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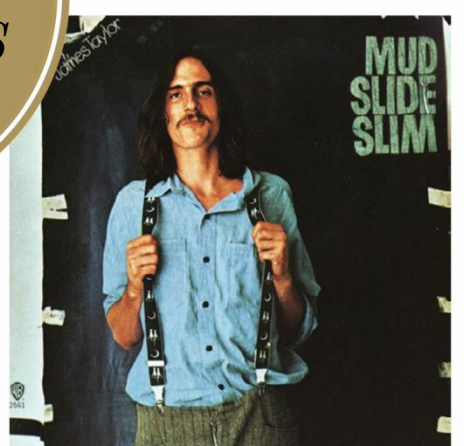
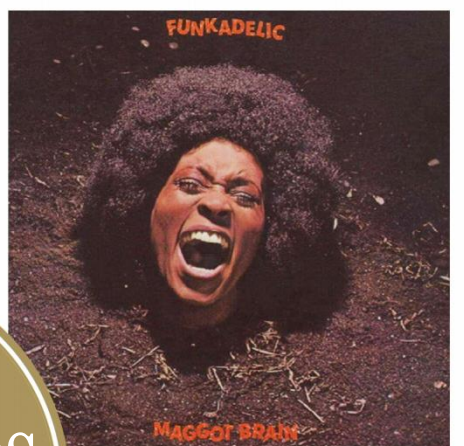
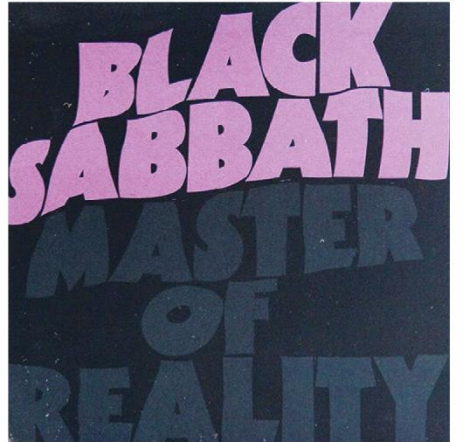
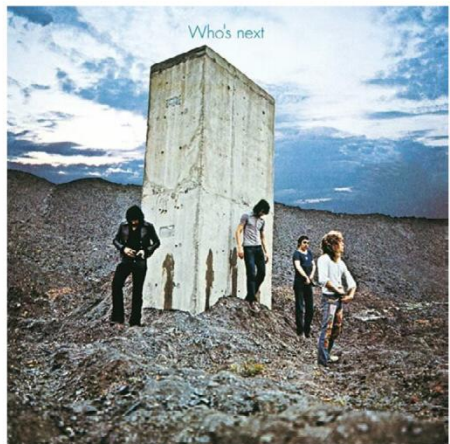
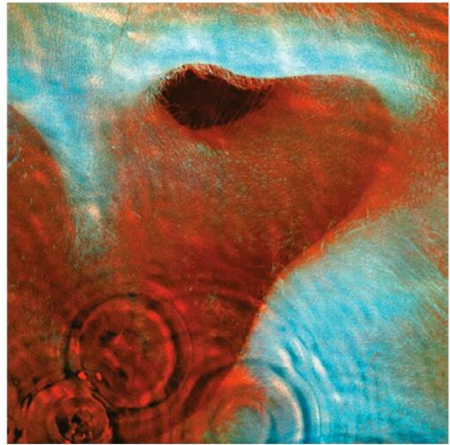
Guitar Techniques

IT WAS 50 YEARS AGO TODAY!

1971

LEARN THE GUITAR SECRETS OF 71's GREATEST ALBUMS

20 playing tips from the greatest year in rock:
Allmans, Sabbath, Floyd, Led Zep, The Who, Yes, Santana, James Taylor, Funkadelic



PLUS...

This staggering blues-fusion guitarist reveals some of his incredible ideas

+ THE CROSSROADS
WHERE BLUES MEETS JAZZ

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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.

**RICHARD BARRETT**

Tony Hadley's longstanding guitarist Richie has worked with everyone from Roger Daltrey to Ronan Keating, and is currently working on his own album.

**SHAUN BAXTER**

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

**JON BISHOP**

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

**MARTIN COOPER**

A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

**CHARLIE GRIFFITHS**

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

**JAMIE HUNT**

Jamie is Principal Lecturer at BIMM Bristol. 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.

**TIM PETTINGALE**

Tim has written dozens of fantastic books on playing guitar in a variety of styles, but specialising in jazz. Check out his Fundamental Changes catalogue.

**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.

**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.

THE YEAR 1971 has been described as the best of all for rock albums. Books have even been written about it. Whether or not such a thing is even possible to define (it's about as subjective as a thing can be), 1971 was certainly an interesting one for me. It was the year I bought my first 'proper' guitar, a 1967 Fender Telecaster.

I was working in a factory in Chelmsford making corrugated cardboard boxes, madly saving my wages in order to get something a cut above my Framus Hollywood Les Paul copy. As I was working shifts - 6am-2pm or 2pm-10pm - I chose an afternoon shift day and got the train down to London.

The Tele was in Guitar Village in Shaftesbury Avenue, cost £105, the body had been stripped to natural and it didn't have a case. I paid cash for it and got back in time to clock in for work, the Fender nestled proudly under my arm. It turned out to be an utterly brilliant guitar.

George Harrison's album All Things Must Pass had come out in November of the previous year (hence missing our '71 hitlist), and I set to work learning all the bits I could manage - Clapton's beautiful intro and solo on the opener I'd Have You Anytime, his Creamlike intro on Wah Wah, and George's clever chords to Isn't It A Pity, Beware Of Darkness and others. I also used it to learn You Can Close Your Eyes and You've

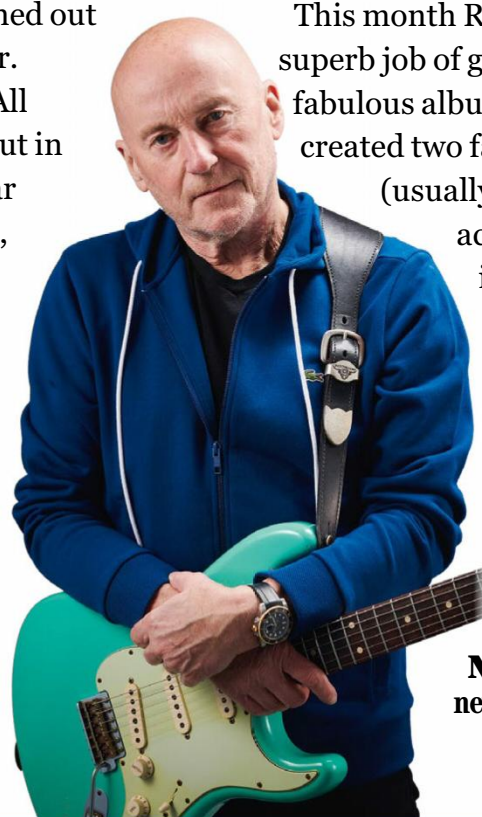
Got A Friend from James Taylor's Mudslide Slim (which does appear on our list), as I didn't own an acoustic. My mate was a Who fanatic and played me Who's Next, another on our list, and it was the acoustic Behind Blue Eyes that got to me, rather than rocky tracks like Won't Get Fooled Again.

Indeed, James Taylor's 'intelligent' chords had turned my head away from the lead guitar driven blues and rock that I'd been steeped in for the previous few years, so I didn't bother with 1971's Led Zeppelin, Black Sabbath or Pink Floyd offerings. In fact I became more interested in chords and changes, getting into Stevie Wonder's Music Of My Mind and Talking Book (both 1972) and largely eschewing guitar rock for a while. I did love Bowie, another clever writer, and had a soft spot for Yes although I was never the biggest prog fan.

This month Richard Barrett has done a superb job of getting to the heart of 10 fabulous albums from 1971. He has created two fantastic style studies (usually one electric, one

acoustic) from each. It's an incredibly diverse range and shows how lucky we were to be surrounded by such amazing music.

See you next month.

*Neville Marten*

Neville Marten, Editor
neville.marten@futurenet.com

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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.

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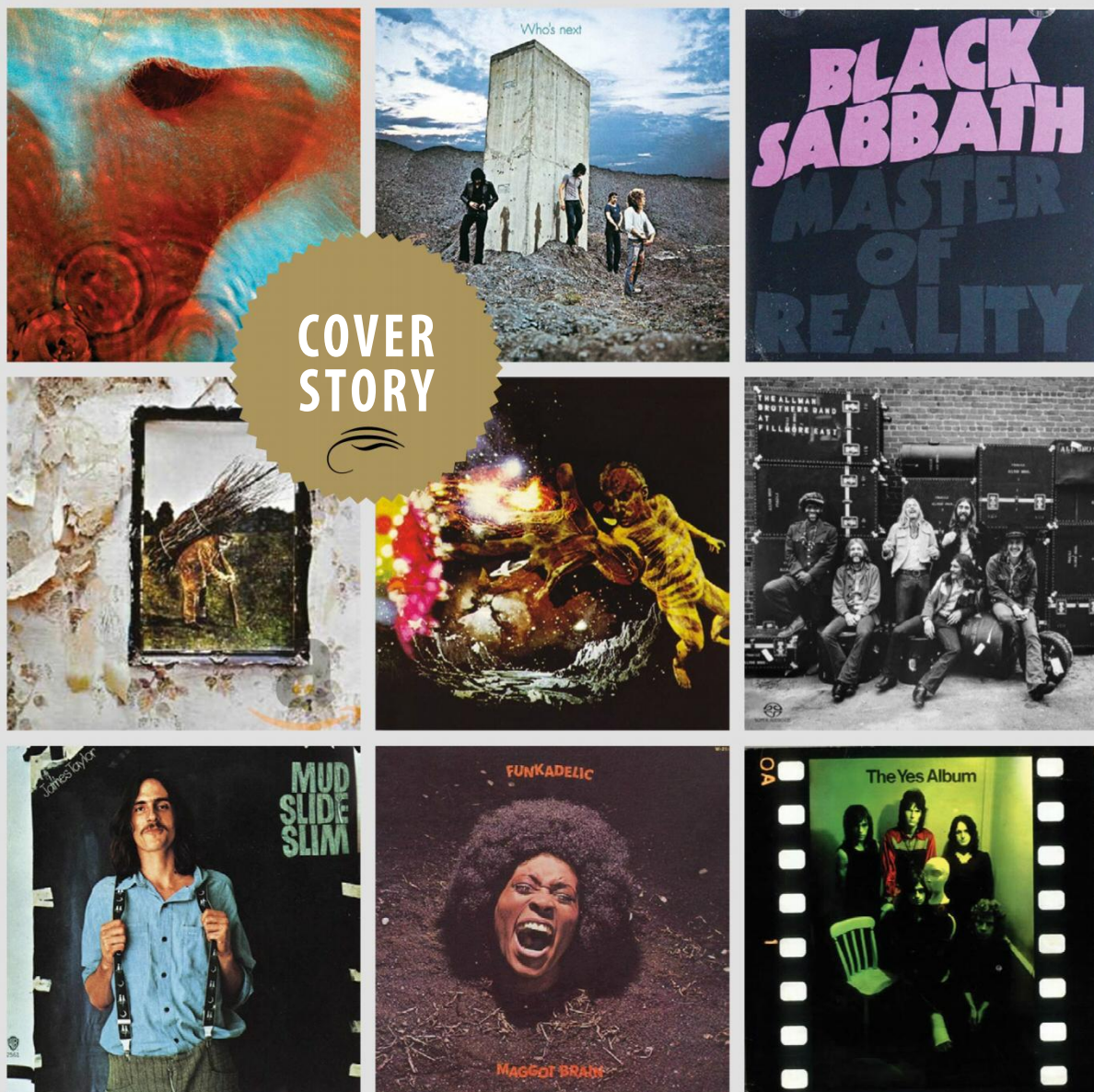
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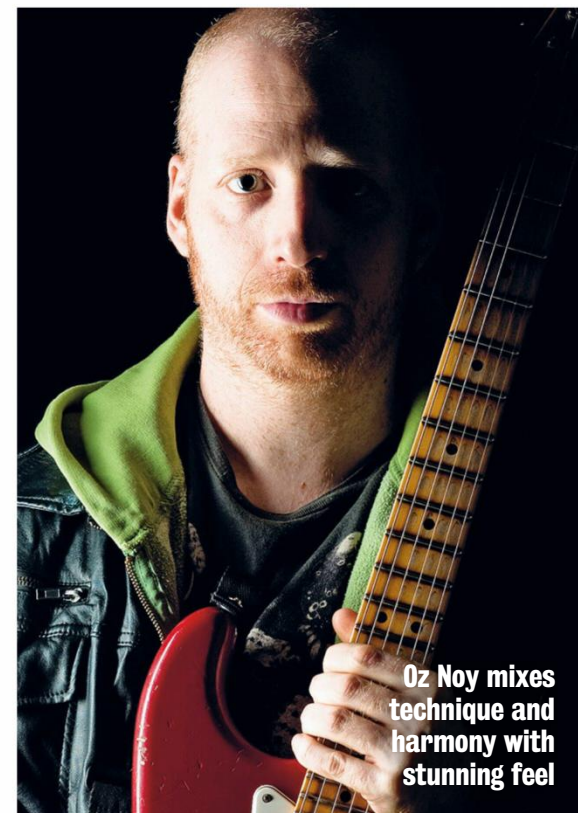
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Oz Noy mixes
technique and
harmony with
stunning feel

FOOD FOR THOUGHT

Justin
GUITAR

Justin Sandercoe of justinguitar.com lends GT his insight as one of the most successful guitar teachers. This month: Why Is Strumming So Hard?

get more than one email about strumming every single day. But the truth is, if strumming is hard for you then you're doing it wrong. In this article I want to give you as many tips on strumming as I can, so if it's an issue for you then I might help you work it out. Teachers might find this a useful reference too and many of the emails are from teachers asking for tips on teaching rhythm to those that have learned wrongly and so have ingrained bad habits.

The first and most important tip I can give you is that the strumming hand keeps moving consistently. Now of course there are exceptions to this rule and in more complex strumming styles, odd times and for some specific techniques you will need to change this. But 99.9% of the time, the strumming hand will move consistently up and down at an even pace.

The oddest thing about strumming is that nearly all of the great guitar players strum the same way. There are some exceptions to the rule, but a great tip is to watch your favourite guitarists strum with the sound off - it's hard to tell what pattern is being played because the hand will move consistently all the time. Neil Young is a great example because he makes the movements quite big - other players will keep the motions short when not strumming but the consistent motion is still there.

The next thing to click with is that the beat (1-2-3-4) will nearly always take a *down* strum. The beat can be divided a few ways but it's usually very consistent. Unless you are a more advanced player or doing something very specific you can assume that the main beats will *always* take a down strum.

Halfway between the beats, the 'and' can take a down or an up. If it's an up you are doing eighth-note strumming which will have eight available strums in the bar. If you play a down stroke on the 'and' then you are playing 16th-note



strumming, which has 16 available strums in a bar.

Once you know if you are playing 8th or 16th-note strumming you should aim to keep the hand moving consistently, even if you are not playing anything. The movement will help you keep in

then that's what the listener will understand. I strongly recommend you take a good chunk of practice time playing a rhythm pattern you find easy and making it feel really good. Work it until it's connecting with you somewhere that makes you feel great inside. Relax and sink

"PEOPLE THAT HAVE THE TECHNICAL MOVEMENT CORRECT BUT FEEL IT'S NOT QUITE WORKING, ARE USUALLY HOLDING TOO MUCH TENSION"

time - your hand is dancing and it will infect your body with groove.

People that have that technical movement correct but feel it's not quite working are usually holding too much tension. They need to relax. Music is the universal language but we communicate feelings not words, so if you are feeling tense and uncomfortable

into it. It'll seem easy at first, but the more time you spend doing it the more you'll find there is to sink into. Don't rush it.

Many find that muting all the strings when working on strumming is very helpful - if you let a chord ring out it can be distracting, while muting the strings gives a very clear indication

of the hit, especially when working with a metronome.

Remember that rhythm is thousands of years old, whereas our sense of harmony is just hundreds of years old. Therefore rhythm is even more important than melody when it comes to communicating in this ancient language.

A couple of technical things are worth mentioning too. On down strums you will often strum all the strings, but for up strums you will often (but not always) strum just the thinnest few strings. Beginners often struggle with which strings to strum on the up and if you stick with the thinnest few strings you can't go wrong.

If you are struggling with strumming I would suggest working with a very thin pick - as thin as you can find. The white Dunlop Nylon is my usual suggestion. They are very forgiving and will allow you to get the motions and feelings right. As you get better you can increase the thickness, though thin picks are often the winner for strumming acoustic parts no matter how confident you are with rhythm.

