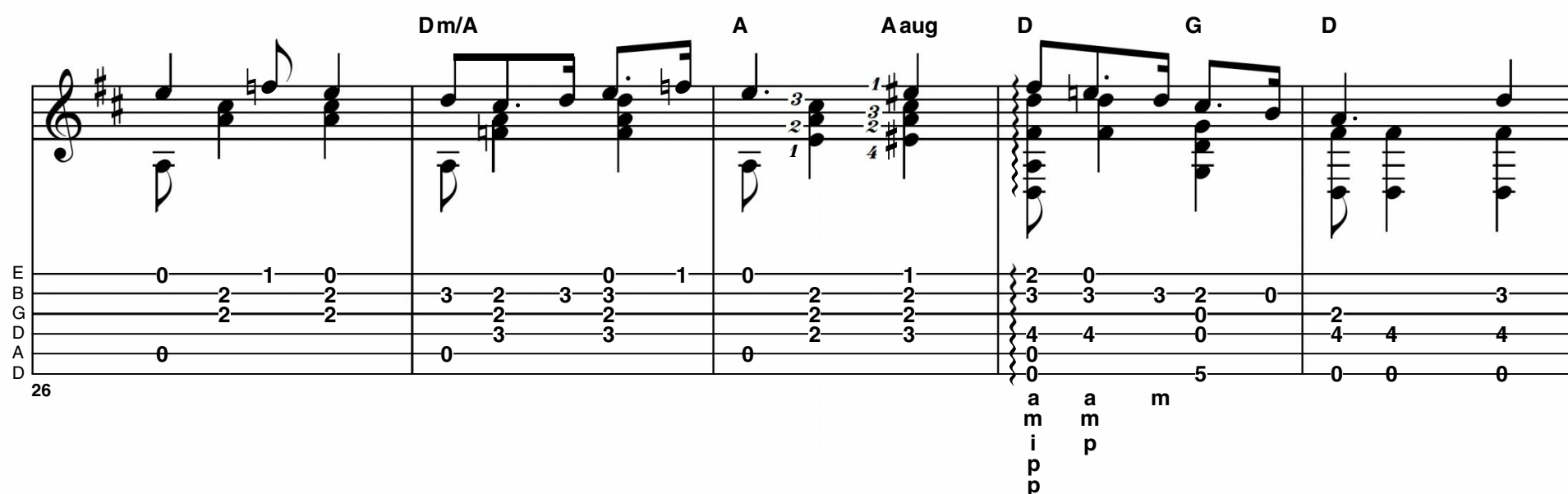
2 and the melody is harmonised in 3rds and 6ths. Play this more lyrically and with a smooth legato feel. The violinist plays this section in double-stops with portamentos and subtle glissandi for a smooth connection between the notes.

Chord progression: A, A/C#, A, Dm/A, A, A/C#, A



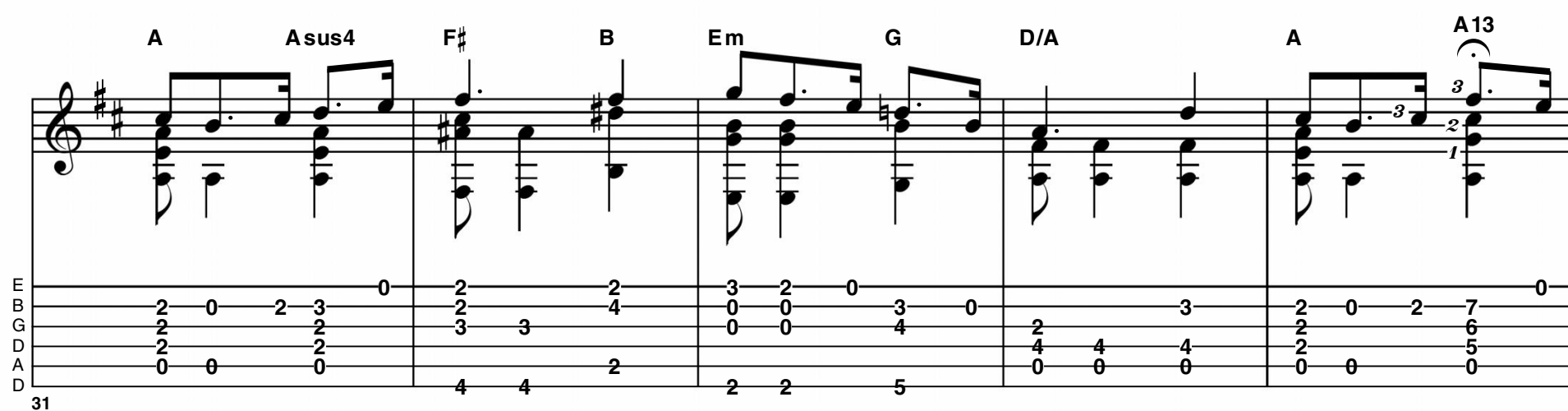
21

Chord progression: Dm/A, A, Aaug, D, G, D



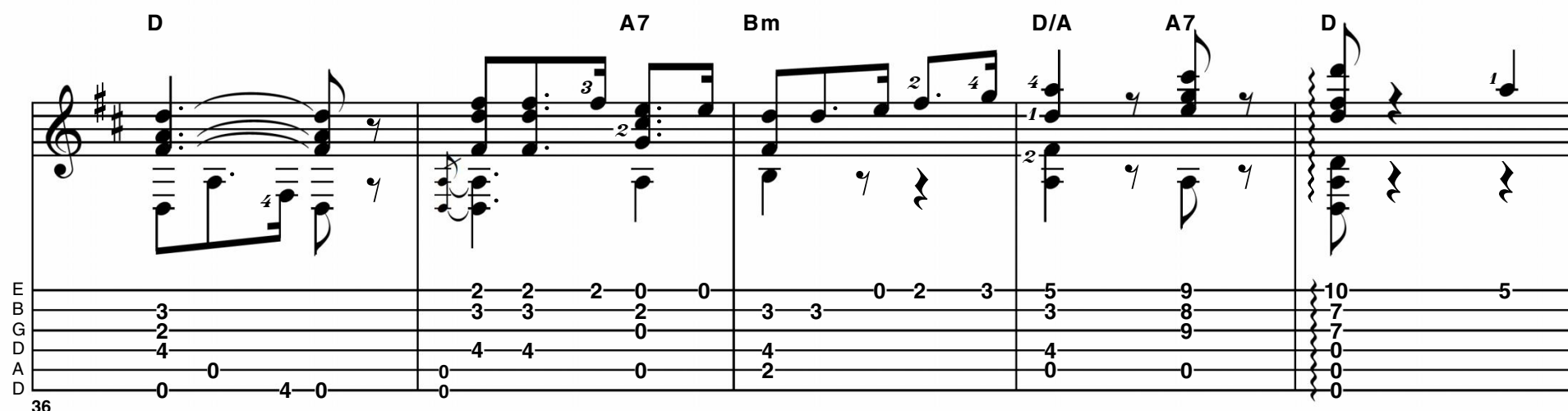
26

Chord progression: A, Asus4, F#, B, Em, G, D/A, A, A13



31

Chord progression: D, A7, Bm, D/A, A7, D



36

ZORTZICO D'IPARRAGUIRRE { PABLO DE SARASATE

PLAYING TIPS

CD TRACK 31

At bar 45, add a four-string barre at the 4th fret on the G# in the melody, in order to prepare the fretting for the following F#m chord (also back at bar 9). At bar 57 we have a very Spanish sounding eight-bar A Major section

interspersed with Dm/A then at bar 65 we come back to D. A huge feature of the character of this music is the persistent dotted rhythm and how it fits into the five beats per bar. Listen to the original to get the feel of the timing.

Sheet music for Zortzico d'Iparraguirre by Pablo de Sarasate, featuring guitar techniques and chord progressions.

The music is written for guitar, showing the melody line and the fretboard positions for the left hand. The key signature is D major (two sharps: F# and C#). The time signature is 5/4.

Chord progressions and techniques shown include:

- G/D, D, A, D, F#m
- C#7/G#, C#7#5, F#m, A/E, D, G/D, D
- A7, D, F#m, C#7/G#, C#7#5
- F#m, A, Dm/A, A

The fretboard positions are indicated by numbers 1-12 on the strings. The strings are labeled E, B, G, D, A, D from top to bottom.

Bar numbers 41, 46, 51, and 56 are marked at the beginning of their respective systems.

PLAYING TIPS

CD TRACK 31

61

Dm/A A Aug D G

66

D A D Bm G D/A A A7

72

D A7 Bm D/A A7 D

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ON VIDEO

THE RHYTHM ROOST

PART 1 Dunk The Funk!

