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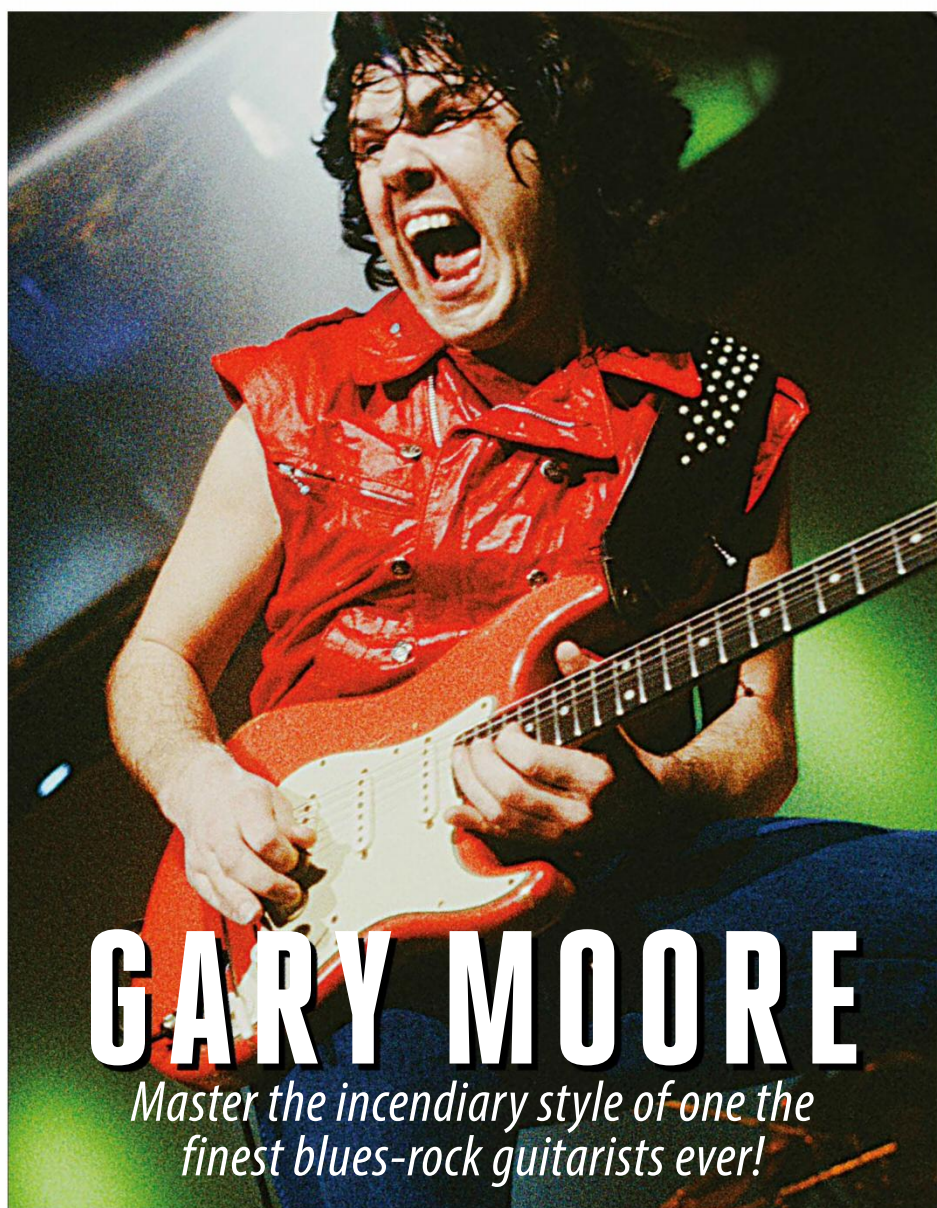
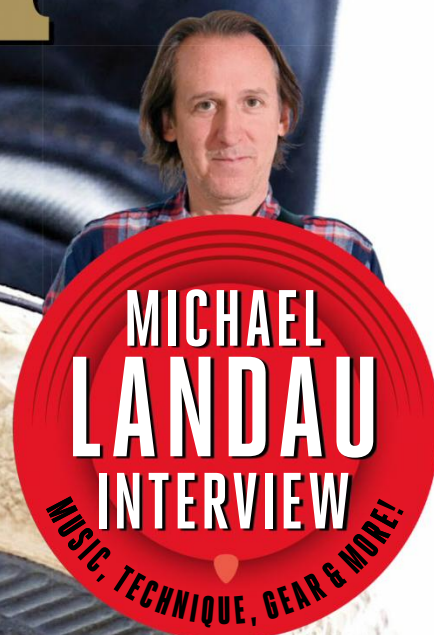
318 MARCH 2021

Guitar Techniques

Master your

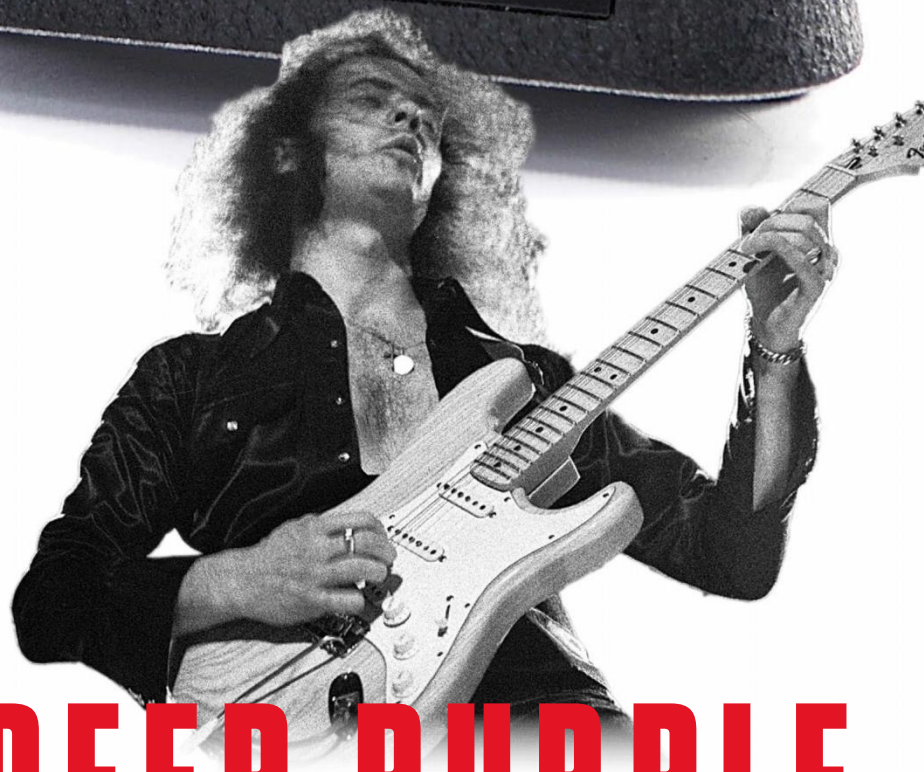
WAH PEDAL

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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.



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 HUMPHRIES

Jamie is well known as a player and a teacher, having written for most of the guitar magazines, as well as performing live with Brian May and many more.



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.

I CLEARLY REMEMBER buying my first wah-wah pedal. It was on one of my regular pilgrimages to the guitar shops that lined London's Shaftesbury Avenue.

Usually it was just to gawp at all the things I couldn't afford. Like three Gibson SGs on stands in the window of Sound City; a Special, a Standard and a Custom, all in cherry. Wow! And seeing my first black Les Paul Custom. Anyone who visited music shops back then will also recall the smell of hot Fender Tolex from all the valve amps and Rhodes pianos; it's etched in my memory.

I also had the idea to buy two Vox AC30s and link them up. I went into Macari's, where brothers Joe and Lou held court, and asked them whether it could be done. It was around '72 or '73 and they told me about 'this guy' who used three. So yes, it could be done. I wonder who that 'guy' could have been?

Anyway, my wah-wah was a Sound City Wah Face, sister of the now legendary Fuzz Face. I'd just got the album Hendrix In The West and loved Jimi's impromptu wah-wah ending to Little Wing, and his monster live rendition of Voodoo Chile. So that was my impetus to purchase.

But when I got it home it soon became apparent that I didn't have any idea how to use it like Jimi. He had such a vocal way with it, and was able to play it across the beat, whereas all I could do was go 'wah-wah-wah' in time to the

music. That was okay. It was all Clapton had done on songs like Tales Of Brave Ulysses and White Room, but once I'd played along with them a few times I soon got bored. And while I've owned wah-wahs from then on, I've never got into them in a creative way. Even with one on my pedal board and on my Helix, I can go 20 gigs without ever thinking about using it. There are some guitarists, of course, who never get off the darned thing, and that gets tedious pretty quickly; you need to use it correctly and sparingly, so it makes a solo or rhythm part leap out.

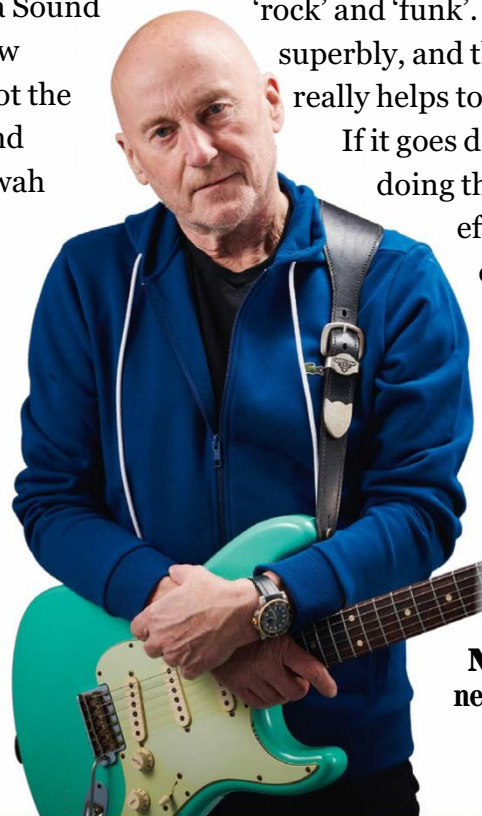
To that end I welcome Jamie Humphries back to GT. As a direct result of a reader's letter we asked Jamie to come up with a video demo showing ways to use the wah-wah musically. So that's exactly what he's done. As well as various short examples Jamie has devised three full pieces: 'blues,

'rock' and 'funk'. He nails each one superbly, and the video presentation really helps to get the ideas across.

If it goes down well we may look at doing the same with a few other effects, since pedals are the centre piece of many set-ups these days.

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

Neville Marten, Editor
neville.marten@futurenet.com



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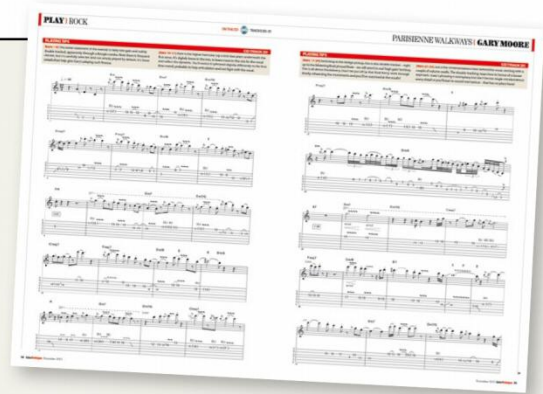
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight to the relevant articles. Any web and email links in the text are tappable too

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.

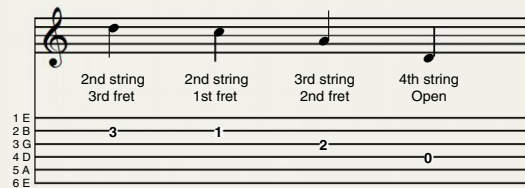
GT USER GUIDE

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



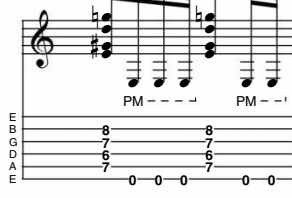
■ The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking



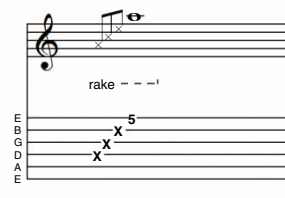
■ Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

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.

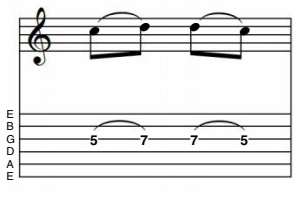
Applegate chord



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

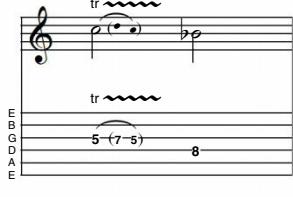
FRETTING HAND

Hammer-on & Pull-off



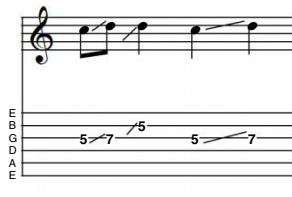
■ Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills



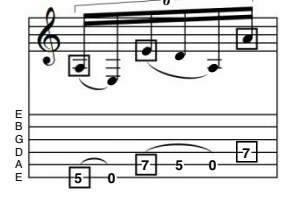
■ Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

Slides (Glissando)



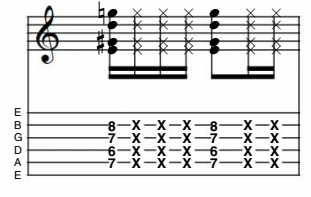
■ Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping



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

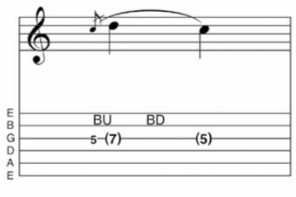
Fret-Hand Muting



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

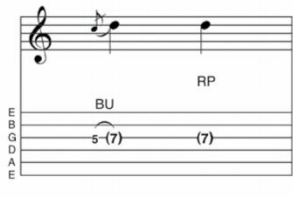
BENDING AND VIBRATO

Bend up/down



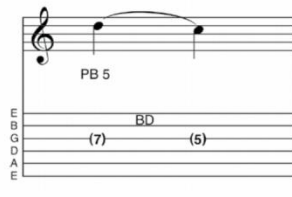
■ Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

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.

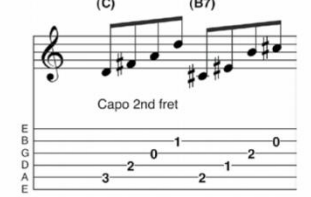
Quarter-tone bend



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

CAPO

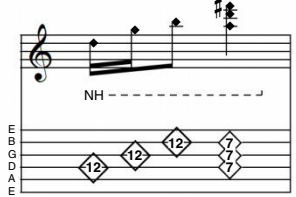
Capo Notation



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

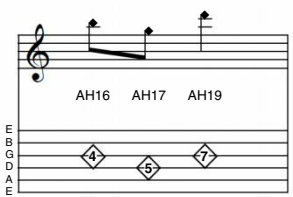
HARMONICS

Natural harmonics



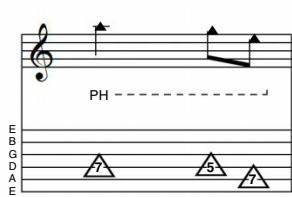
■ Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



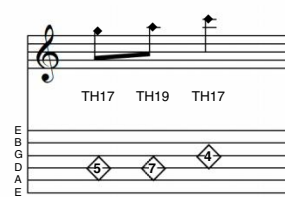
■ Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

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.

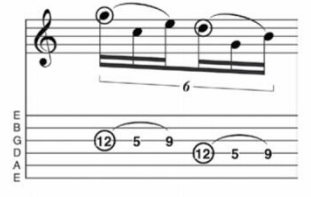
Tapped harmonics



■ 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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shows how to get
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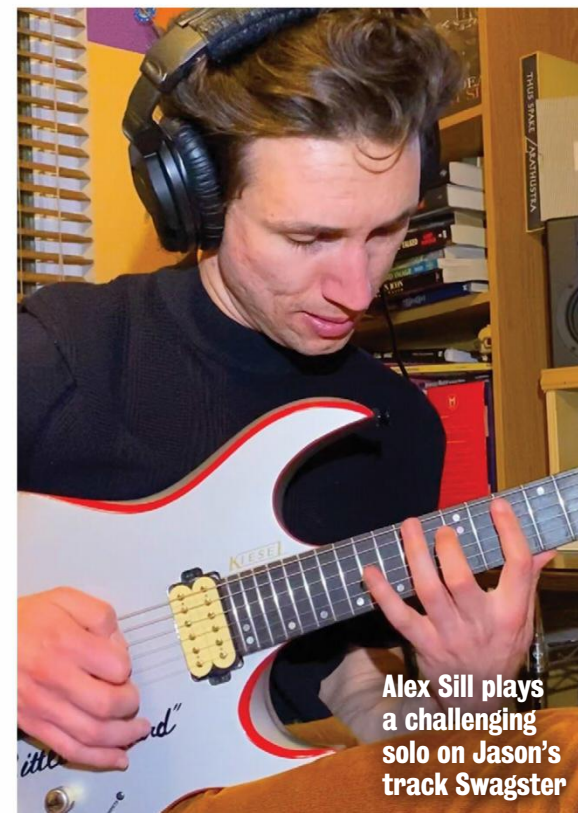
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Alex Sill plays
a challenging
solo on Jason's
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FOOD FOR THOUGHT

Justin
GUITAR

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

I've been drooling over guitars for 40 years now. And more than ever before, the finest guitars are presented to us in wonderful high-definition images. And seductive reviews make it very hard to resist. But buying without trying?

I have been saying forever that going to a store and trying an instrument was essential. Who would buy a guitar without spending some time playing it, and getting to know it?

But I hear them cry "I'm in a lockdown and can't just go and try a load of guitars out, so I have to buy online". Right now we all have to buy online, and the good news is that it seems there has never been a better time to do so.

For a long time guitar making was a bit of a haphazard affair. We all like to imagine that every vintage guitar was crafted by someone dedicated to their art, but that's just not very realistic.

I heard a story once about the search for an elusive vintage 'Wednesday (insert any famous guitar brand here)', which I'll share with you now. As much for the fun story as the truthful essence it contains. It goes like this.

On a Monday morning the guitar factory workers were all still hungover from the weekend; work was sloppy and mistakes were made. By Tuesday they were feeling a bit better but work was still a slog and things were a little hazy and rough around the edges. On Thursdays, the workshop foreman would remind everyone of the targets for the week and how many guitars they had to make. Corners would be cut and the finish rushed. Friday the whip would be out and there would be a mad rush to meet targets and get as many instruments completed as possible. Finishing touches would be left off and the game was getting the guitars in the boxes as fast as possible. So the Wednesday guitar was the one that was made when the builder was neither hungover



Justin asks, 'would you buy a guitar online?'

nor rushed, and would therefore be the best of the best.

When buying a vintage guitar I think you need to play it, feel it - see if it's a Wednesday instrument or a freaky Friday rush job. You would like to think that guitars of the same model would be pretty similar, but

"WE ALL LIKE TO IMAGINE THAT EVERY VINTAGE GUITAR WAS CRAFTED BY SOMEONE DEDICATED TO THEIR ART, BUT THAT'S JUST NOT REALISTIC"

they are not. Even the exact model from the same year in the same colour with the same history will play differently.

When I'd saved enough to buy a mid 60s Telecaster I went to Guitar Center in Hollywood. I asked them to get out all the rosewood board

60s Tele guitars they had and remove the price tags (so it wouldn't affect my judgement). They had eight if I remember rightly and, as it happened, the first one I removed from the contender list was the most expensive by far - it was a pig of a guitar but was in

mint condition (probably mint because it was so awful and nobody wanted to play it). They were all *very* different so I was looking for the one that gelled with me - probably we would all have chosen differently - and I was very lucky to have settled on one that I could

actually afford (and I still have that same instrument today).

But. And it's a big but, and I cannot lie. There has never been a better time to buy a guitar online. Production standards have never been higher - even budget instruments come out of the box playing well. The consistency of midrange guitars is incredible. I recently played a selection of the same model and could hardly tell them apart. And the high-end makers are consistently crafting incredible instruments. I bought my Suhr Thinline without having played it and it's as good as any instrument I have ever bought.

That said, when I bought my Suhr-type, I spent an afternoon in a music store trying every one they had in stock, probably annoying the hell out of the poor sales guy, but they all felt different. They were all excellent, but they 'felt' different in a way that I can't explain. They were all the same model, but the feeling I got, and even what I wanted to play - was different on each guitar. The sound was different too - the same pickups were in each of them but there were tonal variations. It made no sense on paper but in my hands and to my ears it did.

So, to conclude, while there has never been a better time to buy a guitar online, I still recommend trying a bunch of instruments if you can, as you are more likely to get a guitar that you can fall in love with and make music with for years.

All that said, my unsolicited, hypocritical (and probably unwelcome) advice is to worry more about practice than gear. We all love 'shiny things'. But it seems with guitars and effects it's too easy for the balance to skew and many people end up spending more time looking at guitars, than playing them. And that's just not right.

Stay safe out there my friends.

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

— SESSION SHENANIGANS —

*The studio guitarist's guide to happiness and personal fulfilment, as related by session ace **Mitch Dalton**. This month: *Tis The Season To Be Jolly Careful*.*

A pre-eminent fact with which every musician is acquainted is that Christmas, like a canine companion, is not just for, er... Christmas. It can be a year-long event and a full-time occupation if you play your charity cards right. Now, I'm not suggesting that there could ever be another Johnny Marks, the nice Jewish boy who devoted his professional life to writing Yuletide ditties, with a modicum of success. You may have heard of one or two - Rudolf, The Red-Nosed Reindeer, Rocking Around The Christmas Tree and A Holly Jolly Christmas among others too seasonal to mention. One can only assume that red and white was his favourite colour combination for both yacht and pool.

Nevertheless, becoming an official helper to the Claus can be a useful income supplement to those plectrists involved in the mistletoe racket. And, in the absence of any standup comedians opening up with, "Is it just me or has it been a funny old year?", I give you a few partial reminiscences concerning my involvement as an accessory to Santa's snow job...

Back in the mists of Thyme, I remember a recording engagement at Abbey Road Studios with a certain Mike Batt (The Wombles, The Hunting Of The Snark, and Bright Eyes to barely scratch the surface of his oeuvre). As I entered the room to the playback of a not unattractive popular song, I was greeted with the unforgettable opening line from the maestro - "You're here to turn this into a hit record. What do you suggest?" The details of what followed remain sketchy, but I recollect that I blundered about on a number of acoustic guitars of various iterations for some hours. It must have taken a while, if the size of the invoice is any guide. Finally, The Batt Out Of Holly declared himself satisfied with my efforts and I fled into a sultry July night. And every December, David Essex's A Winter's Tale has greeted me in

Budgens these last 37 years. After constant experimentation, I have discovered that optimum audio fidelity can be found near the frozen food section.

The peak period for festive jollity is around July and August, as any fule kno. So it pays to book your Summer hols judiciously.

And thus delaying my annual

"I WAS INVITED TO VIENNA TO TAPE A CONCERT VERSION OF THE ALBUM, AT THE HAPSBURG PALACE. NOT A BAD PLACE TO HANG YOUR HAT"

week away at Margate Travel Lodge, I drove instead to Angel Studio 1 one sunny morn. Upon arrival I was intrigued to discover a stunning transformation. The entire building had been converted into a Winter What-The-Hell-Is-This Land. Artificial snow covered the public areas, life-sized model soldiers had been placed at strategic positions in the studio, and a full complement of traditional flora and fauna decked the halls, necessitating caution when

passing the odd protruding antler. In short, I seemed to have walked onto the set of The Bishop's Wife. And that, ladies and gentleman of the Jollity Jury, is how we recorded and filmed Kylie's Christmas album, with her Kylieness herself providing guide vocals as we recorded the band live. I can tell you that the lady is not a global success by some odd quirk

of fate. You'd have to take a long sleigh ride to find a more meticulous, perceptive and focused artiste.