If you are using a pick then make sure you're not gripping it too tightly. Learning to manipulate the pick while it moves is part of the journey - but gripping too hard will put tension in your arm and shoulder and stop you from relaxing, which is far worse than an occasional dropped strum.

And on that note - don't feel you have to use pick. I would suggest that most people start with a plectrum when learning to strum, but if you prefer the softer tone of your thumb or fingers then work on that. Most of the same rules will apply to that too.

Anyway, I hope you are staying safe and well and finding plenty of time to practise in these crazy days. Cheers! J.

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: Are You Getting Better?*

W f a guitarist practises three hours per day for nine months and there is no one there to hear him, is he getting any better?"

And with that existential conundrum, I offer you an insight into the practice and learning routine that has made me the King Of Cat Food Commercials, The Emperor Of Entertainment and The Sultan Of Strictly. Follow this schedule and then marvel as middle-aged men accost you at the end of gigs to discuss string gauge options and plectrum thickness, attractive women glaze over when you attempt conversation, and invitations to "I'm A Jazz Guitarist, Get Me A Gig In Here" evaporate.

Here then is your New Year's musical routine and reading list. Run this little lot up the fretboard and see how it goes. You aren't doing anything much at the moment, are you?

1. Learn to read music, by which I don't mean tablature. By expending the effort now you'll save incalculable time later. And you will be afforded the opportunity to share the gift of rehearsing efficiently with other musicians. If you know any. Check out The Mel Bay Modern Guitar Method, and whizz through grades 1-7. And then crawl very slowly back to grade 1. For light relief you could also peruse the original Mel Bay Orchestral Chord Method, whose cover promises 'Atomic Chord Power At Your Fingertips'. What's not to love?

2. Robben Ford - Blues. (Hal Leonard Publishing). You could do worse than jump on this slim 16-page volume, organised conveniently into bite-sized chunks of between two and four bars. Lots of ideas to incorporate into your solos, particularly influenced by Albert Collins. Nice.

3. Larry Carlton - Edited and transcribed by Leon White. I suggest you start with Night Crawler, a perfect introduction to the master of melodic rock-fusion guitar on account of its friendly tempo. Even the simple (but not

simplistic) opening melody consists of two kinda inverted blues licks which you could incorporate almost immediately into your personal riff vocabulary. And that's before you sink your metaphorical teeth into the solo itself. Epic.

4. Joe Pass Guitar Style. I'm not telling you when I purchased this jazz-bebop guitar essential, but it

"HERE THEN IS YOUR NEW YEAR'S MUSICAL ROUTINE AND READING LIST. YOU AREN'T DOING ANYTHING MUCH AT THE MOMENT, ARE YOU?"

cost me £2.50 from Ivor Mairant's Musicentre. The maestro takes you on an extemporisation excursion divided into in two parts, 'Harmony' and 'Melody, taking in the usual concepts of chord construction and substitution and then providing examples of soloing on different types of blues (Minor, modern, 3/4) and Rhythm Changes, finishing

with a complete solo transcription of Rosetta by the maestro. Joe Pass Chord Solos is worth \$5.95 of your hard earned too, but I suspect strongly that you'll pay more than I did. Classic.

5. Jeff Beck - A Step-By-Step Breakdown Of His Guitar Styles And Techniques (Dave Rubin, Hal Leonard Publishing). Although you

might well enjoy a step-by-step breakdown of your very own, this meticulously transcribed anthology of the Metal Maverick's greatest hits is heaps of fun to work through and provides a refreshing change of attitude in your practice routine. I like Goodbye Pork Pie Hat in particular. Iconic.

6. The World Of The Jazz

Educators. For a walk on the academic wild side, why not check out the plethora of (mainly) American publications - Fusion Guitar by Joe Diorio (Dale Zdenek Publications), Jazz Guitar Structures by Andrew Green (Mel Bay) and Fusion by Don Mock (REH Publications). I notice that my research indicates that I paid \$14.95 for the latter, 'including tape'. Astonishing.

7. Jazz Guitar Scales & Where To Use Them (Paul Brelinsky). Forty-eight concise pages containing all yer favourites - Modal, Minor, Symmetrical and Blues. Or you could wait for my forthcoming eagerly awaited tome - Jazz Scales And Where Not To Use Them. Ironic.

8. Top Tips For Those Of A Depressive Disposition. These learning aids are not to be absorbed note-for-note, ploughed through relentlessly or learned in their entirety. Unless you wish to. Clearly, that is a confidential matter between you and your therapist. Better to pick out phrases that appeal, practise them independently and then use them in context with your own ideas, should you possess any.

Learn to play phrases accurately by finding a tempo that enables this, no matter how slow. You will then be able to speed up gradually over time, but still retain accuracy.

Transpose your favourite phrases into other keys. Practise for no more than 45 minutes at a time, then stop and take a 15-minute break. Enjoy a refreshing beverage of your choice or take a nice stroll, where allowed (Tiers and Conditions apply).

It merely remains for me to wish you an immeasurably Happier New Year, filled with assiduous practice and fulfilling progress.

At least, until the next edition hits the shelves...

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



Mitch offers his suggestions for making you a better guitarist

INSTRUMENTAL INQUISITION!

*Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks some top guitarists for their take on this iconic movement. This month, a genuine legend of jazz-fusion, **Lee Ritenour** aka 'Captain Fingers'.*



Lee Ritenour is at the top of his game in many styles

GT: Is there anything particular about guitar instrumentals that appeals to you?

LR: I have had the chance now to play the guitar for 60 years and 2020, as crazy as last year was, was also a reminder to me, a lifetime spent with the guitar. It's 60 years I've been playing this year, all in Los Angeles, grew up playing the guitar here. So, I was always fascinated by the guitar as a personality. It was my vocal instrument if you will. The great classical guitarist Segovia always called it a mini-orchestra and that's proven true. Especially after finally, after all these years, I did this solo guitar record, called Dreamcatcher. So, I got constantly reminded as I was making the record and orchestrating the record and arranging the compositions, that the guitar really is that little orchestra. It can do and be anything to anybody and that's in the hands of a genius of the likes of Segovia, Chet Atkins, BB King, Jimi Hendrix, Eric Clapton, Jeff Beck or Wes Montgomery, Kenny Burrell. So, these are all the fellas that I grew up listening to, I heard the personality of each come through the instrument, so I was always loving guitar instrumentals whether it was Hendrix playing a solo in the middle of a vocal song, or Clapton stretching out with Cream, or hearing Wes Montgomery with his trade signature octaves; Joe Pass play his chord melody stuff, or Segovia, it didn't matter, the guitar instrumentals were always an attraction for me.

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

LR: The guitar is the most popular instrument in the world, right behind the drums and the vocals as the big communicator. But since music is available pretty much at the click of a button now, around the world, in any country, in any culture, my music can be heard

ALEX SOLCA

anywhere now. So sometimes if you are singing in a particular language, it might not translate so well to another country, but the guitar, the drums is a style that if you have something that is attractive to people around the world it can resonate with a lot of people. So that's always nice.

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

LR: Going back to my Dreamcatcher album, 90% of it is all newly composed. And definitely a reflection of what I've been through personally in life, and with the guitar and the history in Los Angeles all these years. And definitely what we've been through as a planet in 2020, the guitar was really a reminder of my whole basis. The name of the album Dreamcatcher and the metaphor on the cover with the seven guitars in a dreamcatcher circle; the guitar really has been my metaphor for catching all the bad dreams and the good ones and there has been plenty in every category.

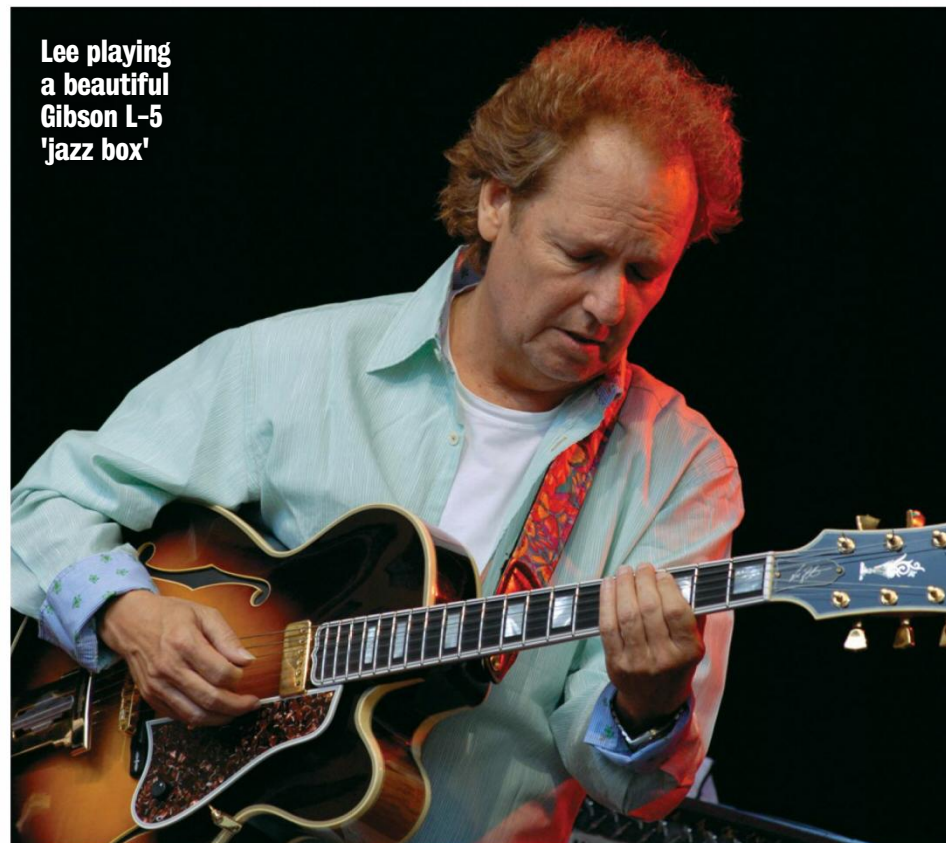
GT: Is a typical song structure of intro, verse, chorus, middle 8, etc, always relevant for instrumentals?

LR: Doing guitar instrumental records, and you compare it to a

Throughout my career there have been many styles, from acoustic to electric, to pop to fusion, R&B to jazz, all sorts of different varieties. To have a personality on the guitar, a sound that people will recognise, and a melodic approach that will definitely come through in the compositions, I think writing your own compositions that later become guitar instrumentals, is an important factor for getting your own personality.

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

LR: It's very useful, especially when it comes to phrasing, because the way you phrase on a guitar is very different than the way you would phrase on a vocal. You shouldn't always necessarily restrict yourself to making the guitar instrumental sound like a vocal, but with phrasing you can learn a lot from great singers and people who can phrase. Guitar players tend to phrase their melodies and improvisation by their technique, the way they pick or put their two fingers together, the way the two hands work together on the guitar, or how the strings fall and what's easier to play. Sometimes you have



Lee playing a beautiful Gibson L-5 'jazz box'

very important to compose for the guitar. That said, you don't have to write with the guitar in your hands, you can write just singing a melody in your head, on a piano or a different instrument. You can write on different guitars with different tunings. The great thing is there's not only one approach.

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

the guitar turned up to 10 and just rocking away. I was so inspired to hear somebody just letting loose, the sound was bouncing up and down the street, so I went home and recorded the tune About Kinney. So, for me to record a solo distortion Les Paul type song, not normally where I live, I got out the slide because I was very inspired by that moment. So that's an example of where something can reflect where you're at.

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

LR: That's a really good question because it depends on the kind of music you're doing. The band, the recording, is it live, are you doing it in your home studio to Pro Tools, Logic, Cubase or are you in a big studio with a full band. What kind of music are you doing? Are you doing a rock piece, an acoustic more intimate type song? The amazing thing about the guitar is that it has a palette of sounds that is just endless. I had a fun time primarily being by myself doing this record. Not even my engineer of 40 years was around. He mixed the record, but as far as recording it, it was me. Fortunately for me, my experience allowed me to get the best out of the guitar, the expression of how you hear it coming back on a recording.

GT: Do you have favourite keys or tempos? Do you find Minor or Major keys easier to write in. Or favourite modes? And what about modulations into new keys?

LR: Haha, do you have two hours so we can talk? After all these years, I have so much experience of playing

"THROUGHOUT MY CAREER THERE HAVE BEEN MANY STYLES, FROM ACOUSTIC TO ELECTRIC, TO POP TO FUSION, R&B TO JAZZ, ALL SORTS OF VARIETIES"

vocalist and the way the vocalist with melodies and lyrics can communicate with an audience in general, we have to become the lead instrument. So I always tell the story that I grew up being a sideman and playing on many recordings for many other people and I was always 'in the band'. So in 1976 when I went to do my first solo guitar record, the guys in the rhythm section, the engineers and the studio was already very familiar to me because it was a bunch of people I had already worked with. But this time I was the artist, I was the vocalist if you will, through the guitar. It was up to me to carry the record, so that was a completely new experience and very challenging and that first record was called First Course. I didn't think I had my own personality; it turns out it was emerging and stronger than I thought.

to really choose your phrasing to match the melody and sometimes technique can be overrated; all young guitar players, and myself when I was younger, still want to have a lot of technique on show. I think it's better to have a good technique than a lot of technique. A good technique will last you a lifetime while just being able to play fast often won't get you very far in most contexts.

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

LR: If you're honest with yourself and write a song that's not a copy of someone else's song, you begin to think, ah that's cool, that's me. You can recognise that that's where your personality, your heart and head is. It's the kind of music you want to compose. If you like it, you can go and do a little bit more and pretty soon that becomes your style. So it's

LR: When I was beginning to compose and record for Dreamcatcher, I wrote a lot of new songs and a lot of them were inspired by last year, 2020. I used a lot of different guitar sounds, there were some songs I did on the baritone guitar tuned down to B and there was one song called Couldn't Help Myself where I used Logic Audio to put a variety of guitar high strings and baritone and classical guitar, distortion and rhythm guitar. I really had fun just exploring all those sounds and possibilities. One day after the pandemic shut everything down in March, I was on a very busy street to check out what was going on, usually an incredibly busy street with people and stores and cars and it was completely empty. There wasn't a soul on it. Upstairs in somebody's apartment above the storefront, I hear somebody playing

» the guitar, composing, writing that I try to forget all those things when writing and recording a tune. You just let the moment take you away, but in order for that moment to arrive you have to prep yourself. When I was a kid, I had this incredible teacher called Duke Miller, who was introduced to me by Barney Kessel. He made me do things like write my own chord book, so he taught me about basic harmony. I was 13 years old and he had me go home and write down in boxes and music paper, every C chord I could think of and he would come back and say, 'Okay, you had the root, the 3rd and the 5th, and it's a Major and here's all the C chords.' He'd say, 'What about this one, you missed that one,' and we'd go up and down the neck and then he'd say, 'Okay, now do it in all 12 keys and do Minor and 6th and 7th, 9th, 11th and 13th; flat fives, flat nines, sharp five, sharp nine.' It took close to a year. After I wrote my own chord book I could get around and understood how chords and voicings worked on the guitar. Sometimes two notes will say much more than a full six-string chord and sometimes a powerchord is best, as we learned from rock

groups and distortion in the 60s. Just two notes - a root and a 5th - can sometimes be the most powerful. The guitar is such a great instrument to orchestrate and arrange that I can't emphasise enough that students should always learn about that aspect.

GT: What three instrumentals have inspired you, and why?

LR: When I was a kid growing up, in my early teens and 20s in the 70s, there was every kind of great guitar player at the top of their game. Each of them had their own personality, whether it was Clapton or Beck, Hendrix, Wes Montgomery, Joe Pass, Segovia, all of the county guys, and in the US a lot if it started with the blues. So you've got John Lee Hooker, Albert King, BB King. I had a chance to work with a few of those people and know quite a few, and even if it was a guitar solo in a vocal hit tune, it was the 'right' guitar solo. So I'm going to refrain from naming three of my favourite iconic instrumental tunes, because I couldn't come up with just three!

Lee Ritenour's fabulous new album *Dreamcatcher (The Player's Club)* is out now. For info, merchandise and news go to leeritenour.com

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Dirty Swamp Blues Jam (E)

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

2 G Dorian Groove Jam

This feelgood groove jam is based on G Dorian mode. Aside from G Dorian (G-A-B_b-C-D-E-F), G Minor Pentatonic (G-B_b-C-D-F). G Minor Blues scale (G-B_b-C-C_#-D-F) will also sound great here.