Funk guitar rhythms that catch listener's ears and make them want to groove have been around for many decades. Championed by early legends like Jimmy Nolan (James Brown) and Leo Neocentelli (The Meters) all the way up to today with Mark Letteri (Snarky Puppy) and Cory Wong (Vulpeck), funky rhythms are a vital

This example is a short 8-bar figure that uses a clean electric tone (neck and middle pickups on a S-type guitar into a Fender Pro Kemper profile) for a snappy sound and good note clarity. The key is E Dorian (E-F#-G-A-B-C#-D), common to countless funk, pop and blues songs, with some slippery b_5 (B_b)

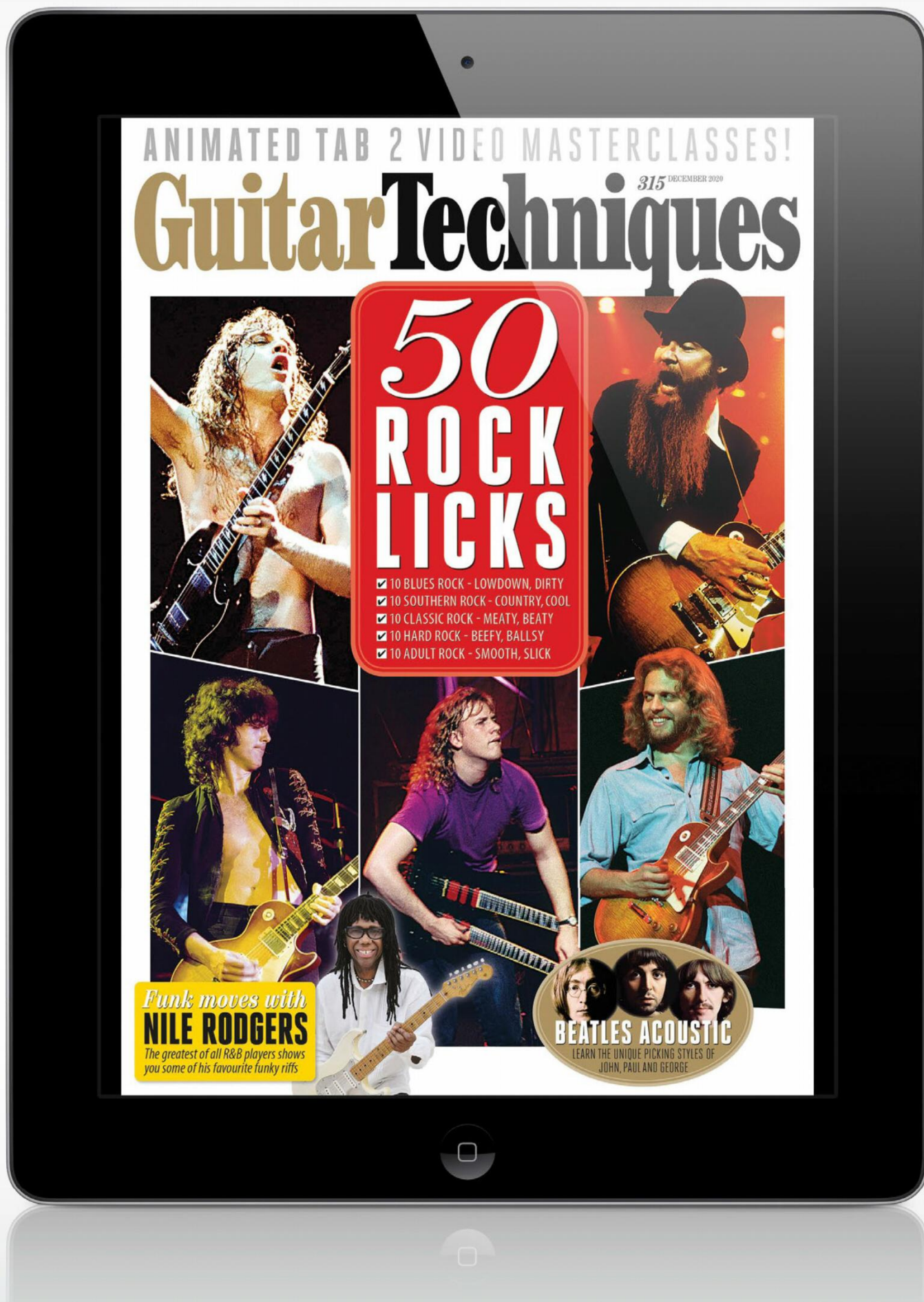
moments that reference E Blues Scale (E-G-A-B_b-B-D). There are also some gnarly bends on the 3 (G), quick grace slides on the sixth string, and precise octave hits at the end. As for the David Williams-esque unison bends in bar 5 (eg Michael Jackson's Burn This Disco Down); they provide a considerable dollop of 70s soul funk attitude. Enjoy! **E**

TRACKS 32-35 & VIDEO

all the quick octaves in bar 9, watching your fourth finger (the higher note) to track where you are on the fretboard.

[illegible]

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JASON INTRODUCES...

One of the few (only) benefits about this year is the extra time many of us have had to do the things we enjoy. From what we've seen and heard from GT readers, this is the opportunity to engage more with the guitar. Learning, listening, watching, studying, practising, recording and composing, it's been great to see so many readers enthusing about what this magazine means to them. While we're all missing the opportunities to get out to gig, network, attend jams and one-to-one lessons, it's heartening to appreciate how integral GT is for many people's music making.

We've certainly not let you down this issue; an Expressive Blues presentation, an EVH analysis, a new soloing series with LA fusion stunner Alex Sill, False Fingering concepts for blues and jazz, the beautiful solo guitar piece Zortzico d'Iparaguirre and The Rhythm Roost video series. By anyone's standards, we continue to offer diverse and high quality tuition in print and on digital platforms.

Now you've arrived at The Learning Zone, there are many more tasty and in-depth tutorials for you to enjoy, from short licks to longer artiste pastiches, soloing concepts to technique analyses. While we're fully aware how overwhelming all this tuition is (where to begin?!), we'd recommend two pathways; what directly appeals now and what can instigate new vocabulary. By balancing these two study approaches, you can form

strong foundations for enhancing and developing your musicianship. Aim for a regular one hour each day (two if you're more serious to improve) to cover your key areas. Try this study blend for starters: legato warm-ups (p64), some rhythm examples (p55 and p58), some lead phrases (p34 and p72) and a few conceptual approaches (p12 and p44). Keep your focus up for several weeks and then use the positive results as confirmation that you're doing the right thing. As always, enjoy the issue!

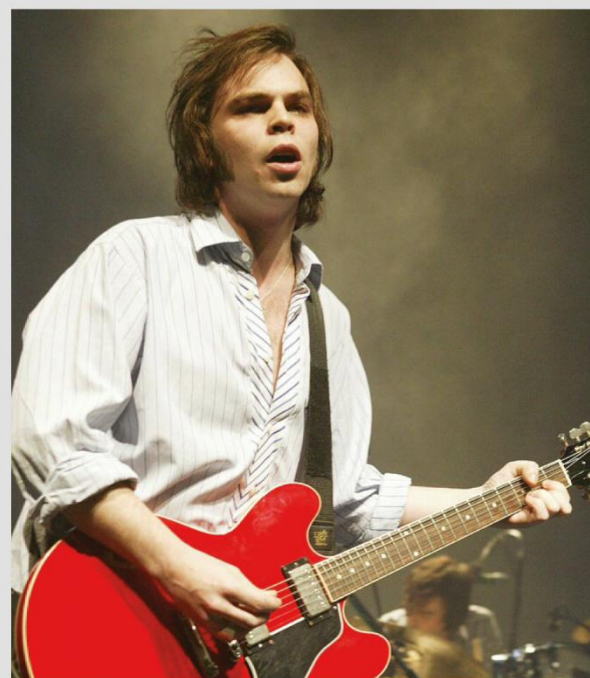
Jason

IN LESSONS GT #317



ROCK 60

Martin Cooper checks out the quirky but catchy pop-rock sound of 70s and 80s hit makers The Steve Miller Band.



BRITROCK 68

Simon Barnard explores the exciting sound of Oxford band Supergrass and their frontman-guitarist Gaz Coombes.

30-MINUTE LICKBAG



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EASY LICKS EXAMPLE 1 DAVE GROHL

CD TRACK 36

The repeated rhythm needs to be articulate and punchy. Use the side of your picking hand to mute each rest, add definition and ensure the chords and rests last for the correct duration. For the octaves, use the tip of your first finger to mute the sixth string and the inside of this finger to rest against the unplayed strings.

$\text{♩} = 140$

A5 **E5**

F#5 **D5** **C#5** **B5** **A5**

EASY LICKS EXAMPLE 2 CHUCK BERRY

CD TRACK 37

Note duration and clarity can become an issue when playing double-stops. Use your first finger to play the notes at the 5th fret and your third finger to perform the slide. Finger pressure needs to be maintained, to keep both notes ringing and clear. Use a decent amount of pick attack, to drive the phrase along.

$\text{♩} = 135$

A

INTERMEDIATE LICKS EXAMPLE 3 JEFF HEALEY

CD TRACK 38

This example highlights the energy and groove within Healey's playing. Avoid rushing the hammer-on and pull-off sequences by letting the picked notes anchor your sense of time. During the chromatic rundown, use the position shift to land smoothly on the final chord.

$\text{♩} = 115$

E7#9

C7 **B7** **E7#9**



Jamie Hunt of BIMM Bristol takes over from Pat Heath from this issue to bring you another selection of licks at easy, intermediate and advanced levels.

INTERMEDIATE LICKS EXAMPLE 4 NEAL SCHON

CD TRACK 39

Use the tip of your third finger to hammer-on notes against the double-stops. This enables you to play the phrase without muting the notes on the first string. The descending D Major Pentatonic run includes 3rds and 4ths. Start with an upstroke, to keep the pick on the 'outside' of the strings during string changes.

♩ = 100

ADVANCED LICKS EXAMPLE 5 GREG HOWE

CD TRACK 40

When playing hybrid picked notes, strive for a light and relaxed attack. This will balance the volume between picked or plucked notes. The F#m11 arpeggio ascends with sweep picking and descends with tapping and legato. To lock down the groove, focus on the six-note rhythmic groupings.