And not unlike the potential for the traditional Christmas turkey to provide nutritious extra meals and cold cuts in the days that follow, a Cool Yule recording offers the possibility of further nourishment later in the year. I had the good fortune to spend a week at Abbey Road with Helene Fischer one August. I knew little of the lady or

her work but soon discovered that she has achieved a measure of recognition in her native Germany that would suffice for most of us. And then some. And so, equipped with outstanding arrangements by (mostly) American orchestrators, the rhythm section gave the traditional back catalogue a fine seeing to in Studio 3, and the Royal Philharmonic Orchestra completed the job the following week. General delight and good cheer was registered by all those in executive positions. So three months later, I was invited to Vienna to tape a concert version of the album at the Hapsburg Palace. It's not a bad place to hang your hat for three days in all fairness, although clearly no Berkeley Home.

"I wish it could be Christmas every day". Discuss in no more than 30 words and win a Mini Cooper.

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



Mitch tells us a few winter's tales this month

Michael Landau: his Custom Shop Strat has Lollar Imperial humbucking pickups



THE GT INTERVIEW

*Legendary LA studio guitarist and solo artist, **Mike Landau** has been recording outstanding albums for decades. Jason Sidwell caught up with him to discuss his gear, playing style and the stunning new album, *Liquid Quartet Live*.*

THE GEAR

GT: What did you use for the recording of *Liquid Quartet Live*?

ML: I used a Fender Custom Shop Strat that has two Lollar Imperial humbuckers (standard wind). The main amp was a Dumble Slidewinder, which is similar to a four-input style Bassman amp with two 6L6s. The cabinet is a Kerry Wright 4x12 open back with vintage Celestion G12-65s. The second amp (used for the wet pedal board) was a Fender Hot Rod Deville ML 212.

GT: What dictates you using single coils or humbuckers?

ML: Several years ago, when I started to tour in Europe a lot, I started using a Strat with

humbuckers because I couldn't deal with the single-coil hum at the clubs I was playing. I use a lot of gain from my overdrive pedals and at times the hum was way too overbearing. I love both humbuckers and single-coils though, it just really depends on the venue and my mood. Single-coils sound and feel more immediate to me when I play with my fingers instead of a pick. It feels like there's nothing between my fingers and the speaker if you know what I mean; the sound coming out of the amp is instant. Because of some of the frequency cancellation that naturally occurs with a humbucking pickup, humbuckers have a 'lazier' feel to me, and sound more 'cloudy'

on the top end; they have a looser feel than a single-coil, but obviously humbuckers have a round, crunchy sounding midrange. Both pickups serve their purpose very well.

GT: Do you prefer overdrive pedals to amp overdrive?

ML: I use both. I set my amps fairly loud with a medium breakup (volume around 5 or 6), then I get the rest of the gain from overdrive pedals. I mainly use the Maxon SD9 for high-gain sounds. My overdrive pedals are before my volume pedal, so the pedals and the volume knob on my guitar determine the amount of gain and distortion, and the volume pedal on my pedal board determines the overall volume.

GT: What do you look for in a good guitar amp?

ML: I use amps that have a loud, solid, medium breakup with a lot of headroom that can handle the high gain from my overdrive pedals. The 60-watt Fender Hot Rod Devilles work great for this.

GT: Do you still like using chorus?

ML: I use a short slap delay most of the time. It's about 135ms with just one repeat and some modulation just on the delay, this creates a bit of a chorus effect but not in the traditional sense. I also use a Way Huge 'Blue Hippo' chorus pedal with the speed set fast, similar to a Leslie effect. I haven't used the big rack chorus sounds in decades, it

served its purpose at the time though. Back in the 80s, I was trying to emulate the chorus sound that Pat Metheny would get. I ended up taking it to extremes back in those days, and at times I would often add a stereo harmoniser after the stereo chorus. I would use a +13 pitch bend on the left side, and a -13 pitch bend on the right side with a 20ms delay on one side and 25ms delay on the other.

THE GUITAR PLAYING

GT: You've a unique sound - dark chord progressions, lots of space, bursts of fast licks, a wide dynamic range, switching between fingers and pick, pickup and volume and tone control changes. ...

ML: Like most musicians my age, I grew up on the music of The Beatles, Cream, Led Zeppelin and Jimi

volume or tone, or adjusting my delay pedal etc... but I can't help it, I'm really just in search of the perfect tone for that phrase at that moment. To me that's when the music, and guitar playing in my case, really satisfies me, and hopefully the listener. As far as musical visions go, music has to have integrity and honesty for it to interest me, whether it's a jazz artist or a punk rock band, I'm drawn to the honesty, the intent and the commitment. I've always tried to live by this mantra when it comes to the bands and the music that I call my own.

GT: There's a sense of jazz savvy in your vocabulary...

ML: I've been very fortunate to have played with Robben Ford many times over the years, both as a

more thrilling than creating a mood with fresh melodic content in real time, and it doesn't have to be intricate or highly advanced improvising, it just has to be honest and feel good.

GT: Do you pre-determine factors such as dynamics, fretboard positions, pickups, scales, use of pedals for each solo?

ML: No not really. If I'm doing a solo on a record, I normally do a couple of takes and then I either comp them together, or I punch into the track to fix any spots that will make it flow better.

THE ALBUM

GT: Were the songs taken from a few gigs or just one night?

ML: We recorded two nights at the Baked Potato in November of 2019;

ML: At this point, I have a large catalogue of songs to choose from because of all the bands I've written music for. I like to mix it up live and play new material and then throw in an old tune from the past.

Because David Frazee is in the band, we're able to throw in a few songs from the Burning Water band we had in the early 90s. That was a special time for me. Good friends and a good party.

CAN'T BUY MY WAY HOME

GT: The solo has slinky and fast picked blues licks; the contrast is considerable. What are your thoughts on modern blues expression, post Jim Hendrix?

ML: I don't really consider myself a blues guitarist but I'm a massive fan of that art form, especially the masters from the 50s and 60s. It won't ever get any better than BB King, so I humbly bring in a bit of the blues into my mix of influences.

WELL LET'S JUST SEE

GT: This is one of your newest songs; what inspired its creation?

ML: This is basically a David Frazee song, but I added the bridge before the solo. The subject matter is about the unfortunate common problem of priests taking advantage of our young people while hiding under the religion umbrella, but he gets what he deserves in the end, at least in our song anyway.

GREEDY LIFE

GT: This is from your Renegade Creation band with Robben Ford. How did your approach differ here from the recording and live performances with Robben?

ML: On the studio version with Robben, he played the solo in the

"MY GRANDFATHER WAS AN ALTO SAX PLAYER; HE PLAYED MAINLY WITH THE DORSEY BROTHERS AND OCCASIONALLY WITH BENNY GOODMAN"

Hendrix. But my grandfather was an alto sax player and arranger during the swing era; he mainly played with the Dorsey Brothers and occasionally with Benny Goodman so there was always a lot of great music around my grandparents' house. Jazz, Broadway show-tunes, classical and of course the pop music of that time. All of these varied influences had an impact on me as a person and as a musician, and eventually it all comes out in some shape or form. As far as the wide dynamic range in my playing, I guess that would be the Gemini in me; the two different personality thing. I can't play a whole set of live music at one volume level or the same mood; I need to mix it up to keep it moving, the yin and yang effect. I don't like to hammer the audience by playing one monotonous level the whole night.

A great way to drastically vary the tone and the mood of a phrase on guitar is by using your fingers instead of a pick. I switch between my fingers and the pick all the time. When I really want an intimate, round tone, I tuck the pick between my first and second finger. This is a quick way to get a wide range of tone without changing the amp or pedal settings. When I see videos of myself playing I look ridiculous at times, constantly adjusting my

second guitar player in his band and also the band project we did together, Renegade Creation. Robben's comping, phrasing and chord voicings are at the very top of my list of any musician. Robben and Allan Holdsworth are the biggest outside influences as far as voicing and comping are concerned. But over the years I've been drawn to a more spread out, simpler voicing approach. Take a Gmaj9 chord as an example... instead of playing (top to bottom) A-F#-D-G. I would omit the 5th and just play A-F#-G as my voicing. Leaving out the 5th makes the chord 'lighter'; it has more of a singing quality when you simplify it, it doesn't get weighed down by too many notes. This philosophy can be applied to any chord that is more than a simple 7th chord whether it's Major, Minor or Dominant.

GT: How much room do you like for solos? Why are solos still important?

ML: I like a lot of space and mindful interaction when I'm improvising, and of course a collective listening. Solos are important because improvising in a musical context is a very powerful art form. It's becoming more of an underground art these days, but there is nothing

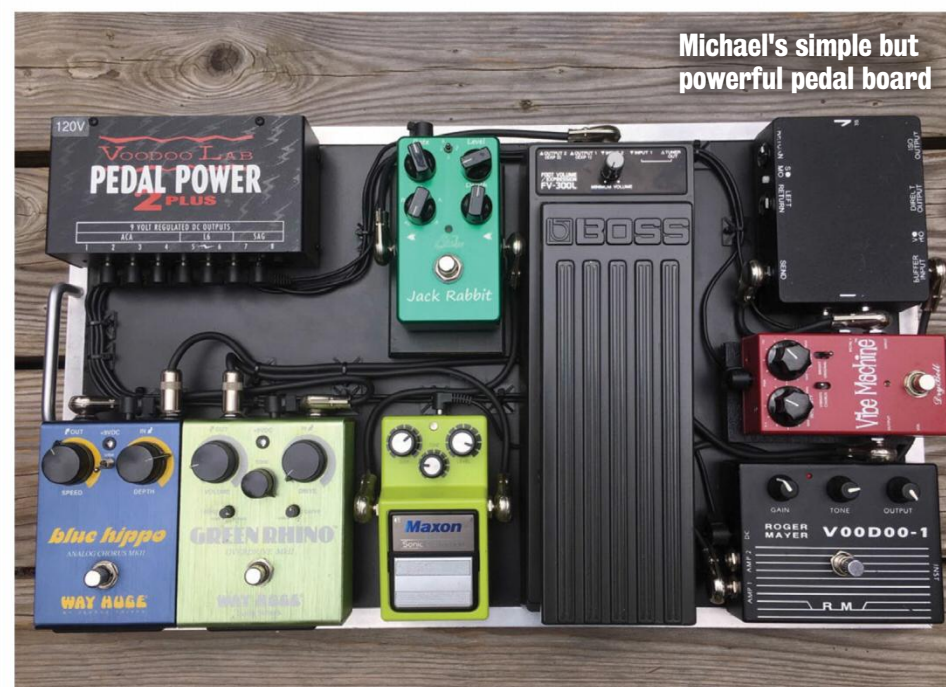
we did four 75-minute sets, then chose the best performances from the different takes from both nights.

GT: What is your typical approach to getting to a good recorded guitar tone?

ML: We kept it very simple for this live record. We just used one SM57 on each amp about a half inch off of the grille, and about two inches from the centre of the speaker cone. We recorded the guitar flat with no EQ and no compression.

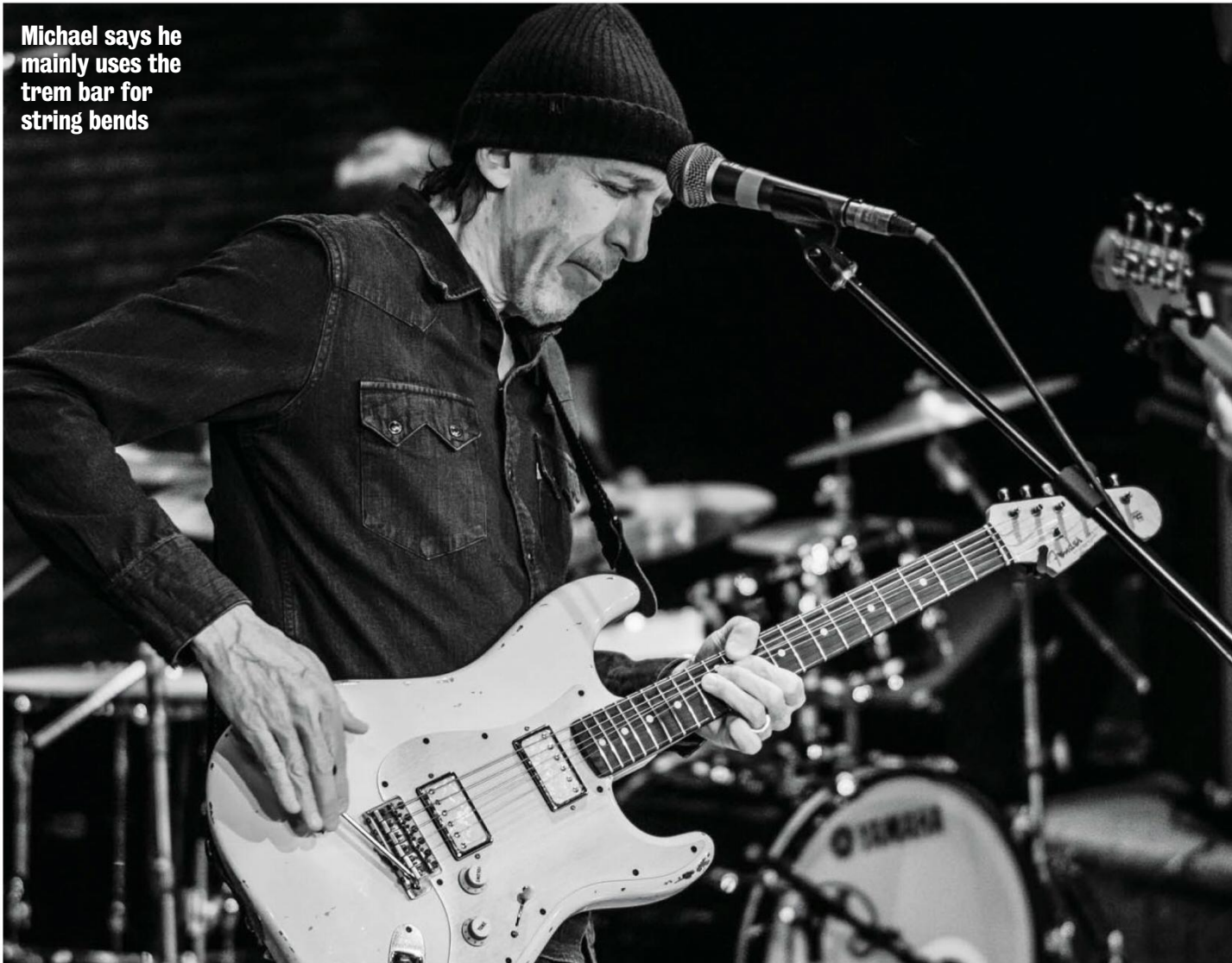
THE SONGS

GT: What made you choose the songs that feature on the album?



Michael's simple but powerful pedal board

Michael says he mainly uses the trem bar for string bends



"I USE A 'THREAD SEALING TAPE' ON MY TREMOLO BAR TO KEEP IT VERY TIGHT, SO THE SLIGHTEST WIGGLE WILL BEND THE NOTE AND IT'S EASY TO CONTROL"

» middle of the song. For this live version, we slowed the tune down a little to make it a bit heavier, and we opened up both solo sections for extended improvisation. That's a Suhr Jack Rabbit tremolo. It's a good one, lots of options on it but I usually just leave it set to the typical Fender smooth sine-wave setting. I respect the chord changes for the most part on that tune, and since they move in a parallel way, it's easy to switch keys because the chords move every two bars. On the end it's just a one-chord vamp. We all go nuts on the end, that one really stretches out when we play it live.

KILLING TIME

GT: This is ambient, spacious, floaty and emotive. What inspired its creation and how has it evolved since you first recorded it?

ML: This is an old Burning Water song from the early 90s. I wrote the music to this one and David wrote the beautiful lyrics. These are some of my favourite lyrics he's ever written, about being at the end of a relationship and staying together because it's too painful to break it

off. We've all been there... we're simply killing time. This is another song that we stretch out in the solo section when we play live.

BAD FRIEND

GT: This is an aggressive stomper. What pedal gives that big sound?

ML: I'm a big Kirk Cobain fan, and this is our nod to Nirvana. The sound is a Dry Bell Vibe Machine with a Maxon SD9 after it. I use the Vibe Machine mostly in the vibrato setting with a fairly fast speed setting and lots of depth to the pitch bend, it's a great sounding unit, very light weight and small.

CAN'T WALK AWAY FROM IT NOW

GT: This is the other new song on the album. What makes this one special for you?

ML: I like the simplicity and honesty of David's lyrics. It's a nice sentiment overall. It's in a 9/8 time signature, which has a nice forward motion like a waltz. The groove is big and open and it's fun to solo over. I leave lots of space when soloing on this tune and just let the thick groove carry the music.

RENEGADE DESTRUCTION

GT: There is a sense of spontaneous energy here, almost evoking Jimi Hendrix when he played live. What aspects of Hendrix inspire you the most?

ML: Well, actually all the aspects of his playing inspire me. What a brilliant artist, an artist in the truest form. Even when Hendrix was laying down some of the most menacing sounds on guitar, there was also beauty in what he was playing... he made me feel like it was alright to temporarily lose my mind for a short while.

ONE TEAR AWAY

GT: The guitar's reverb and delay effects are beautiful here. In the solo here you have a 'crying vocal' technique. Some of it is string bends, other moments it's whammy bar. Can you discuss this aspect of your playing?

ML: This is the Dry Bell Vibe Machine again on the vibrato setting. I also added a healthy amount of the Strymon Timeline. I use the 'Lo-Fi' delay a lot on that unit; it's similar to an Electro-

Harmonix Memory Man analogue delay with modulated delays. That combined with the Dry Bell make a beautiful modulated delay sound. More and more these days I use the trem bar on the Strat instead of bending the note with my fretting hand. Most of the bending and vibrato is coming from the tremolo bar. I use a 'thread sealing tape' on my tremolo bar to keep it very tight, so even the slightest wiggle will bend the note and it's easy to control the depth of the bend. I like the bar to be super tight, there's no looseness or play in the trem bar; I don't like it when the trem bar rattles around in the bridge. And to my ears, this type of vibrato is similar to the vibrato you get when you use a slide... I'm a big Derek Trucks fan as well. I like a tight fast vibrato on the notes at times, and the trem bar is great for this.

TUNNEL 88

GT: This is the first of the album's closing instrumentals and brims with savvy and band interplay. Knowing the songs is imperative but how do you think a band reaches that point of great inter-communication?

ML: There's a trust when you play with musicians that are great at their craft and are confident as musicians. I play better when people are really going for it and basically see where the mood will take us. I'm dictating the music a bit with what I'm playing, but I'm also going for a ride musically. And of course it's always so important to listen closely to what your bandmates are playing. That should go without saying.

DUST BOWL

GT: This is a very intimate instrumental to close the album. What inspired it and how open is it to improvising in a live setting?

ML: This is one of those instrumentals that I wrote while just playing guitar around the house. Sometimes a piece of music like this will just appear almost fully realised. All I have to do is record it on my phone so it's not lost the next day. The form on Dust Bowl is a set form, but as with all of my songs the solo section is always open and improvised.

Michael Landau's album, Liquid Quartet Live is available now.

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Slow Blues Jam (Em)

We start with a slow blues in the key of E Minor. In terms of scales, you'll get off to a great start by hitting up the good old E Minor Pentatonic scale (E-G-A-B-D) and adding feel using vibrato, slides, etc.

2 'Zen Garden' Groove Jam (A)

This feel-good groove jam is in happy A Major! Use A Major Pentatonic scale (A-B-C#-E-F#) as a starting point (you can always think F# Minor Pentatonic if that helps) and then add the two extra notes to make up a full A Major scale (A-B-C#-D-E-F#-G#).

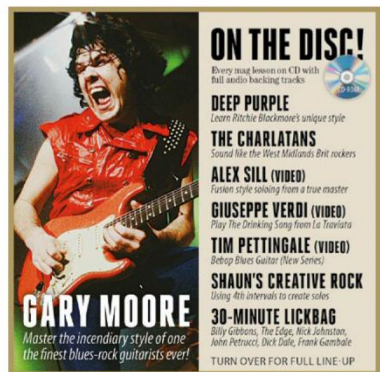
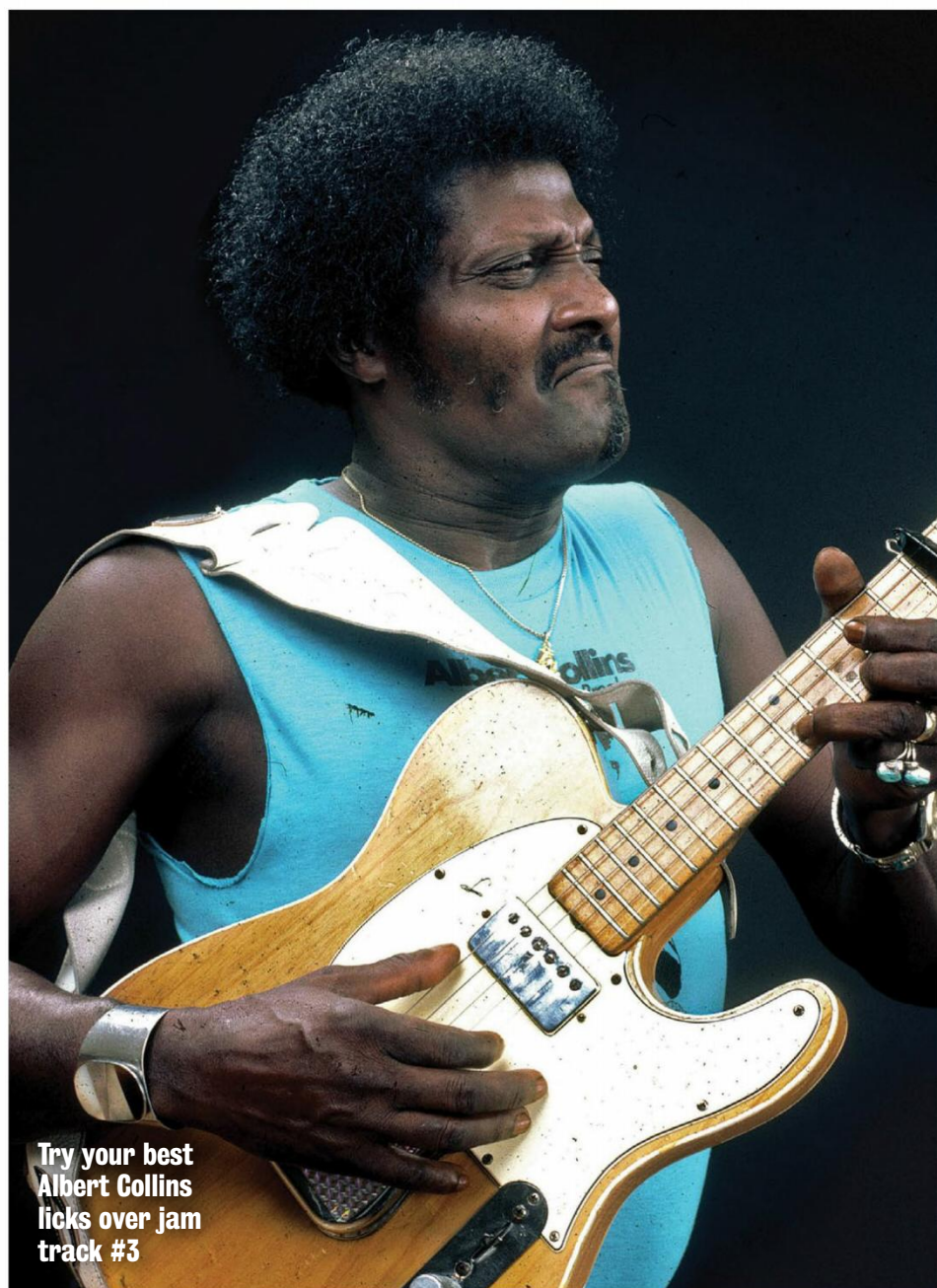
3 Slow Jazz-Blues (A)

Here we have a slow jazz-blues jam in A. Try mixing A Major Pentatonic (A-B-C#-E-F#) and A Minor Pentatonic (A-C-D-E-G) for a start - and then play around with the arpeggios and chord tones for extra colour along the way.

4 Slow B Blues

We finish with an easy slow blues in B Major. Mixing B Minor Pentatonic (B-D-E-F#-A) and B Major Pentatonic (B-C#-D#-F#-G#) works great here - as does aiming for the arpeggios: B7 (B-D#-F#-A), E7 (E-G#-B-D) and F#7 (F#-A#-C#-E).!