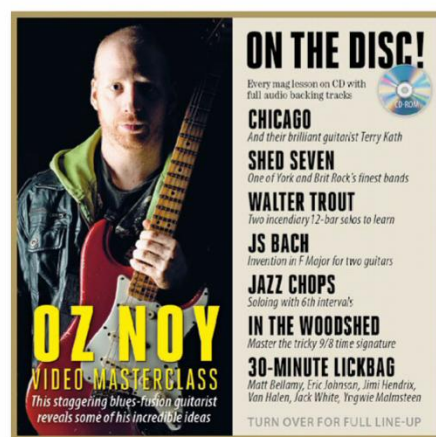
3 A Minor Jazz-Blues

Here we have a jazz-blues jam in Am. It's a little more advanced as it is designed for you to practise applying the Melodic Minor scale. Namely A Melodic Minor (A-B-C-D-E-F_#-G_#) on the Am6 chords. The advanced jazzier will also apply Melodic Minor modes on the turnaround (F Lydian Dominant and E Altered).

4 A Lydian Jam

We finish with a Lydian mode rock-out. Use A Lydian (A-B-C_#-D_#-E-F_#-G_#), acknowledging the fact that it's a Major scale with a #4. There are three Minor Pentatonic scales inherent in all Major scale modes and my favourite in this context is C_# Minor Pentatonic (C_#-E-F_#-G_#-B), which brings out some cool colours.

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more.



PHIL HILBORNE'S ONE-MINUTE LICK

Blues-Rock Q&A Lick

THIS MONTH'S LICK illustrates ideas in the context of bars 1-4 of a blues-rock solo. These ideas are all played over the 'I' chord, which in this case is A7. It comprises two 'question and answer' phrases: The first, in bars 1-2, is a simple A Minor Pentatonic 'set-up' statement that's followed by an answering phrase using an ascending pedal tone lick (with the 5th E as the pedal tone) ending on a cliché Major Pentatonic bending lick. This style of phrase can be heard in the wonderful and fiery playing style of

Steve Lukather. The second Q&A idea, in bars 3-4, uses double-stops, the Blues scale and a hint of A Mixolydian. Notice how the double-stops in bar 3 are chromatic - implying an A-G_#, G sequence. The final bar is all about musically setting things up for the incoming IV chord of D7. Notice here how the $\flat_3$ -3 of A (C-C_#) form a nice chromatic run up up to the closing D and C (1 and $\flat_7$). As always, after working thorough the ideas as written, make sure you experiment with other variations of your own.



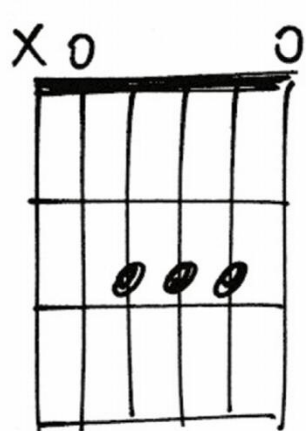
Sheet music for Phil Hilborne's One-Minute Lick, Blues-Rock Q&A Lick. The music is in 4/4 time, key of A major (two sharps), and tempo is 130. The first system shows bars 1-2 over an A7 chord. The second system shows bars 3-4 over a D7 chord. The music includes various guitar techniques such as bends, double-stops, and chromatic runs. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The first system starts with a tempo marking of 130. The music is written for a single guitar part. The first system shows bars 1-2 over an A7 chord. The second system shows bars 3-4 over a D7 chord. The music includes various guitar techniques such as bends, double-stops, and chromatic runs. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature.

SUBSTITUTE

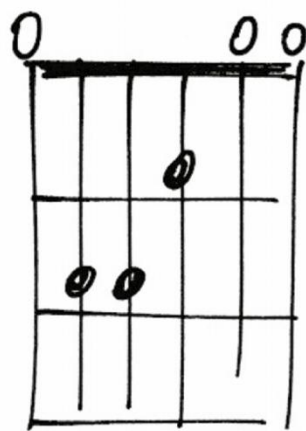
Anyone For Seconds?

WITH RICHARD BARRETT

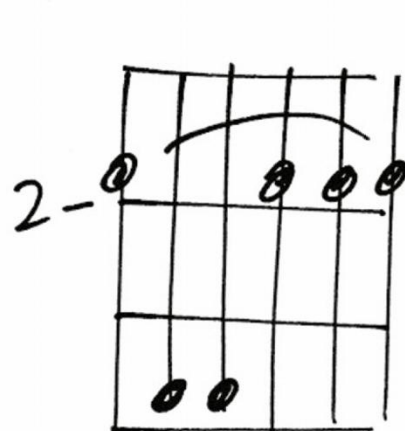
One of the obvious ways to make a chord more interesting is to add notes to it. An interesting new chord can be a great starting point for fresh inspiration. But adding notes to a whole progression is a bit daunting. You might get one chord sounding great, but then it won't work with the next chord any more!



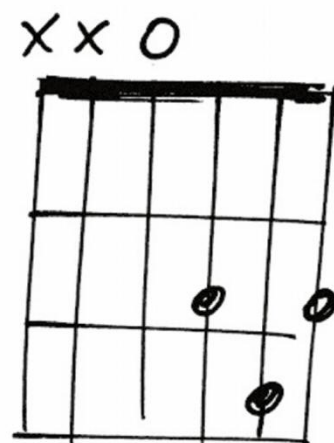
A



E

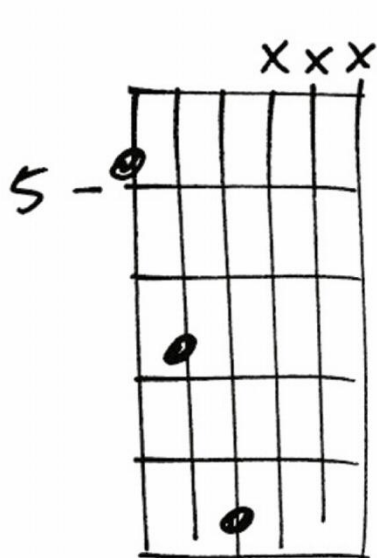


F#m

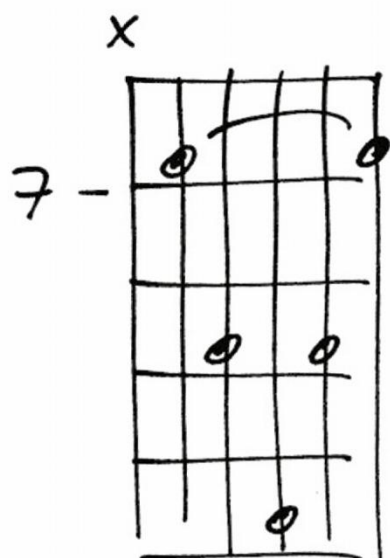


D

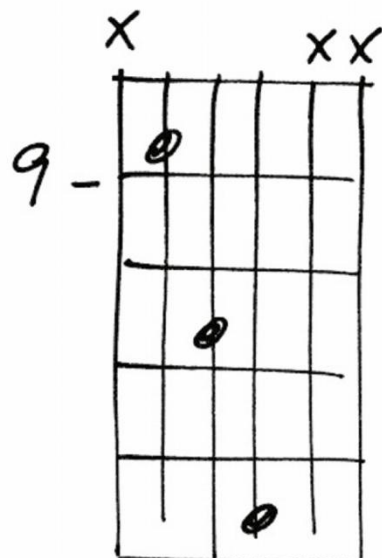
That might be because you don't understand how a given note functions in relation to the chord; some notes (especially 4ths) can be quite disruptive to the progression. But one note is usually a safe bet, and that's the 2nd, lying a whole tone above the root. You have two choices. You can either add it to a regular Major or Minor chord, or you can use it to replace the 3rd, keeping things simple. We'll use both approaches with this tired old progression above...



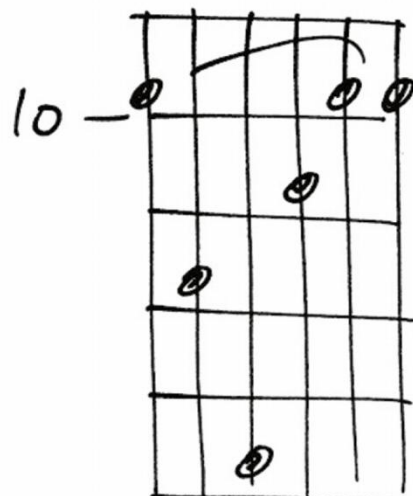
Asus2



Eadd9



F#sus2



Dadd9

So, our first chord was A Major, which is built from the 1st, 3rd and 5th notes of the A Major scale (A-C#-E). We're now going to replace the 3rd with the 2nd (B), which is known as a 'suspended 2nd', hence the chord name of Asus2. The notes are now A-B-E.

For the E chord, we'll simply add the 2nd (F#) to the existing E Major chord (E-G#-B). In this case, the 2nd is called the 9th (it's a music theory thing), so the resulting chord is called an 'add9'.

Now we come to a crucial difference between sus2 and add9 chords. Even though we started here with F#m (F#-A-C#), we've ended up with F#sus2 (F#-G#-C#). By replacing the 3rd with the 2nd, we remove the Major/Minor distinction, therefore sus2 chords are neither Major nor Minor.

This is the same process as chord 2, adding the 2nd (E) to the existing Major triad (D-F#-A). For variety, we've positioned the chord with the root on the sixth string, so you get to learn a different shape. These add9 shapes are quite a stretch, so take care!

It Was 50 Years Ago Today!

20 PICKS FROM 1971



In this fantastic feature celebrating one of the best years ever for guitar albums, **Richard Barrett** invites you back to 1971 to look at the diverse electric and acoustic styles that were heard for the very first time.

ABILITY RATING

Moderate/Advanced ★ ★ ★ ★ ★

Info

Key Various Tempo Various CD TRACKS 4-39

Will improve your... ✓ Various acoustic picking styles

✓ Blues, rock and fusion soloing ✓ Breadth of guitar technique

If you were into contemporary music in 1971, chances are you'd have owned most, if not all, of the albums covered in this feature. To talk through them in the order they were released: The Yes Album hit the stores in February - their first with Steve Howe, who brought his love of jazz, country and ragtime, and not the prevailing blues influence of the day - you won't hear much in the way of string bends and vibrato, but who cares when the music is this interesting?

James Taylor's Mud Slide Slim And The Blue Horizon followed in March, demonstrating his adept fingerstyle acoustic as the centrepiece of a dream team, including the Memphis Horns, Carole King and Leland Sklar. Meanwhile, in Birmingham Tony Iommi had been laying down unimaginably heavy riffs for Black Sabbath's Master Of Reality - though like many albums of this era, there was the occasional acoustic interlude.

TECHNIQUE FOCUS ALL IN THE FINGERS

If you wanted a driven tone in 1971 without having to plug into an array of pedals, your only option was to turn the amp up - and in these pre-master volume days, this was LOUD. All but the biggest concerts relied on the backline being heard from the stage, with cranked stacks the order of the day. At these volumes the guitar becomes very sensitive, even if it isn't heavily distorted. Players discovered they could control the drive by varying pick attack, or rolling back the guitar's volume. For years we have been chasing this experience without losing our hearing or annoying the neighbours. Today modellers from Kemper, Fractal, Line6 and many others, allow us to do just this.

In July The Allman Brothers released Live At Fillmore East. Tracks like Statesboro Blues and Stormy Monday showed British record buyers that there great white blues guitarists other than Clapton, Green and Page.

Shortly thereafter, Funkadelic guitarists Eddie Hazel and Tawl Ross demonstrated how funk could be just as heavy on Maggot Brain, featuring funky riffs and blistering

"If you were into contemporary music in 1971, chances are you'd have owned most, if not all, of the albums covered in this feature"

driven solos. At the end of that summer, John MacLaughlin and The Mahavishnu Orchestra released The Inner Mounting Flame, combining advanced, exotic harmony with scorching guitar solos on a Gibson twin-neck. It was the birth of fusion before our very eyes.

A few days later came Who's Next - a giant leap forward for the band and the first to feature Pete Townshend's powerchords along with pre-recorded synth tracks (fairly common nowadays, but then necessitating that Keith Moon tape on headphones to hear and play along in time!). Carlos Santana also made a definitive statement with his band's third album, including his take on Fleetwood Mac's Black Magic Woman, though he clearly liked his rock riffs too, as tracks such as Batuka so ably demonstrate.

Pink Floyd had also been busy - Meddle pre-empted Dark Side Of The Moon in many ways, though David Gilmour showed he could conjure up a Hendrix type storm on Echoes. Towards the end of the year, Led Zeppelin released their fourth, untitled album with

Jimmy Page still finding new ways to mix light and shade, as well as experimenting with direct distorted guitars on Black Dog. If there is a thread that links these albums (apart from their year of release) it must surely be the diversity of the music, not only from album to album, but from track to track on each one.

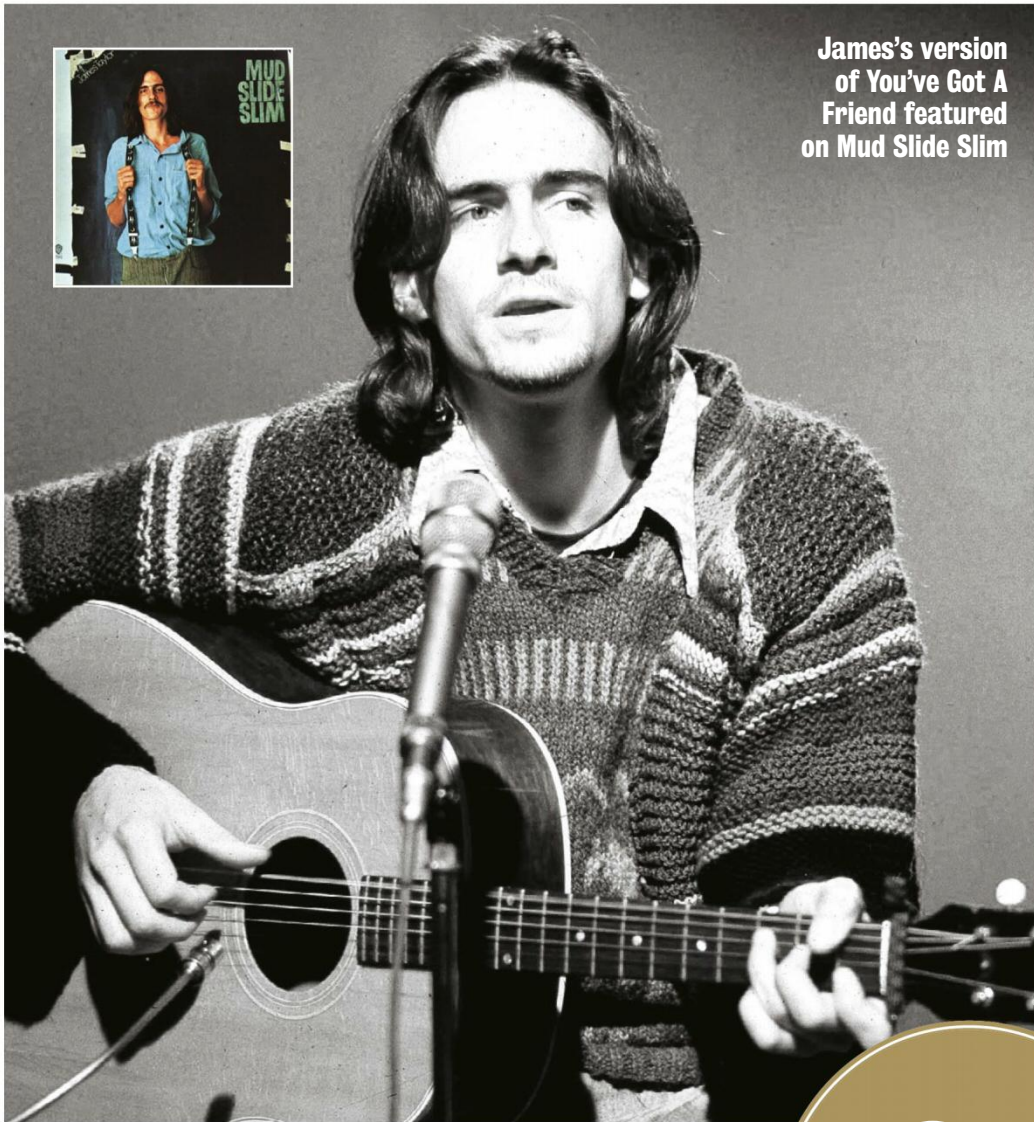
Tony Iommi's delicate fingerstyle acoustic on Black Sabbath's Orchid could not be more different from the riffing on Children Of The Grave or Sweet Leaf. Pete Townshend's powerchords on Won't Get Fooled Again belie the intricacy and accuracy of his acoustic playing on Behind Blue Eyes.