♩ = 100 *♩ = 3/4*

ADVANCED LICKS EXAMPLE 6 STEVE MORSE

CD TRACK 41

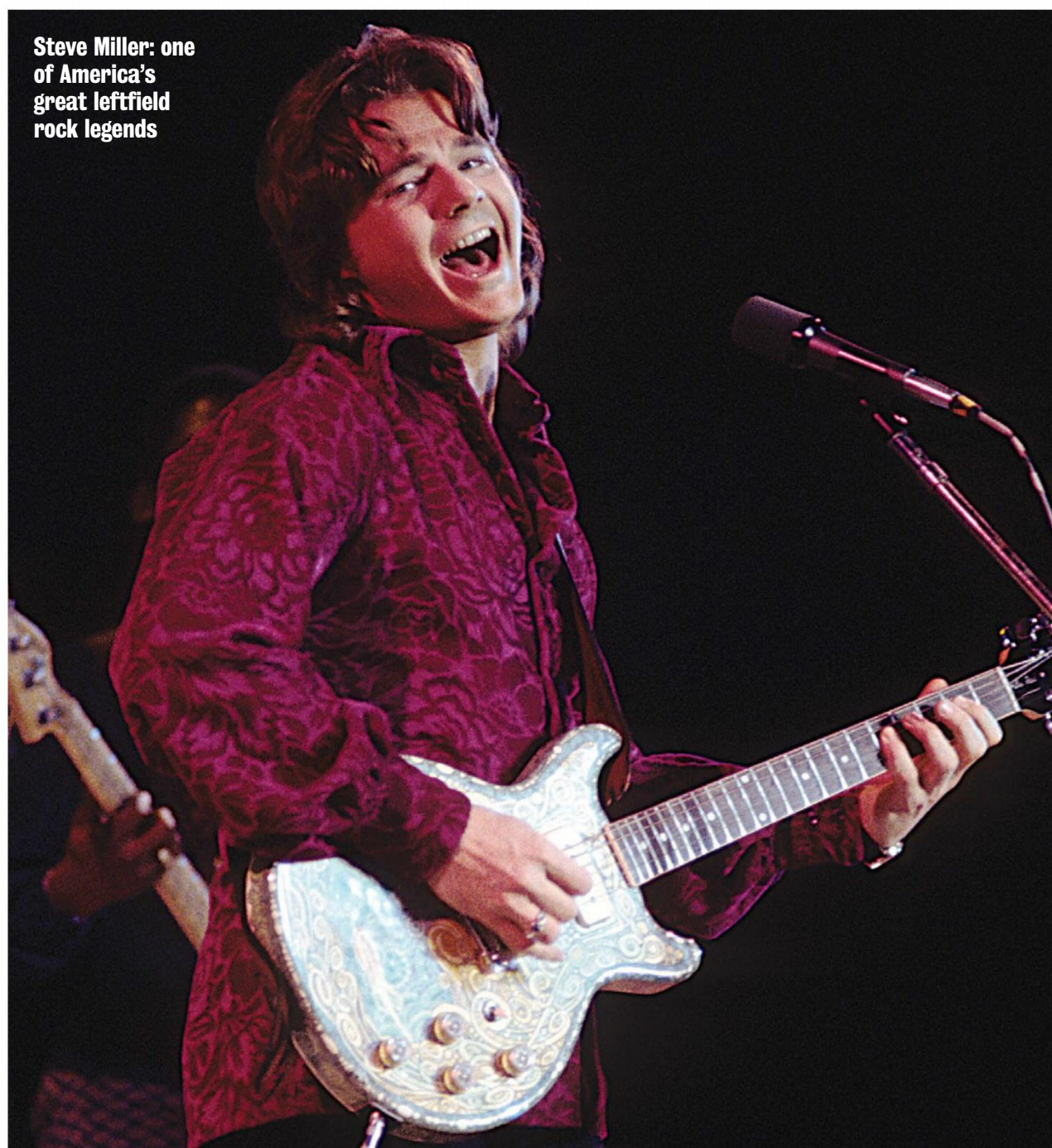
This example focuses on the use of alternate picking, in place of sweep picking. Use the tip of the pick to reduce resistance from the strings. Angle the wide end of the pick forward (toward the floor), as this lifts the pick above the strings after upstrokes, and makes string changes more achievable.

STEVE MILLER



This month **Martin Cooper** checks out the quirky but catchy pop-rock sound of 70s and 80s hit makers The Steve Miller Band.

Steve Miller: one of America's great leftfield rock legends



ABILITY RATING

☆☆☆☆☆ Easy/moderate

Info

Key: Am

Tempo: 125bpm

CD: TRACKS 42-44

Will improve your

- ✓ Use of space and dynamics
- ✓ Timing and feel
- ✓ Melodic soloing

The Steve Miller Band was formed in San Francisco in 1966 by its founder and eponymous lead singer and guitarist. Along with bass player Lonnie Turner, rhythm guitarist James Cooke, drummer Tim Davis and keyboard player Jim Peterman the band signed as The Steve Miller Blues Band to

Capitol/EMI Records in 1967. Shortly afterwards the name was changed to the The Steve Miller Band to broaden the appeal. They were soon doing gigs and supporting acts like Chuck Berry at the Fillmore West Auditorium in San Francisco. Additionally, Boz Scaggs joined on guitar and they continued to play festivals for the rest of 1967.

The following year The Steve Miller Band recorded their debut album at Olympic Studios in London, under the direction of Glyn Johns. But it was their third release, *Brave New World* that featured some future classics such as *Space Cowboy*. This album also featured Paul McCartney on drums and

bass on the song *My Dark Hour*, with McCartney being credited as 'Paul Ramon'.

The albums from the late 1960s and early 1970s were reasonably successful but leaned towards a more psychedelic style of music. So in 1973 that the band changed its direction to a more straight-ahead rock style. This canny change ushered in hits such as *The Joker*, *Fly Like An Eagle* and *Abracadabra*.

The track this month includes some ideas used by Miller in some of his biggest hits, including staccato rhythm lines and wide string bends. We're in the key of A Minor (A-B-C-D-E-F-G) and all the notes are in that

"In 1973 the band changed direction to a straight-ahead rock style, ushering in hits such as *Fly Like An Eagle* and *Abracadabra*"

key, with the exception of the E Major chord (played on the keyboards), which would be from A Harmonic Minor (A-B-C-D-E-F-G#)

The rhythm and bass parts often double each other, and although most of the chart has been written for the root and 5th powerchords in the guitar part, the synth is playing Major or Minor chords throughout. The staccato guitar and bass allow space for the synth and, in an actual Steve Miller Band song, for the vocals. The solo uses A Minor Pentatonic (A C D E G) and is, again, rhythmically economical but designed to be melodic and memorable. **61**

NEXT MONTH Martin checks out the classic guitar approach of rock legends *Deep Purple*



6

GAIN



5

BASS



6

MIDDLE



6

TREBLE



3

REVERB

Get the Tone

Steve Miller uses mostly clean tones, often with Stratocaster, SG and Les Paul models. Amps are Fender Blackface or similar, and effects include wah-wah, delay and compression. Aim for a fairly clean rhythm tone, using a compressor if possible. The lead sound is more overdriven, to stand out, but without too much gain. Ambient reverb or delay add the final classy touch.



TRACK RECORD The *Brave New World* album (1969) featured the classic, *Space Cowboy* (with McCartney on *My Dark Hour*). But 1973's *The Joker* catapulted the band to huge success with the hit title track and a cover of Robert Johnson's *Come On In My Kitchen*. Follow-up *Fly Like An Eagle* (1976) also included *Take The Money And Run*, while the massive *Abracadabra* was the title track to the 1982 album.

EXAMPLE 1 RHYTHM**CD TRACK 43**

The rhythm part is muted throughout and it needs a light touch, a staccato feel and an awareness of space. Following the bass guitar should help in this.

$\text{♩} = 125$

RHYTHM GUITAR

Chords: A5, C, F5, G5, A5

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingerings: 1, 9

Chords: C, F5, G, Am

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingerings: 5, 13

Chords: A5, C5, D5, G5, A5

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingerings: 17

Chords: C5, D5, E5, A5

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingerings: 21

Chords: C, A5

Staff 1 (Treble Clef):

Staff 2 (Bass Clef):

Fingerings: 25, 29

EXAMPLE 2 SOLO CD TRACK 43

The solo is simple with only one vaguely tricky part - the 3rd bend (A to C) on the second string. The feel is tightly focused, so make sure your timing is relaxed.

LEAD GUITAR

$\text{♩} = 125$

24

A5 C A5

BU BD BU

E B G D A E

25

28

C A5

BU BD

E B G D A E

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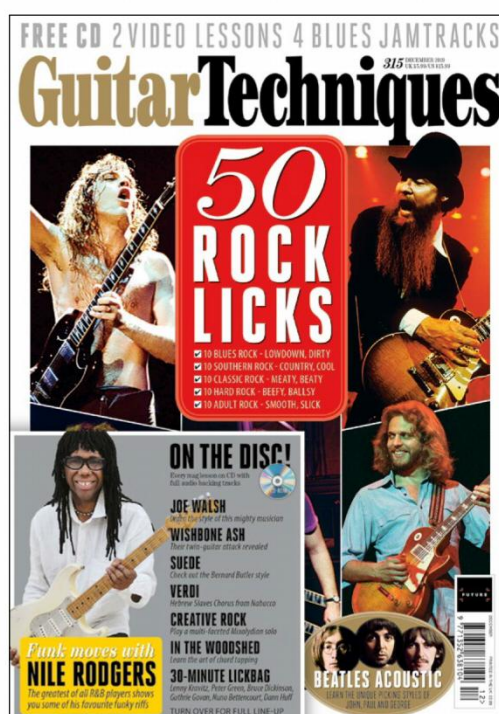
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JANUARY GT316 STEVE MORSE

Deep Purple's amazing guitarist plays over a track specially written for GT, then talks us through it. Video and tab! Plus: learn the styles of six modern blues icons: Eric Gales, Joe Bonamassa, John Mayer, Josh Smith, Gary Clark Jr, and Kirk Fletcher. Plus all the usual great stuff!



DECEMBER GT315 50 ROCK LICKS

Learn 50 fantastic rock licks, split into five sub-genres: Blues rock, Classic rock, Southern rock, Adult Orientated rock and Hard rock. Nile Rodgers plays some of his favourite funk moves. Plus: The Beatles acoustic styles; Verdi, Wishbone Ash, Joe Walsh, Suede and more!



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



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.