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.



PHIL HILBORNE'S ONE-MINUTE LICK

Metrical Interval/Legato Lick

THIS LICK IS IN two parts: The first in bars 1-2 mainly involves descending 5th intervals that are connected via fretting-hand first-finger slides. This is really the 'question' part of the lick. It can be played either with the pick or using hybrid picking - your choice. The second 'answer' section is a descending 'metrical' legato phrase. The main focus here should be to play the line as in time and as dynamically evenly and smoothly as you can. Notice that there is a tricky position shift that occurs between the last note of bar 3 and

the first note of bar 4. Both of the notes here are Bs - firstly played with the fretting-hand third finger and then by the first finger. This transition/finger exchange might seem a bit awkward at first but it does get easier with practice - trust me! Technically, in common with bars 1-2 you can play this section using either picking or hybrid picking. You could also play the entire phase using legato combined with fretting-hand hammer-ons on every string change. This is pretty much what I tend to do.

♩ = 120

Chords: Dsus/E, Asus/E, Csus/E, Gsus/E, Em11

Staff 1 (Bars 1-2): Dsus/E (mf). Notes: 17-19-17-15-15-12-14-12-10-12-12-7-8.

Staff 2 (Bars 3-4): Csus/E (mf). Notes: 10-12-10-8-7-10-8-7-9-7-10-9-9-10-12-10-9-12-10-9-12-10-8-7-8-7.

Staff 3 (Bar 5): Em11. Notes: 7.

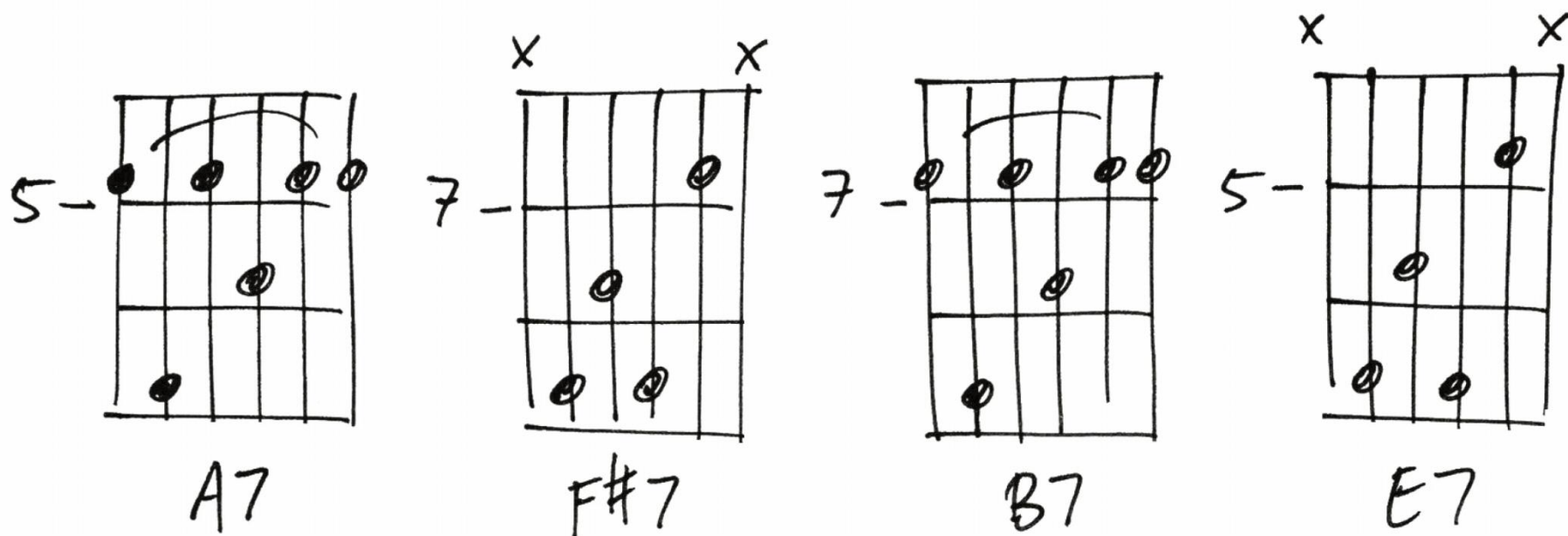


NEW FEATURE!

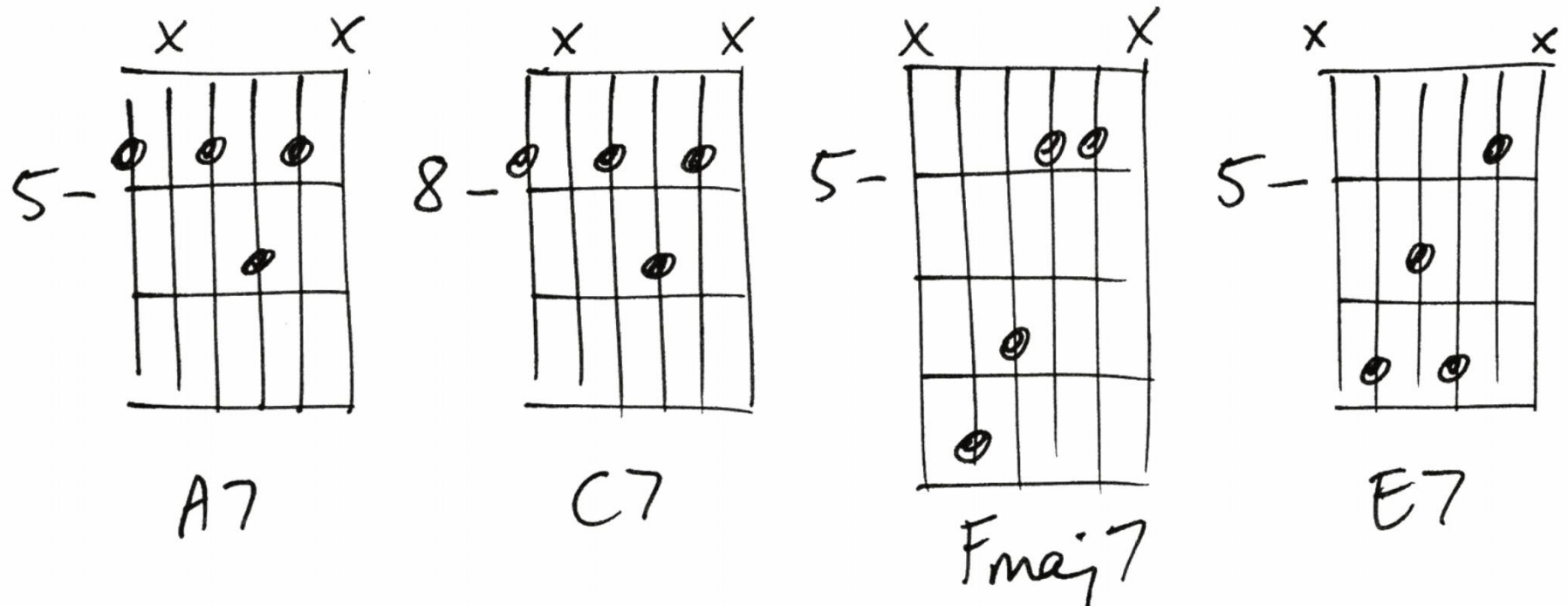
SUBSTITUTE

Tritone Turnaround

A tritone is an interval spanning three whole tones – from E to B $\flat$, or C to F $\sharp$, for example. That's half an octave, and this is the interval connected with those 'diabolus in musica' tales about medieval music (there's no evidence for that attitude; they just found it ugly).



ANYWAY, the theory goes that you can substitute a chord with its equivalent a tritone away. This is particularly common in jazz, and generally works best with Dominant 7th chords. Why? Well, in C7 (C-E-G-B $\flat$), there's a tritone between E and B $\flat$. If we shift that whole chord a tritone, we get F $\sharp$ 7 (F $\sharp$ -A $\sharp$ -C $\sharp$ -E), where there's a tritone between A $\sharp$ and E. Apart from the renaming of B $\flat$ to A $\sharp$ – those are the same notes!



TWO of this month's chords will not be changing. In these difficult times of dwindling natural resources, we hope you can understand that we sometimes have to recycle chords to save money. To keep things interesting, though, we've chopped that clumping barre chord down to a more mobile shape.

HERE'S where the substitution starts... we've replaced the standard F $\sharp$ 7 (the VI of the I-VI-II-V progression) with C7, its tritone equivalent. This immediately gives a fresh new sound to the turnaround. For best results, shift your lead-guitar noodling to A Minor Pentatonic (A-C-D-E-G) here.

THIS IS a more complex substitution. The straight tritone shift would go from B7 to F7, which would work fine, but the Fmaj7 just seems to flow more nicely. It also means you can keep using A Minor Pentatonic in your solo line.

AT THIS point, we've stuck with the standard progression: partly because there's a satisfying chromatic descent from F to E; and partly because it jerks us back into the familiarity of the regular blues progression. But do try using B $\flat$ 7 here, and vary the chords you substitute in a turnaround. How about A7-C7-B7-B $\flat$ 7? Or how about A7-F $\sharp$ 7-F7-E7? Try them all!

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	6th String (E)	5th String (A)	4th String (D)	3rd String (G)	2nd String (B)	1st String (E)
1	F	G	A	B	C	D
2	F#	G#	A#	B#	C#	D#
3	G	A	B	C	D	E
4	G#	A#	B#	C#	D#	E#
5	A	B	C	D	E	F
6	A#	B#	C#	D#	E#	F#
7	B	C	D	E	F	G
8	B#	C#	D#	E#	F#	G#
9	C	D	E	F	G	A
10	C#	D#	E#	F#	G#	A#
11	D	E	F	G	A	B
12	D#	E#	F#	G#	A#	B#
13	E	F	G	A	B	C
14	F	G	A	B	C	D
15	F#	G#	A#	B#	C#	D#
16	G	A	B	C	D	E
17	G#	A#	B#	C#	D#	E#
18	A	B	C	D	E	F
19	A#	B#	C#	D#	E#	F#
20	B	C	D	E	F	G
21	B#	C#	D#	E#	F#	G#
22	C	D	E	F	G	A

Open Strings

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



WHACKA-CHACKA-WAH!

Get the most from your pedal



In this exclusive feature **Jamie Humphries** looks at how to get the best from the not-so-humble wah-wah pedal, including a host of example licks plus three full study pieces covering funk, blues and rock styles.

ABILITY RATING

Moderate/Advanced



Info

Key Various Tempo Various CD TRACKS 4-15

Will improve your... ✓ Creative use of the wah-wah pedal

✓ Stylistic versatility ✓ General rhythm and lead skills

The wah-wah pedal is perhaps the most ubiquitous of all effects pedals, having been around since its invention in the mid 1960s. The original model emerged in 1966 under the Vox banner. Endorsed by jazz trumpeter Clyde McCoy (hence Fulltone's 'Clyde' wah), it even included McCoy's name and face on the baseplate, since it was originally developed to imitate the 'crying' tone produced by trumpeters' mutes. It was never intended for guitar at all!

Due to The Beatles' use of Vox amplifiers, Jennings Musical Instruments of Dartford in Kent was struggling to keep up with demand. The company therefore enlisted the Thomas

Baby' but failed to register it, hence the moniker later being adopted by Jim Dunlop.

The wah-wah has played a part in many classic recordings from a wide variety of players in rock, blues, soul, funk, reggae, jazz and country styles. Its most famous user is of course Jimi Hendrix, his infectious Voodoo Child (Slight Return) intro being one of the most recognisable wah-wah riffs of all time. Other notable lovers of the pedal include Steve Vai, Joe Satriani, Zakk Wylde, Tom Morello, 'Wah-Wah' Watson, Kirk Hammett, Michael Schenker, Dimebag Darrell, Bob Marley, Jeff Beck, Eric Clapton, Jeff Beck, Eddie Hazel and Curtis Mayfield.

"This new tool allowed musicians to sweep through the treble, mid and bass frequencies by simply rocking their foot."

Organ Company to manufacture Vox products in the USA, to both satisfy the US market and to tackle import costs. Thomas was allowed to independently design and manufacture Vox products and, while working on a new amp, made a revolutionary discovery: Midrange Resonance Boost. This was a switchable boost at three different mid frequencies. It became apparent, while dialling this control, that as it swept through these frequencies it produced a pronounced 'wah-wah' vocal effect.

The engineers replaced the three-position switch with a continuous pot, mounted it into a Vox organ volume pedal, and the wah-wah pedal as we know it was born. This new tool allowed musicians to sweep through the treble, mid and bass frequencies by simply rocking their foot. Vox coined the name 'Cry

Although the wah-wah can be used for a variety of applications, the obvious starting point is in adding that vowel-like 'vocal' quality to licks and solos. Listen to the iconic intro to Yankee Rose, by David Lee Roth, where Steve Vai brilliantly emulates speech using his wah-wah - you can hear a similar effect on The Joker, by The Steve Miller Band.

Another great wah-wah application is as a rhythmic or percussive effect. Imagine vintage funk with out it; just listen to the 'wacka-chacka' effect on tracks such as Shaft, or Pappa Was A Rolling Stone. It can also be used to colour chords and riffs, or as a rhythmical tone effect - examples of which can be heard on the Cream tracks White Room and Tales Of Brave Ulysses.

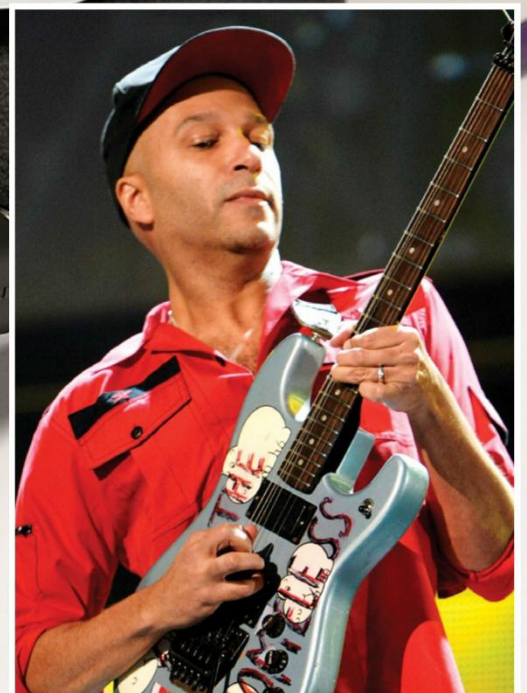
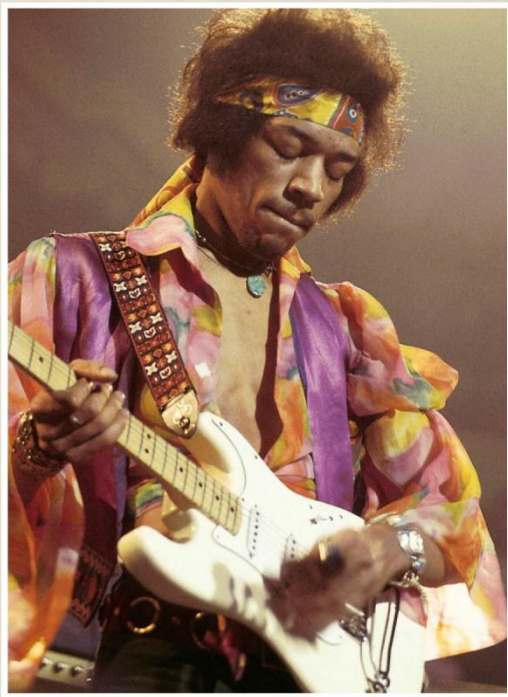
Another interesting application is as a tone

control in its own right, setting the pedal in a fixed position to create a particular 'nasal' quality. Guitarists such as George Lynch, Michael Schenker and Mark Knopfler have all used this approach to great effect. Others, like Zakk Wylde, Joe Satriani, John Petrucci and Kirk Hammett utilise it to add an aggressive edge to their parts. Others have looked to the wah for some rather more unorthodox approaches, as when David Gilmour created the haunting 'seagull' effect on the Pink Floyd track, Echos - achieved by plugging his wah-wah in the wrong way round. Tom Morello, too is among the most creative and expressive of wah-wah users, proving that the opportunities with it are endless, and that it's still possible to find new and inspirational wah-wah applications half a century on.

For this lesson I've focused on three styles for which the wah-wah pedal has proved invaluable: funk, blues and rock. There are several short examples per genre, plus a full solo to learn in each style. And, as everything is on video you can see exactly what my foot is doing. Our vibrant backing tracks allow you play along, or even come up with new wah-wah ideas of your own. Have fun!

Get the Tone

There's a range of tones here, from clean to overdriven so we'd suggest using one guitar with a drive pedal: use clean neck pickup for the funk examples, gradually adding drive for the blues and rock ones (and switching to bridge pickup). When setting up your wah-wah it's common to put it before your drive pedal. But try drive before wah, too, so you're adding wah to the sound of the drive pedal, rather than the other way round.



The Thomas Organ Company produced the original Vox wah-wah pedal

Clockwise from top left: Jimi Hendrix, Steve Vai, Curtis Mayfield, Michael Schenker, Tom Morello



TRACK RECORD All the following albums feature classic examples of the wah-wah in use: Superfly, Curtis Mayfield; The Black Album, Metallica; Passion And Warfare, Steve Vai; Evil Empire, Rage Against The Machine; All Directions, The Temptations; Truth, Jeff Beck; Wheels Of Fire, Cream; Elementary, 'Wah Wah' Watson; Family Style, Vaughan Brothers. Top Pick: Electric Ladyland, Jimi Hendrix.



WHICH WAH?

When it comes to choosing a wah-wah pedal there are many different brands on the market, each with its own unique twist to the iconic design. Alongside Vox, probably the best loved are made by Jim Dunlop which boasts an extensive array of Cry Baby pedals. These range from the classic model, to the more flexible 535 Q, which allows inner tuning of the wah's frequency as well as a boost. Dunlop

also produces a wide range of signature wahs including the Kirk Hammett, Zakk Wylde, Slash, Dimebag Darrell, Jerry Cantrell, Tom Morello, Eddie Van Halen, John Petrucci, Gary Clr Jr, Buddy Guy, and Jimi Hendrix models. If real estate is an issue, there are even Mini versions of certain wahs in the range, which offer space saving and are great for traveling light. Dunlop also produces the Rack Wah, which enables even more fine tuning to sweep, EQ and Q, plus enables you to have multiple wah controllers on different parts of the stage.

Morley offers a great alternative to the traditional potentiometer style operation, with its electro-optical design and switchless operation. These pedals feel slightly different in use, and require less maintenance. Morley also produces signature wah-wah pedals for the likes of Steve Vai (the Bad Horsie), Mark Tremonti and George Lynch.

Other notable brands worth checking out include Xotic, Fulltone (the Clyde wah named after trumpeter Clyde McCoy), Friedman, Custom Audio Electronics, Boss and any number of others.

EXAMPLES 1-8 FUNK EXAMPLES

CD TRACK 4

EXAMPLE 1 Here's an octave style rhythm figure with muted strings. wah symbols; + = open (bright) wah, 0 = close (dark) wah.

EXAMPLE 2 This is a classic funk rhythm idea employing single notes with double-stops, again embellished with rhythmic mutes. Notice how the wah-wah is employed for both tonal shaping of phrases and also as a rhythmic device. The example concludes with a syncopated climbing figure, so take care

with the timing and watch out for the string skips.

EXAMPLE 3 This example demonstrates how expressive the wah-wah pedal can be when playing rhythm, as the pedal swells in from the initial attack of the chord. Once again, percussive rhythmic mutes are included as well as some string bends and melodic lines. Notice how the wah-wah helps to almost 'squeeze' out the bending licks.

Ex 1
♩ = 85
Em

+ = open wah (bright)
0 = closewah (dull)

E B G D A E

1, 3

Ex 2
Em

E B G D A E

5, 6, 10

Ex 3
E^b9 E9

E B G D A E

9, 13 15, 19

E9 E^b9 E9

E B G D A E

16, 20

EXAMPLE 8 This shows how the wah-wah can be used to create sweeping, sequenced synth-style effects and is deceptively demanding, since you have to keep a consistent 16-note rhythm while gradually sweeping with the wah-wah.

Ex 8 Em

1st 0
2nd +

0 + 0 +

12-12-12-12 14-14 12-12 14-14-12-12 14-14 12-12-12-12 14-14 12-12-12-11-11 14-14-12-12 14-14

44, 46

CD TRACK 6

EXAMPLE 12 And this one is another Stevie inspired lick, this time illustrating how you can use the wah-wah to add real expression to a phrase, especially when utilising string bends.

Ex 12

D5

0 + 0 +

BU BU

0 + 0 + 0 + 0 +

BU BD BU BD BU BD BU

13(15) 13(15)

13(15) (13) 13(15) (13) 13(15) (13) 10 13(15)

10 13 10 10 10 13 10 12(14) 12(14) 12 10 12

E
B
G
D
A
E

28

EXAMPLES 9-13 BLUES EXAMPLES

CD TRACK 6

EXAMPLE 13 Here's a vintage Jeff Beck style lick that includes lots of string bends. For the opening bars of this phrase the wah-wah is left half cocked for a lovely 'nasal' tone, before being brought back into play for the concluding string bending figure.

Ex 13

Wah half open

PB 9 BD PB 9

31

35

EXAMPLES 14-18 ROCK EXAMPLES

CD TRACK 8

EXAMPLE 14 Here we see our first rock style lick which is a Mark Knopfler style rhythm example. This example is best played with the picking-hand fingers and with the wah-wah pedal half cocked for that typical nasal tone.

EXAMPLE 15 This Tom Morello style riff makes use of expressive articulation with the wah-wah to add aggression to the constant 16th-note riff. You'll also hear Hendrix inspired mutes as well as a stylistic E7#9 chord.

EXAMPLE 16 Michael Schenker is another great wah-wah user, and here again we see the pedal being applied as a tone shaping tool. This lick is played around E Mixolydian with an ascending run that concludes with an E11 arpeggio. Pay attention to the position shifts, performed using slides.

Ex 14

With fingers

Wah half open

Play 4 times

Ex 15

Play 4 times

Ex 16

Wah half open

BU

19



EXAMPLES 14-18 ROCK EXAMPLES

CD TRACK 10

EXAMPLE 17 How about a bit of classic Metallica and a lovely Kirk Hammett style idea? This one kicks off with unison bends, the wah-wah being applied to add intensity to the phrase. We conclude with some ascending two-string arpeggios followed by a great open-string pull-off lick, culminating with a final

high-register string bend.

EXAMPLE 18 We round off our rock examples with this powerful Zakk Wylde style idea. It's full of typical Zakk licks and is based around E Blues scale. Pay special attention to the wide stretches in the final phrase.

Ex 17 E5

Ex 18

EXAMPLE 19 FULL FUNK PIECE

CD TRACK 10 + VIDEO

THE FIRST OF OUR three full solos is a retro funk inspired track. This piece includes a variety of chord and single-note ideas. The principal inspirations behind this are The Temptations and Curtis Mayfield (check out Track Record). **[Bars 1-4]** We introduce the piece with a series of C Dominant chords embellished with rhythmic wah-wah tone changes. Allow the chord to sustain

while rocking the pedal with a steady eighth-note rhythm.

[Bars 5-8] These three bars include a syncopated melodic line played in unison with the bass. Notice the rhythmic mutes performed between the notes, while the wah-wah adds expression to the notes. Pay close attention to timing with this section, and really lock in with the bass and drums.

Ex 19 C13 C9 B $\flat$ /C C9

C (Riff)

CD TRACK 10 + VIDEO

[Bars 17-21] We conclude the piece with more sweeping wah-wah technique, applied to a unison 16th-note riff and embellished with some melodic phrases, where the wah-wah seems to 'squeeze' out the licks. This section features more of those syncopated rhythms and rhythmic mutes.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, voice, and bass. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The guitar part is marked with a capo on the 11th fret. The score is divided into three measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The third measure contains the vocal melody and the guitar accompaniment. The guitar part includes a "Fsus4" section. The bass line includes a "BU" section. The score is divided into three measures.