I've tried to show similar contrast for each album covered here; with such a wealth of music to choose from, somebody's favourite is bound to be missing from these, but there's certainly a lot to learn about composition, versatility and good old fashioned technique, so I hope you enjoy the examples! **1**

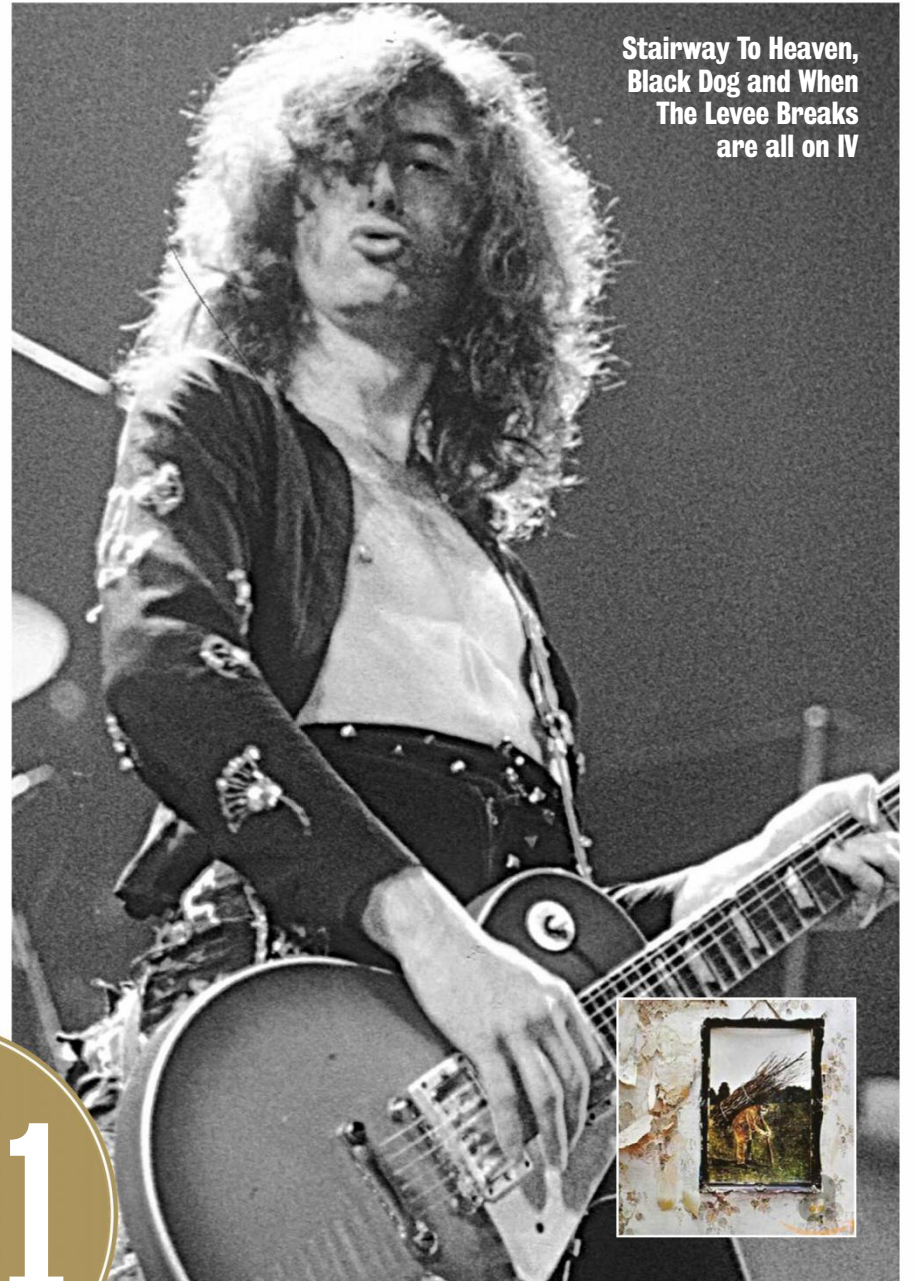


Get the Tone

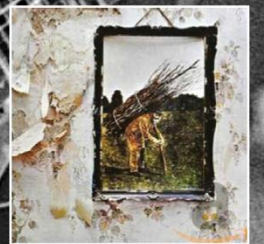
There is obviously no single setting which will cover all the example pieces, but if you follow the example of players of the era and crank the mids, this will make achieving a fat sustaining tone easier with an old-school valve amp, or more authentic if you opt for a more modern approach using modelling. It's also worth mentioning that acoustic guitars were always recorded the old fashioned way - with a microphone.



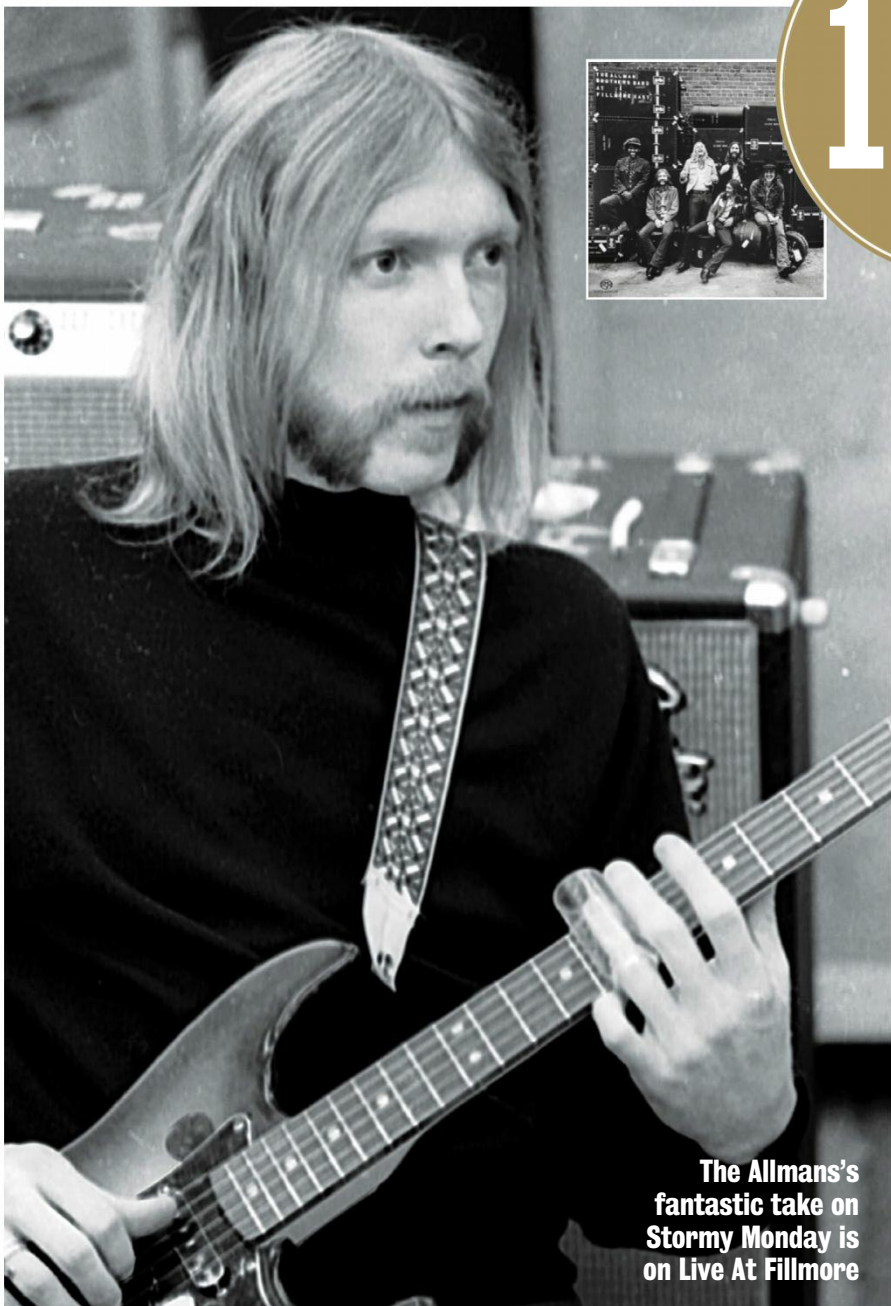
James's version of You've Got A Friend featured on Mud Slide Slim



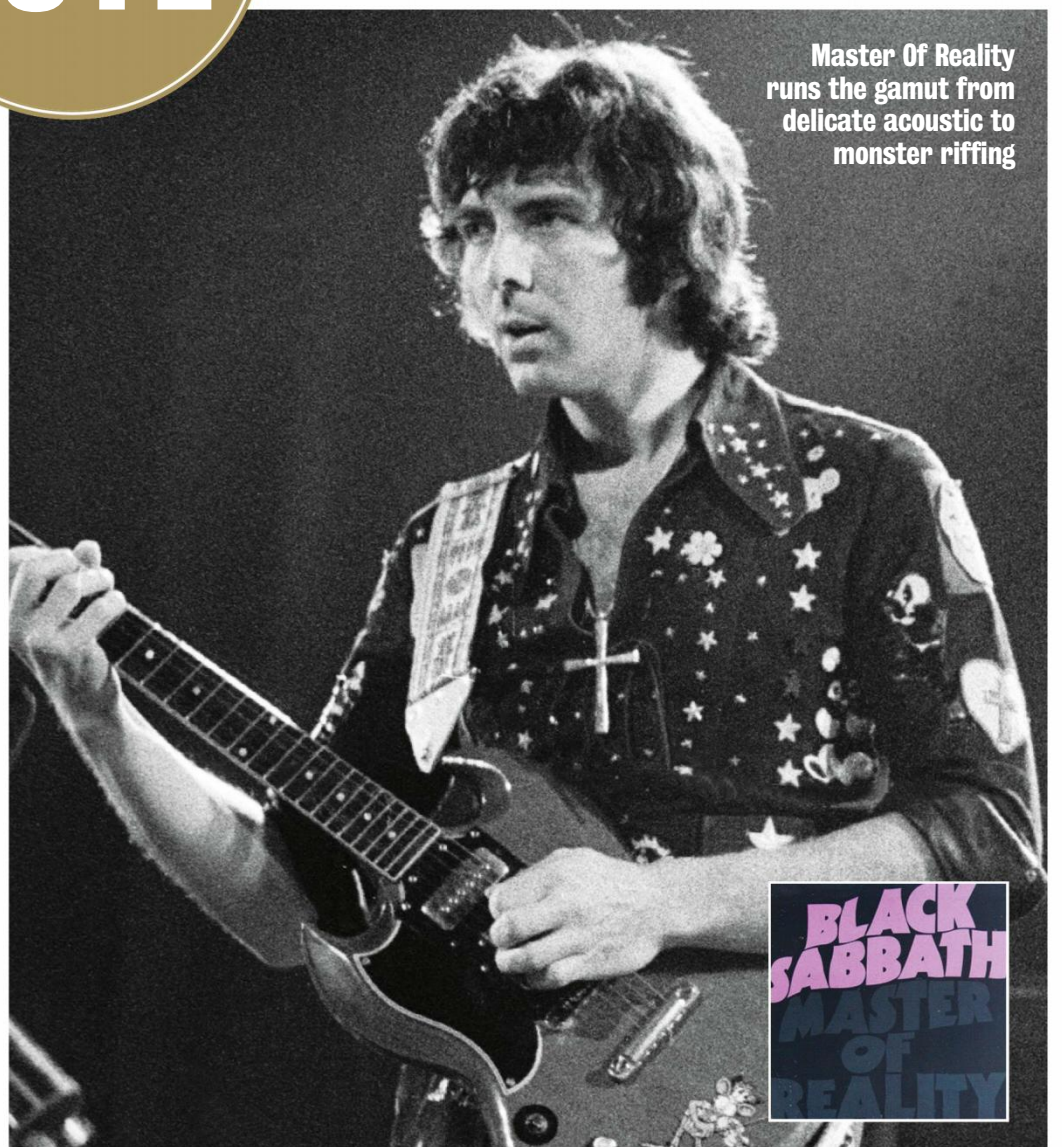
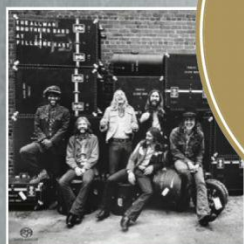
Stairway To Heaven, Black Dog and When The Levee Breaks are all on IV



1971



The Allmans's fantastic take on Stormy Monday is on Live At Fillmore



Master Of Reality runs the gamut from delicate acoustic to monster riffing



TRACK RECORD As well as the tracks covered in this month's examples, check out what happened in the following year or so with these brilliant follow-ups: Close To The Edge by Yes, Quadrophenia from The Who, Black Sabbath Vol 4, Pink Floyd's Dark Side Of The Moon, James Taylor and One Man Dog, Led Zeppelin's Houses Of The Holy, Caravanserai by Santana and Mahavishnu Orchestra's Birds Of Fire.

EXAMPLE 1 ALLMAN BROTHERS, LIVE FROM FILLMORE EAST (SLIDE STYLE)

CD TRACK 4

Actually, this only uses a bottleneck from the end of bar 4. Duane Allman was adept at incorporating slide playing with regular technique and was

comfortable doing so in regular tuning, as here. Use a light slide on the third or fourth finger to allow switching between slide and conventional techniques.

$\text{♩} = \text{♪} = 86$

Chords: G7, C7, G, D7#5, G9, A^b9, C7, G9, A^b9, G9, D7#5, G7

Techniques: BU (Bottleneck), 4:3, 8va, With bottleneck, Let ring

Staff 1: Treble clef, key of D major, 12/8 time. Fingering: 9, 8, 10-(12), 9, 8, 10-(12)-10, 10-(12)-10, 8, 9, 8-10, 9.

Staff 2: Treble clef, key of D major, 12/8 time. Fingering: 8, 10-(12), 7, 6, 8, 6, 7, 6-8, 8, 10-12, 12, 12-13-12-10, 13-10-11-10.

Staff 3: Treble clef, key of D major, 12/8 time. Fingering: 12, 12-13, 11, 12, 10-12-10, 12, 10, 12, 12-10, 12, 12, 10, 10, 12, 12.

EXAMPLE 2 ALLMAN BROTHERS, LIVE FROM FILLMORE EAST (HARMONY AND COMPOUND TIME)

CD TRACK 6

These ascending harmonies alternate between 6/8 and 5/8 - you could also count this as 11/8, but it's so easy to lose count when you get into double

figures. Use the neck pickup and go easy on the drive to keep things neat and tidy - on the other hand, play as loud as you like!

$\text{♩} = 100$

Chord: Am

Staff 1: Treble clef, key of D major, 6/8 time. Fingering: 5, 2, 7, 4, 5, 5, 7, 5, 5, 7, 7, 9, 8, 9, 10-8, 11-9.

Staff 2: Treble clef, key of D major, 6/8 time. Fingering: 8, 9, 10, 11, 12, 12, 13-12, 14-12, 12, 12, 13, 14, 15, 16, 17-15, 17-16.

EXAMPLE 3 BLACK SABBATH, MASTER OF REALITY (DOOMLADEN RIFFING) CD TRACK 8

Play this using the bridge pickup but with lots of bass and distortion, but easy on the treble and mids. Rolling back the tone can help, but you don't want to get too 'woolly'. Iommi is the master of this kind of tone. The second 'solo' part of the example states the root notes fairly simply, but with attitude.

♩ = 75

A5 E5 E♭5 D5 C5 A5 D5 E♭5 E5 B♭5 A5 E5 E♭5 D5 C5

E B G D A E

7 7 X X 9 8 7 5 7 7 X X 7 8 9 8 7 7 X X 9 8 5 7 7 7 X X 7 6 3 5 5 5 X X 7 6 5 3 5 5 X X 5 6 7 6 5 5 X X 7 6 3 5

1

B♭5 C5 D5 E5 A5 E5 F5 A5 E5 E♭5 C5 C♯5 D5 A5

E B G D A E

3 5 7 9 7 7 8 10 9 10 7 9 8 10 11 12 10 12 (14) 12 (14)

1 3 5 7 7 7 8 10 9 10 7 9 8 10 11 12 10 12 (14) 12 (14)

4

BU BU

EXAMPLE 4 BLACK SABBATH, MASTER OF REALITY (ACOUSTIC INTERLUDE) CD TRACK 10

Tony Iommi also enjoys a bit of classical guitar, and this example is inspired by his approach to it. It is built around a repeated triplet motif using the thumb for the bass note and outlining harmony with the first and second fingers of the picking hand. Stay relaxed and enjoy this rather sweet piece.