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ROCK LEGATO



In the fourth part of his series **Chris Brooks** continues his quest to make your rock playing fluent using legato. This month: personalisation.



Brett Garsed:
friend of GT and
legato legend

ABILITY RATING

★★★★★ Advanced

Info

Key: C

Tempo: 125bpm

CD: TRACKS 45-48

Will improve your

- ✓ Musical vocabulary
- ✓ Digital endurance
- ✓ Fretboard speed

Recently we've looked at fretting, hammer-on, pull-off and sliding technique, fretboard coverage and scale sequencing, and creating colour with chromatics and wider intervals using scale number systems. Before putting strategies to use in this month's solo, let's talk about personalisation.

Even within the established parameters of legato technique, there are options favoured or discarded by different players in pursuit of an original sound. Take pull-offs, for example. The late, great Allan Holdsworth, a pioneer of legato in rock and fusion, reportedly detested the sound of fingers pulled off the string to generate notes, choosing to use descending hammer-ons instead.

By contrast, '80s high-gain rock and shred

players often use pronounced pull-off sounds in descending lines. In the middle, some players who are credited as hammer-only exponents perhaps just use a light touch and less-obvious pull-offs. It's a scalable approach. For string changes, some players pick the first note of every string in either direction (Paul Gilbert), others just when

"It's important not to gate-keep a technique. It belongs to us all and it's crucial to use what sounds and feels right to you"

ascending (Richie Kotzen, Steve Vai) while modern fusion players incorporate the unique tone of finger flesh by way of hybrid picking (Brett Garsed, Tom Quayle).

My own view? It's important not to gate-keep a technique. It belongs to all of us. There are degrees of touch available, and it's crucial to use what sounds and feels right to



Brought to you by...

FUNDAMENTAL CHANGES

you. With so many great legato players out there, from jazz-inspired to extreme rock, it's part of your journey to either emulate or revolt against what those before you have done.

For this piece, I've included vocabulary drawing from the three previous lessons, played over various chords in the key of C Major. While my own suggestions for articulation have been offered, keep in mind that there's nothing wrong with applying your own preferences. On the next page, you'll see descriptions of each four-bar section, though you might find even a bar or two at a time worthy of isolated practice.

The cool thing about legato as a musical device and a guitar-centric skill set is that it can be used as often or as seldom as your creativity calls upon it. Whether you build an entire style out of it or use it to contrast the aggression of your picked lines, the material covered in this series should be applied to real-life playing situations as soon as possible.

Learn the material as-is, but don't just stop there. Adapt the licks, transpose them, reverse them, combine them and see where the journey takes your playing. Similarly, with the mechanical approaches, try all of the options presented and systemise the strongest ideas into a personal blend that represents your choices. Best of luck in developing your own sound with legato! **BT**

NEXT MONTH Tim Pettingale starts a four part series on **Jazz BeBop Blues Guitar**.



TRACK RECORD Brett Garsed and eight-finger tapper TJ Helmerich's landmark debut collaboration, *Quid Pro Quo*, lit a fire under the 90s/noughties legato rock-fusion movement. Before that Brett had been tearing it up with Brit/Aussie John Farnham and pop-metal act Nelson. Regular GT readers will recall the 14 performance videos Brett created with Jason Sidwell.

EXAMPLE LEGATO PIECE

CD TRACKS 45/47

[Bars 1-4] This section contrasts the 1-3-1-3-1-3 scale approach in bars 1 and 2 with the consecutive notes used in bars 3 and 4. Some chromatic passing tones add colour to the latter part of the phrase.

[Bars 5-8] The 4-1-4-1-4-1 scale pattern in bar 5 will get you up into 12th fret for the slower phrase in bar 6. After some burst phrasing down the third string

in bar 7, passing tones are once again used to colour the run in bar 8.

[Bars 9-12] The suggested articulation in bar 9 uses a small sweep and hybrid picked note, sometimes referred to as 'swybrid'. String-skipping occurs in bar 10 (and the later part of bar 12) while bar 11 spells out Dm7-G7-Fmaj7 arpeggios with some pull-offs and descending sweeps.

$\text{♩} = 125/65$

C

Cmaj9

F

Fmaj9

Am

Am11

F

Fmaj9

G

EXAMPLE LEGATO PIECE

CD TRACKS 45/47

[Bars 13-16] Heading into the chorus feel of the solo, bars 13 and 14 use the whammy bar to give the feel of re-articulating notes with slight dipping, ending with a slow dive. Bar 15 uses a creative way of laying out the notes of an E Minor Pentatonic scale without sounding at all bluesy, before the descending burst phrasing of bar 16.

[Bars 17-20] Bar 17 utilises another whammy-bar phrase to launch into the descending 4-1-4-1-4-1 layout of bar 18. In order to bring the solo to a climax, bar 19 employs a five-note motif that is rushed through the bar in subdivisions of sevens and sixes. This is more of a feel thing to create a barrage of notes leading to the final melodic phrase.



The tablature is presented in five systems, each with a treble clef staff and a six-string guitar staff. Chord symbols are placed above the treble staff. Fingering numbers (1-5) are placed on the strings. Whammy bar usage is indicated by a 'w/bar' label and a wavy line. Scoop techniques are marked with 'scoop' and an upward arrow. Bar lines are numbered 11 through 20.

System 1 (Bars 11-12): Chords: Dm, F. Bar 11: Treble staff has eighth notes. Bass staff has fret numbers 17-14, 15, 17-14, 12, 14-10, 12-9. Bar 12: Treble staff has eighth notes. Bass staff has fret numbers 10, 12-8, 12-15-17, 12-14-17.

System 2 (Bars 13-14): Chords: Cmaj7, Dm7. Bar 13: Treble staff has eighth notes with 'scoop' markings. Bass staff has fret numbers 5, 6, 8, 8, 8, 6, 5, 7, 5, 4, 5, 7. Bar 14: Treble staff has eighth notes. Bass staff has fret numbers 5, 4, 7, 5, 3, 5, 7, 3, (2). 'w/bar' is indicated.

System 3 (Bars 15-16): Chords: Em7, Fmaj7. Bar 15: Treble staff has eighth notes. Bass staff has fret numbers 12-15, 14, 12-17-12-14-17, 16, 15-20-15, 19-15, 17, 19. Bar 16: Treble staff has eighth notes. Bass staff has fret numbers 17, 18-17-15-15, 17-15-13, 15-13-12, 13-12-10, 12.

System 4 (Bars 17-18): Chords: Cmaj7, Dm7. Bar 17: Treble staff has eighth notes with 'scoop' markings. Bass staff has fret numbers 8, 12-8-12, [12], 15, [15]. Bar 18: Treble staff has eighth notes. Bass staff has fret numbers 13, 12, 10, 12, 14-12-10-9, 10, 12-10-8-7-10.

System 5 (Bars 19-20): Chords: Em7, F. Bar 19: Treble staff has eighth notes with '7' markings. Bass staff has fret numbers 7-10-7-8-10, 7-12-7-8-10, 9-12-9-10-12, 9-12-9-10-12, 12-15-12-13-15, 12. Bar 20: Treble staff has eighth notes. Bass staff has fret numbers 15, 13-12, 13, 14.

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SUPERGRASS



This month **Simon Barnard** explores the exciting sound of Oxford band Supergrass and frontman guitarist Gaz Coombes.



Gaz Coombes playing a modern dot-neck ES-335

ABILITY RATING

☆☆☆☆☆ Easy/Moderate

Info

Key: Em

Tempo: 140bpm

CD: TRACKS 49-50

Will improve your

- ✓ Pedal tone riffing
- ✓ Dynamic rhythm guitar
- ✓ Melodic rock soloing

Supergrass was formed in Oxford in 1993 by guitarist Gaz Coombes, along with Mick Quinn on bass and Danny Goffey on drums. Gaz's brother Rob contributed keyboards along the way, and officially joined the other members in 2002.

Releasing their highly successful debut

album, *I Should Coco*, in 1995, Supergrass took the UK music scene by storm. The album was nominated for the Mercury Music Prize in 1995 while the feelgood single *Alright* won an Ivor Novello award the same year. This, on top of trawling NME, Q, and Brit awards.

Gaz Coombes' guitar work in Supergrass was never overly flash, and there was never a great deal of soloing on the songs, but when he did play lead it was always catchy and hummable. His rhythm style too was inventive, fusing a variety of approaches to give the band their big sound, both on record and on stage. He could write fantastic tunes too, often in collaboration with the others.

Brought to you by...

RGT@LCM

Supergrass's career has been sporadic, with periods releasing nothing and then going back out on the road. They split up in 2010 but have reformed for one-off shows and even a couple of tours. Indeed, the band was all set to go out again when Covid-19 emerged. So at present, who knows what their future holds.

This month's piece aims to go after the band's rockier sound. The opening section is all about the riffs, and while Supergrass were no riff-based outfit, when they did do it they rocked! This is followed with some classic powerchord progressions, using $\flat 2$ and $\flat 5$ intervals to evoke quite a menacing tone, accompanied by single-note lines. The final

"Gaz Coombes's guitar work in Supergrass was never overly flash, and there was never a great deal of soloing on the band's songs"

section includes a classic rock style solo using double-stops - always great for filling out the sound when there's only one guitarist.

Gaz has been associated with three main guitars: a Fender Tele Plus, with Lace Sensor pickups; a Gibson ES-335 which he played during the band's Glastonbury set in 2004; and a Burns Custom Legend which is perhaps what many will recall him using most. Gaz favours classic amps such as Fender Twin Reverbs and Marshall JCM 800s working in tandem, to give him anything from sparkly cleans to high-gain British rock. **G**

NEXT MONTH Simon looks at the sound of another of the great 90s bands, *The Charlatans*

5

GAIN

6

BASS

9

MIDDLE

7

TREBLE

4

REVERB

Get the Tone

Almost any guitar will work for this month's piece, given the range of instruments that Coombes has used. Select the bridge pickup and roll off some treble if using single-coils, but leave it open if your guitar has humbuckers. Amp wise, think British (Marshall, Vox) with some added light to medium gain (not preamp fizz), and a healthy slice of reverb.