Wah continues sim

14

C (Riff)

BU

10 8 10 8 10 8 10 8 10 8 10 8 10 8

5 15-(17) 13 15

3 3

17

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano, voice, and guitar. The piano introduction is in the key of D minor (one flat) and 4/4 time. The vocal melody is in the key of D minor and 4/4 time. The guitar accompaniment is in the key of D minor and 4/4 time. The guitar part features a complex rhythm with many 'x' marks indicating muted notes. The score is divided into measures, with a key signature of one flat and a 4/4 time signature.

EXAMPLE 20 FULL BLUES PIECE

CD TRACK 12 + VIDEO

OUR BLUES PIECE draws inspiration from such artists as Eric Clapton, Jeff Beck, Stevie Ray Vaughan, Jimi Hendrix and Steve Miller.

[Bars 1-4] We kick things off with a Hendrix style intro, with typical Jimi rhythmic mutes, before launching into G Minor Pentatonic melody idea. For this section the wah-wah is first being used as a rhythmic tool, before then being applied to the concluding string bend to add typical vocal expression.

[Bars 5-12] Here the main riff kicks in. It's based around the chords of Gm7

and C9, with different rhythmic approaches to using the wah-wah. The riff concludes with a build on the D7#9 chord before concluding with some descending diatonic 6ths performed on the first and third strings.

[Bars 21-28] This Steve Miller inspired slide melody outlines the accompanying chord progression. Here the wah-wah is used to add that vocal-like quality to the melody. For a bit of fun I've even included the 'cat call' that can be heard in Steve's track, The Joker.

Ex 20 $\text{♩} = 102$ N.C.



E B G D A E

1

4

5, 13

7, 15

10, 18

21

Gm7 C9 Gm7 C9 D7#9

G5 G5/F Em7/G Bb5 C5 C5/Bb F

With slide

Cat-call FX

EXAMPLE 20 FULL BLUES PIECE

CD TRACK 12 + VIDEO

[Bars 29-32] This section is inspired by the mighty Cream. During this section we perform a series of G Minor triads and a D7 triad, with the wah-wah adding in-time rhythm to the sustaining chords. This section has a real psychedelic 60s feel to it, courtesy of the wah-wah sound.

[Bars 33-41] Here's an idea using notes predominantly from G Minor Pentatonic. It's inspired by both Stevie Ray Vaughan and Jimi Hendrix, and

utilises bluesy runs, string bends and expressive wah-wah.

[Bars 37-38] In typical blues style this Eric Clapton inspired lick mixes G Minor and G Major Pentatonic scales.

[Bars 39-41] We conclude with a vintage Jeff Beck style lick that makes use of expressive string bends, with the wah-wah being employed as a tone control. We then add vowelly expression to the final descending 6th interval figure.

Chord progression: G5, G5/F, Em7/G, Bb5, C5, C5/Bb, F

Chord progression: Gm, D7, Gm7

Approx wah rhythm

BU (Bend Up), BD (Bend Down), 8va (Octave up), 3 (Triplet)

39



EXAMPLE 21 FULL ROCK PIECE

CD TRACK 14 + VIDEO

OUR FINAL PIECE shows how the wah-wah can be applied in a hard rock track. It borrows ideas from Kirk Hammett, George Lynch, Matt Bellamy, John Petrucci and Tom Morello, and includes several wah-wah riff applications and a solo.

[Bars 1-2] The intro is pure Kirk Hammett, and uses the Emadd9 chord embellished with wah-wah swells with a quarter-note triplet rhythm.

[Bars 3-6] Our first riff, inspired by Tom Morello, is all about power, with the wah-wah adding expression and aggression to the riff. Pay close attention to your timing here and make sure you lock tightly in with the bass.

[Bars 7-8] This second riff is a George Lynch idea, and uses the wah-wah as a tone control, with the riff performed using the picking-hand fingers.

[Bars 9-10] Our third and final riff draws inspiration from both Muse's Matt Bellamy and Dream Theater's John Petrucci. It's a pedal tone riff utilising an LFO style wah-wah sweep. It's quite tricky to perform, as you need to apply the sweep steadily, while maintaining a constant 16th-note picking riff.

[Bar 15] introduces our solo, launching with a Micheal Schenker inspired run, using the wah as a fixed tone control.

EXAMPLE 21 FULL ROCK PIECE

Tempo: ♩ = 68

Chords: Emadd9, Em (Riff), E5, E♭6, A5/E, E6, G5, BU

Approx wah rhythm:

Tablature:

Bar 1: Emadd9 (0 0 0 4 2 0)

Bar 2: Emadd9 (0 0 0 4 2 0)

Bar 3: Em (Riff) (0 0 7 0 0 0 0 7 0 0)

Bar 4: Em (Riff) (0 0 7 0 0 0 0 7 0 0)

Bar 5: Em (Riff) (0 0 7 0 0 0 0 7 0 0)

Bar 6: Em (Riff) (0 0 7 0 0 0 0 7 0 0)

Bar 7: E5 (7 7 7 7 5 5 5 5)

Bar 8: E5 (7 7 7 7 5 5 5 5)

Bar 9: E♭6 (10 10 10 10 7 7 7 7)

Bar 10: A5/E (7 7 7 7 7 7 7 7)

Bar 11: Em (Riff) (0 10 12 0 12 13 0 10 12 0 8 10 0 7 8 7)

Bar 12: E5 (9 9 9 9 9 9 9 9)

Bar 13: E♭6 (10 10 10 10 11 11 7 7)

Bar 14: E6 (7 7 7 7 7 7 7 7)

Bar 15: A5/E (10 10 10 10 11 11 7 7)

Bar 16: Em (Riff) (0 10 12 0 12 13 0 10 12 0 8 10 0 7 8 7)

Bar 17: G5 (5 7 5 7 9 7 9 8 10 9 12 10 12 12 14 12 15 15 (17))

Bar 18: BU (5 7 5 7 9 7 9 8 10 9 12 10 12 12 14 12 15 15 (17))

EXAMPLE 21 FULL ROCK PIECE

CD TRACK 14 + VIDEO

[Bar 16] We conclude with a rapid descending Zakk Wylde style lick using the E minor pentatonic scale.

[Bars 17-18] Remain with Zakk, for a fast wide stretched E Blues scale repeating pattern, with the wah applied as a filter, adding intensity to the phrase.

[Bars 19-20] See Kirk Hammett joining the solo with some signature unison bends and ascending pentatonic and arpeggio flurries.

[Bars 21-22] Include fast descending legato lines inspired by Satch and Vai!

This lick is about intensity, using the wah for expression through out this fast descending scale based run.

[Bars 23-24] Drop down for an ambient outdo, with the Gilmour “Seagull” effect. For this phrase you’ll have to plug your wah round the wrong way, using the tone control on your guitar to control the pitch and speed of the effect. I have included this idea just for fun, and had to change guitar top achieve this, as it doesn’t alway work with certain guitars and wah pedals. Maybe if you have a second wah, you can have it setup for this effect!

16

A5 F5 Em

BD BU

15-12 15-12 14-12 14-12 14-12 14-12 12-15-12 12-17-12 12-15-12 12-17-12 12-15-12 12-17-12 15

18

G5

BU BD BU

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

20

A5 F5

BU BD

12-15-12 12-15-12 12-15-12 14-17-14 14-17-14 15-19-15 15-19-15 22(22)-(24)

21

Em

BU

10(12) 9 6 8 10 12 8 10 12 10 8 7 10 8 7 10 7 8 10 8 7 9 5 7 9 7 5

22

Em

Orca FX

w/bar

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

MUSIC TRUMP(ET)'S WAR

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

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

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





th•mann
MUSIC IS OUR PASSION



ALEX SILL

Video Masterclass Pt2

Alex demonstrates his chord and lead style over Jason Sidwell's track, Swagster. With some sections of just drums and bass, he shows how to fill the space with taste, technique variations and dynamic colour. **Jon Bishop** is your guide.

ABILITY RATING

Advanced ★★★★★

Info

Key F# Minor Tempo 96bpm CD TRACKS 16-23

Will improve your... ✓ Switching between tonalities

✓ Sophisticated chord and legato lines ✓ Use of semiquaver syncopation

Alex Sill has been stunning audiences on tour with Simon Phillips' Protocol, and in the studio with his new album, *Experiences: Real and Imaginary*.

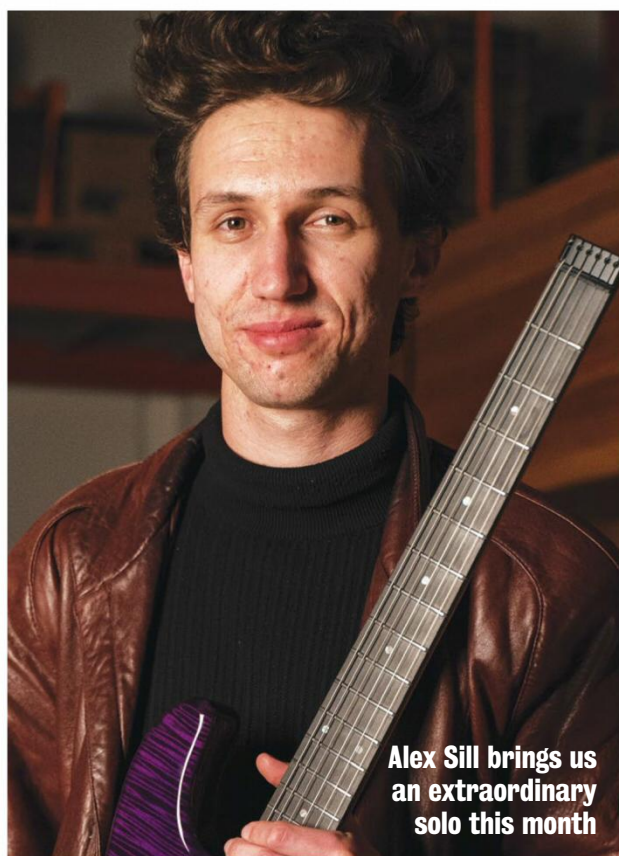
For his solo on Swagster this month, look out for sophisticated phrasing, clever note choices, and a modern sounding overdriven tone which should make this an enriching, if challenging study piece.

Jason's track clocks in at just 96bpm and the semiquavers have a groovy shuffle feel. The verses are in F# Minor, so Alex uses F# Minor Pentatonic (F#-A-B-C#-E) as 'home base'. But that's only a part of what's on offer; Alex plays tasty single notes, double-stops and cool chords against the bass and drums, his fingerstyle approach providing great dynamic range and a nice warm tone.

The chorus section is trickier to navigate. For chords such as D, Em, A, Bm and F#m, F# Minor Pentatonic acts as a unifier, as these chords are in F# Natural Minor (F#-G#-A-B-C#-D-E) or F# Phrygian (F#-G-A-B-C#-D-E). But C#7 is the V7 of F# Minor, so think of it as coming from F# Harmonic Minor (F#-G#-A-B-C#-D-E#). The C, F and Dm7,5 though, are well removed from F# Minor; C and F are from C Major (C-D-E-F-G-A-B) and the Dm7,5 (falsely) implies a forthcoming II-V-I in C Minor (Dm7,5-G7-Cm) which is quickly eradicated by a return to C#7.

Alex places emphasis on chord tones for melodic weight, and bluesy or chromatic notes to add colour. The main sections are linked by band unison phrases and Alex endorses these in his solo. Do learn them, even if you intend to improvise your own solo.

Alex also discusses how he adds colour to



Alex Sill brings us an extraordinary solo this month

the F# Minor Pentatonic. Example 1 is what he plays for F# Minor Pentatonic, moving between shapes 2, 3 and 1. A well-known addition to this scale is the ♭5 (C in F# Minor). This interval is often referred to as the 'blue' note in the Blues scale (R-♭3-4-♭5-5-♭7). In Example 2 Alex plays F# Blues scale (F#-A-B-C-C#-E), using shapes 2, 1 and 3.

For further spice, Alex blurs Minor and Major by introducing an A# to the F# Minor Pentatonic to create a six-note F# Major/Minor scale. We've all heard blues guitarists use ♭3-3 over Dominant 7th chords, bending the ♭3rd to imply or clearly state the chord's Major 3rd. Here though, Alex suggests it as a colour tone in a similar way that the ♭5 is

treated. It's moderately controversial (Major 3rd over a Minor chord), but with conviction and good phrasing (tip; use it before and/or after the ♭3), stimulating lines can be created. Check out Examples 3 and 4 for this.

Combining the blue note and the Major 3rd, new and exotic phrases can be played. Alex shows this in Examples 5 and 6; observe the context surrounding these notes as this is key to using them in your own playing.

Alex's solo is particularly advanced, and will take time and effort to digest. But any work you put in, you will get back in both vocabulary and technique. Remember too that, above his stunning chops, Alex plays with a lot of taste within the context of the piece; he catches your ear with melodies, fills out the harmony when needed, and jumps on the gas pedal when the band picks up pace.

The backing track and chord charts are included for you to play over. Hopefully there will be a new technique, lick or phrase that you like. If so, memorise it, tweak it, expand upon it and catalogue it for future use.

Alex takes a break next issue as the superb Oz Noy joins GT for a video masterclass! 

Alex's debut studio album is entitled *Experiences; Real And Imaginary*. This is available to buy or stream from his website. Go to www.alexills.com for more info.



Get the Tone

Alex used his Kiesel signature guitar (bridge pickup) into a Fender Deluxe Reverb '65 Reissue. His rich distortion comes 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 pickup 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.

"For his solo Alex favours a combination of sophisticated phrasing, clever note choices and a modern sounding, overdriven tone making this an enriching study piece"

ALEX SILL ON CHORD TONES

Many guitarists come to know chord tones via arpeggios. But why do we play arpeggios? For sweeping? For the sake of pure discipline and technical skill? No, studying primary arpeggios (using the intervals of 1-3-5 or 1-3-5-7) of any given chord is a means for mapping out notes that provide a strong centre of gravity to your playing and is what audience's enjoy. Cultivating this skill provides a strong sense of harmonic stability to single-note playing. It will also help distance you from nondescript phrases that don't provide any harmonic direction or focus. While it is healthy to keep an open mind with music (there are no concrete rules), chord tone-based soloing is an invaluable skill to imply the chords you're playing over. This approach isn't just for jazz or fusion, it's important for all musical styles. For the Daddy of chord tones and implying harmony through single-note lines, check out JS Bach. His music, especially the violin, cello or flute pieces, is full of implied chord changes thanks to his considered chord tone-based single notes.



CHORD CHART

VERSE 1

♩ = 96

DRUM INTRO 2

3

F#m D/F# F#m C#7/E#

7

VERSE 2

F#m D/F# F#m C#7/E#

12

F#m D/F# F#m C#7/E#

16

CHORUS

A/D D Em A Bm

20

G/C C C/F F Dm7b5 C#7

24

D Bm C#7 F#m Unison Riff

28

VERSE 3

F#m D/F# F#m C#7/E#

32

F#m D/F# F#m C#7/E# Unison Riff

36

CHORUS

A/D D Em A Bm

41

G/C C C/F F Dm7b5 C#7

45

D Bm F#m Unison Riff

49

FULL PIECE: SWAGSTER

CD TRACK 16

VERSE 1 [Bars 1-11] In the opening section Alex plays some cool sounding chords. These are a bit of a finger stretch so make sure you angle the neck

upwards to save on any tension or injury. To add to the effect Alex swells into the chords with the guitar's volume knob.

VERSE 1

♩ = 96 Drum Intro

Bridge Pickup with overdrive & reverb

Fingerstyle PB 5 BD

Chords: F#m, D/F#, F#m, C#7/E#

Tab: (5)-(4) 5 4 2 4 4 2 5 6 4 4 3

Staff: E B G D A E

Chords: F#m, D/F#, F#m, C#7add6/E#

Let ring - - - - -

Vol

Tab: 2 5 6 0 0 0 4 6 6 7 4

Staff: E B G D A E

VERSE 2

Chords: F#m, D/F#, C#7/D, F#m

Tab: 6 7 6 1 2 2 4 2 4 5 6 6 9 10 9 7 9 10 2 2 3 5

Staff: E B G D A E

Chords: C#7/E#, F#m, D/F#

1/4

Tab: 5 6 7 10 10 10 10 11 12 10 9 10 9 7 5 6 7 1 2

Staff: E B G D A E

Chords: F#m, C#7/E#

With pick

Tab: 7 10 14 12 13 14 12 14 12 10 11 9 9 11 9 7 9 7 5

Staff: E B G D A E

FULL PIECE: SWAGSTER

CD TRACK 16

VERSE 2 [Bars 12-19] Alex has a lot of band space to fill here so incorporates single notes up to sophisticated chords with a strong harmonic presentation.

Notice he's got less distortion due to fingerstyle playing and reduced guitar volume.

CHORUS

A/D **D** **Em**

A **Bm**

G/C **C** **C/F**

F **Dm7 $\flat$ 5** **C $\sharp$ 7**

D **Bm** **C $\sharp$ 7**

20 22 24 26 28

BU BU

BU BD BU

FULL PIECE: SWAGSTER

CD TRACK 16

CHORUS [Bars 20-31] This is a masterclass in phrasing and incorporating a variety of semiquaver rhythms. Take a scan through and you can see the complexity of rhythms and the use of triplets and syncopation (off the beat)

is always at the forefront. A good strategy is to take several listens to Alex's performance, take each phrase slowly and then work up to speed. Learning the solo note for note is a big challenge, but the pay-off would be well worth it!

VERSE 3

F#m

30

D/F# **F#m** **C#7/E#**

33

F#m **D/F#**

36

F#m **C#7/E#**

38

CHORUS

A/D **D** **Em**

BU

40

FULL PIECE: SWAGSTER

CD TRACK 16

VERSE 3 [Bars 32-end] Perhaps not surprisingly, to finish the solo Alex really opens up. There are plenty examples of adding the major 3rd (A#) and the $\flat 5$

(C) which sets up some cool chromatic runs. The piece finishes with the riff played in unison with the band.

A **Bm**

E
B
G
D
A
E

43

G/C **C** **C/F** **F** **Dm7 $\flat 5$** **C#7**

E
B
G
D
A
E

45

E
B
G
D
A
E

48

D **Bm**

E
B
G
D
A
E

49

F#m

E
B
G
D
A
E

51

6 DEMONSTRATED EXAMPLES

CD TRACKS 18-23

EXAMPLE 1 F# Minor Pentatonic scale phrase. Alex outlines his basic fingering for the F# Minor Pentatonic scale and sequences some of the notes.

EXAMPLE 2 Using the $\flat 5$ (C note in F# Blues scale). In this example Alex demonstrates how he adds in the $\flat 5$ Blues scale 'blue' note.

EXAMPLE 3 Including $\flat 3$ and 3 (A and A# within F# Minor Pentatonic). When combined with the $\flat 5$, the major 3rd provides a lot of phrasing options, especially using chromatic movement (A-A# and C-C#). Avoid long sustains of A# and C though!

Ex 1

Freetime F#m

Bridge Pickup With Overdrive & Reverb-scoop

6 DEMONSTRATED EXAMPLES

CD TRACKS 18-23

EXAMPLE 4 Including A and A# within the F# Minor Pentatonic (variation). Here Alex puts the previously demonstrated concepts into action by playing another improvised run.

EXAMPLE 5 F# Minor Pentatonic with 3 and 5 (F# - A - A# - B - C - C# - E).

Alex demonstrates another extremely cool and satisfying line.

EXAMPLE 5 F# Minor Pentatonic with 3 and 5 (longer variation).

To finish up our six examples, Alex stretches his fingers and demonstrates all the concepts he has discussed.

Ex 4

Ex 4 musical notation showing a fretboard diagram and guitar tablature for Example 4. The notation includes a treble clef, key signature of F# (three sharps), and a 4/4 time signature. The fretboard diagram shows the F#m chord (F#, A, C, E, G, B). The guitar tablature shows the following sequence of notes: 10-13-14-13-12-11-10-11-9-8-7-9-7-5-7-4-4-2-4-4. The sequence is marked with a '1' at the beginning and a '1/4' at the end.

Ex 5

Ex 5 musical notation showing a fretboard diagram and guitar tablature for Example 5. The notation includes a treble clef, key signature of F# (three sharps), and a 4/4 time signature. The fretboard diagram shows the F#m chord (F#, A, C, E, G, B). The guitar tablature shows the following sequence of notes: 10-11-11-10-13-14-11-13-14-13-11-10-11-9-10-9-7-9-7-8-7-9-7-9. The sequence is marked with a '1' at the beginning and a '9' at the end.

Ex 6

Ex 6 musical notation showing a fretboard diagram and guitar tablature for Example 6. The notation includes a treble clef, key signature of F# (three sharps), and a 4/4 time signature. The fretboard diagram shows the F#m chord (F#, A, C, E, G, B). The guitar tablature shows the following sequence of notes: 10-11-10-11-9-7-9-7-9-7-6-5-7-4-4-3-2-4-4. The sequence is marked with a '1' at the beginning and a '3' at the end. The notation also includes a 'BU' (Bend Up) and a 'BD' (Bend Down) marking.

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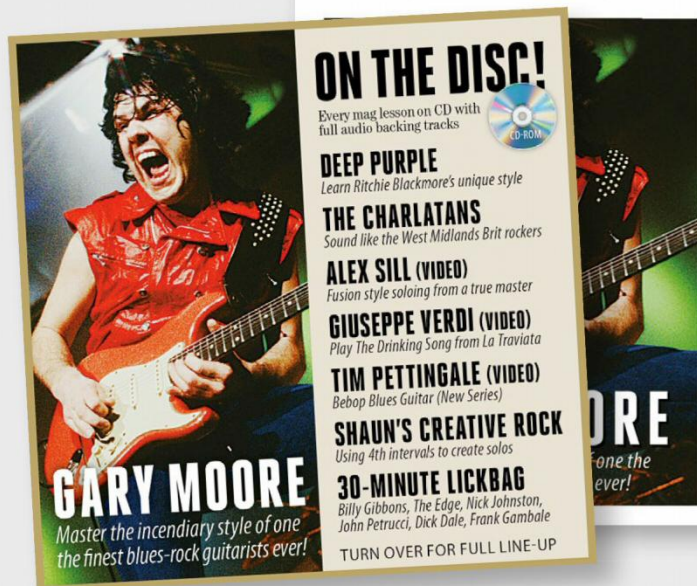
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THE CROSSROADS Pt3

Bluesy Swing Lines

Jazzy blues, or bluesy jazz. Can't decide? This month, **John Wheatcroft** discovers that it's okay to do both, as he examines the cross-pollination of melodic and rhythmic ideas between the two related genres.

ABILITY RATING

Moderate/Advanced ★ ★ ★ ★ ★

Info

Key C Blues Tempo 160bpm CD TRACKS 24-31

Will improve your... ✓ Sense of rhythm and phrasing

✓ Sophisticated note selection ✓ Articulation and dynamic delivery

When asked about which guitarists he admired, the great Jimi Hendrix once replied, "Kenny Burrell, that's the sound I'm looking for".

Throughout the history of blues and jazz music, both these styles have evolved and expanded with the benefit of the other.

Countless early blues artists were happy to broaden their sound with the addition of jazzy overtones (the mighty Robert Johnson for one, and later on the equally talented T-Bone Walker), while the concept of a jazz musician without a deep understanding and assimilation of the blues was considered an impossibility. To quote the legendary Count Basie, jazz was created as a highly successful attempt at "swinging the blues". Taking things up to date, consider an undeniably fantastic blues player like Josh Smith, who talks at great length about his jazz influences, makes 'the

changes' and peppers his playing liberally with phrases that wouldn't sound out of place on any Blue Note release from any era.

The theme of this month's Crossroads is to explore this cross-pollination of musical ideas, specifically in terms of melodic content, rhythmic phrasing and the use of declamatory statements when improvising. We'll do this by highlighting the overlap between a selection

"I was acquainted with jazz by listening to Benny Goodman's band and they had a guy called Charlie Christian. Oh boy, did that do it!" BB KING

of players that we'd generally associate with each of these styles in turn. In the 'Blues' corner we'll see Josh Smith, Jimmie Vaughan, Duke Robillard, BB King and T-Bone Walker, while from the jazz side of things, we will present phrases from Charlie Christian, Django Reinhardt, Grant Green, George Benson and Joe Pass.