♩ = 136

B F♯/A♯ B E D♯7 C♯m B F♯/A♯

E B G D A E

4 2 4 9 7 5 4 2 2 1 2 7 6 4 2 1

1

B C♯m6 B/D♯ E

E B G D A E

4 4 4 4 5 3 5 3 5 3 5 3 7 4 4 7 4 7 4 9 9 9 9 4 4 4 4 4 4 3 3 4 2 2 2 2 1 0 1 0 1 0 4 4 4 4 4 4 3 3 4 2 2 2 2 1 1 1 1 4 4 4 4 4 4 2 2 2 2

4

B A♯6 G♯m7 F♯

E B G D A E

4 4 4 4 1 0 1 0 1 0 1 0 4 4 4 4 4 4 3 3 4 2 2 2 2 1 1 1 1 4 4 4 4 4 4 2 2 2 2

8

EXAMPLE 5 FUNKADELIC, MAGGOT BRAIN (HEAVY FUNK)

CD TRACK 11

Some albums sound like they were recorded really loudly, and this is certainly one. This riff is typical of the repeated figures you'll hear on the album, though

we have the space here to demonstrate it in various keys. It's a challenge to keep it tidy while sounding effortless. This must have been mind-blowing live.

$\text{♩} = 94$ N.C.



1

E5

5

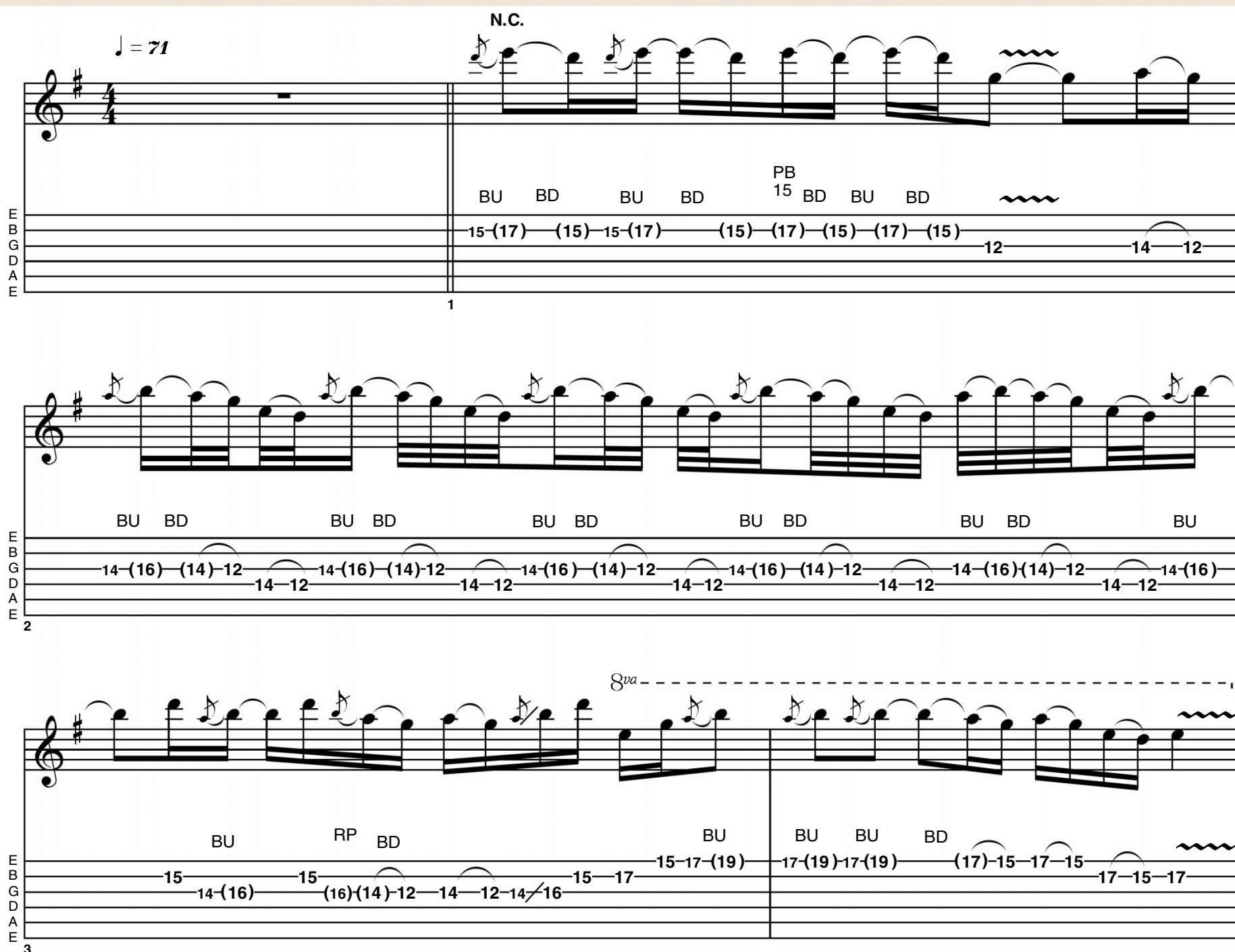
EXAMPLE 6 FUNKADELIC, MAGGOT BRAIN (WAH FRENZY)

CD TRACK 13

Eddie Hazel gave some incendiary performances on this album and I've tried to channel him somewhat in this solo. It's E Minor Pentatonic based with lots

of drive, wah and reverb. If you're looking to create the illusion of loudness without aggravating the neighbours, try adding a short room reverb too.

$\text{♩} = 71$ N.C.



1

BU BD BU BD PB 15 BD BU BD

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

2

BU BD BU BD BU BD BU BD BU

14 (16) (14) 12 14 (16) (14) 12 14 (16) (14) 12 14 (16) (14) 12 14 (16) (14) 12 14 (16) (14) 12 14 (16)

3

8va

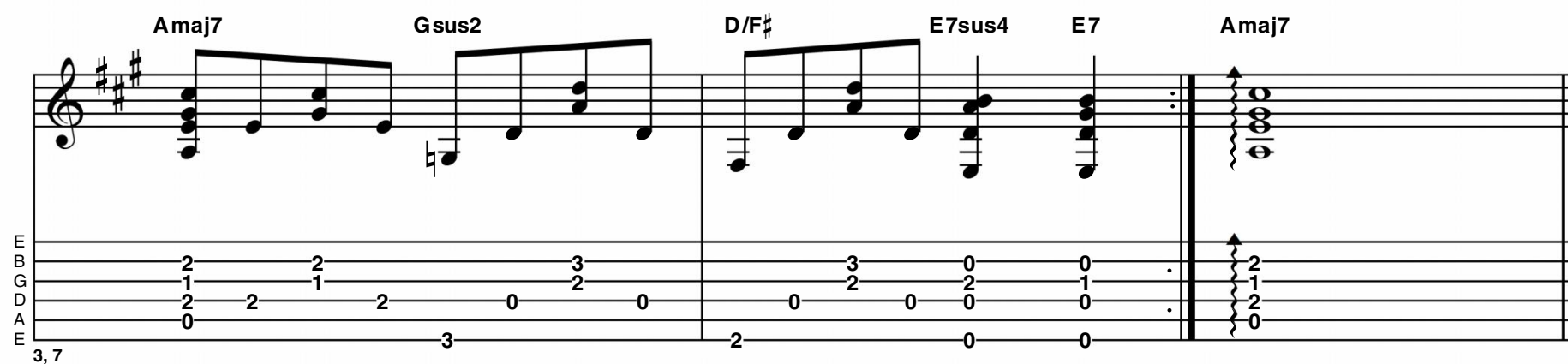
BU RP BD BU BU BU BD

15 14 (16) 15 (16) (14) 12 14 12 14 16 15 17 15 17 (19) 17 (19) 17 (19) (17) 15 17 15 17 15 17

EXAMPLE 8 JAMES TAYLOR, MUD SLIDE SLIM (MAJOR AND MINOR 7TH IDEAS)

CD TRACK 17

Amaj7 Gsus2 D/F# E7sus4 E7 Amaj7



3, 7

EXAMPLE 9 LED ZEPPELIN, IV (PAGE-STYLE RIFFING)

CD TRACK 18

This example is designed to give an overview of where Jimmy's electric playing was at this time. Playing in unison with the bass, then cutting loose, there are

a several tips of the hat to Jimmy here, though I've gone with an amp sound, rather than the overdriven and compressed direct guitar he used then.

$\text{♩} = 82$ N.C. G D N.C.



1

A5 BU PB 7 PB 7

4

BU BU BU BU BU BU

7

A5 BU BU

9

EXAMPLE 9 LED ZEPPELIN, IV (PAGE-STYLE RIFFING)

CD TRACK 18

8va

G D A5

BU BU BD BU BU BU BU BU

14-16-(18) 15-16-17-17-(20) (17)-16-15 17 15-16-17-20-(22) 17 20(22) 20(22) 20(22) 20(22) 20(22)

11

EXAMPLE 10 LED ZEPPELIN, IV (DROP D ACOUSTIC)

CD TRACK 20

Jimmy was always a great proponent of what he called 'light and shade'. This example shows how he would weave lines with John Paul Jones' mandolin and some simple percussion to hold it all together. Keep the alternating octaves steady in the bass using your thumb and this will gather momentum naturally.

♩ = 73

Drop D tuning

Dsus2 G

Fsus2 Em7 G Dsus2 Dm

A7 Csus2 G/B D

EXAMPLE 11 MAHAVISHNU ORCHESTRA, THE INNER MOUNTING FLAME (EXOTIC HARMONY IDEA)

CD TRACK 22

Advanced harmony using a Gibson and a Marshall. Roll back the bridge pickup volume for the arpeggiated chords, then flick to the wide-open neck pickup for the unison melody. The phrasing is deceptively tricky at first, but once you've internalised the rhythmic pattern it shouldn't give too much trouble.

♩ = 64

F#sus4b9 G F#7b9sus4 G6

CD TRACK 22

EBGDAE

CD TRACK 24

the way you hear and play lines. We're in 4/4 time, but the rhythmic accents move around, so cultivate this before looking to more outlandish note choices.

E
B
G
D
A
E

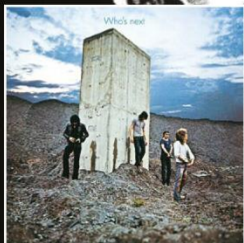
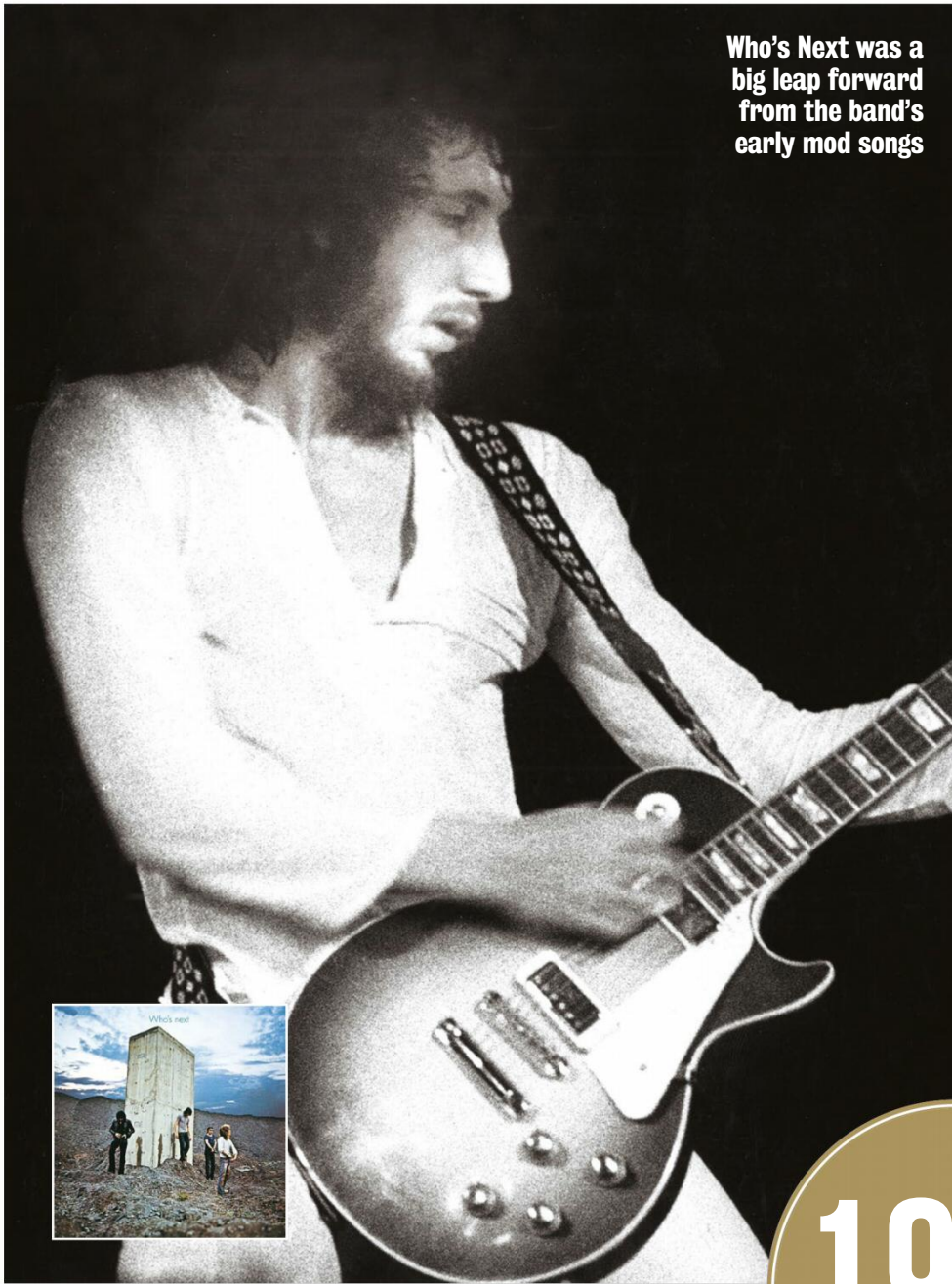
CD TRACK 26

moments when the whammy is depressed in a rhythmic triplet pattern, but this is not notated as this should sound as spontaneous as possible.

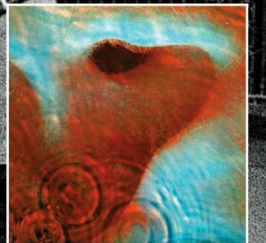
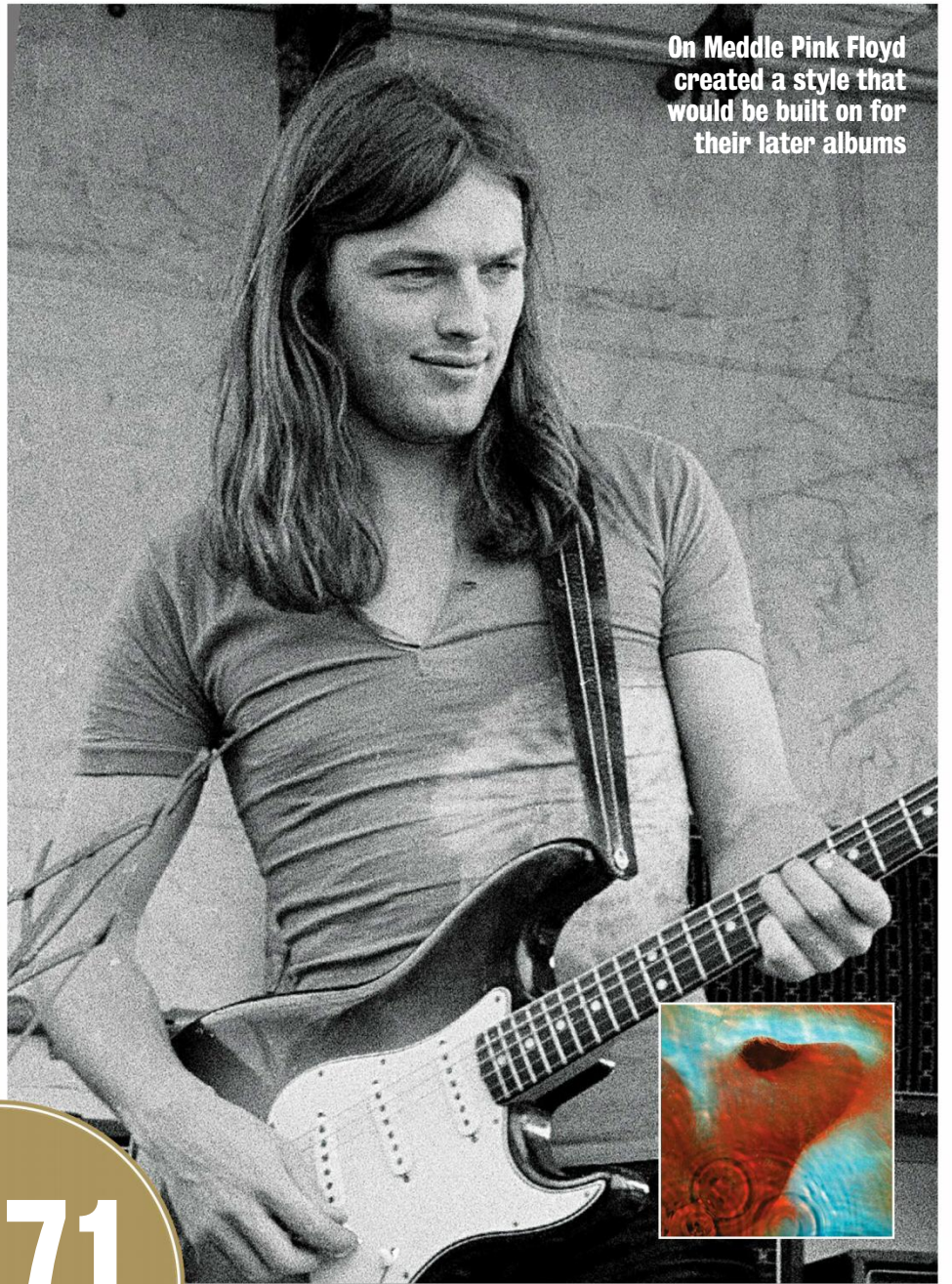
E
B
G
D
A
E