TRACK RECORD Supergrass's debut album, *I Should Coco* is what put them on the UK map and is the perfect place to start. Their other pre-2000 albums, *In It For The Money* and *Supergrass*, explore different sides to the band's songwriting. As always, it's great to see any act work live, and to that end their 2004 Glastonbury set on YouTube is worth a watch, as the group's sense of fun really shines through.

EXAMPLE SUPERGRASS STYLE

CD TRACK 49

[Bars 1-12] We begin with a syncopated riff using the E Blues scale (E-G-A-B $\flat$ -B-D), with the sixth string acting as a pedal note. A D $\sharp$ note is added as a chromatic passing note, bridging the gap between the D and E notes at the top of the riff. The majority of the notes fall on the 'and' so ensure that you lock in with the backing. Add vibrato where indicated to give the riff a suitable timbre.

[Bars 13-26] Play an A5 powerchord on each down beat, followed by some muted percussive rhythm: reduce the fretting-hand pressure on the strings to achieve this sound and follow the picking directions for the best way of approaching this technique. After two bars of chords a new riff is introduced, with all notes played on the sixth string rather than sixth and fifth.

$\text{♩} = 140$ N.C.

E B G D A E

7 0 3 0 7 0 3 0 7 0 3 0 7 0 6 7 5 6

5 7 0 3 5 0 6 7 5 6 7 0 3 0 5 0 6 7 5 6

9 7 0 3 0 5 0 6 7 5 6 7 0 3 0 5 0 6 7

A5 G5 F#5 N.C.

E B G D A E

7 X X 7 X X 7 X X 7 X X 7 X X 5 4 7 X X 7 X X 5 4 5 X X 5 X X 5 X X 5 X X 0 0 12 0 3 0 12 0

13

A5 G5 F#5 N.C.

E B G D A E

7 X X 7 X X 7 X X 7 X X 7 X X 5 4 7 X X 7 X X 5 4 5 X X 5 X X 5 X X 5 X X 0 0 12 0 3 0 12 0

17

CD TRACK 49

is played over the B_b5 chord, and a E note over two octaves over the E5 chord. Coombes has used an Ebow in the past to play lines like this but I have opted to pick them instead, with some added vibrato for the sustain. This solo ends with two bars of semitone bends followed by two bars of unison bends. The trick, as always with bends, is to watch your tuning and intonation; the aim is not to overdo or underdo it, especially with the semitone bends.

is played over the B_b5 chord, and a E note over two octaves over the E5 chord. Coombes has used an Ebow in the past to play lines like this but I have opted to pick them instead, with some added vibrato for the sustain. This solo ends with two bars of semitone bends followed by two bars of unison bends. The trick, as always with bends, is to watch your tuning and intonation; the aim is not to overdo or underdo it, especially with the semitone bends.

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EXAMPLE SUPERGRASS STYLE

CD TRACK 49

[Bars 43-50] Each two-bar phrase starts with a bar of palm-muted low E notes followed by a permutation of an Em7 chord. Removing the second and third fingers from the Em7 changes it to D/E chord, while adding the fourth finger to the top of the Em7 chord adds a D note (7) on top of the chord. Coombes would often experiment with fingerings to come up with different inversions of chords and is something I would recommend experimenting with.

[Bars 51-60] Here's the second solo. This time we highlight Coombes's rock and roll side. An ascending E Blues scale starts off the solo before we come to a syncopated lick using double-stops (watch out for the small bend in bar 54). More bent double-stops arrive at bar 55 before a descending E Blues scale idea takes over. The solo and this month's track comes to its conclusion with a single-string E Blues pedal tone lick before ending on a solid E5 chord.

The tablature is written for a guitar in E major (one sharp). The strings are labeled E, B, G, D, A, E from top to bottom. The fret numbers are indicated by numbers on the lines. The score is divided into five systems of music.

System 1 (Bars 43-50): Each two-bar phrase starts with a bar of palm-muted low E notes (PM) followed by a permutation of an Em7 chord. Removing the second and third fingers from the Em7 changes it to D/E chord, while adding the fourth finger to the top of the Em7 chord adds a D note (7) on top of the chord. Coombes would often experiment with fingerings to come up with different inversions of chords and is something I would recommend experimenting with.

System 2 (Bars 51-60): Here's the second solo. This time we highlight Coombes's rock and roll side. An ascending E Blues scale starts off the solo before we come to a syncopated lick using double-stops (watch out for the small bend in bar 54). More bent double-stops arrive at bar 55 before a descending E Blues scale idea takes over. The solo and this month's track comes to its conclusion with a single-string E Blues pedal tone lick before ending on a solid E5 chord.

System 3 (Bars 61-70): The solo continues with a descending E Blues scale and a single-string E Blues pedal tone lick before ending on a solid E5 chord.

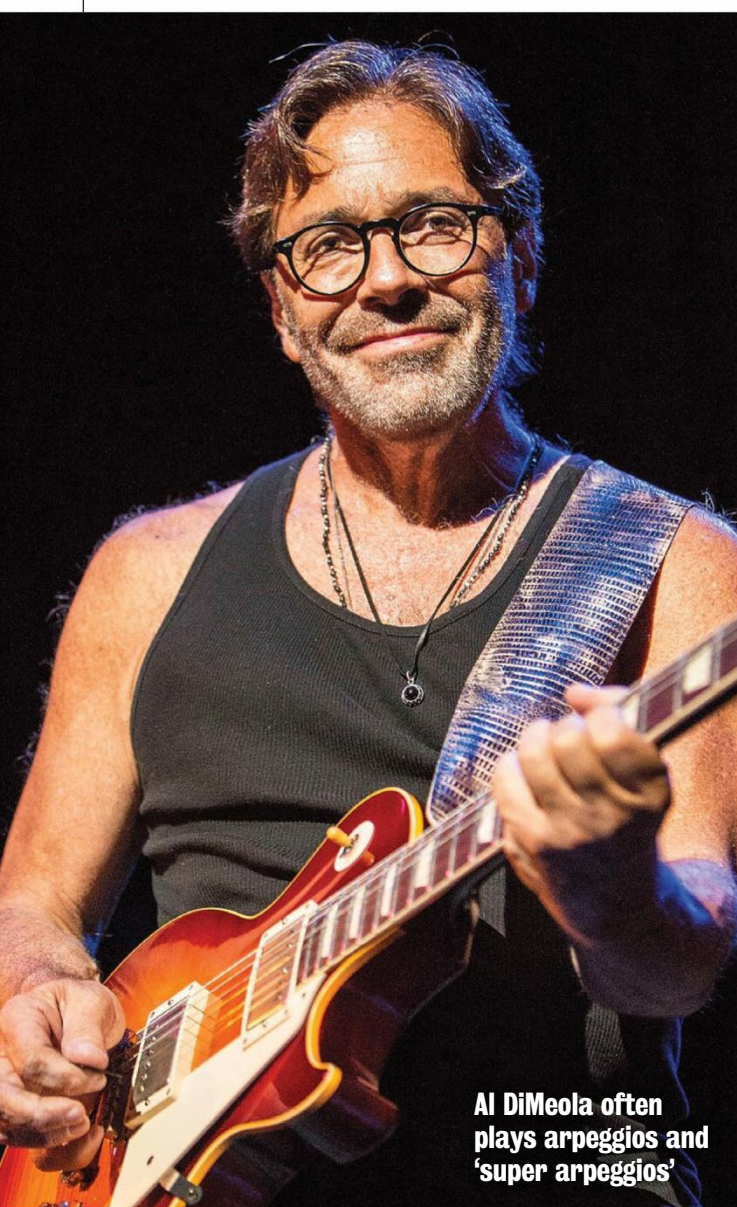
System 4 (Bars 71-80): The solo continues with a descending E Blues scale and a single-string E Blues pedal tone lick before ending on a solid E5 chord.

System 5 (Bars 81-90): The solo continues with a descending E Blues scale and a single-string E Blues pedal tone lick before ending on a solid E5 chord.

3RD INTERVALS



In the second in this new series **Shaun Baxter** shows how playing every other note in the scale can lead to some very ear-catching results.



Al DiMeola often plays arpeggios and 'super arpeggios'

ABILITY RATING

★★★★★ Advanced

Info

Key: A
Tempo: 160bpm
CD: TRACKS 51-53

Will improve your

- ✓ Visualisation of 3rds in a scale
- ✓ Creation of lines using 3rds
- ✓ General use of 3rds

In this current series, we're looking at ways of using various intervals to develop a range of useful vocabulary when using Mixolydian mode. In the previous lesson, we started with the smallest intervals (2nds); here we take the next logical step and look at 3rds. Intervals are a great way of developing soloing approaches that have distinct flavours. Each interval-type has its own innate character, and this is something that

we can use to our advantage in order to control the musical complexion of what we create when improvising.

Compared to other intervals, 3rds (like their inversion, 6ths) sound soft, sweet and melodic, and form the basis of Western harmony (tertiary harmony). Technically speaking, 3rds come in two types:

- Minor 3rd = three semitones
- Major 3rd = four semitones

Within the modes of the Major scale, a 3rd describes the distance between two notes separated by only one other scale note. For example, if you look at Diagram 1, which represents the notes of A Mixolydian (or any other of the modes in the key of D) you'll see

"In the previous lesson we started with the smallest intervals (2nds); here we take the next logical step and look at 3rds"

how each note is either three semitones (Minor 3rd) or four semitones (Major 3rd) apart from another note two scale-notes away as you move either clockwise or anticlockwise around the circular scheme. For example, if you start at C#, you can either jump forward two scale notes to E (Minor 3rd), or back two scale notes to A (Major 3rd).