While there are differences in the level of picking attack and vibrato, and very often the tone might be brighter, more overdriven and robustly delivered, the note selection, rhythmic propulsion and sense of swing can at times be startlingly similar. And although phrasing of this nature might make up just one part of the modern blues guitarist's armoury, it can play a significant role in establishing harmonic sophistication, melodic intelligence and a sense of stylistic savvy, ready to call upon whenever it's desired.

There is a further musical universality present here, in that pretty much all of the material could have originated on any of the classic jazz instruments. Saxophone, trumpet, piano, these ideas would sound equally

effective in so many settings that it soon becomes clear that this is simply the 'language' of jazz, transferred to your chosen method of expressing purely musical ideas, as opposed to choosing merely 'guitar licks'.

We will conclude this month's study with a pair of cohesive solos, one from the jazzy-blues perspective, while the other comes from bluesy-jazz; they will both comprise similar ideas, put into the typical musical context of a four-bar intro, followed by one chorus or a typical 12-bar blues sequence.

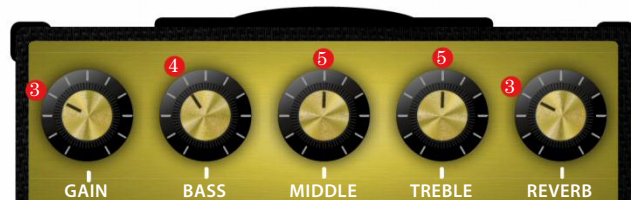
As is so often the case, these musical phrases are the tip of the iceberg, so make

sure you do some serious listening and get comfortable with these concept 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 devices along with the associated backing tracks to compose, improvise or a combination of the two and come up with some solos of your own. **11**

TECHNIQUE FOCUS

CHROMATIC DECORATION

If you look carefully at the musical examples presented here, you'll notice how many of the phrases contain chromatic embellishment and decoration, adding a note, or multiple notes, that fall between the cracks in a tonality to create a dynamic sensation of tension and release. It's a great idea when considering a tonality, such as C Mixolydian (C-D-E-F-G-A-B_♭-C) which you'll find used throughout much of this study, to consider exactly where all the tone gaps lie within the scale. They are: C-D, D-E, F-G, C-A, B_♭-C. This allows us to begin introducing the note found in the middle as a form of semitone 'bridge', moving through a consonant resolution (say C against C7 = Root), via a dissonant tension (B natural against C7 = Major7) before returning to a more stable resolution (B_♭ against C7 = $\flat 7$).

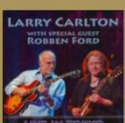


Get the Tone

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.

Duke Robillard is well known for his tasty string bends and wonderful sense of rhythm!



TRACK RECORD The following players often blur the lines between blues and jazz. Larry Carlton is a must, so we'd recommend Live In Tokyo, with special guest Robben Ford. Kirk Fletcher is a sophisticated blues player, so try his most recent, My Blues Pathway. Matt Schofield's Siftin' Through Ashes is an excellent introduction to a guitarist who mixes jazz influences freely into the blues.

EXAMPLE 1 JAZZY BLUES LINES OVER A STATIC DOMINANT 7TH

CD TRACK 24

We begin with a set of five swinging lines set against a static C Dominant 7th vamp (C-E-G-B₇), each taken directly from the playing of a selection of blues legends that like to colour their playing with jazzy inflections from time to time. We start with a Josh Smith line that leans on the #4 (F_#), implying Lydian Dominant in places (R-2-3-#5-5-6-7). The following Jimmie Vaughan idea is less

involved harmonically, coming mainly from the associated Minor Pentatonic (C-E-F-G-B₇) with an additional Major 3rd (E), but makes up for this with declamatory intent and rhythmic propulsion. There's an early jazz influence to the last three, featuring Duke Robillard, BB King and T-Bone Walker, all pointing towards the playing style of the great Charlie Christian...

1a) Josh Smith

$\text{♩} = 160$ Swing

C7

E B G D A E

1b) Jimmie Vaughan

E B G D A E

1c) Duke Robillard

E B G D A E

1d) B.B. King

8va -----

E B G D A E

(8va) -----

E B G D A E

1e) T-Bone Walker

E B G D A E

EXAMPLE 2 BLUESY JAZZ LINES OVER A STATIC DOMINANT 7TH

CD TRACK 26

...which is exactly where we pick things up when we turn the tables to focus on five legendary jazz players with a bluesy edge. Charlie Christian's lines are rhythmically clean, clear and crisp, making him a perfect candidate to get your transcribing chops in shape. We move on via the inimitable Django Reinhardt, before sampling a trio of lines from three defining giants of different eras of

American jazz guitar: Grant Green, George Benson and Joe Pass. Decorated arpeggios are very much the order of the day here, more so than scales, although naturally these vertical structures are frequently based around stacking 3ds that are derived from appropriate scalar material, in this instance the C Mixolydian mode (C-D-E-F-G-A-B_b).

2a) Charlie Christian

♩ = 160 Swing C7

2b) Django Reinhardt

2c) Grant Green

2d) George Benson

2e) Joe Pass

EXAMPLE 3 JAZZY BLUES COMPLETE SOLO OVER TURNAROUND AND 12-BAR

CD TRACK 28

We now contextualise the previous ideas with a snappy Blues solo, again in the key of C, and full of melodic lines based on these rhythmically propulsive chromatically decorated lines. In this solo we're keeping the chords simple though, using just the I7 (C7), IV7 (F7) and V7 (G7), although you'll notice we're kicking things off with the last four bars from the typical

12-bar blues progression, an area known as the 'turnaround'. While it's obviously wise to know your scale options, it's also an excellent idea here to keep your eye on the appropriate arpeggios, as a huge amount of the melodic material is derived from dancing around these important chord tones (C7: C-E-G-B_b, F7: F-A-C-E_b, G7: G-B-D-F).

1 **Swing** **160** **G7** **8va** **F7** **C7**

5 **G7** **C7**

8 **F7**

12 **8va** **C7** **G7**

15 **(8va)** **F7** **C7** **C9**

EXAMPLE 4 BLUESY JAZZ COMPLETE SOLO OVER TURNAROUND AND 12-BAR

CD TRACK 30

We end things with a solo coming a little more from the jazzy side of the tracks, although you could easily switch much of the vocabulary from one solo to the other. One principle difference is in the turnaround, which once again we are using as an introduction here. You'll notice that in place of the V7-

IV7-I7 sequence, we see a IIm7 (Dm7), V7 (G7), I7 (C7) progression. It's usually common for this I7 chord to be harmonised as Imaj7 (Cmaj7), coming from the associated Major scale, although as we're treating this like a blues, thinking of the I-chord as a Dominant 7th (R-3-5-7) is a stylistically appropriate option.

♩ = 160 Swing

Chord Progression:

- System 1: Dm7, G7
- System 2: C7, A7, Dm7, G7
- System 3: C7, C7#5, F7, C7
- System 4: C7, Em7b5, A7, Dm7
- Final: G7b9, C7, F7, C7

Measure Numbers: 1, 4, 8, 12, 15



GIUSEPPE VERDI

'The Drinking Song'

From *La Traviata* by Verdi, **Bridget Mermikides** arranges one of the best known opera melodies of all time for solo classical guitar - the famous Drinking Song!

ABILITY RATING

Moderate/Advanced



Info

Key D major Tempo 58bpm CD TRACKS 32-33

Will improve your... ✓ Triple meter feel

✓ Legato ornaments ✓ Melodic interpretation

In this issue we are playing a work by one of the most influential composers of the 19th century, Giuseppe Verdi (1813-1901). Verdi was an Italian composer whose impressive output of 28 operas (as well as songs and sacred works) has remained extremely popular and influential to this day. Verdi was a master of orchestration and high drama, and had an extraordinary talent for

writing simple, memorable and hugely popular melodies that managed to capture a mood, character or narrative so precisely and accessibly, that one might consider him relevant to the widespread craft of contemporary screen and stage music.

His best-known melodies include *La Donna è Mobile* - from the opera *Rigoletto* (1851) - which is used in everything from Disney movies to football chants; the overture of Verdi's 1862 opera *La Forza del Destino* - used in the French films *Manon des Sources* and *Jean de Florette* (1986) as well as adverts for Stella Artois and the 1874 Requiem Mass (*Mad Max* and *Django Unchained*).

Here I've selected another of his hugely well-known pieces *Libiamo ne' lieti calici* ("Let's drink from the joyous chalices" commonly known as *The Drinking Song*). This is a duet from Act I of the opera *La Traviata* (1853) and is perhaps one of the best-known operatic tenor melodies all of time. The piece is known as a *Brindisi* - from the Italian word for 'toast' - a piece of music to encourage and accompany drinking. Although there are several *Brindisi* that appear in the operatic repertoire, *Libiamo ne' lieti calici* is the most famous example. As is typical of Verdi, he manages to capture the mood so perfectly in its lilting and infectious use of 3/8 metre, catchy melody and

use of dramatic build. The empty bar 21 is a perfect metaphor for a hesitant stop before the inevitable and increasingly joyful and boisterous build. I've transposed the original key of B, up the key of D with dropped D tuning. The challenge here is to keep an appropriately compelling waltz-like feel in the

*"Verdi's best-known melodies include *La Donna e Mobile*, from *Rigoletto*, which is used in everything from Disney movies to football chants"*

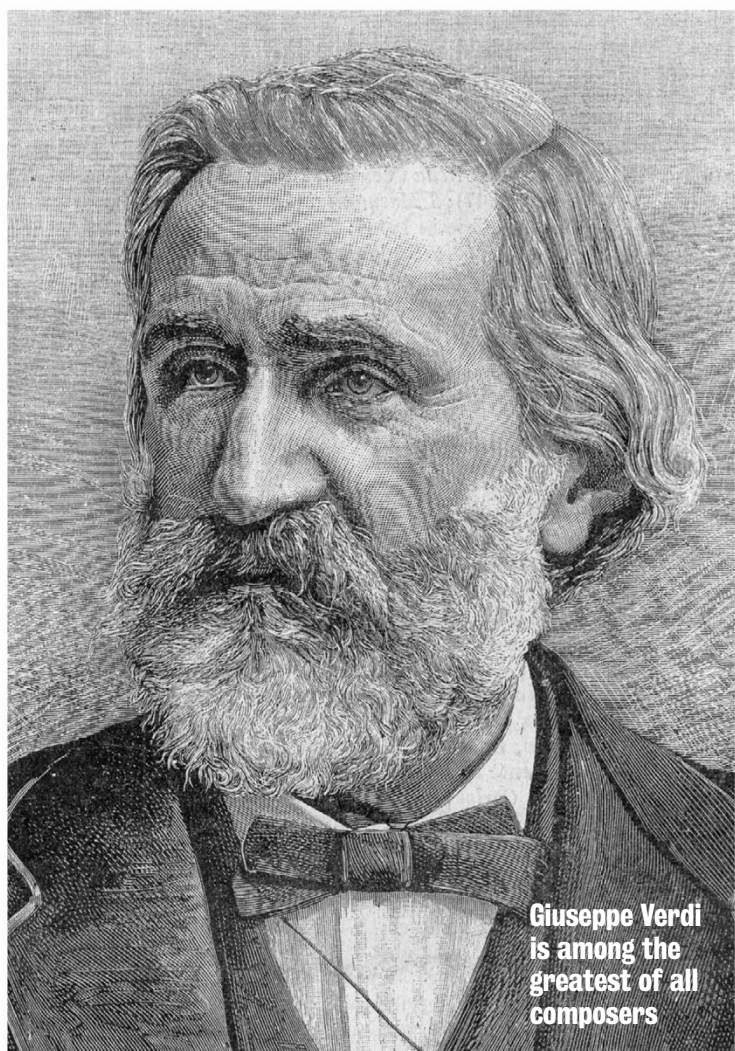
accompaniment. I find that slightly shortening the chords on beats 2 and 3 helps to achieve that feel. There are also challenges in the all-important fast slurs and melodic melody, and here a lightness of fretting-hand touch will help execute these accurately and evenly, without interrupting the flow. **BT**

NEXT MONTH Bridget arranges JS Bach's wonderful *Invention in F major* for two guitars!

TECHNIQUE FOCUS

Time to practise

When it comes to practising, most of us are pushed for time so how can we be sure we are improving our technique if we have no time for exercises and scales? We can use our pieces as our technical study; Practise in small sections - especially the most difficult parts and *slow right down*. Pay attention to every note and how it feels under your fingers. Focus on absolute clarity and precision at a speed you can manage without mistakes. Repeat many times and as security grows, the speed can gradually increase and allow the music to flow with confidence and accuracy.



Giuseppe Verdi is among the greatest of all composers



TRACK RECORD There are literally hundreds of excellent recordings of *The Drinking Song* available, but Maria Callas and Giuseppe di Stefano with the La Scala Chorus and Orchestra from 1955 live recording is a classic (EMI 1991). Luciano Pavarotti's performance with the London Opera Chorus and the National Philharmonic Orchestra (Decca 1981/2012) also comes highly recommended.

THE DRINKING SONG { GIUSEPPE VERDI

PLAYING TIPS

CD TRACK 33

[Intro] The first 20 bars are an introduction played originally by the orchestra. I have added a suggested solution for the picking hand here. This intro section stops abruptly mid-phrase with an empty bar at 21 before starting again; this time is when the vocalist joins in. The three-beats-per-bar accompaniment

should be played slightly detached to give character and bounce, and the melody should be clearly projected. The grace notes need to be played lightly but with crisp clarity, so experiment with your fretting hand to feel how much pressure you need for the hammer-ons and pull-offs.

Musical score for guitar, showing measures 1 through 26. The score is written in treble and bass staves, with guitar-specific notation (fingering, bends, etc.) and lyrics. The key signature is D major (two sharps). The tempo is marked as ♩. = 58. The tuning is DADGBE.

Measures 1-6: Chorus, Verse 1. Chords: D. Lyrics: "I'm a little bit of a mess, I'm a little bit of a mess."

Measures 7-12: Verse 2. Chords: A7, D. Lyrics: "I'm a little bit of a mess, I'm a little bit of a mess."

Measures 13-18: Verse 3. Chords: D/A. Lyrics: "I'm a little bit of a mess, I'm a little bit of a mess."

Measures 19-24: Verse 4. Chords: A7, D. Lyrics: "I'm a little bit of a mess, I'm a little bit of a mess."

Measures 25-26: Verse 5. Chords: A7. Lyrics: "I'm a little bit of a mess, I'm a little bit of a mess."

PLAYING TIPS

CD TRACK 33

[Bar 45] At the end of bar 45 you need a quick shift of the fretting-hand's fourth finger from the A note to the following G at bar 46. At bar 48 the melody shifts up the second string. Make sure your first, second and third fretting fingers are firmly planted in position at the very beginning of bar 49, as this will set you up

and help you to achieve a clean execution of the ornamented melody in that bar. Shift back to second position at bar 50. At bar 54 a four-string barre will be needed until bar 58. At bar 59 you can play a slight fermata (pause) on the A7 chord, second beat, which leads back to a short version of the main tune.

Sheet music for bars 32-37. The key signature is two sharps (F# and C#). The music is written for guitar, with a treble clef and a 4/4 time signature. The guitar part is shown in standard notation with a six-string staff. Fingering numbers (1-4) are indicated below the notes. Chord symbols (D, A7, Dsus4, A) are placed above the staff. The bass line is shown in standard notation with a four-string staff. Fingering numbers (1-4) are indicated below the notes. The music features a mix of single notes, chords, and arpeggios.

Sheet music for bars 38-43. The key signature is two sharps (F# and C#). The music is written for guitar, with a treble clef and a 4/4 time signature. The guitar part is shown in standard notation with a six-string staff. Fingering numbers (1-4) are indicated below the notes. Chord symbols (D, A7, Dsus4, A) are placed above the staff. The bass line is shown in standard notation with a four-string staff. Fingering numbers (1-4) are indicated below the notes. The music features a mix of single notes, chords, and arpeggios.

Sheet music for bars 44-49. The key signature is two sharps (F# and C#). The music is written for guitar, with a treble clef and a 4/4 time signature. The guitar part is shown in standard notation with a six-string staff. Fingering numbers (1-4) are indicated below the notes. Chord symbols (D, A7, Dsus4, A) are placed above the staff. The bass line is shown in standard notation with a four-string staff. Fingering numbers (1-4) are indicated below the notes. The music features a mix of single notes, chords, and arpeggios.

Sheet music for bars 50-56. The key signature is two sharps (F# and C#). The music is written for guitar, with a treble clef and a 4/4 time signature. The guitar part is shown in standard notation with a six-string staff. Fingering numbers (1-4) are indicated below the notes. Chord symbols (D, G/B, F#m/C#, C#7) are placed above the staff. The bass line is shown in standard notation with a four-string staff. Fingering numbers (1-4) are indicated below the notes. The music features a mix of single notes, chords, and arpeggios.

Sheet music for bars 57-62. The key signature is two sharps (F# and C#). The music is written for guitar, with a treble clef and a 4/4 time signature. The guitar part is shown in standard notation with a six-string staff. Fingering numbers (1-4) are indicated below the notes. Chord symbols (F#m, A7/E, D) are placed above the staff. The bass line is shown in standard notation with a four-string staff. Fingering numbers (1-4) are indicated below the notes. The music features a mix of single notes, chords, and arpeggios.

THE DRINKING SONG { GIUSEPPE VERDI

PLAYING TIPS

CD TRACK 33

[Bar 68] At bar 68 we jump to 7th position for the D Major chord and we need to hammer the F# semiquaver on the fifth string with the second finger of

the fretting hand - the open D before this F# is correct. At bar 78 we have a complete repeat of the main verse of the song.

The guitar score is presented in a system of five staves, each corresponding to a measure of music. The staves are labeled E, B, G, D, and A from top to bottom, representing the strings. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various guitar-specific notations such as chords (D6/A, D/A, A7, D, D7/C, G/B), fret numbers (e.g., 7, 5, 3, 2, 1, 0, 10, 8, 9), and articulation marks like slurs and accents. The measures are numbered 64, 70, 75, 82, and 88. The score concludes with a double bar line and a right-pointing arrow (»).

PLAYING TIPS

CD TRACK 33

[Bar 122] Here a new ascending bassline leads us to the key of G Major and a transposed version of the main melody at bar 124. Notice the fretting-hand fingering at bar 125; we need to switch to the second and third fingers on the

D and B notes so that the hand is ready for the triplet figure at bar 127. I use the first finger for the A# on beat 2 and I plant it in place *before* playing the triplet; this gives extra security and stability to the fretting hand.

95

D G Dsus4 D

101

A D G/B

107

C#7 F#m

113

A7/E D

120

D/A A7 D G

THE DRINKING SONG { GIUSEPPE VERDI

PLAYING TIPS

CD TRACK 33

[Bars 137, 140-141, 145, 149, 153] These bars contain in time pull-offs, in time hammer-on and pull-offs or quick grace notes and all found earlier in the

piece. Articulating notes with the fretting hand requires both finger strength and independence while being mindful of the tone being created.

127

Chords: D7, Gadd9, G

133

Chord: G6/D

140

Chords: G/D, D7, G

146

Chords: Dsus4, D, A, Dadd9, D, G/B

153

Chords: F#m/C#, C#7, F#m

CD TRACK 33

and have an *accelerando* right up to the end. This depicts the tongue-in-cheek characterful frenzy of this operatic scene.

185

GT LEARNING ZONE

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



JASON INTRODUCES...

Welcome to another jam-packed GT with topics from across the (fret) boards. I hope you're enjoying Jamie Humphries' huge wah-wah feature, Alex Sill's stunning video solo, The Crossroads look at jazz-blues swing feel, and Verdi's The Drinking Song for solo guitar. Pretty diverse, eh?

But, as regular readers will know, you are now in the faster-moving tutorial section where artist analysis,

technique, theory and playing concepts are explored. It's broad, colourful and multi-level as regards playing abilities and roles.

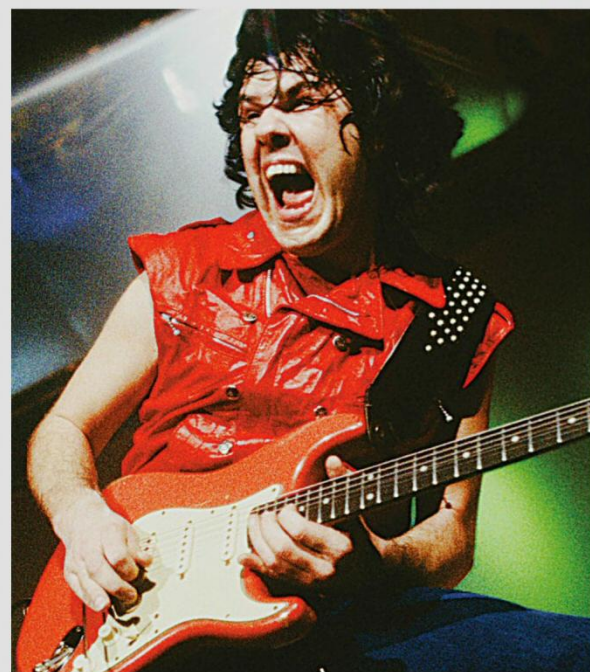
New tutor alert! Jamie Hunt takes over 30-Minute Lickbag (p54), while Tim Pettingale starts a four-part series on Bebop Blues (p64) where the onus is on sophisticated soloing without virtuoso chops. These articles alone should provide several evenings' worth of stimulus. Following last issue's Steve Morse video, Rock (p60) looks at Deep Purple's Ritchie Blackmore, who helped propel the band to 'legend' status in the 70s. If you hanker for a more youthful slab of rock, check out The Charlatans (p68), with their emphatic licks and syncopated chords.

Then, if your chops are up to it, you may want to tackle the two Gary Moore solos in Blues (p56), or Shaun's finger-frying 4th-interval solo in Creative Rock (p72). Add in stretchy three-notes-per-string Pentatonic licks courtesy of In The Woodshed (p78), and I'd recommend warming up before you start burning (and gurning). Enjoy the issue!

Jason



IN LESSONS GT #318



BLUES 56

This month Phil Short remembers the legendary Irish rocker, bluesman and Thin Lizzy axeman who left us way too soon.



BRITROCK 68

Simon Barnard continues his series on 90s rock with a look at Mark Collins, from West Midlands boys The Charlatans.

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THE RHYTHM ROOST

12/8 Groove

PART
2

Keen on all things rhythmic, **Jason Sidwell** helms this new video series to expand your chops. The triplet feel is the focus this issue.



When you think of 12/8 grooves, songs like Higher Ground and Master Blaster (Jammin') by Stevie Wonder or The Way You Make Me Feel and Leave Me Alone by Michael Jackson may spring to mind. Away from soul or funk, you may think of Toto's Hold The Line, Tears For Fears' Everybody Wants To Rule The World or Simple Minds' Waterfront. While not as

common as 4/4, 12/8 has a specific appeal so we'll focus on it this issue. Here I'm featuring this groove (say 'straw-ber-ry' repeatedly to get the triplet-per-beat feel) using a clean single-coil tone, switching between single notes, octaves and three-string chords. The key is A Dorian (A-B-C-D-E-F#-G) with clear A Minor Pentatonic (A-C-D-E-G) shape 1 use and some quick fretboard shifts with octaves.

I favour playing octaves with the first and fourth fingers for all string combinations but some guitarists like fingers one and three for the lower strings; see what suits you best. Notice bar 8's II-V-I ending (Bm7-E7-Am7) is enhanced with a brief B₇ chord that substitutes for E7 (the 'tri-tone sub' move), adding ♭2 colour just before dropping down a semitone to a resolving Am7 chord. Enjoy!

EXAMPLE 12/8 GROOVE

TRACKS 34-36 & VIDEO

Aim to be sharp with your octave playing here - get straight to the notes each time, don't sustain them too long and be confident when moving to the next ones (especially with the semitone slides). Slow and diligent practice with the

octaves will get you good results. This example's rhythm-meets-lead octave approach fits nicely between what Jimmy Nolan and Cornell Dupree did as rhythm players and how Wes Montgomery and George Benson would solo.

♩. = 130
♩. = 100 (slower version)

1

4

7

Brought to you by... 