1971

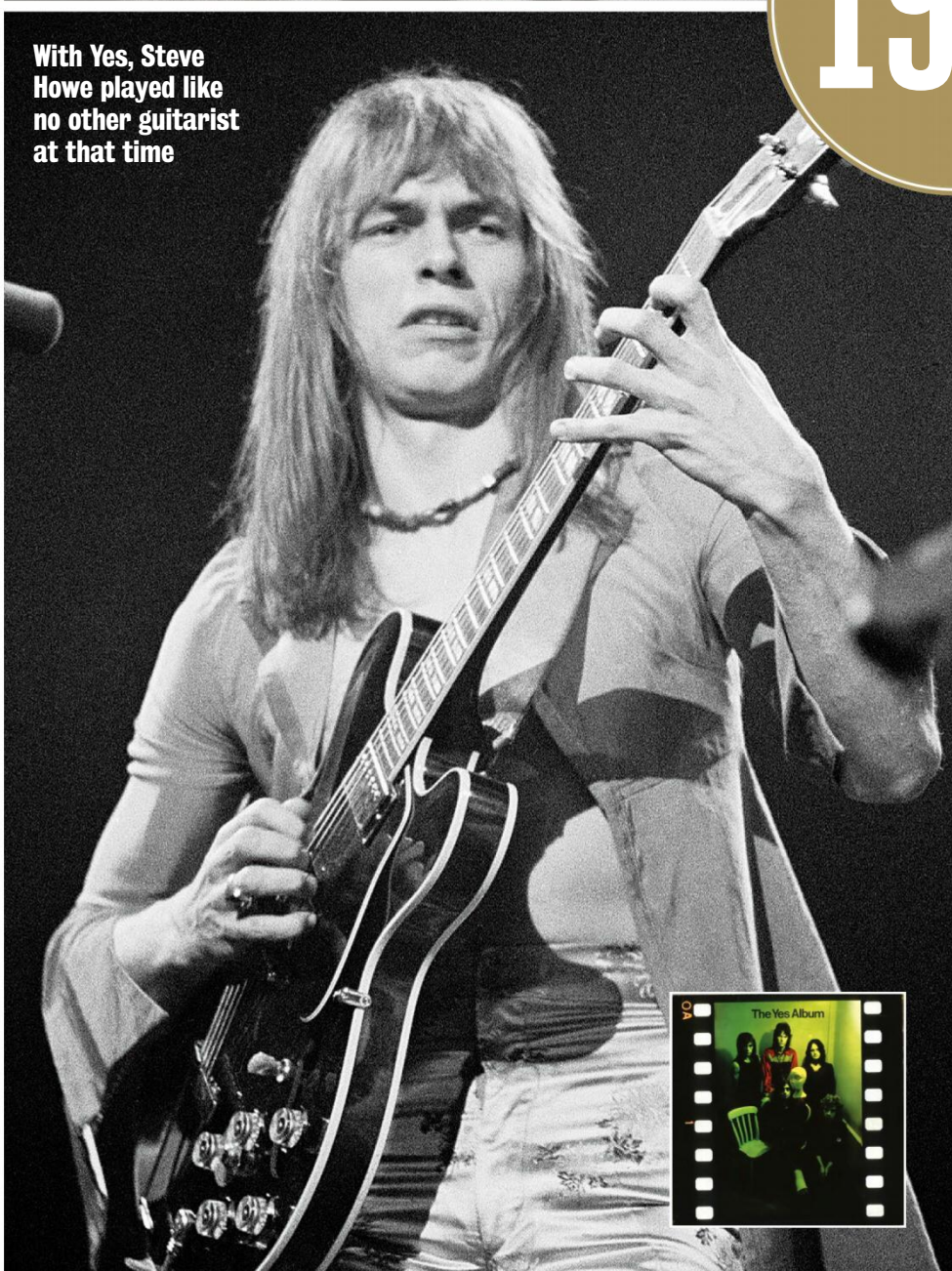
Who's Next was a big leap forward from the band's early mod songs



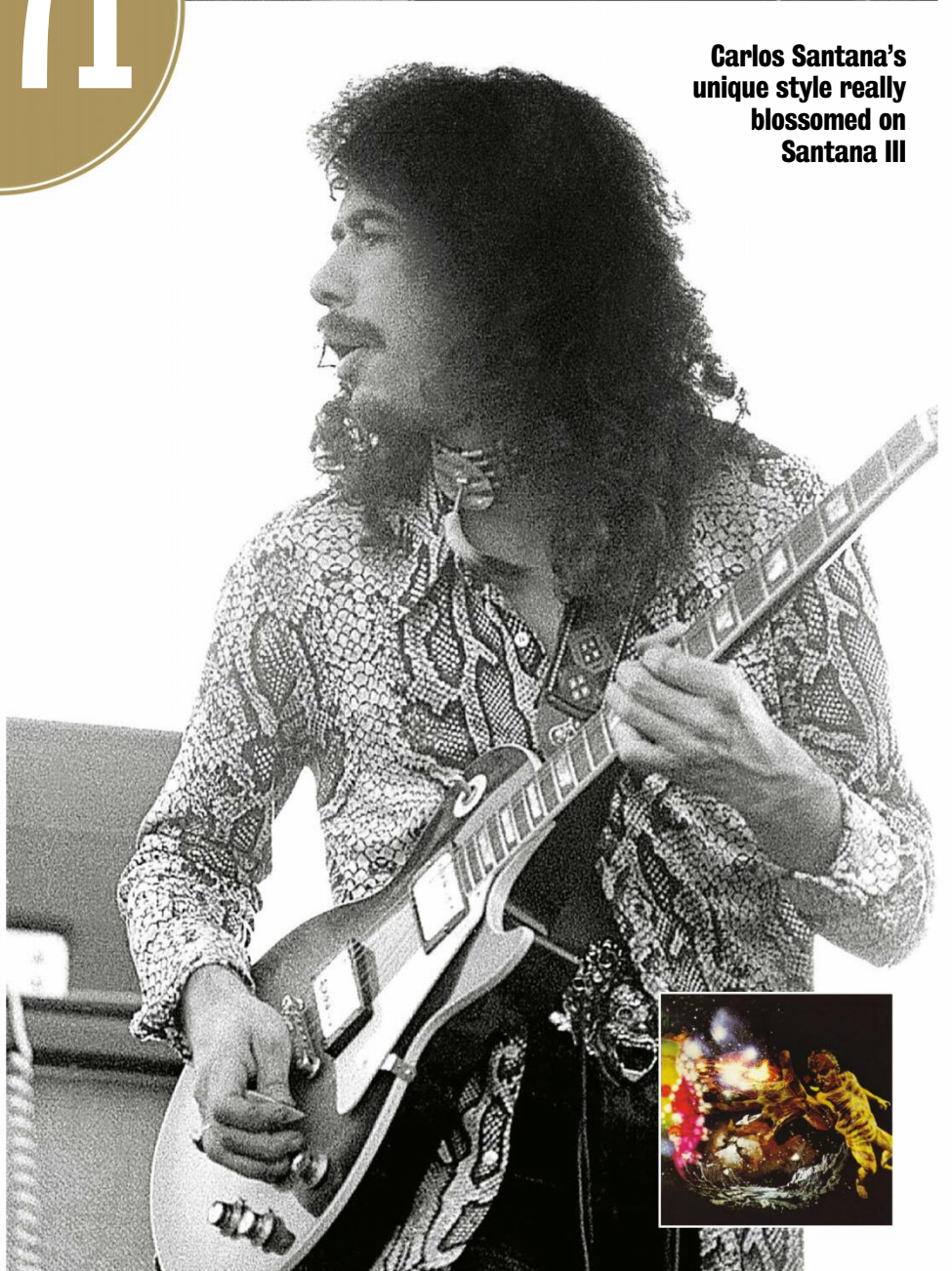
On Meddle Pink Floyd created a style that would be built on for their later albums



With Yes, Steve Howe played like no other guitarist at that time



Carlos Santana's unique style really blossomed on Santana III



CD TRACK 26

EXAMPLE 14 PINK FLOYD, MEDDLE (ACOUSTIC FINGERSTYLE) **CD TRACK 28**

chord changes are a little tricky. Keep the thumb regular on those bass notes and things should fall into place quickly.

EXAMPLE 15 **SANTANA, SANTANA III (ARCHETYPAL SOLO)** CD TRACK 30

pickup and go for a driven sound with lots of mids, and maybe a fixed position wah-wah set to a rather nasal tone.

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EXAMPLE 15 SANTANA, SANTANA III (ARCHETYPAL SOLO) CD TRACK 30

Sheet music for Example 15, Santana, Santana III (Archetypal Solo). The music is in G minor (Gm) and D minor (Dm). It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and techniques like bends (BD) and bends up (BU). The piece is marked with a tempo of 109.

Sheet music for Example 15, Santana, Santana III (Archetypal Solo). The music is in G minor (Gm) and D minor (Dm). It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and techniques like bends (BD) and bends up (BU). The piece is marked with a tempo of 109.

EXAMPLE 16 SANTANA, SANTANA III (HENDRIX STYLE RIFF) CD TRACK 32

Carlos did occasionally use a Strat in the early days, band this is reflected in this example. He always uses his PRS live, so this isn't essential if you'd rather stay with that formula. Though the riff is essentially simple, there are a few little twists, so be prepared to jump out of the groove for these.

Sheet music for Example 16, Santana, Santana III (Hendrix Style Riff). The music is in G minor (Gm) and D minor (Dm). It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and techniques like bends (BD) and bends up (BU). The piece is marked with a tempo of 109.

Sheet music for Example 16, Santana, Santana III (Hendrix Style Riff). The music is in G minor (Gm) and D minor (Dm). It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers and techniques like bends (BD) and bends up (BU). The piece is marked with a tempo of 109.

EXAMPLE 17 THE WHO, WHO'S NEXT (HEAVY RHYTHM)

CD TRACK 34

Played against a pulsing organ sequence, these powerful chords demonstrate how Pete Townshend likes to alternate between ringing, ragged chords and super accurate rhythmic stabs. You'll want a distorted tone, but not

so distorted that you lose the detail of the chords, which depart from the 'standard' power chord shapes for a few bars here. The stabs at the end are in half time, but it feels more authentic to think of them as a slow bar of 4.

$\text{♩} = 120$

A5 **F6/A** **D/A** **A7** **D/A**

F6/A **A5** **D/A** **A5**

Half time - - - -

1 5

EXAMPLE 18 THE WHO, WHO'S NEXT (TOWNSHEND STYLE ACOUSTIC)

CD TRACK 36

Building from slow flat-picked arpeggios to more aggressive strumming with triplet flourishes, this example is solo acoustic with no backing. Though

acoustic guitar often figured in the mix of The Who's heavier tracks, this is most definitely meant to be heard on its own, with just a little reverb.

$\text{♩} = 120$

Em **G** **C/G** **D** **C** **Dsus2** **D** **Asus2**

C **D** **Em** **Em7** **Em**

1 5

EXAMPLE 19 YES, THE YES ALBUM (SPACEY ARPEGGIOS AND SOLO)

CD TRACK 37

Steve Howe has always cut his own path and these flat picked 'banjo roll' style arpeggios and eccentric solo with some rapid picking are inspired by his

playing on the album. The flanging effect at the beginning is switched out for the solo section, leaving just the very lightly driven bridge pickup tone.

$\text{♩} = 96$

E **D** **C**

1

EXAMPLE 19 YES, THE YES ALBUM (SPACEY ARPEGGIOS AND SOLO)

CD TRACK 37

4

7

EXAMPLE 20 YES, THE YES ALBUM (RAGTIME ACOUSTIC)

CD TRACK 39

Steve is partial to a bit of ragtime and this shows on a couple of tracks from The Yes Album. The technique here is pick and fingers - a downstroke on the initial bass note, then an upstroke with the picking-hand fingers, catching the top note. Finally, execute a percussive downstroke with the pick - and repeat.

1

4

7

EVERGREENS DO NOT SUFFER FROM ALZHEIMER'S.

Carol is no longer who she used to be.

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

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

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

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OZ NOY

Video Masterclass

In an exclusive GT video feature, Israeli funk fusioner Oz Noy solos over Jason Sidwell's track, Grease And Grit. If you are into unique chord voicings and ear-twisting lead work this one is the golden ticket! **Jon Bishop** is your guide.

ABILITY RATING

Advanced ★★★★★

Info

Key G Minor Tempo 115bpm CD TRACKS 40-42

Will improve your... ✓ Switching between tonalities

✓ Playing over the changes ✓ Use of semiquaver syncopation

This month we are looking at an exclusive solo courtesy of the Strat favouring Oz Noy. Jason wrote and recorded Grease And Grit's backing track; it features a funky 4/4 groove at 115bpm. The track is in the key of G Minor, with some additional harmonic movement courtesy of chords from outside this key.

For the intro Oz uses a question and answer approach. The band makes a Gm6 based riff statement and Oz answers it with finger-twisting chord stabs using a clean and vibrato effected tone. The G Minor based chords of Am7_{b5} and D7 are used as a turnaround and this sets up the Minor II-V-I progression.

The verse section features the chords Gm7, A_bmaj7 and B_bm7 which is a unique combination as they don't all belong in one diatonic key (an approach that Prince and Stevie Wonder have explored in the past). From a G based tonality, Gm7-A_bmaj7 work within G Phrygian (G-A_b-B_b-C-D-E_b-F), while A_bmaj7-B_bm7 work within G Locrian (G-A_b-B-C-D_b-E_b-F). As A_bmaj7 is the link chord between the two zones, it's the improviser's choice when to switch. There is also the return of Am7_{b5} and D7 for the turnaround. To blend between the zones, Oz opts for the G Blues scale (G-B_b-C-D_b-D-F) as his soloing foundation and then adds arpeggios or chromatics to suit his overdriven tone.

The bridge section shifts to an extended Cm7 (G Minor's chord IV) and here Oz releases

"The combination of sophisticated phrasing, clever note choices and a dynamic, overdriven tone makes this one a 'must study' piece"



Oz Noy mixes technique and harmony with stunning feel

some tension with great blues-rock lines using C Minor Pentatonic (C-E_b-F-G-B_b) and C Blues scale (C-E_b-F-G_b-G-B_b).

The middle 8 features two Dominant 7 chords (E_b7 and D7) for a ramped up V7 section (D7 is the V7 of G Minor), closing with Am7_{b5} and D7 to propel you back to G Minor. Here, Oz largely uses the D Blues scale (D-F-G-A_b-A-C) with the popular shape 1 option with additional notes to enhance D7#9. This shape is then moved up a semitone to fit the E_b9 chord.

For the final sections Oz uses a semiquaver, muted G pedal tone with some more dissonant chord stabs added to taste. This allows the band to shine as he switches between single note comping and chord exclaiming roles.

After his performance, Oz covers topics related to his solo. The first is his approach for unique chord voicings. For Example 1 he selects a top note (here, an F note) and then constructs triads sharing that top note. The top

note provides continuity and then various triads can be grouped together. Any note of the G Minor scale (G-A-B_b-C-D-E_b-F) can be used for the top note as he shows in Example 2. For Example 3, Oz demonstrates dissonant chord voicings and moves them around in 3rd intervals, eventually resolving to G Minor.

Oz explains his main focus is to create melodies when soloing. He knows what scales, chords and arpeggios will work and then uses these as a foundation to create and link melodies that fit the underlying harmony.

The combination of sophisticated phrasing, clever note choices and a dynamic overdriven tone makes this piece a 'must study'. The backing track and chord chart are included for you to practise over, in addition to a full transcription of Oz's video performance.