So, to play 3rds within the scale, you simply play every other note. You can play one 3rd from a given note (say A-C#), two 3rds (like A-C#-E), three (A-C#-E-G) or more.

During this series, our aim will be to build up a variety of interval-based approaches over the same backing track (see Diagram 2).

When working your way through the solo study, bear in mind that: three consecutive 3rds produce a triad (in this case, Major, Minor or Diminished); four consecutive 3rds produce an arpeggio (in this case, maj7, 7, m7 or m7,5); and more than four consecutive 3rds creates 9ths, 11ths, 13ths and even beyond to create 'super arpeggios'.

Although it would be a character-building exercise for you to analyse each triad and

arpeggio, I certainly am not aware of the specific names when I improvise: I am simply stacking 3rds from within the scale and the various triads and arpeggios will be generated automatically, and the more intuitively you can use this information, the better.

All of the 3rds that have been highlighted in this month's solo study are all taken from with either A or C Mixolydian, and each passage is flanked by straight Mixolydian ideas. Note that, although various 3rd intervals might also occur within the surrounding material, we are going to ignore them, as they are purely incidental, and not part of the main concepts highlighted.

Regarding this month's backing track, drummers would probably write out the drum part in 6/8; however, for ease of reading on guitar, I have stuck to 4/4, viewing the bass drum pattern as a quarter-note triplet rhythm. If your rhythm reading isn't great; don't worry about it: just read the tab and use your ears.

Finally, once you have absorbed the various concepts studied here, you should also aim to apply the same principles to the other scales that you know in order to develop useful repertoire that you can draw upon when improvising. For example, you can also produce an A Dorian equivalent of each A Mixolydian idea presented here (or your own) simply by replacing any C# notes with C notes instead (Dorian is often viewed as the 'Minor Mixolydian') Similarly, you can produce C Dorian ideas by lowering any E note to Eb, in the C Mixolydian passages. **BT**

NEXT MONTH Shaun brings us another Mixolydian solo, this time using **4th intervals**



6
GAIN



7
BASS



5
MIDDLE



5
TREBLE



5
REVERB

Get the Tone

Generally, it's a good policy to work with as little distortion as you can. You may have to work harder, but there will be a core to your notes, rather than the fizzy transparency that results from using too much gain. If your guitar has humbuckers, they will probably be powerful enough for you to get all the drive that you need from the amp; whereas, if using single-coils, you may need a bit of light help from an overdrive or distortion pedal.



TRACK RECORD Thirds feature in a wide range of styles from pop to country, and, when played as double-stops, appear in music as far reaching and diverse as rock and roll, soft rock, or Italian-style folk mandolin. On guitar, Latin-flavoured rock fusion and acoustic guitarist Al DiMeola is as good a place to start as any. Try his earlier solo albums *Elegant Gypsy* and *Casino*.

DIAGRAM 1 NOTES OF A MIXOLYDIAN

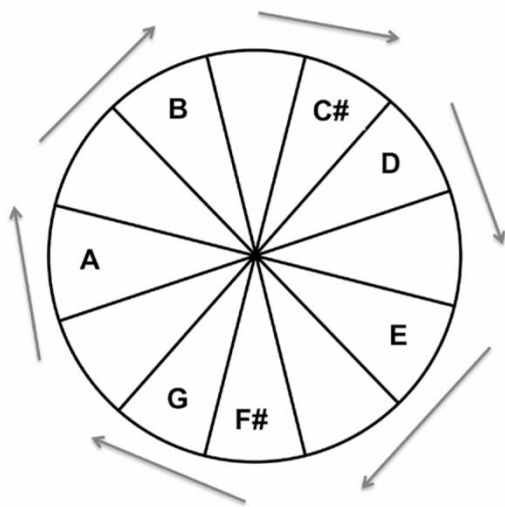


DIAGRAM 2 THIS MONTH'S CHORD PROGRESSION

A mixolydian -----|

A	7/8	G/A	7/8
---	-----	-----	-----

(x2)

C mixolydian -----|

Bbadd9	F	C	7/8
--------	---	---	-----

(x4)

A mixolydian - 1 2 3 4 5 6 b7 C mixolydian - 1 2 3 4 5 6 b7

EXAMPLE 3RD INTERVALS

CD TRACK 52

[Bars 3-4] In these two bars, we see a series of descending four-note arpeggios taken up through the scale. Because we have four-note groupings played to a triplet count, each arpeggio becomes rhythmically displaced, meaning a different note appears on the downbeat each time. This means we can take advantage of the musical logic presented to the listener by the underlying concept (helping to produce notes that sound like they belong together) while avoiding overt repetition. Note that a similar 4 against 3 effect is also adopted in bars 14 and 37-38. With this example and all the following ones, remember to try to analyse each arpeggio as you go along. You should also try to put

everything that you play in some visual context using the five CAGED shapes of the relevant Mixolydian scale (A or C).

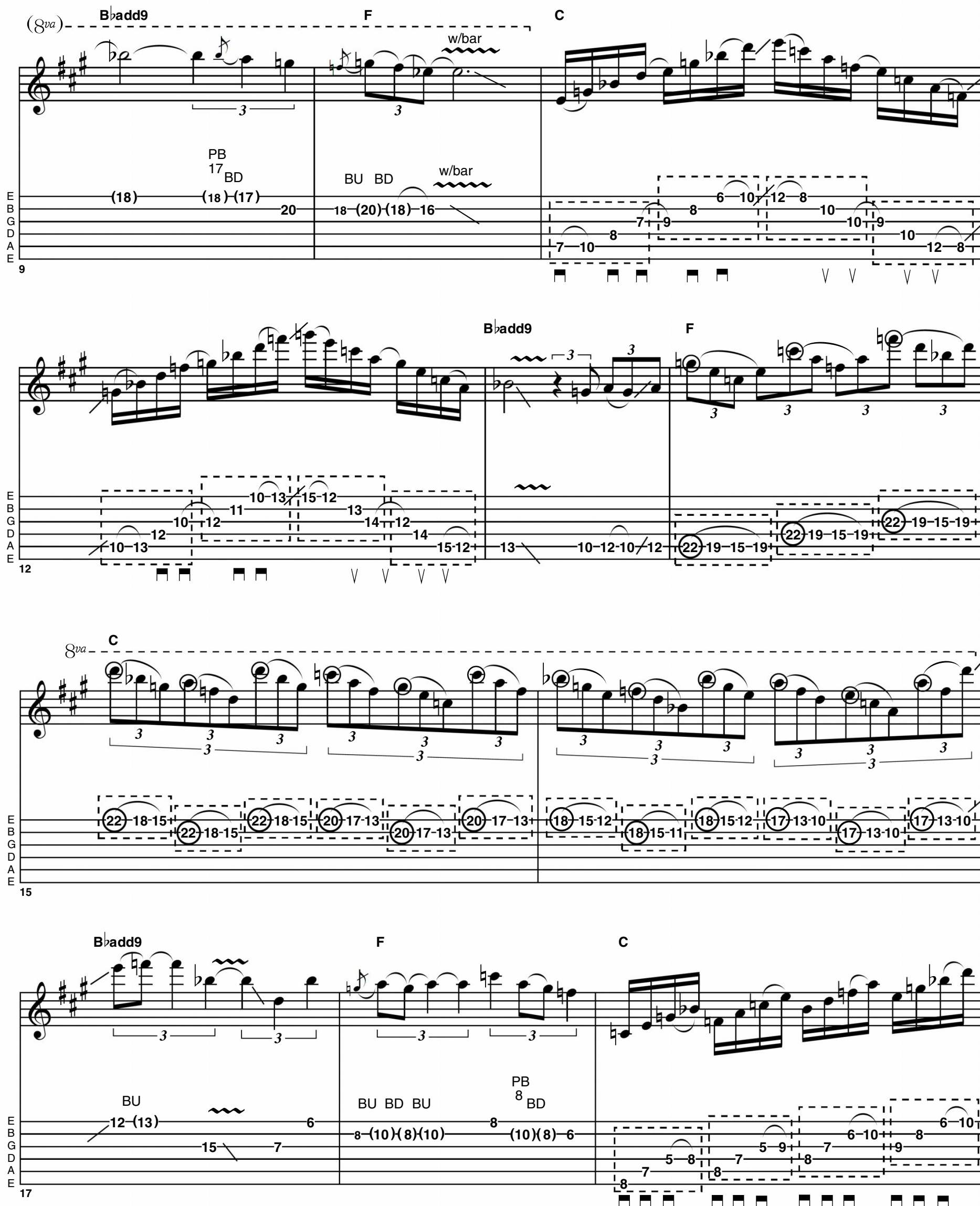
[Bars 7-8] Lateral motion, which involves moving either up or down along the length of the guitar neck, often yields more expressive results because, in a relatively short distance, you are able to apply a range of articulation (hammer-ons, pull-offs, bends, slides, vibrato etc) that would often be missed out when moving vertically (within the same area of the neck). As an example, this section adds expression by employing a slide in between each three-note motif. Note that a similar approach is taken in bars 27 and 31-32.

EXAMPLE 3RD INTERVALS

CD TRACK 52

[Bars 11-12] This passage comprises a series two-octave diatonic arpeggios (up one, down the next) taken up through the scale in a castle wall-type approach. I played this using a continuous sweep of the picking hand in each direction, just using hammer-ons or pull-offs where there is more than one note on each string. This same approach was also used in bars 28 and 34-36.

[Bars 14-16] These three bars are entirely composed of one-string arpeggios that employ picking-hand tapping (à la Edward Van Halen). Whereas bar 14 demonstrates another example of rhythmic displacement where four-note groupings are played to a triplet count, bars 15 and 16 each contained 'nested' triplets (in this case, eighth-note triplets played to a quarter-note triplet pulse).