CD TRACK 38**CD TRACK 39**

♩ = 120

With delay

D Bm Gmaj7 D

E B G D A E

10 10 12-11 11-12 10 7 7 9-7 7-9 7 7 7 9-7 6-7 10 12-11 11-12 10

10 12 9 10

V

CD TRACK 40

♩ = 145

E5

1, 5

0 12 12 13 10 17 17 16

0 12 13 10 8 7

0 12 13 10 17 16

1

2

Let ring during the repeat

0 12 15

5 4 1 0

8 5 7 7 10 0

**CD TRACK 41**

y

EBGDAE

CD TRACK 42

can build accuracy when hopping over strings. Petrucci uses the bridge humbucker for definition and dials in a decent amount of gain, to smooth out the attack and balance of the picked notes.

E
B
G
D
A
E**CD TRACK 43**

middle pickup position, between two humbuckers and a moderate amount of gain. For a classic fusion tone, use a medium amount of drive but roll the guitar's tone control down a little. This achieves a warmer, rounder tone.

E
B
G
D
A
E

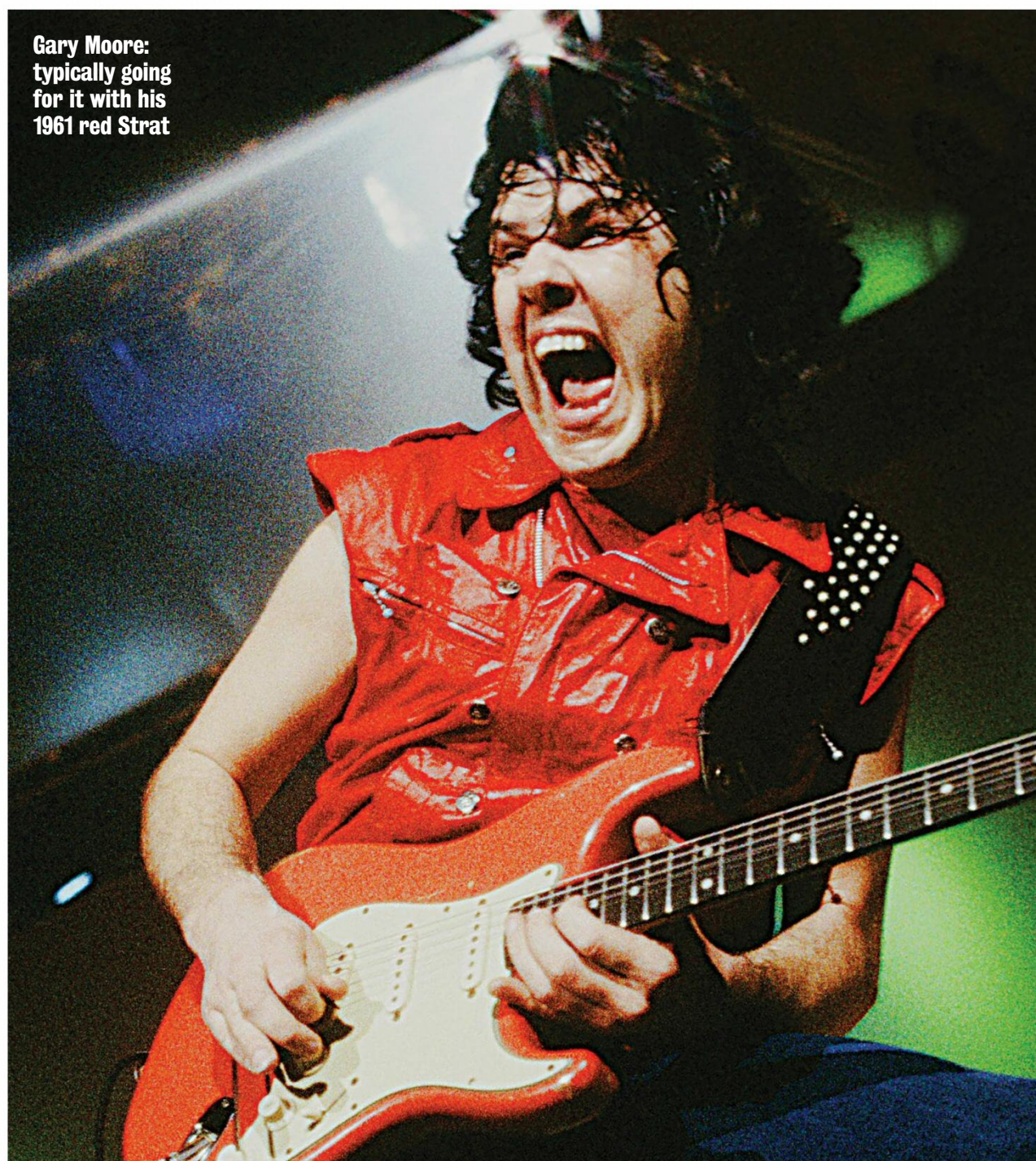
GARY MOORE

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



This month **Phil Short** remembers the legendary Irish rocker, bluesman and Thin Lizzy axeman who left us way too soon.

Gary Moore:
typically going
for it with his
1961 red Strat



ABILITY RATING

★★★★★ Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 44-47

Will improve your

- ✓ Swung triplet feel
- ✓ Alternate picking
- ✓ Melodic construction

The late Gary Moore was a phenomenal guitarist, with a rich and diverse playing style and oodles of tone to boot. Gary is most famous for his iconic sustain and hot blues tone, with soaring melodies that make the listener feel like they're gliding on

the wings of an eagle. Gary, with Les Paul and Marshall, are a recipe for sonic Nirvana.

While best known for his bluesy ballad style of playing, Gary kicked off his career in the early 70s as a serious hard-rock guitarist, with brief stints in Skid Row and Thin Lizzy. His back catalogue is packed with heavy rock riffs and searing tones, allied to rapid-fire Pentatonic licks and serious alternate picking skills. This mix of tone, taste and chops made him a real contender in the rock guitar field.

But Gary had a broad love of music in general, and was also interested in fusion and progressive rock. He joined Jon Hiseman's

Colosseum II in 1975. Tracks like Dark Side Of The Moog showcase Moore navigating progressive rock ideas with unusual harmonic twists, while Gemini And Leo reveal a more funky fusion style. Gary was a seriously well rounded musician, with an almost unmatched ability to wear different musical personas and pull each one off with consummate ease.

It was however the release of Parisienne Walkways from his 1978 album Back On The Streets, that garnered him critical success. It's still his best known and probably most loved work. His soaring, vocal-like soloing are instantly recognisable and he adopted this same approach for tunes such as Still Got The Blues (the album that broke Gary in America), and The Prophet.

Victims Of The Future and Dirty Fingers brought his hard rock and heavy metal style

"Study 2 examines Gary's hard-rock style of quick-fire Pentatonics and alternate-picked runs. Good luck - you might need it!"

back to the fore, with fully-formed neo-classical inspired arpeggios and death-defying runs. But even when playing this unrelenting style, his core blues identity always remained. This mix of tasteful phrasing and ferocious technique was something few could match.

Our two examples look at both sides of Gary's world. Study 1 focuses on the melodic craftsmanship that was never far from the surface, with signature string bends, sustain and vibrato. Study 2 examines his hard-rock style of quick-fire Pentatonics and alternate-picked runs. Good luck - you might need it! **61**

NEXT MONTH Phil gets to grips with the speedy licks of the incredible **Walter Trout**



Get the Tone

Gary is best known for playing Les Pauls, Explorers and ES-335s, but his iconic Fiesta red Strat and even Charvels have featured. Marshall was always first-choice amp, with Boss, Ibanez or Marshall Guv'nor pedals providing that legendary full-on lead tone. He cleaned things up using the guitar's volume control, but also loved reverb, so splash it on liberally.



TRACK RECORD Gary released 18 solo albums including Back On The Streets (1978) featuring Parisienne Walkways (with Phil Lynott on vocals) and Don't Believe A Word. Still Got The Blues (1990) boasted the title track, Oh Pretty Woman and Walking By Myself, while After Hours had Since I Met You Baby and Jumpin' At Shadows. Blues For Greeny offered up The Supernatural, Driftin', and Love That Burns.

EXAMPLE 1 GARY MOORE STUDY 1

CD TRACK 44

This study focuses on Gary's signature melodic approach. The important thing with these studies is keeping the notes sounding full and controlled, especially at the top of the bends. You might be tempted to add a lot of wide vibrato but this can give long held notes too much energy so be mindful of this.

Study 1

♩. = 90

8va Dm Gm

BU BU BD 3

20-(22) 20 18-17 19-17 20-(22) 22-(20) 18-17 15 15-17-18

1

(8va) B♭ A

BU BD BU BD BU RP

17-(18) 18-(17) 15 18 17-18-17-15 18 20-(22)(20) (22) (22) 17-18

5

(8va) Dm Gm

BU RP BU

20-(22) (22) 20 18-17 19-17 20-(22) 20-18-17 20 20-20 17

9

(8va) B♭ A Dm

BU BU

18-17-(18) 17-18-17-15 18-17-(18) 17-18-17-15 18 14 14 12 10

13

EXAMPLE 2 GARY MOORE STUDY 2

CD TRACK 46

Gary said it's pointless playing fast notes badly, and that you should learn to play slow ones well. As this study is technically demanding, start slowly to

develop both the feel and the required synchronisation between the hands. Once good control is established you can gradually speed up the phrases.

Study 2

$\text{♩} = 130$

Am7

8va

BU BU

20-(22)-20-(22) 22 20-17 20-17 20-17 20-17 20-17 20-17 20-17 19-17 19-17

1

Am6

(8va)

BU

19-(21)-19-17 17 19-17 19-17 19-18-17-18-19 17-19 19-17 17 19 5-7-8 5-7-9 5-7-9 5-7-9 5-7-9 7-8-10

3

F/A C D Am7

6

Am6

D7

C D

PH

6

7-8-10 7-8-10-12-8 10-10 10 8-0 5-0 8 0 5-0 5-0 7 0 5-0 5-0 7 0 7-5 7

Am7

9

8 8 8 8 7 7 7 7

7-9-10 10-9-7-9-10 10-9-7-9-10 10-9-7-9-10 10-9 7-9-10 10-9-7-9-10 10-9-7-9-10 10-9

m m m m m m m m

EXAMPLE 2 GARY MOORE STUDY 2

CD TRACK 46

Am6 F/A 8va

11 12

■ ▼ ■ ▼ ■ ▼ etc

(8va) Am7

13 14

(8va) Am6 D7 C D Am7

15 16

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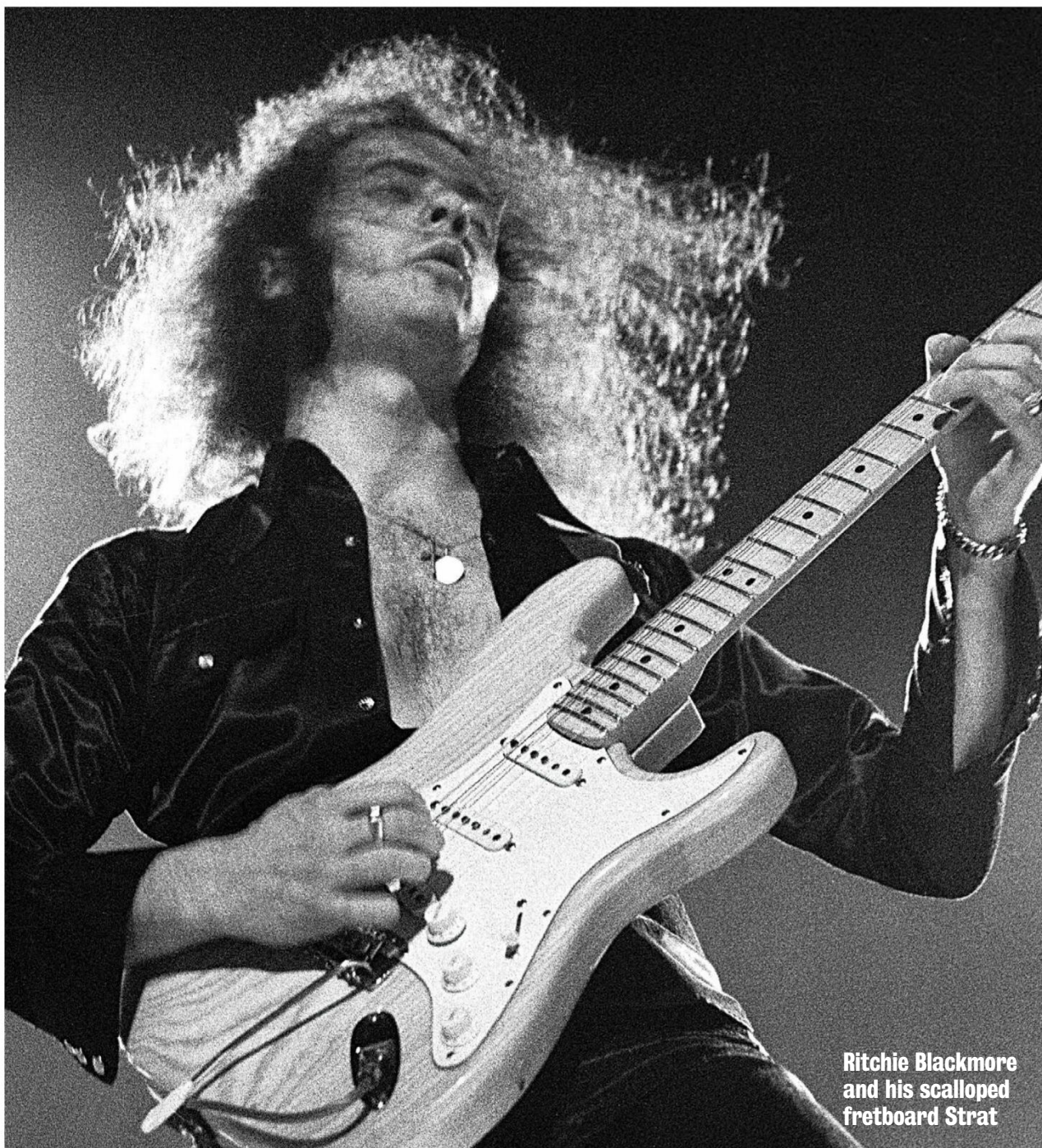
* PLEASE NOTE: Only the Apple and Pocketmags version contains interactive tab and audio. Zinio and others do not.

pocketmags

DEEP PURPLE



This month **Martin Cooper** examines the unique style of Deep Purple's founder and original guitarist, **Ritchie Blackmore**.



Ritchie Blackmore and his scalloped fretboard Strat

ABILITY RATING

★★★★★ Moderate/Difficult

Info

Key: Em

Tempo: 137bpm

CD: TRACKS 48-50

Will improve your

- ✓ Classical influenced soloing
- ✓ Alternate picking
- ✓ Arpeggio playing

One of the most highly respected of all rock bands, Deep Purple is seen by many as a pioneer of heavy metal. Formed in 1968 in Hertfordshire the most iconic line up comprised founders Ritchie Blackmore, Ian Gillan (vocals) and Jon Lord (organ), plus drummer Ian Paice and bassist Roger Glover. Deep Purple began life as a progressive outfit,

but with 1970 album *In Rock* created the style that helped spearhead the metal movement.

The band has been the launchpad for many other legendary artists including Whitesnake singer David Coverdale, who replaced Gillan for a period in the 1970s, and the late Tommy Bolin who, when Blackmore quit, brought a funkier edge to the band. When Blackmore left the band in the early 90s, Joe Satriani joined for one tour before US guitarist, Steve Morse was recruited. Since 1994, Morse has been touring and recording with the band.

Deep Purple continues to record (the latest album is *Whoosh!*), with Don Airey on keys in a line-up with Morse, Gillan, Glover and Paice

(the only remaining original band member).

Blackmore's style is instantly recognisable. While contemporaries such as Jimmy Page and Eric Clapton were blending blues with rock, Ritchie was using Baroque era classical lines in his solos; this would inspire Yngwie Malmsteen and a raft of neo-classical rockers.

Blackmore's playing with Purple is among the most memorable recorded, and while he went on to form Rainbow and spearhead several other projects, never recaptured his blistering Deep Purple sound. And with tracks like *Smoke On The Water* and *Speed King* to his name, Ritchie helped create some of the

“While Jimmy Page and Eric Clapton were blending blues with rock, Ritchie was using Baroque-era classical lines in his solos”

best-known rock songs of the past 50 years.

Our track this month draws on the style and sound of Blackmore-era Purple. We're in E Minor (E-F#-G-A-B-C-D), but in the solo there's a B Major chord that pushes things towards E Harmonic Minor (E-F#-G-A-B-C-D#). This became the sound of the neo-classical shredders that Ritchie went on to influence. You'll hear a touch of blues in the GT track, too, since it also employs E Minor Pentatonic (E-G-A-B-D), with occasional added ♭5 to create the E Minor Blues scale (E-G-A-B_♭-B-D). Have fun! 

NEXT MONTH Martin checks out the inspiring playing of Chicago's guitarist **Terry Kath**



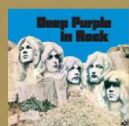




GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Ritchie Blackmore is one of the most famous of all Fender Strat and Marshall amp users. He removed or lowered the middle pickup on his guitars and used only bridge and neck pickup. His sound is aggressive and raw, with plenty of power amp and not as much preamp gain as one might think. If possible, aim for single-coil pickups and just a touch of reverb.



TRACK RECORD Deep Purple *In Rock* (1970) features the classics *Speed King* and *Child In Time*, while the re-released anniversary edition also included hit single *Black Night*. Of course, *Machinehead* (1972) boasts one of the best-known songs of the past 50 years, *Smoke On The Water*. David Coverdale fronted the *Burn* album (1974) which includes *Mistreated*, *Might Just Take Your Life* and the title track.

CD TRACK 49

The track has a very strong shuffle feel, so even though it's written in 4/4, the count is '1-a-2-a-3-a-4-a' throughout, with a strong emphasis on the 1-2-3-4. This type of feel may take some practice but it's one of the most important things to learn to master.

43

EXAMPLE 2 DEEP PURPLE STYLE SOLO CD TRACK 49

The solo features blues style bends and Pentatonic and Blues scale lines. And it wouldn't be Ritchie-style without some speedy alternate picking. Don't rush the fast phrases because you'll risk losing articulation - start slowly, relax your hands and body and you'll get through these passages with much more style.

(8va)-----

BU BU BU BU

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

47

Em D

14-15-17-15-17-19-19 15-19 15-19 15-19 15-19 14-17 14-17 14-17 14-17

50

C B Em D

12-15 12-15 12-15 12-15 11-14 11-14 12 15-19-15 15-19-15 14-17-14 14-17-14

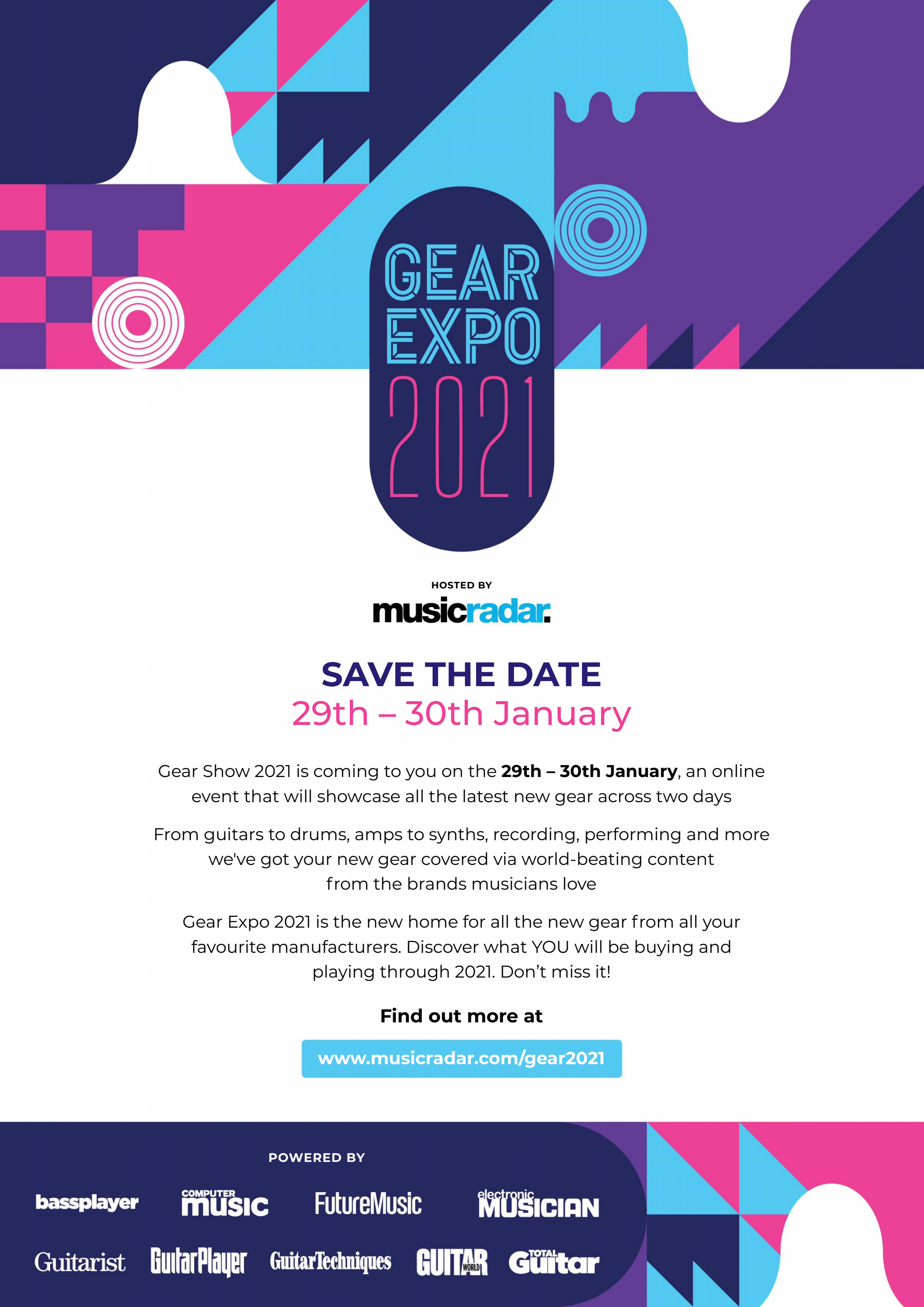
53

C B A5 E5

12-15-12 12-15-12 11-14-11 11-14-11 13-12-10 12-11-7 9

56

etc



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BEBOP SUBSTITUTION



Bebop substitution is a musical concept that sounds complex and deep, but **Tim Pettingale** assures us it really doesn't have to be that way.



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FUNDAMENTAL CHANGES



Wes Montgomery: one of jazz's most important figures

ABILITY RATING

★★★★★ Moderate

Info

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

Will improve your

- ✓ Fretboard coverage
- ✓ Note sequencing
- ✓ Burst phrasing

Listen to Wes Montgomery, Pat Martino, Joe Pass or Jim Hall soloing over a blues progression, and in addition to the expected bluesy licks, you'll hear that at times it sounds as though they are playing in another tonality altogether. In essence they are, and in this series we'll look at some simple substitution techniques you can use to recreate that classic 'bebop blues' sound.

When I first fell in love with the sound of jazz guitar, I wanted to know how to play those rich lines like Wes, which accessed all the colourful chord extensions. But where did those ideas come from?

I dabbled with the 'scale or mode for every chord' approach, but found this too cerebral

and slightly baffling (many people use that method perfectly well, so I must be wired differently). The breakthrough came when I learned some chord substitution concepts that allowed me to access 'that sound' instantly, using some pretty simple ideas.

In this series, you'll learn the 'shortcut' jazz

"The focus here is on repurposing things you already know, such as Major and Minor scales and simple arpeggios"

substitution ideas that will help you play authentic bebop jazz lines over a blues progression, without having to learn anything new. The focus here is on repurposing things you already know, such as the Major and Minor scales and some simple arpeggios.

Of course, these substitution ideas can be explained theoretically, but I love the

approach of taking a concept and making music with it right away. Once you have the licks under your fingers, you can figure out why it works later. Let's begin...