Hopefully there will be a new technique or phrase here for you to perfect. If so memorise it, tweak it, twist it around and try it in different keys or over different backing tracks in order to make it your own. Once you have mastered some of the concepts in Oz's admittedly challenging solo, why not try creating one of your own over Jason's unique funk track. Check out the chord chart for the changes and, most importantly, just like Oz does, use your ear for best results. **T1**

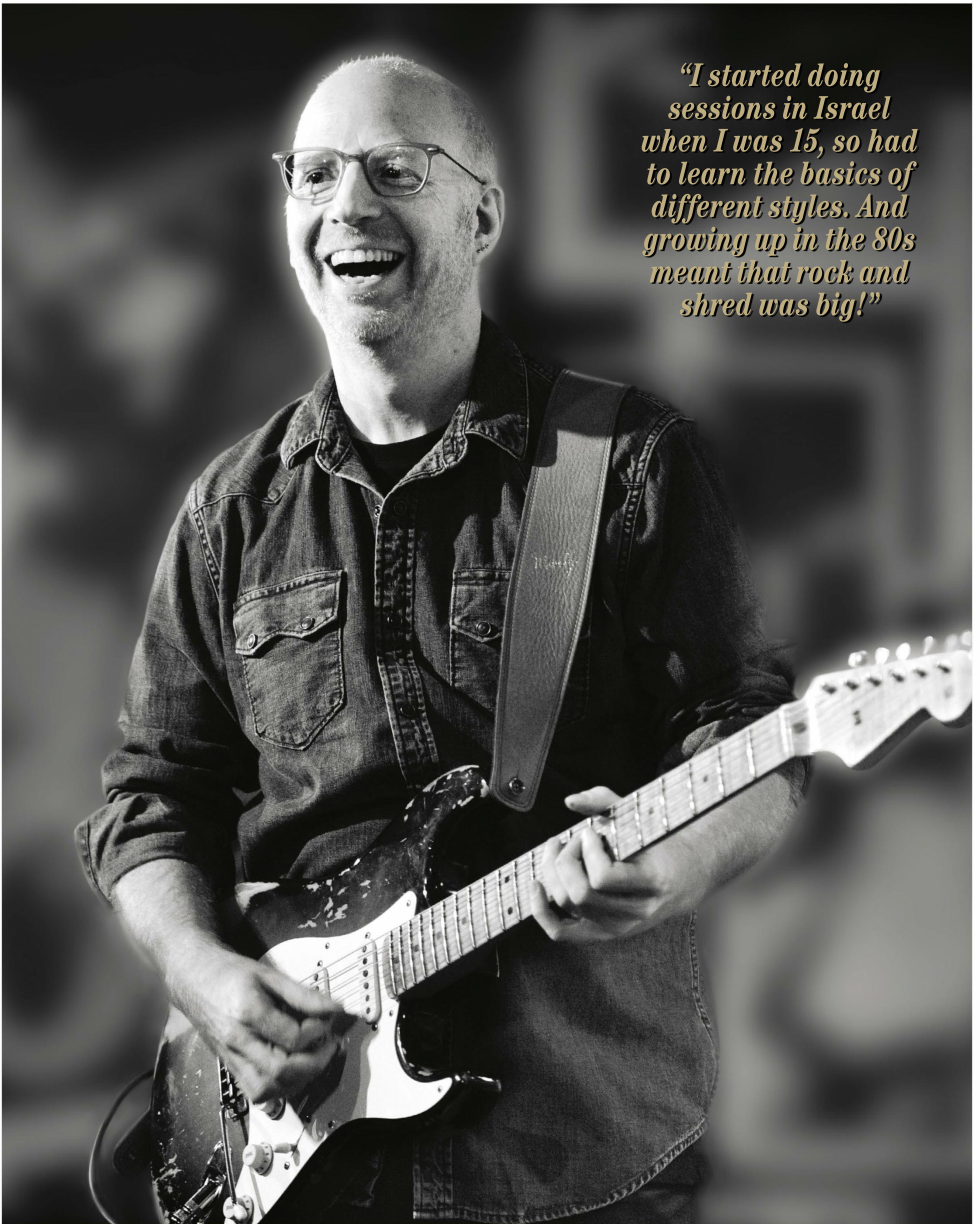
Next issue; Protocol's guitarist, Alex Sill returns with his series' part 3, Digging Deep.



Get the Tone

Oz uses a Fender 'John Cruz' Stratocaster, and the amp is a Two-Rock TS1 head plugged into a Celestion 65 speaker. The lead tone is created with a signature Exotic AC-RC booster. To add depth some slap delay is added plus, on mixdown, spring reverb. The clean tone is augmented with pitch wobble courtesy of the Boss VB2 vibrato. Any electric guitar will work well for this month's track; use an overdriven tone with some sustain and then back off the volume for the chord passages.

“I started doing sessions in Israel when I was 15, so had to learn the basics of different styles. And growing up in the 80s meant that rock and shred was big!”



TRACK RECORD Oz has a new studio album entitled Snapdragon, full of vibrant funk-blues-jazz instrumentals. He talks about the album on the following page. He also has a large body of solo work dating from 2002; begin with Schizophrenic (2009) and Twisted Blues Vol 1 (2011) and Vol 2 (2014). All of his albums are available to buy or stream from his website. Visit www.oznoy.com for more info.

OZ NOY CHATS TO GT...

With his new Snapdragon album out and an exclusive soloing masterclass in this issue, Oz chatted with **Jason Sidwell** about his music, his processes and favourite gear.

You have a reputation as a guitarist that works within the areas of jazz, R&B and blues. What are your favourite elements from these genres and how do you shape them with your music?

I'm basically a jazz musician-guitarist that can play other styles of music because I grew up as a studio musician. I started doing recording sessions in Israel when I was 15 so I had to learn the basics of different styles and how to feel comfortable playing to a click. Additionally, growing up in the 80s meant rock and shred was big - I loved it! So, jazz is where my education and harmonic and melodic knowledge is coming from. Funk and R&B is where my groove and pocket is coming from. Blues is where my expression and tone is coming from; blues is the glue to everything - if you can play the blues you're in business!



How long did Snapdragon's nine tracks take you to write?

It's hard to say because I collect ideas all the time. When I have a concept for an album I'll start writing but it goes over a period of time, could be maybe two years sometimes! This album is basically Vol.2 of my last album, Booga Looga Loo so some of the songs were written for that album and I ended up using them for Snapdragon.

Do you have a typical approach to writing?

Yes, the main thing for me is to have a concept and direction of what record I want to make. Once I have that I often will listen to records in that style. For example, Booga Looga Loo and Snapdragon are kind of late 60s, early 70s jazz, where jazz got electrified and start mixing with R&B and funk grooves. Most of my writing starts with thinking about what kind of drum groove I want to write over.

Do you rely on instinct or do you set certain parameters to shape a piece?

Both. I got to do both cause it's hard to write. I need all the help I can get, especially now I've reached my 10th solo album! That's a lot of writing and you want to make sure you're not repeating yourself, which can often happen if you don't pay close attention. Instinct is the main sauce though!

Your albums often work on two levels - musos marvel at your broad vocabulary and phrasing, while casual listeners may well be inclined to

them for a good time in a music venue! How much do you consider the vibe and 'dance' appeal of your music?

To me it's always starting with a good song and a groove that feels good to listen to. That has always been the case with me since the beginning. When a groove feels good I get

inspired to write. I also try very hard to write simple and catchy music which is the hardest thing to do! It's way simpler to write long and complicated lines and polyrhythms, but I'm not into listening to that kind of music or playing it. That might sound weird to some people because they have an idea of me doing the exact opposite, but if you really listen to my albums from the past 10 years, you'll hear that the music is pretty simple and the grooves are pretty straightforward. There are some twists and turns here and there that might make it sound complex, but it really isn't.

How do you choose musicians for a track?

Usually when I write I'll think of a specific drummer or a drumming style, or sometimes after a song is finished I'll play it live for a while and start getting the vibe of who will be the right guy to play on it. A drummer is the sound of your

"Jazz is where my harmonic knowledge is coming from; funk and R&B is where my groove is coming from; and blues is the glue to everything"

band and the song, so to me it's the first thing; once I have the drummer it's easier to match a bass player. I like to use specific guys that I've played with before and I know exactly how they will sound together, so I choose them by how I want the song to sound. If I call Weckl and Genus, Vinnie and Patitucci or Dennis and Will I pretty much know exactly what I'm going to get.

You have a reputation of being very creative on your adaptations of songs. The angular rhythmic feel of The Meters' Cissy Strut and the laid-back bluesy feel and chord tweaking of Steve Wonder's Let Your Love Come Down spring to mind. What shapes your initial processes when adapting songs like these?

To me, songs are a platform for improvisation so a lot of times when I write I make sure that the improvisation part will be inspiring, interesting and also open enough for me to do what I do. It's not always easy to find those

chord changes and grooves but once I do then I get inspired and can go for it. When it comes to covers it's pretty much same process, but I need to really like the song before I play it, then I need to make sure it sounds good on guitar. Once I have that going, I start playing it live and exploring where I can go with it.

Outer Look has quite a groove! How did this piece come about?

It's based on Inner Urge by Joe Henderson. I took the form of his song and wrote my own song on top of that. A lot of time I'll use an exciting form that's got a direction of harmony, and it's fun to write that way. Snapdragon is also based on another Joe Henderson song called Black Narcissus. Twisted Blues is written over Wes Montgomery's Twisted Blues so I have a few others that were based on this writing approach.

Boom, Boo Boom has quite a busy head on it and a stunning guitar solo. How important has your jazz standards study informed who you are as a musician?

To me it's everything! That is where my language is and that's where I develop and keep developing my voice.

Groovin' Grant has a great swing rock feel and features Adam Rogers. Having worked with guitarists like Eric Johnson and Mike Stern in the past, how do you accommodate another guitarist into a new piece?

I love playing with two guitars! I do gigs in NYC pretty often with another guitar player. It's very inspiring to me and also gives me a kick in the butt. The tricky part is not to make it sound like a shred guitar fest and more of an organic band sound. I try to play with guys that sound

different enough from me that we can complement each other and sound like where making music and not only guitar music.

Do you feel a responsibility of having a blues based vocabulary as most of your music features a Fender Stratocaster?

Yes! I don't know if responsibility is the right word though. The reason I play a Strat is because I love that tone mostly in the blues or pop context, but I also play a Tele and a Les Paul which are still deeply connected to the blues for me. I just think blues is a form of musical expression that I really love on the guitar.

What is your appreciation of guitar practicing?

I think it's super important and could be fun but I don't do it nearly enough these days.

Do you do it, how often and what is typical for you to focus on?

I try to do it every day but it doesn't always »

happen. I will play guitar and noodle every day but to me that's not practising, that's just keeping my chops up. I like to play classical guitar pieces (I'm horrible at it!) or read some Bach music. I have a long list of exercises that I collect and plan on practising, and maybe one day I'll get to those.

You're known to have lightening fast tone changes as regards pedal stomping to highlight aspects of a chord or soloing phrase. How did you develop this?

My pedal work was developed from playing live; it didn't happen in the studio. It was a necessity to make my songs sound sonically

more interesting because I play in my trio mostly and there's a lot of space to fill. What I'm doing is kind of orchestrating my songs with my effects to give the music more depth. It was all developed from playing live, but the challenge is actually to get the live action into the studio.

What guitar, amps and pedals did you use for Snapdragon?

My Fender 58 and 68 Custom Shop Strats (maple necks both), a John Cruz Masterbuild Esquire Tele (with a neck pickup) and a Gibson Les Paul 'red eye' 59 Custom Shop were my guitars. Amps were a Two Rock TS 1,

a Two Rock Classic Reverb and Marshall Plexi 50W and 100W. That said, most of the record is the TS1, sometimes mixed with a Marshall. Pedals are mostly my signature Xotic AC/RC/OZ for lead tones. And for the more bluesy, twangy tone I uses an Ibanez 808. For anything fuzz I used my signature Vemuram OZ Fuzz and a Dunlop Octavia. Leslie effects are from the Root Sim by DLS, while basic delays are Boss DD7 and Memory Man. All other delays and weird effects are the Line 6 M9 or HX plus the looper.

Oz Noy's Snapdragon album is out now. For more info on Oz visit, www.oznoy.com

GREASE AND GRIT - CHORD CHART

$\text{♩} = 115$ **DRUM INTRO** **MAIN RIFF 1 & 2**

Gm6

2, 26

VERSE 1 & 2

Gm7 **A $\flat$ maj7** **B $\flat$ m7** **Am7 $\flat$ 5** **D7**

6, 30

10, 34

14, 38

BRIDGE 1 & 2

Cm7

18, 42

22, 46

MIDDLE 8

E $\flat$ 9 **D7 $\sharp$ 9** **E $\flat$ 9** **D7 $\sharp$ 9**

50

54

MAIN RIFF 3

Gm6

59

63

OUTRO

Gm11

67

71

Am7 $\flat$ 5 **D7** **Gm**

FULL PIECE GREASE AND GRIT

ON VIDEO & CD TRACK 40

MAIN RIFF 1 [Bars 1-9] In the opening section Oz plays some dissonant sounding chords. Some of these are a bit of a finger stretch so make sure you angle the neck up to the ceiling to save on any tension or injury. To add to the effect Oz uses a rather quirky (but nice!), fast vibrato sound.

VERSE 1 [Bars 10-17] Oz uses the G Blues scale to create a catchy opening motif. When playing over the Abmaj7 chord Oz uses a string of arpeggios that are diatonic to the key of E_b Major to set up an Ab Lydian sound (A_b -B_b -C-D-E_b-F-G). These cascading arpeggios add colour to the Abmaj7 chord.

MAIN RIFF 1

♩ = 115

Drum Intro

Gm6

f

Bridge Pickup with Fast Chorus

VERSE 1

Gm7

Abmaj7

Bbm7

Am7^b5

D7

Gm7

Abmaj7

Bbm7

Am7^b5

D7

Bridge Pickup with Overdrive

10

13

16

E
B
G
D
A
E

1

6

10

13

16

FULL PIECE **GREASE AND GRIT**

ON VIDEO & CD TRACK 40

BRIDGE 1 [Bars 18-25] This section shifts to C Minor 7 so Oz opts for the C Blues scale. He also plays a B Augmented arpeggio and this creates a rather hip, C Melodic Minor sound. Learning the phrases note for note would

certainly be a challenge, but the pay-off would be incredibly worth it!

MAIN RIFF 2 [Bars 26-33] In this section Oz expands on the chord concepts that we looked at earlier. Just mind your fingers on the unique four string chords!

BRIDGE 1
Cm7

18

[illegible]

24

MAIN RIFF 2
G m6

Bridge Pickup
with Fast Chorus

E 10 7 4 7 10 13
B 12 9 6 9 12 15
G 11 8 5 8 11 14
D 17 13 10 7 10 13 16
A
E

26

30

FULL PIECE GREASE AND GRIT

ON VIDEO & CD TRACK 40

VERSE 2 [Bars 34-41] In this section the emphasis is on catchy semiquaver rhythms. The Am7 $\flat$ 5 to D7 is skilfully navigated with a chromatic phrase.

BRIDGE 2 [Bars 42-49] The shift to the C Minor 7 chord triggers some blues-rock phrasing. This helps to release the tension and is an effective switch.

VERSE 2

Gm7 **A $\flat$ maj7** **B $\flat$ m7**

34

Am7 $\flat$ 5 **D7** **Gm7** **A $\flat$ maj7**

37

B $\flat$ m7 **Am7 $\flat$ 5** **D7**

40

BRIDGE 2

Cm7

42

45

FULL PIECE GREASE AND GRIT

ON VIDEO & CD TRACK 40

MIDDLE 8 [Bars 50-58] The middle 8 features two Dominant 7 chords a semitone apart. Oz uses the classic 10th-fret D Blues scale box for the D7#9 chord. This fingering is then moved up a semitone to fit the E $\flat$ 9 chord.

MAIN RIFF 3 [Bars 59-66] For the final riff section Oz shifts to a semiquaver, palm-muted G Pedal tone idea allowing the band to be more prominent. The first note of each four semiquavers is accented by the pick.

48

Am7 $\flat$ 5 D7

BU

16 (18) 16 17 16 14 17 16 14 13 16 14 13 12 14 13 12 10 13 12 10

50

MIDDLE 8 E $\flat$ 9 D7#9 E $\flat$ 9

Neck Pickup with Overdrive

BU

11 13 13 (15) 10 13 10 12 (14) 12 10 12 12 10 12 10 11 12 13 11 10 10

53

D7#9 E $\flat$ 9

BU

12 11 10 13 (15) 13 10 10 13 10 13 12 (14) 16 11 14 15 11 14 11 14 13 11 10 13 10

55

D7#9 E $\flat$ 9

BU

14 10 13 10 12 (14) 12 10 12 12 10 12 10 12 5 4 8 7 6 9 6 7 8 7 6 5 8

57

Am7 $\flat$ 5 D7 $\flat$ 9 MAIN RIFF 3 Gm6

Bridge Pickup with Fast Chorus Light PM

7 5 4 7 5 7 8 7 7 10 12 10 14 15 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

ON VIDEO & CD TRACK 40

challenging piece to learn for many players. However, as mentioned in the body text, you will gain immensely from learning even half a dozen new licks.