The musical score is divided into four systems, each representing a different key signature and a series of arpeggios. The first system (bars 9-11) is in B major (one sharp) and features a diatonic arpeggio (B, D, F#, A, C#, E) with a 'w/bar' (with bar) technique. The second system (bars 12-14) is in F major (one flat) and features a diatonic arpeggio (F, A, C, E, G, B) with a 'w/bar' technique. The third system (bars 15-17) is in C major (no sharps or flats) and features a diatonic arpeggio (C, E, G, B, D, F) with a 'w/bar' technique. The fourth system (bars 18-20) is in B major (one sharp) and features a diatonic arpeggio (B, D, F#, A, C#, E) with a 'w/bar' technique. The score includes various musical notations such as triplets, eighth notes, and sixteenth notes, as well as fret numbers and string numbers.

EXAMPLE 3RD INTERVALS

CD TRACK 52

[Bars 19-20] In bar 19, we have a series of ascending four-note arpeggios taken up (vertically) through the scale. This is one of the very few times that I depart from economy picking (the practice of always moving directly to each new string with the pick), although you may prefer to play 'v n n' instead of 'n n n' shown). Bar 20 contains a mix of three-note triads and four-note arpeggios

[Bars 25-28] In bar 25, we see that 3rds don't have to be played as single notes. The end of this bar features some time-honoured rock style double-stops, each composed of stacked 3rds. In bar 28, each six-note super arpeggio comprises stacked 3rds (basically, every other note within the A Mixolydian scale, from each given starting point).

Bar 19: Treble clef, key of D major. Four-note arpeggios ascending. Bar 20: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Chords B $\flat$ add9 and F are indicated above the staff. Fingering numbers are provided for each note.

Bar 21: Treble clef, key of D major. Four-note arpeggios ascending. Bar 22: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Bar 23: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Chord C is indicated above the staff. Fingering numbers are provided for each note.

Bar 24: Treble clef, key of D major. Four-note arpeggios ascending. Bar 25: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Bar 26: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Chords A and G/A are indicated above the staff. Fingering numbers are provided for each note.

Bar 27: Treble clef, key of D major. Four-note arpeggios ascending. Bar 28: Treble clef, key of D major. Mix of three-note triads and four-note arpeggios. Chord A is indicated above the staff. Fingering numbers are provided for each note.

EXAMPLE 3RD INTERVALS

CD TRACK 52

[Bars 33-34] Apart from the last two notes in these two bars, this passage is devoted entirely to interpreting the same nine-note 'super arpeggio' shape.

[Bars 35-36] Here, we have a series of consecutive six-note motifs shifted

laterally down the guitar neck, adapted each time on order to stay within the scale. The open sixth string at the end of bar 36 is to fill in during the large position shift to the first note of the following bar.

8va A/G

31

(8va) B^badd9 F

33

C

35

B^badd9 F

37

EXAMPLE 3RD INTERVALS

CD TRACK 52

[Bars 41-46] The 1-2-1-1-1-3 note-configuration of the nine-note super arpeggio (five-note and four-note arpeggio stacked up on top of each other) in bar 41 is translated up through the scale. The transcription shows fretting-hand tapping used when descending each arpeggio (which means that each

bar comprises just one down-sweep at the start); however, you can also use an upsweep if you prefer when descending in the second half.

[Bars 47-48] We conclude with an ascending three-note sequence played within another nine-note super arpeggio (a stack of consecutive 3rds).

The musical score is divided into four systems, each with a treble and bass staff. The notation includes notes, rests, and tapping symbols (wavy lines). Fret numbers are indicated below the notes. The key signature is one sharp (F#).

- System 1 (Bars 39-40):** Treble staff starts with a C chord (C4, E4, G4) and a wavy line. Bass staff shows frets 15, 20, 18, 17, 17, (18), 17, 15. Chord symbols: C, B $\flat$ add9.
- System 2 (Bars 41-42):** Treble staff shows a descending sequence. Bass staff shows frets 8, 12, 10, 9, 10, 8, 12, 10, 9, 10, 12, 8, 10, 12, 13, 10. Chord symbols: F, C.
- System 3 (Bars 43-44):** Treble staff shows a descending sequence. Bass staff shows frets 12, 15, 14, 12, 13, 12, 15, 18, 15, 12, 13, 12, 14, 15, 12, 13, 17, 15, 14, 15, 17, 13. Chord symbols: (8va), B $\flat$ add9.
- System 4 (Bars 45-46):** Treble staff shows a descending sequence. Bass staff shows frets 15, 19, 17, 15, 17, 15, 18, 22, 18, 15, 17, 15, 19, 15, 19, 17, 20, 17, 20. Chord symbols: (8va), F, C.
- System 5 (Bars 47-48):** Treble staff shows a descending sequence. Bass staff shows frets 17, 20, 19, 22, 19, 22, 22, 21. Chord symbols: (8va), A.

IN THE WOODSHED



Time to chime in with some artificial harmonics to give your solos a change of tone, says **Charlie Griffiths!**

Brought to you by...
rockschool®



Be sure to try the Eric Johnson style idea in Example 5

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 54-63

Will improve your...

✓ Fretboard knowledge

✓ Application of harmonics

✓ Breadth of techniques

This month we will be using artificial harmonics to hopefully inspire a new dimension to your licks. These are often used by Eric Johnson and Steve Morse, who follow in the lines of Lenny Breau and Chet Atkins. The concept is similar in that we are playing a note with the fretting hand and

using the picking hand to add an artificial harmonic. This creates a different tone, akin to fretting a note at the 12th fret compared to playing a natural harmonic at the 12th fret; the pitch is the same, but the tonal quality is different. This technique allows us to play harmonic melodies and add vibrato and bends too. A good example is in Deep Purple's Sometimes I Feel Like Screaming, featuring Steve Morse on guitar.

Rather than using the picking hand in a tapping fashion the technique involves touching the string with the first finger and picking with the thumb, or pick, to make the note chime. The hand position for this takes

some getting used to as the finger playing the harmonic and the thumb need to be aligned along the same string.

In Example 1 the objective is to fret a note, then add the 'touch and pick' style artificial harmonic to change the pitch. In this lesson we will focus on two harmonics: an octave and an 'octave plus a 5th'. To do this, two simple rules apply: for an octave, think 12 frets higher and for 'octave + 5th' think 7 frets higher.

Example 2 adds a bend to the harmonics for a unique effect. Examples 3 and 4 are scale based ideas in which you will practise playing the same scale shape with both hands. The challenge is for the picking hand to 'ghost' what the fretting hand is playing, but higher up. Example 3 is 12 frets above each note, to create octaves, and example 4 is 7 frets above, to create 5ths above the octave. The resulting notes are a 5th above the ones you are fretting, so although you are 'fretting' A Mixolydian, you are actually 'playing' E Mixolydian.

This can open up a lot of options for reaching notes beyond the confines of the fretboard, or to move those pitches to a more convenient place on the neck.

Our final example demonstrates just that, with an Eric Johnson trick using pinch harmonic technique to produce an artificial harmonic at the end of an ascending scale lick. The objective is to finish the lick with a specific pitch 'E', but instead of bending up to it, or relying on having a 24-fret guitar, we can get the same pitch by fretting it an octave below and using harmonics to shift it up an octave. This is more convenient and comfortable for the fretting hand, plus we have the bonus of a screaming final note.

Play through each example slowly, focusing on playing the harmonics as cleanly as possible, and of course experiment with finding different harmonics too. **BT**

NEXT MONTH Charlie looks at the idea of using *Three-notes-per-string Pentatonics*

EXAMPLE 1

CD TRACK 54

Fret the A note at the 7th fret and let it ring for two beats, then touch the string at the 19th fret, pick and release to create an octave harmonic. In bar 2 repeat the process but this time touch and pick at the 14th fret for a harmonic which is a 5th above the octave.

EXAMPLE 1

♩ = 100

A

AH 19

AH 14

Play 4 times

E
B
G
D
A
E

1

EXAMPLE 2

CD TRACK 56

In this example play the root-5th interval with the fretting hand's first and third fingers, while adding the harmonic and bending it up and down a tone. In bar 1 add the octave harmonic by touching the string at the 21st fret and in bar 2 add the 'octave + 5th' harmonic at the 16th fret.

$\text{♩} = 100$

A $8va$ **F/A** $8va$

AH 21 BU BD AH 16 BU BD Play 4 times

E B G D A E

1

EXAMPLE 3

CD TRACK 58

Here we are playing an A Major Pentatonic (A-B-C#-E-F#) melody. Use your fretting hand to fret the notes as usual and use your picking hand to follow the same shape 12 frets higher. Each time touch directly over the fret-wire and pluck and release to produce octave harmonics throughout.

$\text{♩} = 70$

A $8va$ **G/A** **A**

AH 19 AH 21 AH 18 AH 21 AH 19 AH 22 AH 21 AH 22 AH 19 AH 21 AH 18 AH 21 AH 19 Play 4 times

E B G D A E

1

EXAMPLE 4

CD TRACK 60

Here we are playing an A Mixolydian shape in the fretting hand, but we are using the picking hand to follow the same shape seven frets higher. Each time touch directly over the fret-wire and pluck and release to produce 'octave + 5th' harmonics throughout. This results in an E Mixolydian (E-F#-G#-A-B-C#-D) sound.

$\text{♩} = 70$

E $8va$ **E/D** **E** **E/D**

AH 14 AH 16 AH 13 AH 14 AH 16 AH 14 AH 15 AH 17 AH 15 AH 14 AH 16 AH 14 AH 13 AH 16 AH 12 Play 4 times

E B G D A E

1

EXAMPLE 5

CD TRACK 62

This Eric Johnson inspired lick is played in E Minor Pentatonic shape 2. Ascend through the notes evenly and on the final note hit an octave artificial harmonic on the 17th fret. This exact node point on the string is where the 29th fret on the guitar would be.