Substitution #1 – the Minor a 5th above. We'll apply this first substitution idea to a blues progression in G Major. In a Major key jazz-blues, each chord is typically played as a Dominant 7th. But Pat Martino and Wes Montgomery tend to 'minorise' the Dominant chord by superimposing a Minor tonality over the top. In other words, when they see G7 written, they are thinking of a Minor chord that might fit over it. Therefore the first substitution device we'll explore is to substitute a Dominant 7th chord with a Minor 7th chord whose root is a perfect 5th above it.

Chord I in our example blues is G13. Ascend five steps up the G Major scale and we arrive at D, so the Minor chord a 5th above G13 is Dm7. To improvise over the G13 chord, we will now think 'D Minor' rather than 'G Dominant'. So anything that comes from the D Minor tonality is ammunition. We can play D Minor Pentatonic ideas. We can play Dm7, Dm9 or Dm6 arpeggios (D-F-A-C, D-F-C-E, D-B-F-A). Or we can play lines from the D Dorian mode (D-E-F-G-A-B-C).

This month we'll start with some arpeggio-based ideas. Enjoy! 

NEXT MONTH Tim looks at creating 'outside' jazzy sounds using the **Melodic Minor scale**



Get the Tone

The players we are referencing here are generally from the more traditional side of jazz, so the tone we would expect to use is the classic clean neck pickup. Most jazz players prefer archtop guitars such as Gibson L-5CES or ES-175 but you can get equally convincing jazz tones from a Strat or Tele. Or you could slightly dirty things up for a more blues or fusion sound.



TRACK RECORD Virtually anything by the jazz icons mentioned in this article is fabulous and you should aim to seek it out. But there are 'best ofs' from most of them, should you not be familiar with their work. So try: Wes Montgomery, Wes's Best (Reference); Joe Pass, The Best Of (Jazz Heritage); Jim Hall, Hallmarks (Concord); or the highly regarded Formidable (HighNote) from Pat Martino.

DIAGRAMS 1, 2 & 3

The examples are played over a G13 chord; to improvise the melodic lines we'll use the Dm7 arpeggio in 5th position (Diagram 1). Before learning the licks, play the G13 chord, followed by the Dm7 arpeggio ascending and descending, then play the chord again. Do this a few times to get the sound in your ears.

To increase the notes available to us, we can use the more colourful Dm9 arpeggio, which creates a smoother sound. Here's the arpeggio in 5th position (Diagram 2). Now let's explore the Dm6 arpeggio (Diagram 3). This works really well over the G13 chord because it contains a B note - the major 3rd of G13.

DIAGRAM 1

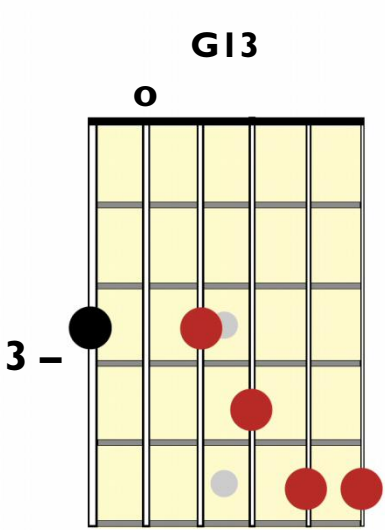


DIAGRAM 2

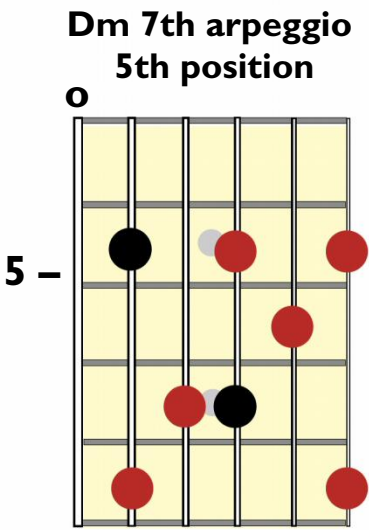
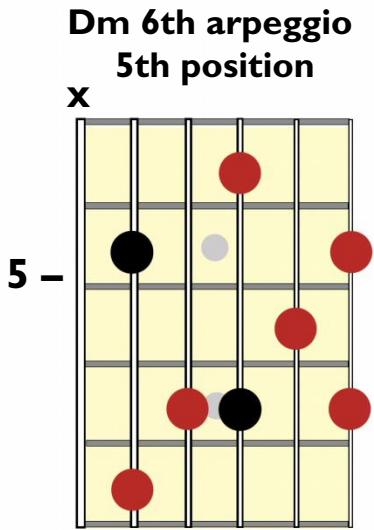
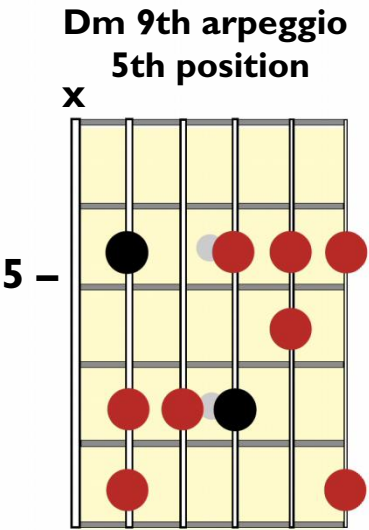


DIAGRAM 3



EXAMPLE 1

CD TRACK 51

Play this example, remembering that we are actually in the key of G. I think you'll agree – it's instant Wes!

All examples ♩ = 100

G13

EXAMPLE 2

CD TRACK 52

This example features a descending run that clearly spells out the Dm7 sound. Again, remember we are playing in the key of G.

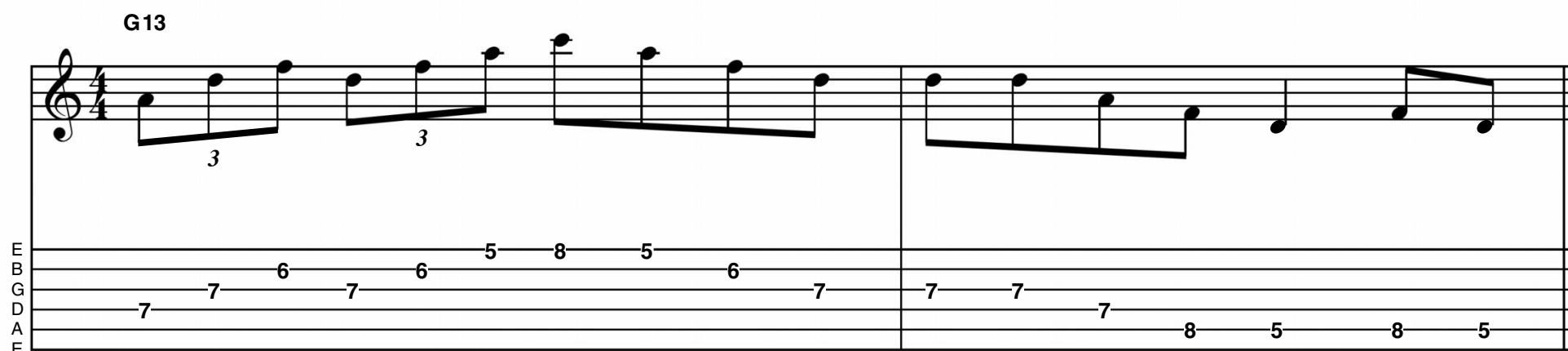
G13

EXAMPLE 3

CD TRACK 53

To create more melodic ideas with the Dm7 arpeggio, we can use rhythmic variation. This line begins with triplet patterns that are fragments of a Dm chord.

G13

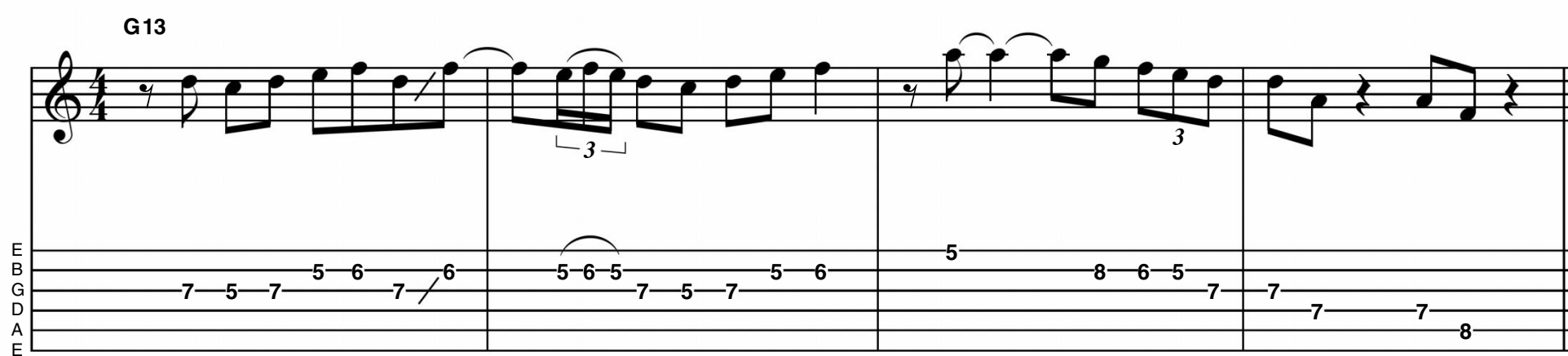


EXAMPLE 4

CD TRACK 54

The one additional note in this arpeggio (E) gives us more scope for creating interesting lines. Here's an idea that contains the trademark Joe Pass 'trill' in bar 2.

G13

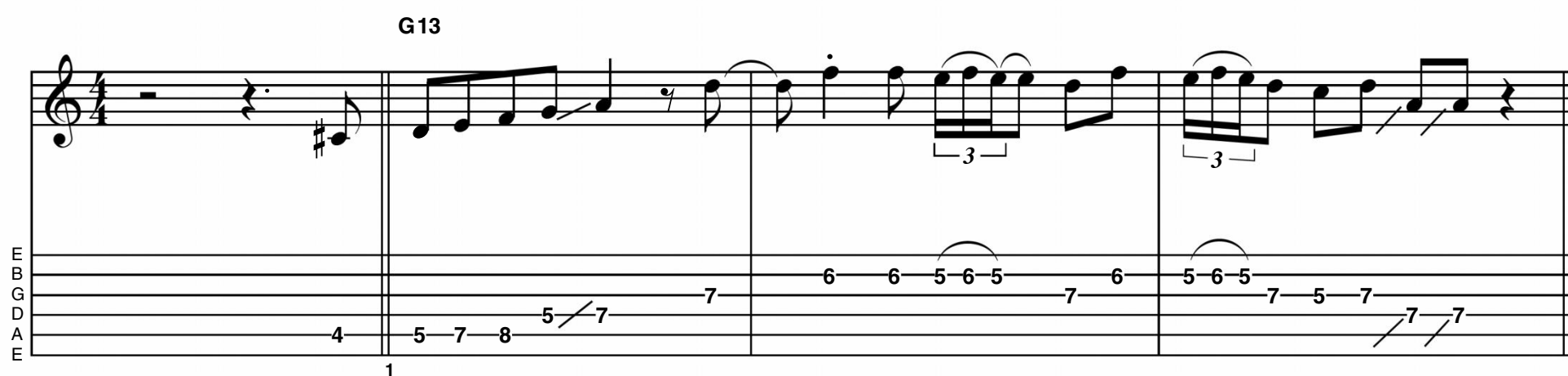


EXAMPLE 5

CD TRACK 55

This line begins with a chromatic approach note that anticipates the Dm9 arpeggio. Play this line in a lazy, behind-the-beat way, with a bluesy inflection and you'll hear that it's reminiscent of Pat Martino's cool bluesy lines.

G13

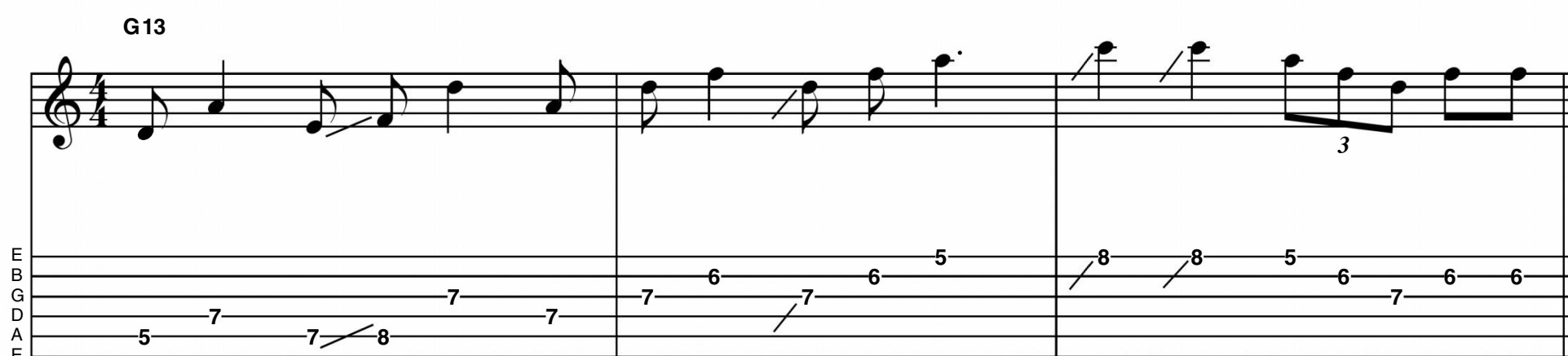


EXAMPLE 6

CD TRACK 56

The next idea is organised in a more intervallic way, which results in a more spacious sound.

G13



EXAMPLE 7

CD TRACK 57

The 6th from Dm6 is perfect for playing over G13 as it's the chord's major 3rd. See how it's used here as an important note in the opening phrase?

G13

E
B
G
D
A
E

EXAMPLE 8

CD TRACK 58

This lick highlights Dm6's 6th interval (the Major 3rd of G13) at the end.. Jazz players old and new have loved the sound of the 6th in their melodic lines

8

G13

E
B
G
D
A
E

EXAMPLE 9

CD TRACK 59

This lick highlights Dm6's 6th in bar 1 and ends with it in bar 3, perfectly syncing with the underlying G13 chord.

G13

E
B
G
D
A
E

EXAMPLE 10

CD TRACK 60

This final example uses rhythmic variation to create movement and interest. The opening phrase is played as a fast rake across the strings, so get your fingers in position ahead of time, as if playing a fragment of a Dm7 chord. Rake up from the third to the first string, then quickly hammer onto the 7th fret with your third finger. This involves jumping your third finger across

two strings. I hope you're beginning to see the potential of this idea to create authentic-sounding bebop lines. The audio accompanying this lesson includes a G13 vamp, so experiment playing over it with D Minor ideas (play mine, then try some of your own). Next time we'll take things a step further and create some great sounding lines using the Melodic Minor scale.

G13

E
B
G
D
A
E

THE CHARLATANS



This month **Simon Barnard** continues his series on 90s rock with a look at Mark Collins, from West Midlands boys The Charlatans.



Tim Burgess, Mark Collins and Tony Rogers of The Charlatans

ABILITY RATING

☆☆☆☆☆ Moderate

Info

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

Will improve your

- ✓ Pentatonic riffing
- ✓ Blending rhythm with melodies
- ✓ Syncopated lead lines

Forming in 1988, The Charlatans released 13 studio albums between 1990 and 2017, with every one hitting the UK top 40, and three claiming the number one spot. There have been numerous line-up changes, with singer Tim Burgess and bassist Martin Blunt the only members who have featured on every album since the debut. Mark Collins replaced original guitarist Jon Day in 1991, and has played on all but the very first album.

The Charlatans is a typical indie band, and one of the most prominent and longest

surviving groups. One of the key features that separated this band from so many others, is the inclusion of prominent piano and organ lines, used to infuse their sound with a little soul. It also gave guitarist Collins a platform to play rhythm lines and melodic ideas without getting in the way of a second guitarist, or leaving the sound empty.

The Charlatans drew influence from their peers as well as earlier R&B, soul and rock bands, and singer Burgess performs with the swagger of other legendary frontmen of the genre. The stats regarding their albums speak volumes too. While The Charlatans never hit the heights of Oasis and Blur, the group has had a long and successful career and still maintains a huge following.

Mark Collins is a self confessed guitar hoarder and someone who is as interested in the aesthetics of the instrument as in the

sound. Some of his favourite guitars, which have featured prominently on recordings and live performances include Les Paul Customs, Gretsch Duo-Jets, Gibson J-200s and the occasional Gibson SG for slide work. Amp-wise he has always been a fan of the Vox AC30 and various models from Blackstar.

Collins isn't an overly flash guitarist, but one who crafts individual parts carefully so they suit each song. Although not regarded as soloist per se, he has put down some very melodic lead lines, plus many excellent bluesy riffs and licks. Having keyboards in the band allows Mark to sit back and play rhythm guitar and then, when the moment suits,

“Mark Collins isn't an overly flash guitarist, but one who crafts individual parts carefully so they suit each song”

introduce some tasty riffs, licks and melodies.

This month's track combines elements from Collins's style, such as rhythm guitar infused with melodic lines, bluesy-rock riffs, syncopated lead licks and solos. Influence for the piece comes from the biggest-selling albums featuring Collins on guitar. As a musician who plays for the song rather than to forward himself as a player (much like Noel Gallagher in Oasis and Graham Coxon in Blur) the GT track is as much a pastiche of the band itself, as of its guitarist. But it's a lesson in how to piece together parts that work. **BT**

NEXT MONTH Simon introduces the 'post Smiths' sound of Joe Johnson and band **Shed Seven**

6

5

4

5

4

GAIN
BASS
MIDDLE
TREBLE
REVERB

Get the Tone

Mark Collins is a big fan of Gibson guitars and British amps (Vox and Blackstar), so a bridge humbucker is your best bet. If using single-coils tame the top end by turning the treble down at the guitar or amp. We are looking for a typically raunchy indie tone (usually achieved using loud amp volume) but a decent drive pedal with some light reverb or delay will suffice.



TRACK RECORD The Charlatans' fifth studio album, *Tellin' Stories* from 1997 was the most commercially successful and a great place to start if you're unfamiliar with the band's work. It features three top 10 singles, including *One To Another*, their highest charting song, which reached number three in the UK. You can also watch the band on YouTube playing their set at the Glastonbury festival in 2019.

EXAMPLE THE CHARLATANS STYLE

CD TRACK 62

[Bars 1-2] We begin proceedings with a typical Brit rock intro riff using the Major Pentatonic scale. In the second bar this leaps up an octave then concludes with a descending run to introduce the first chord.

[Bars 3-16] This section demonstrates various of Collins's rhythm guitar approaches. You'll notice that the chord voicings are all triads and that the low root is omitted each time, since the bottom end is filled out nicely by the bass guitar and organ. There are some more Major Pentatonic and bluesy licks on display, with a sliding 6th interval introduced at bar 16.

approaches. You'll notice that the chord voicings are all triads and that the low root is omitted each time, since the bottom end is filled out nicely by the bass guitar and organ. There are some more Major Pentatonic and bluesy licks on display, with a sliding 6th interval introduced at bar 16.

Sheet music for guitar, showing measures 1 through 17. The music is in 4/4 time, key of A major (three sharps). The tempo is marked as 90 BPM for measures 1-16 and 105 BPM for measure 17.

Measures 1-16 are divided into four systems of four measures each. Chord voicings (A, Asus4, D, C) are indicated above the staff. Fingering numbers (1-5) are shown below the staff. A sliding 6th interval is introduced at bar 16.

Measure 17 is a single system showing a descending run in the bass line, with a tempo change to 105 BPM and a key signature change to A minor (Am7).

EXAMPLE THE CHARLATANS STYLE CD TRACK 62

[Bars 17-30] The tempo picks up and the band's rockier side is revealed. The notes of the riff come from Am7 but are doubled on the bass and organ to create that big sound. For added interest, the riff goes up an octave in bar 23. Bluesy sliding 6ths feature again in bars 22 and 28.

[Bars 31-45] Here you'll find some original sounding chordy ideas alongside

syncopated lead licks. The phrases in bars 31-34 and 37-40 come straight from a descending A Minor Pentatonic scale, a favourite of Collins and so many other guitarists. The lick in bar 44 is slightly different, as it still descends, but for the most part on just the second string; plus the scale of choice here is A Mixolydian mode (A-B-C#-D-E-F#-G) which adds welcome colour.

20

24

27

31

34

D C Am7

D C Am7

A D C A D C Am7

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CD TRACK 62

four-bar phrase that's repeated an octave higher. There's nothing flashy about it, but the simplicity and repetitive nature of the solo gives something for the listener to latch on to. The piece ends with a full A Major chord before a final Pentatonic phrase and chord idea that you might recognise from earlier on. There's nothing hard here but it's nonetheless a very satisfying piece to play.

38

41

45

50

55

4TH INTERVALS



This month **Shaun Baxter** enters 'quartal' territory by looking at how to use 4th intervals to create modern sounding blues-rock solos.

ABILITY RATING

★★★★★ Advanced

Info

Key: A

Tempo: 160bpm

CD: TRACKS 64-66

Will improve your

✓ Recognition of 4ths in a scale

✓ Knowledge of how to use 4ths

✓ Creation of lines using 4ths

In this current series, we've been looking at ways of employing a range of intervals to develop some new and hopefully useful vocabulary when Mixolydian mode. So far, we've looked at 2nds and 3rds and, in this one, we move on logically to 4ths.

Intervals are a great way of developing approaches that have distinct flavours, or particular colours. 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 do when improvising.

Compared to other intervals, 4ths (like their inversion, 5ths) have an open and contemporary sound and form the basis of a whole branch of music theory: quartal harmony. Within the modes of the Major scale, each 4th interval will be one of two types:

- Perfect 4th = two and a half tones.
- Augmented 4th = three tones.

To illustrate this, have a look at Diagram 1, which represents the notes of D Major (and any of its modes, of which A Mixolydian is mode V). If you start from any note, and then move in any direction (clockwise or anti-

"Each interval has its own innate character, so intervals are a great way of developing approaches that have distinct flavours"

clockwise) to another note three notes away (in other words, separated by two scale notes in between), the distance is either (usually) a perfect 4th or an augmented one (in this case, only between the notes G-C#).

The waveforms created by 4ths, 5ths and octaves are more stable and less dissonant than many of the other intervals when used with distortion; consequently, they work well when played as double-stops, and form the basis of many classic rock riffs, such as those to Smoke On The Water, Burn, and All Night Long by Ritchie Blackmore of Deep Purple/Rainbow; and Money For Nothing by Mark Knopfler of Dire Straits.

When played on adjacent (neighbouring) strings, perfect 4ths occupy the same fret (apart from when they are played across the third and second strings, which are tuned a 3rd apart, rather than a perfect 4th apart).

In terms of technical execution, perfect 4ths can be played using a barré roll technique, whereby one of the fretting hand's fingers is laid across two or more strings, and

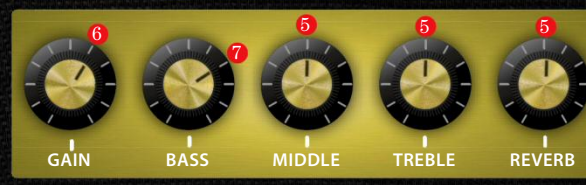
the weight of the fingerprint part (or more of the underside of the finger if there are many strings) is redistributed from string to string (note to note), so that only one note is held down at any one time. This is achieved using an arm and wrist action rather than distorting the shape of the finger. This approach is favoured by Australian sweep-picking fusion guitarist Frank Gambale. Alternatively, some players, like American jazz-rock-blues guitarist Scott Henderson, prefer to play perfect 4th intervals on the same string, even though the stretch is particularly wide.

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

Regarding the backing track, most drummers would 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 those of your own) simply by replacing any C# notes with C notes. 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 to learn in **Creative Rock**



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 distortion that you need from the amp; whereas, if using single-coils, you may need a bit of help from a distortion or gain pedal.

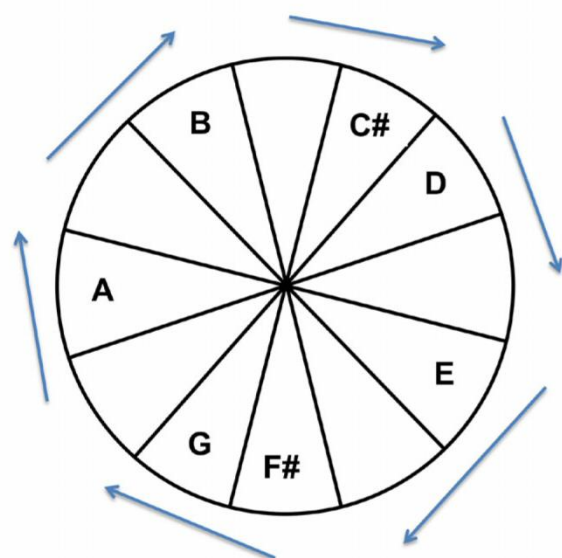


Scott Henderson uses wide stretches to play 4th intervals



TRACK RECORD Scott Henderson's use of stretches to play 4ths is influenced by Allan Holdsworth; however, Scott's line are more bluesy and bebop-tinged. If you haven't heard Scott, try the album Dr Hee, recorded with his band Tribal Tech. John Scofield also uses stacked 4ths from each scale in order to construct interesting and open-sounding chords. Try his albums Still Warm, Blue Matter and Loud Jazz.

DIAGRAM 2 THIS MONTH'S CHORD PROGRESSION



A mixolydian -----|

A	♯	G/A	♯
(x2)			

C mixolydian -----|

Bbadd9	F	C	♯
---------------	----------	----------	----------

(x4)

	A	B	C#	D	E	F#	G
A mixolydian -	1	2	3	4	5	6	b7

	C	D	E	F	G	A	Bb
C mixolydian - 1	2	3	4	5	6	b7	

CD TRACK 65

adjacent strings; however, the resultant 'vertical' form is difficult to finger with the fretting hand, and often requires a sweep picking approach. I consider a more articulate method is the use of wide stretches and string skips as in this passage, and is more reminiscent of Allan Holdsworth's approach. Note how this passage is divided into four-note sections; so, rhythmically, a '4 against 3' effect is created when these four-note groups are played to an eight-note triplet count, providing more interest for the listener. Finally, also note that there are other examples of this same 4:3 approach in bar 10 and bars 35-36.

[Bar 3-4] When playing consecutive 4ths, it is possible to stack them up on

Three systems of guitar tablature for a piece in A major, 4/4 time, at 160 bpm. The first system shows the A section with a key signature of one sharp (F#) and a 4/4 time signature. The second system shows the G/A section with a key signature of two sharps (F# and C#) and a 4/4 time signature. The third system shows the A section with a key signature of one sharp (F#) and a 4/4 time signature. Each system includes a treble clef staff with musical notation and a four-line guitar staff with fret numbers. The guitar staff includes annotations for "Consecutive 4ths" and "PM slightly".

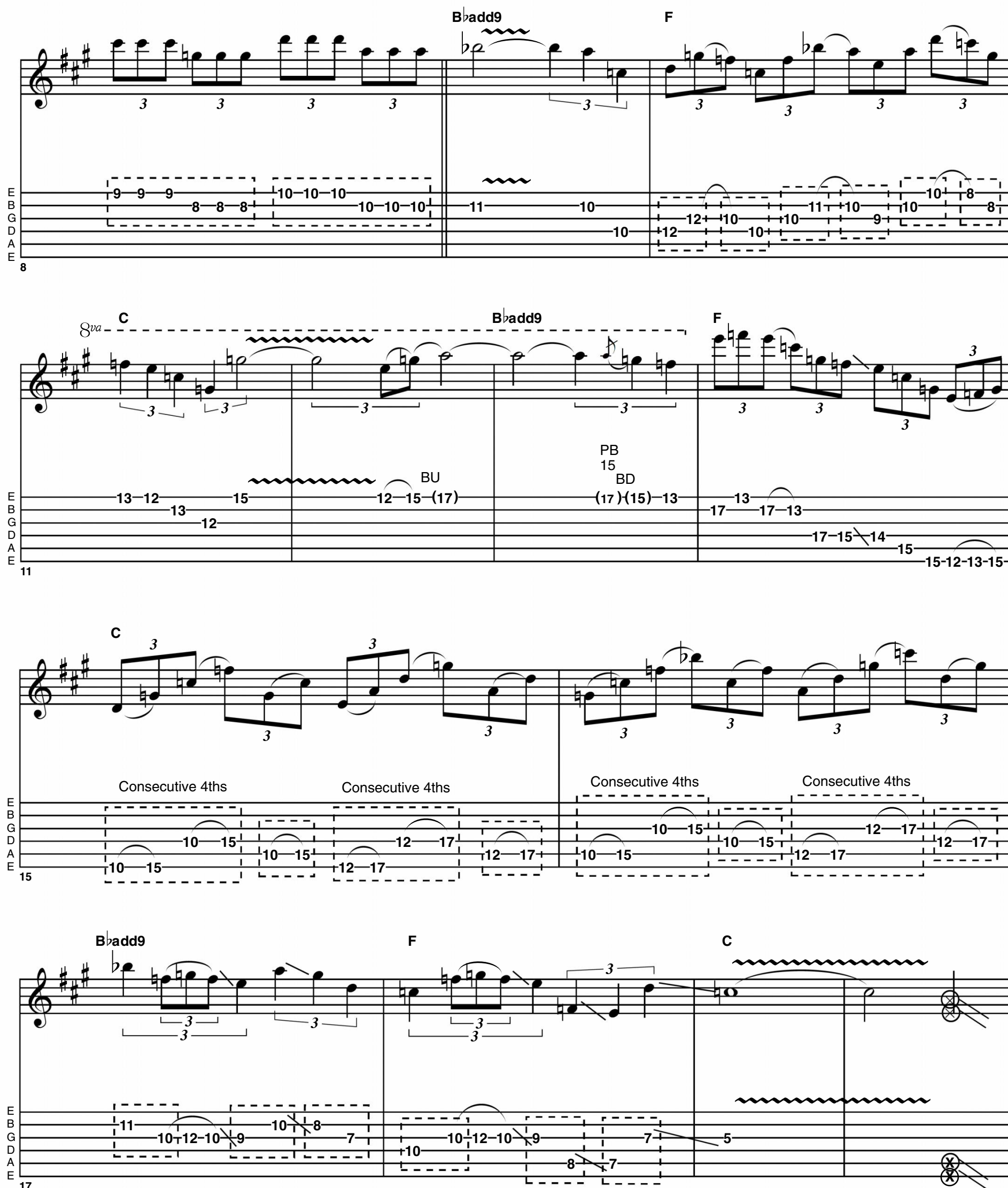
EXAMPLE 4TH INTERVALS

CD TRACK 65

[Bar 10] The four-note motifs in this bar are created by travelling up one 4th interval and down another.

[Bar 15-16] Most of the 4ths within any Major scale mode (which includes Mixolydian) are perfect (in that they comprise a distance of five frets from one note to the next), so there are lots of opportunities to exploit visual symmetry across the strings, as demonstrated here.

[Bar 23-24] This is almost a descending equivalent of the ascending symmetrical passage in bars 15-16. We've moved laterally here, playing the contents of bar 24 on the fifth, fourth and third strings, rather than higher up the neck on the sixth, fifth and third strings. This was done deliberately, in order to set up the fretting hand in the right area of the neck to prepare for the tapping section that starts in bar 25.



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

- System 1 (Bars 8-10):** Treble staff shows four-note motifs with triplet markings (3). Bass staff shows fret numbers: 9-9-9, 8-8-8, 10-10-10, 10-10-10. Chords B^badd9 and F are indicated.
- System 2 (Bars 11-13):** Treble staff shows descending motifs with triplet markings. Bass staff shows fret numbers: 13-12-13, 15-12-15, 12-15-(17), 17-13-17, 17-15-14, 15-12-13-15. Chords C, B^badd9, and F are indicated. Labels PB 15 BD and BU are present.
- System 3 (Bars 15-17):** Treble staff shows ascending motifs with triplet markings. Bass staff shows fret numbers: 10-15, 10-15, 12-17, 12-17, 10-15, 10-15, 12-17, 12-17. Labels 'Consecutive 4ths' are placed above the fret numbers.
- System 4 (Bars 17-19):** Treble staff shows descending motifs with triplet markings. Bass staff shows fret numbers: 11-10-12-10-9, 10-12-10-9, 7-5, 8-7. Chords B^badd9, F, and C are indicated.

EXAMPLE 4TH INTERVALS

CD TRACK 65

[Bar 25-30] Although metric examples are easier to understand and learn, they don't always demonstrate something's true potential: to produce organic and natural-sounding effects by adopting a freer approach. Consequently, this section is a transcription of something I improvised. And when I improvise, there are usually quite a lot of odd note groupings (such as the quintuplet in bar 30). I know that it may look complicated on the page, but I wanted to show

you the effects that can be created by simply flapping around intuitively within a useful shape. The results tend to be more well-balance, have a better flow and sound less rigid, premeditated (and lesson-like).

[Bar 25] Here is the first example of 'nested' triplets (in this case, eighth-note triplets and 16th-notes based on a quarter-note triplet pulse). Note that there are more examples like this in bars 27-30 and 41-42.

The score is divided into four systems, each containing a guitar staff and a bass staff. The first system covers measures 21-24, the second covers 25-26, the third covers 27-28, and the fourth covers 29-30. The notation is complex, with many triplets and consecutive 4ths, and some measures contain multiple triplets. The bass line is often written with fret numbers and some accidentals, indicating specific fret positions and notes.

EXAMPLE 4TH INTERVALS

CD TRACK 65

[Bar 31-32] Most previous tapping sections were led by a picking-hand tap on each downbeat, but here it's a fretting-hand tap because this creates a less predictable effect. Also note that this same approach is applied in bars 41-42.
[Bar 34] The open string at the end of bar 34 is to buy time for the fretting

hand to get set for the following section in bar 35.
[Bar 37-40] We couldn't have an exposé on 4th intervals without looking at double-stops, common throughout the history of rock guitar because (like 5ths and octaves) they sound smooth and stable when played with distortion.



The musical score is divided into several systems, each with a key signature of three sharps (F#, C#, G#) and a treble clef. The notation includes standard guitar notation with fret numbers and interval labels.

- System 1 (Bars 29-30):** Labeled 'A'. The fretboard shows intervals: 14-19, 14-9, 14-19, 9-14, 19-14, 14-9, 19-14, 14-9, 19-14, 14-9, 19-14, 14-9.
- System 2 (Bars 31-32):** Labeled 'A/G'. The fretboard shows intervals: 11-16, 16-11, 12-17, 17-12, 10-15, 15-10, 12-17, 17-12.
- System 3 (Bars 33-34):** Labeled 'B $\flat$ add9' and 'F'. The fretboard shows intervals: 13-12, 12-10, 13-11, 10-10, 8-8, 10-10, 10-0, 10-15, 10-15, 12-17, 12-17.
- System 4 (Bars 35-36):** Labeled 'C' and 'F'. The fretboard shows intervals: 10-15, 10-15, 12-17, 12-17, 13-18, 13-18, 20-17, 17-18, 17-18, 15-17, 18-18, 17-15, 15-17, 18-18, 17-15.

Additional labels include 'Consecutive 4ths' and '4th Doublestops'.

EXAMPLE 4TH INTERVALS

CD TRACK 65

[Bar 43] This bar uses the digital symmetry that exists on the guitar. Here, in order to maintain the same fingering across all six strings, the progress deviates from moving the four-note motif up and down a scheme of strict 4ths to 3rds through the refraction zone represented by the third and second strings.

[Bar 45-49] This final section summarises the two main technical approaches available to guitarists when using 4ths.

[Bar s 45 and 46] These bars show stacked 4ths where each note is played on

a different string creating 'vertical' forms that have to be played by using barré rolls with the fretting hand (as described earlier), whereas bar 47 demonstrates the alternative approach involving wide stretches, string skips and a legato approach which, although it has more sonic clarity, requires a wider field of vision so could feel more difficult for certain players. To top things off, we have a blatant and graphic descent of stacked 4ths - one on each string - to give you a true and iconic flavour of this interesting interval.

The musical score is divided into four systems, each with a treble clef staff and a six-string guitar staff. The first system (bars 39-41) features a C major triad (C-E-G) and a Bb add9 chord. The second system (bars 42-43) features an F major triad (F-A-C) and a C major triad. The third system (bars 44-45) features a Bb add9 chord and four measures of consecutive 4ths. The fourth system (bars 46-48) features four measures of consecutive 4ths and a final A major triad (A-C-E). Fingerings are indicated by numbers 1-5 on the strings. Bar numbers 39, 42, 44, and 46 are marked at the start of their respective systems.

IN THE WOODSHED

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Paul Gilbert: perhaps the most revered three-notes-per-string Pentatonic player ever!

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Key: Various
Tempo: Various
CD: TRACKS 67-76

Will improve your...

- ✓ Fretboard knowledge
- ✓ Digital dexterity
- ✓ Picking styles

The Minor Pentatonic scale is infinitely useful and versatile. The scale positions are usually seen as two-notes-per-string entities, but this month we will explore some three-notes-per-string ideas. Since the scale is all tones and Minor 3rd stretches, this might be a strain on for your fretting hand. So be sure to thoroughly warm up your muscles

and loosen up before trying these examples. We are sticking with E Minor Pentatonic: E-G-A-B-D (1 ♭3 4 5 ♭7), to make finding the notes on the fretboard much simpler, as some of these ideas will be unusual compared to our familiar 'five shapes' system.

We start up at the 12th fret with a Dimebag Darrell-esque lick which ifeatures shapes 1 and 2 glued together. To ease into this, you could start by playing shape 1 using first, second and third fingers only. You will benefit greatly from developing the space between these fingers; particularly first and second. Next try playing the second two-notes-per-string shape with second, third and fourth fingers only, in order to develop control and

independence between the third and fourth fingers. Now stick both shapes together for the full three-notes-per-string scale.

In Ex1 that there are repeated notes wherever a string change occurs. If you want to avoid this, Frank Gambale is your man. Frank's reinvention of speed picking is still at the cutting edge of guitar technique. Example 2 shows the Gambale picking approach through the Em Pentatonic shapes seen in Ex1. Here we are alternating between three-notes and one-note-per-string. The Gambale rule is that whenever you have odd numbers of notes per string, you can sweep pick the string changes. So each ascending string change is a downward sweep and each descending string change is an upward sweep. This results in a beautifully smooth and fluid sounding Pentatonic sound more akin to saxophone or synth players than guitarists.

Example 3 is something Allan Holdsworth might have used; it's a legato shape that uses the entire range of the fretboard from the open sixth string right up to the 24th fret E on the first. In between those two notes is a set of three-notes-per-string shapes which move from string to string with even hammer-ons.

For Example 4 we turn to Paul Gilbert with a pattern he made famous with Mr Big's Colorado Bulldog. Here we stay on the middle two strings and ascend the neck with six-note groupings. It's a great way to play Minor Pentatonic with a razor sharp picking attack.

Finally we look at a three-notes-per-string shape played from the 7th fret fifth-string root. This Richie Kotzen style lick uses legato and fourth-finger finger rolls used to throw in some very cool 4th interval jumps.

Play through each example very slowly and carefully at first, and make sure the notes sound clean and even before speeding up and playing along with the backing tracks. 

NEXT MONTH Charlie goes prog as he looks at mastering the tricky 9/8 time signature

EXAMPLE 1

CD TRACK 67

Place your first, third and fourth fingers on the sixth string, at the 12th, 15th and 17th frets and relax your hand into the stretch. Try adjusting your thumb position and angle on the neck to find a more comfortable position for your hand. Pick each string once, then play the six notes with even hammer-ons and pull-offs

♩ = 160

Em Gm 8va Dm

Play 4 times

1, 4, 7, 10

EXAMPLE 2

CD TRACK 69

Map out the fretting-hand notes first using light hammer-ons. Once you have the notes under your fingers you can focus on the picking hand. The pattern is 'down-up-down, string change, down'. Allow the pick to smoothly sweep across the strings. Descending, the picking is reversed but the concept is the same.

$\text{♩} = 130$ **Bm11**

Play 4 times

EXAMPLE 3

CD TRACK 71

Keep your hand in the stretched out position throughout this run and endeavour to move your fingers in small motions, staying close to the fretboard. For an extra challenge, make sure you can name the notes as you play through the shape slowly; this is an excellent way of learning the fretboard.

$\text{♩} = 120$ **Am9**

Play 4 times

EXAMPLE 4

CD TRACK 73

This Paul Gilbert inspired lick is best played either with strict alternate picking (start with a downstroke) or down pick-hammer-hammer-up-down-up. Each six-note grouping is a repeat of the picking pattern so synchronise a downstroke with the first-finger position shift for best results.

$\text{♩} = 100$ **G5 A5 E5**

Play 4 times

EXAMPLE 5

CD TRACK 75

Play the first three notes with hammer-ons using the first, third and fourth fingers. Next use your fourth finger to roll from the fifth string to the fourth, then back down the the fifth string before repeating the legato fragment. Repeat this pattern on each string while correcting the shapes to fit the scale notes.

$\text{♩} = 180$ **Em G5 Bb5 A5**

Play 4 times

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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

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NOVEMBER GT314

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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

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

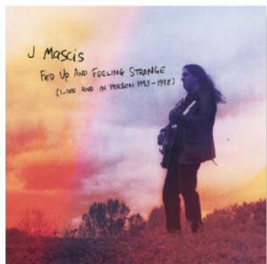
ALBUM OF THE MONTH

STEVE LUKATHER

I FOUND THE SUN AGAIN

The Players Club **10/10**

Steve Lukather needs little introduction to readers of guitar magazines. In short, this is a new studio album of originals and covers that Luke recorded with various other A-list musicians – Greg Bissonette, David Paich, Joseph Williams, etc – and the boss of his side project band, Ringo Starr. It's his most honest record ever. With live tracking and solos, no click tracks, mostly first or second takes, and no synths, the focus is on eight solid songs featuring interactive playing. The track list comprises five originals and three from-the-70s covers. The covers are well realised, too – Traffic's Low Spark Of High Heeled Boys uses space well with great piano, organ and guitar solos. Joe Walsh's Welcome To The Club has a punchy groove (Luke evokes many of Walsh's classic delivery traits) and Robin Trower's Bridge Of Sighs sounds as spacey as ever with big reverb, a throbbing UniVibe and single-coil guitar tone. Of the originals, the 'big internet hit' of Run To Me features Ringo on drums and an infectious rock and roll groove with lush vocals on top. For the musos, check out the instrumental, Journey Through which displays Luke's Beck-isms with deft whammy bar antics, 'adult chords', soaring phrasing and knowing jazz-isms delivered with a crisp distorted tone. This really is an album to savour.



J MASCIS

FED UP AND FEELING STRANGE
(Live And In Person 1993-1998)

Cherry Red Records **10/10**

These days, J Mascis' solo performances are notable for him cranking a vintage Gibson CF-100E through a Z Vex Fuzz Factory, yet back in the heady days of the 90s, his lone outings tended to be a decidedly more 'unplugged' affair. As the title of the second disk in this three-album set – Martin + Me – attests, J's stripped-down acoustic shows consisted of a 1970 Martin 00-21 and... him. Featuring Mascis at his rawest, Dinosaur Jr fans will adore this collection of live tracks. Originally released in '96, Martin + Me chronicles J's solo US tour from the previous year, while his "first ever acoustic performance" from '93, Live At CBGB, saw the light of

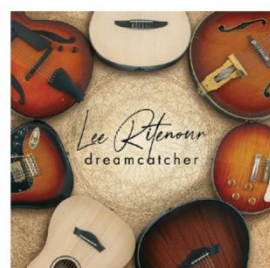
day more recently in '06. The third disk in the set, however, Live In Copenhagen, 1998 is a previously unreleased gem. Standout track: Thumb (Martin + Me).

LEE RITENOUR

DREAMCATCHER

The Players Club **8/10**

Ex-session legend Lee Ritenour has been off the radar for a while but he's back with a passion – a 12-track album featuring him on nylon-string and electric guitars. While he's championed the guitar in many formats – check out his South American releases like Rio and Festival – he's not been as exposed before. Ritenour knows how to get a round fingerstyle tone and his playing throughout the album is never less than exquisite. He knows how to create variety, too, so his



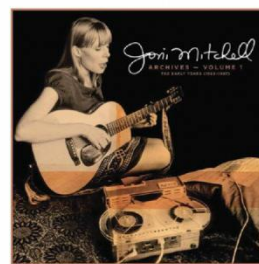
tempo, arrangement, timbral and articulation choices keep you glued to your speakers. Standouts include the title track with lush nylon-string guitar, and the thick semi-acoustic tone on the bouncy Charleston. Riveting pieces and rich tones.

JONI MITCHELL

ARCHIVES – VOL 1

Rhino **9/10**

Seeing that Joni was struck by a brain aneurysm rupture back in 2015, and that she had already semi-retired from music owing to ongoing Morgellons Syndrome in 2010, fans didn't expect any further recorded output from her in the near future. So the release of Archives – Vol 1 has taken everyone by surprise. As you can guess from the title, the collection of five discs, carrying the collective subtitle The Early Years 1963-1967, reveals Joni at the very start of her career. Disc One begins the journey with a radio broadcast on CFQC AM and finds her performing nine tracks, including House Of The Rising Sun and Molly Malone. The final disc is a live recording which was done at Canterbury House in Ann Arbor,



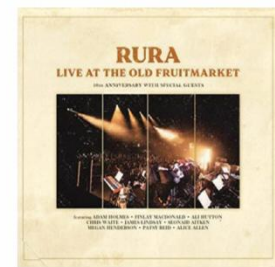
Michigan in October 1967, with more familiar self-penned tracks like Little Green and The Circle Game. Quality throughout is very good – the material, priceless.

RURA

LIVE AT THE OLD FRUITMARKET

Rura Music **8/10**

Rura is a four-piece contemporary folk outfit from Glasgow. Although last year they celebrated their 10th anniversary, as is often the case with folk artists, they're a kind of best kept secret. Legend has it that they are at their best as a spirited live act and, if this CD is anything to go by, it's most certainly the case. Instrumentation includes guitarist Adam Brown on DADGAD-tuned acoustic, Steven Blake on pipes and keys, David Foley on bodhrán and flute and Jack Smedley on fiddle. Moody ambience builds to a climax on tracks like Mary and Weary Days, while Catriona's treads the more traditional fiery path. The



album is a wondrous celebration of folk and contemporary songwriting. Seek them out!

OZ NOY

SNAPDRAGON

Abstract Logix Records **10/10**

For fans of soul-funk fusion, there are few guitarists as revered as New York residing Oz Noy. His early love of effects, funky grooves and quirky changes had many in the muso world sit up and take note. Many albums and collaborations later, the new SnapDragon album sees him wielding a relic Strat with an intensity of skitter scatter fusion lines and some of the most head bobbing grooves anywhere. It's a heady combination and Oz continues to be joined by the world's muso elite - across the nine tracks the drum chair alone is occupied by Dennis Chambers, Dave Weckl and Vinnie Colaiuta! Opener, Looni Tooni has Chambers along with bass icon Will Lee with a tight horn section that funks and syncopates around Noy's biting Strat. What a blazing head on it too! Tired But Wired is a rhythmical shifting piece with lots of space (Colaiuta's time is off-the-scale good), Andy Summers-eque clean chord bursts and a moody main melody. The filthy groove on Outer Look nods towards the jazz-funk of Lenny White and other fusion legends. She's Not There is typical of Noy's approach to covers; tastefully reworked with rhythmic and harmonic twists that offer up new colours. It's not an obvious choice for him but this presentation works a treat (great solo, too!). Groovin' Grant features guitarist Adam Rogers; the piece is skilfully coloured by decades of jazz savvy, while bristling with some of the album's rockiest blues soloing. Once again, Noy is creatively and technically on fire!



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

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OZ NOY

Grease And Grit

The stunning Israeli blues-jazz-fusion guitarist plays and explains his wonderful improvised solo. On video.

CLASSICAL TAB VIDEO

JS BACH

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Bridget Mermikides arranges this great study from the master. It's a duet, so learn each part and play along with Bridget.

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THE CROSSROADS PT3

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