$\text{♩} = 110$

D5 **E5** $8va$ **D5** **E5**

PH 29 Play 4 times

E B G D A E

1

HOW TO find all the notes on the fretboard

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

Fret	String 1 (E)	String 2 (B)	String 3 (G)	String 4 (D)	String 5 (A)	String 6 (E)
1	F	C	G	D	A	E
2	F#/Gb	C#/Db	A	E	B	F
3	G	D	A#/Bb	F	C	G
4	G#/Ab	D#/Eb	B	F#/Gb	C#/Db	G
5	A	E	C	G	D	A
6	A#/Bb	F	C#/Db	G#/Ab	D#/Eb	A
7	B	F#/Gb	D	A	E	B
8	C	G	D#/Eb	A#/Bb	F	C
9	C#/Db	G#/Ab	E	B	F#/Gb	C
10	D	A	F	C	G	D
11	D#/Eb	A#/Bb	F#/Gb	C#/Db	G#/Ab	D
12	E	B	G	D	A	E
13	F	C	G#/Ab	D#/Eb	A#/Bb	F
14	F#/Gb	C#/Db	A	E	B	F
15	G	D	A#/Bb	F	C	G
16	G#/Ab	D#/Eb	B	F#/Gb	C#/Db	G
17	A	E	C	G	D	A
18	A#/Bb	F	C#/Db	G#/Ab	D#/Eb	A
19	B	F#/Gb	D	A	E	B
20	C	G	D#/Eb	A#/Bb	F	C
21	C#/Db	G#/Ab	E	B	F#/Gb	C
22	D	A	F	C	G	D

Open Strings: E (1st), B (2nd), G (3rd), D (4th), A (5th), E (6th)

8va

NEW ALBUMS

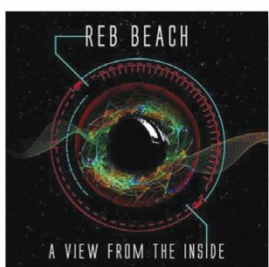
A selection of new and reissued guitar releases, including Album Of The Month

ALBUM OF THE MONTH

JON GOMM THE FAINTEST IDEA

Kscope **9/10**

Jon Gomm has been a well travelled acoustic guitarist for many years, marrying impressive 'slap and tap' percussive technique with vocals. For his new album, Jon has paired up with Andy Sorenson for a few choice synth parts and overall production touches to make his new songs shine. With 11 tracks on offer, it's quite an experience, not just for the clarity of Jon's playing but how he functions at such a high level, playing and singing simultaneously. Opener Deep Sea Fishes is a journey of guitar body percussion, tapping, slides, legato and strums with various reverb coatings that underpin a high-pitched vocal that is often sans effects. The result is brave and intimate. Cocoon is very pretty as he dips into Adrian Legg/Nick Harper-esque tuning peg pitch variations as he sings emotively; while it sounds amazing, check out the video to be impressed even further. Dream Factories features an infectious bubbling guitar rhythm as Jon focuses on the harsh nature of TV music competitions, a ripe topic for a song that's dressed in a very contemporary fashion. If you hanker for great songs married to a highly expressive and virtuosic technique, Jon Gomm really stands alone!



REB BEACH A VIEW FROM THE INSIDE

Mascot **9/10**

Reb Beach is best known for his work with Winger and Whitesnake, pumping out energetic riffs and blazing solos, so to hear him on a new instrumental album is quite something. This 10-track collection takes the time-honoured guise of lead guitar melodies and solos with a band and Reb has rich vocabulary to maintain interest. Black Magic is the opener, an uptempo rocker with a rich tone that should please fans of Joe Satriani. Little Robots has an infectious bluesy groove that nods towards Steve Morse but with a typical Reb tapping solo. Aurora Borealis features Reb's vibrant guitar in a jovial Celtic-tinged piece brimming with nice chords and dynamic band sections. Dipping into intricate funk work, Attack Of The Massive has Reb play some of

the album's most intricate lines as he slides, bends, hammers and whammy dips with aplomb. For soaring lead work and light fusion changes, The Way Home will appeal. For longtime fans, Cutting Loose from his early 90s teaching! video still has the power to excite. For stylistic diversity in a rock guitarist, Reb is simply stunning!

BLACK SABBATH PARANOID (SUPER DELUXE)

BMG **8/10**

For many, Black Sabbath set the blueprint for what heavy metal looks and sounds like. Headed up by Ozzy Osbourne and with leftie Tony Iommi on guitar, their music still resonates today. The album that put them on the map is Paranoid, which now gets a five-LP/ four-CD 50th Anniversary deluxe release - the full original album, a 1974 quad mix converted to stereo,



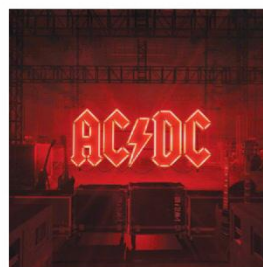
and two concerts from 1970. To hear hits such as War Pigs, Paranoid, Planet Caravan and Iron Man in new formats is quite something and Tony's guitar sounds fantastic throughout. The grainy distortion and muted chugging of Paranoid still creates goosebumps, while the shudder of Iron Man's behind-the-nut bend intro, and Rat Salad's snaky riff illuminate Iommi's esteemed place in metal. The remastered audio sounds clearer than the earlier quad mixes, although the latter's often unique stereo placement does offer new perspective. As strong as the album sounds, the live tracks are something else, especially the Casino de Montreux performances which positively scream out of the speakers! Great stuff!

AC/DC POWER UP

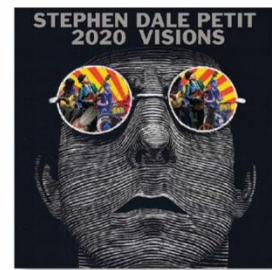
Columbia **9/10**

Since their debut in the 70s, AC/DC have sold over 200 million albums with triple-X stadium anthems like Whole Lotta Rosie and Balling The Jack, delighting legions of fans.

There have been personnel changes



along the way, but the saddest of those was due to the failing health and ultimate demise of Malcolm Young. Power Up is the first album since Malcolm's passing and the question was whether his Gretsch-powered open-chord blast could ever be replaced. Thankfully another Young family member stepped up in the shape of Stevie Young, who provides the necessary thick pile underlay to Angus and the boys' raw muscle. Angus says that Malcolm left a legacy of riffs and this album rocks as a result. It's everything you need from AC/DC with tracks like Kick You When You're Down, Witch's Spell and Demon Fire providing a demolition derby for the senses. Needless to say Angus's SG antics are well to the fore, and, from what we hear on this album it won't be any surprise if the band features in next year's Grammys, adding to the rightly deserved accolades already poured upon to this amazing outfit.



STEPHEN DALE PETIT 2020 VISIONS

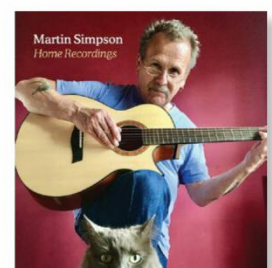
333 Records **9/10**

Although this has been a challenging year for album releases, we've had some bangers in recent months and Stephen Dale Petit's 2020 Visions is no exception. Recorded at Sputnik Sound in Nashville by Grammy-winning producer Vance Powell it follows up 2013's Cracking The Code and is backed by a rock-solid rhythm section comprising bassist Sophie Lord and drummer Jack Greenwood. This is a lesson in blues guitar mastery and features the gamut of tones from gentle 50s-era slapback to wild, seat-of-your-pants Hendrix-style fuzz. In these strange times, we can be sure that Stephen Dale Petit is keeping the spirit of blues well and truly alive.

MARTIN SIMPSON HOME RECORDINGS

Topic **10/10**

So how did you spend 2020?" is going to be a saying we'll all take well into the ongoing decade. For Martin Simpson, it meant recording an album at home and it's one of his most intimate to date. Under normal circumstances, Martin invites other instrumentalists to join him on his albums, but here it's virtually solo all the way through. This means that his guitar – and banjo – playing is to the fore and his virtuosity on both instruments shines through on tracks like Family Reserve and Plains Of Waterloo. It's like a good, old-fashioned home concert all the way through. To give you an idea how resourceful Martin has been here, two of the tracks, Lonesome Valley Geese and March 22nd were recorded on an iPhone in his back garden. But the quality is such that if we hadn't told you, you wouldn't guess. A marvellous album indeed.



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

ALEX SILL

Swagster

Guitarist in Simon Phillips' fusion band Protocol, Alex is a stunning musician who plays and explains his solo in detail.

CLASSICAL TAB VIDEO

GIUSEPPE VERDI

The Drinking Song

Bridget Mermikides arranges for you one of Verdi's most famous pieces - perfect to learn for those Christmas festivities!

FEATURE #3

THE CROSSROADS PT3

Josh Smith, 'Early Swing Lines'

Wheaty demonstrates how Josh Smith uses ideas from the early swing players to inform his fantastic modern blues.

NEW SERIES

THE RHYTHM ROOST

Playing over a 12/8 groove

Jason Sidwell continues his new video series that aims to sharpen up your rhythm chops, feel and timing.

Learn to get the most from your...

WAH-WAH PEDAL!

Jamie Humphries brings you a brand new video lesson showing how to employ this sometimes misunderstood and often ignored pedal. With short examples and three full pieces there's everything you need to know.

MORE GREAT LESSONS

30-Minute Lickbag

Six new licks to test your mettle

Jazz Chops (new series)

From Fundamental Changes

Gary Moore

Play like the incendiary Irishman

Deep Purple

And guitarist Ritchie Blackmore

The Charlatans

West Midlands 90s Brit rockers

In The Woodshed

Pentatonics, 3-notes-per-string

Shaun's Creative Rock

Soloing using 4th intervals

PLUS ALL THIS...

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

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PRINTED BY William Gibbons & Sons Ltd.

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



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