73 3

Light PM

Am7 $\flat$ 5 D7 Gm

E
B
G
D
A
E

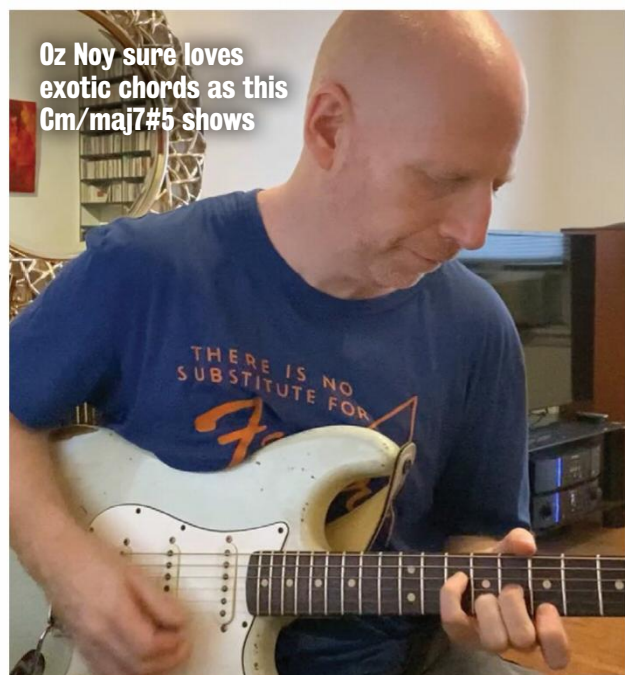
5 5 5 5 5 5 5 5 5 5 5 5 5 5

4 6 5 3 5 5 5

OZ NOY ON NAVIGATING NON DIATONIC CHORD PROGRESSIONS

WHILE MUSIC OF all genres can feature diatonic chord progressions - several chords that all belong in one key, such as Cmaj7-Fmaj7-Dm7-G7 which all come from C Major - a lot of music can feature chords that don't all belong in one key. For example, Grease And Grit features Gm7-A₇ maj7-B₇ m7 with B₇ m7 not being found in G Minor. While non-diatonic progressions can provide much colour and emotion to a piece, it can prove tricky for the improviser. If the changes are quite unusual I aim to bind them together with aspects of the blues, using Pentatonics and the Blues scale to draw the listener in. Other times, I like to use chord tones to home in on a chord or two that is particularly unique to the

progression. While the root and 5th intervals are fine, I tend to prefer the 3rd and 7th from the fundamental chord, as well as extensions like the 9th and 13th or altered notes like the #5 or #9 to add extra tension. With extensions and altered notes it's important to set them up well, often using fundamentals like the root, 3rd or 5th to come before and/or afterwards. Obviously, it all depends on the piece and the context, but it's often a balance between making the solo sound appealing via Pentatonics, and drawing attention to the more unique chords by emphasising their chord tones. The bottom line is, know the notes of each chord you play over and figure out appealing phrases to illuminate them!



3 DEMONSTRATED EXAMPLES

ON VIDEO & CD TRACK 42

EXAMPLE 1 TRIADS BASED OFF ONE NOTE In this example Oz outlines his basic concept for creating chords using the same top note. The top note

provides continuity and then random triads which share this top note can be grouped together. Any note from the G Minor scale can be used for the this.

Example 1: Triads based off one note. The diagram shows a musical staff in 4/4 time, labeled 'Freetime'. The notes are grouped into four measures, each containing a triad. The notes are: 6, 5, 5 (first measure); 6, 6, 6 (second measure); 7, 7, 8 (third measure); 7, 7, 5 (fourth measure). The notes are written on a staff with a key signature of one flat (Bb) and a time signature of 4/4.

EXAMPLE 2 TRIAD PHRASING As described above, in this example Oz demonstrates many different triad fingerings that are grouped together using

the continuity of having a common top note (ie a pedal tone) chosen from the G Minor scale.

Example 2: Triad phrasing. The diagram shows a musical staff in 4/4 time, labeled 'Freetime'. The notes are grouped into four measures, each containing a triad. The notes are: 6, 5, 5 (first measure); 6, 6, 6 (second measure); 7, 7, 8 (third measure); 7, 7, 5 (fourth measure). The notes are written on a staff with a key signature of one flat (Bb) and a time signature of 4/4.

EXAMPLE 3 ALTERED CHORDS BASED ON THE DIMINISHED SCALE. In this example Oz demonstrates dissonant chord voicings and moves them

around in Minor 3rd intervals. This string of Altered chords eventually resolves to our 'home' G Minor.

Example 3: Altered chords based on the diminished scale. The diagram shows a musical staff in 4/4 time, labeled 'Freetime'. The notes are grouped into four measures, each containing a triad. The notes are: 12, 11, 10 (first measure); 13, 10, 7 (second measure); 9, 8, 7 (third measure); 3, 2, 1 (fourth measure). The notes are written on a staff with a key signature of one flat (Bb) and a time signature of 4/4.



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THE CROSSROADS Pt4

Rakes & Mini Sweeps

John Wheatcroft shows you how to tidy up your raking and sweeping in both blues and jazz styles. So grab your broom and get dusting.

ABILITY RATING

Moderate     

Info

Key G Tempo 160bpm CD TRACKS 43-50

Will improve your...  Expressive delivery

 Raking and sweeping technique  Stylistic awareness

Many young electric guitar players consider 'sweep' or 'economy' picking to be a relatively modern technique often associated with virtuoso shredders such as Yngwie Malmsteen or the amazing Australian fusion guitarist, Frank Gambale. It often comes as a surprise to discover early jazz, blues and rock and roll guitarists exploiting sweep picking ideas, essentially the concept of using a consecutive follow-through directional sweep of the pick to articulate multiple notes with one movement, a good half a century or so earlier.

Alternate picking is a great technique for achieving a balanced and even tone and for defining a strong rhythmic pulse to your playing. It does have its limitations, however. If you're not familiar with the idea of sweeping, try the following exercise:

With your fourth finger play the fourth string at the 5th fret (G), and then with your third finger play the third string 4th fret (B). Make sure the notes are distinct and separate;

we're not after a chord. Okay, next up it's the second string 3rd fret (D) and finally the first string 2nd fret (F#). You've just played a G Major 7th arpeggio. If you try to play this with alternate picking, crossing strings can feel a little awkward and clumsy. Rather than using alternating down and upstrokes, try this instead. Use just one continuous downstroke to play all four notes, allowing the pick to fall evenly and in time, once again making sure

"Just remember that you're lining up chord shapes, or arpeggio shapes. It takes a little time to get it coordinated" JOE DIORIO

the notes don't bleed into each other by lifting the previous finger slightly as each new note sounds. This should hopefully feel a lot easier and allow you, once coordinated, to play much faster arpeggio and chord shape-derived ideas, and plenty more besides.

It's not just about speed of execution and economy of motion. Players such as BB King, Gary Moore, David Gilmour and Stevie Ray Vaughan have explored the expressive possibilities of raking through consecutive strings with a single pick stroke to add bite, excitement and energy to their single-note ideas. The principle difference between a rake and a sweep is that with the former, you only sound one note and the other strings are muted with a combination of both fretting and picking-hand damping, with the idea being to add a deliberate percussive clicking 'ghosted' run up to our chosen note. With a sweep, the intention is for all the other notes to sound, albeit rather quickly. As the techniques are broadly similar, it is possible for there to be some crossover, where notes held in a sweep could be partially muted or raked ghost notes

briefly be allowed to take on a discernible pitch.

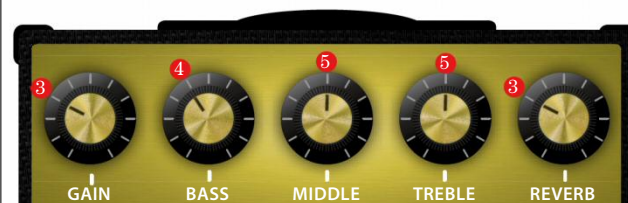
We begin with a collection of 10 classic phrases, five from the world of blues that mix rakes and sweeps equally to add expressive range and dynamic delivery, before moving toward the jazz and swing end of town. Here we see a greater reliance upon sweeping, allowing the jazz guitarist to get closer to the kinaesthetic fluency and harmonic elegance of a great horn or piano player. We round things off with a pair of studies based around typical blues progressions that typify these ideas in a variety of styles.

These phrases are of course the tip of the iceberg, so make sure you do some serious

listening and get comfortable with the concept of creating rhythmic and melodic variations so you can devise ideas of your own. Once you've learnt the examples and solos as written, use these ideas with the associated backing tracks to compose, improvise or a combination of the two and come up with some solos of your own. As always, enjoy. 

TECHNIQUE FOCUS HOLDING THE PICK

The manner in which the pick strikes a string can play a major part in achieving a defined tone and can assist articulation and technical clarity. Many of the world's best pickers, from Django to Yngwie, play with a slight lean in towards the treble strings, emulating the effect of a classical guitar rest stroke. Exploring the tonal and articulation differences when you present pick to string at an angle, not completely square with the string, can also have similar positive results. Both Robben Ford and Biréli Lagrène hold the plectrum backwards, so that it's the rounded rear shoulder that contacts the string, providing a smoother treble response and also allowing the pick to glide across the strings when sweeping, so creating less drag.



Get the Tone

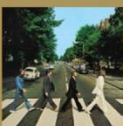
As we're dealing with musical concepts here you can choose any tone you like, although for classic jazz the consensus is to select the warm tone of a neck position humbucker and pick a little closer to the fingerboard.

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.

BB King straddled jazz and blues styles and used sweeps and rakes to great effect



DAVID REDFERN / GETTY IMAGES



TRACK RECORD You can hear examples of raking and sweeping in lots of styles, ranging from the pop and rock of the Beatles and Pink Floyd (check out George’s closing licks on The End from Abbey Road, or David Gilmour’s solo from Another Brick In The Wall, Part 2). To hear the sweeping technique pushed to the limit, try Yngwie Malmsteen’s Rising Force or Frank Gambale’s A Present For The Future.



EXAMPLE 1 BLUES EXAMPLES

CD TRACK 43

We begin with a set of five classic licks, each exploring the idea of using one continuous picking stroke to strike multiple strings, with each note sounding independently and not as a chord. We begin with the raking master, BB King, based around a static G7 (G-B-D-F) tonality. Chuck Berry follows; balancing double-stops with an ascending sweep through a harmonically appropriate G Major triad (G-B-D). We switch to G7#9 (G-B-D-F-A#) for the last three examples,

affording us the opportunity to juxtapose Minor ideas against our Dominant 7th tonality. Our Robben Ford idea comes from the Minor Pentatonic scale (G-B $\flat$ -C-D-F), whereas the following Jimi Hendrix idea connects two shapes implying G6 (G-B-D-E) and G9 (G-B-D-F-A). Back to raking for our final Stevie Ray Vaughan endorsed blues line, mixing Minor Pentatonic with Major triad ideas in a line that is as dynamically expressive as it is rhythmically varied.

Ex 1a B. B. King

G7

$\text{♩} = 160$ Straight

Ex 1b Chuck Berry

G7

Ex 1c Robben Ford

G7#9

Ex 1d Jimi Hendrix

G7#9

Ex 1e Stevie Ray Vaughan

G7#9

EXAMPLE 2 JAZZ EXAMPLES

CD TRACK 45

There's a clear connection between the opening Charlie Christian idea here and the earlier Chuck Berry and SRV inspired lines. As you aim to keep the rhythm as even as possible, this type of controlled fall of the pick might take some time and careful attention to perfect. The following George Benson line mixes hammer-ons with sweeps, applying the extended sound you achieve when you juxtapose Fmaj7 (F-A-C-E) over G7 (7-9-11-13). We're in

bebop territory with our Joe Pass inspired sweeping idea and, for once, we're descending. The following Django Reinhardt idea mixes Dmadd9 (D-E-F-A) and G Major (G-B-D) arpeggios against our static G7 tonality. Our final Joe Diorio idea mixes D Minor Pentatonic over G7 (D-F-G-A-C) and a final line based in consecutive perfect 5th intervals, configured in clusters of either two or four-note mini sweeps.

Ex 2a Charlie Christian

♩ = 160 Swing G7

Ex 2b George Benson

G7

Ex 2c Joe Pass

G7

8va

Ex 2d Django Reinhardt

G7

8va

Ex 2e Joe Diorio

G7

8va

CD TRACK 47

D7 (V7). The majority of this vocabulary is derived from the arpeggios that relate directly to the harmony as and when each chord change occurs, so make sure that you make these connections when learning each lick, phrase or line.

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EXAMPLE 4 COMPLETE SOLO - SWING

CD TRACK 49

We conclude our look at rakes and sweeps with a second contextualised musical study, although this time we're approaching things from more of a jazz or swing perspective. With this in mind, chords are generally extended, so you'll notice that Fmaj7 against G7 move in bar 1, followed a slick way to imply

altered extensions (9-#9-5-#5) against G7 in bar 4, by juxtaposing D $\flat$ and E $\flat$ Major triads. You'll note a slight difference in the sequence here in bars 9 and 10, where you'll find Am7 (IIm7) to D7 (V7), in place of the usual D7 (V7) to C7 (IV7), as you might generally find in many blues tunes.

$\text{♩} = 160$ Swing

G7

G7alt

C7

G7

Am7

D7

G7

G13

E
B
G
D
A
E

3

7

10



JS BACH

Invention No 8 In F Major

Bridget Mermikides presents her arrangement of Johann Sebastian Bach's two-part Invention In F Major. Learn either or both parts and play along!

ABILITY RATING

Moderate



Info

Key F Tempo 90bpm CD TRACKS 51-54

Will improve your... ✓ Articulation

✓ Consistent semiquavers ✓ Repertoire of Baroque music

In this issue I've arranged a work for two guitars, by the profoundly brilliant composer Johann Sebastian Bach (1685-1750). Bach's talents and accomplishments are hard to overstate, but suffice it to say he is widely recognised as one of, if not the greatest composers and musical minds in the Western canon of all time. His enduring legacy of works displays an unsurpassed command of harmony, melody,

and a balance of technical precision with emotional expression. In particular, Bach's musical control of canon (the imitation of musical material) and counterpoint (multiple independent melodies) are a continuing source of inspiration and inspiration to musicians through the ages.

These techniques pervade his work, but a very accessible demonstration appears in his two-part Inventions which were composed as

short keyboard exercises in counterpoint. They were written in his early 30s during his appointment as Director of Music in Köthen (a time of unusual professional freedom for Bach). Each hand of the keyboard plays single-line independent melodies in a conversation through beautiful chord progressions. They are all wonderful, but here I've selected the two-part Invention No 8 In F Major BWV 779, as it can be arranged really effectively for two guitars without changing the key. I have made decisions on adjusting the octaves but otherwise this arrangement is just as Bach wrote it three centuries ago.

Here Guitar 1 acts as the right hand of the keyboard while Guitar 2 is the left hand. However, this piece shouldn't be thought of as a melody 'over' an accompaniment; instead both parts hold equal importance, and together imply a sophisticated harmonic sequence. This is the

essence of counterpoint: multiple musical lines that make sense horizontally (melodies) as well as vertically (harmony). This wonderful music is endlessly fascinating, and seems to grow in its beauty every time it is played and heard, so take as long as you need to learn either or both parts. I've provided the

"Bach's talents are hard to overstate. Suffice it to say he is one of, if not the greatest composers and musical minds in the Western canon"

audio of each part separately so that you can pick either part to learn and play it with me along with my recording. The technical demands are quite clear here, this has to be played with rhythmic clarity (and I suggest shortening the quaver notes a little), and it's worth working section by section so that in performance, every moment gleams. **BT**

NEXT MONTH Bridget tabs *Romance Andante* from Mozart's *Eine Kleine Nachmusik II*

TECHNIQUE FOCUS

Watch your tone!

Fingernails for the classical guitarist are super important to create a good clear tone. A shape that works for you must be established and maintained. They should extend just beyond the fingertips and should curve following the shape of the fingertip. A slight slant on the left side (back of the hand facing you, but opposite for left-handers) will act as a ramp for the string leaving the fingertip when you pluck. You will need an array of nail files and fine sand paper to file and polish for a smooth finish and clean tone.



JS Bach: is he the greatest of all the great composers?



TRACK RECORD Bach's music works in all sorts of interpretations: Andreas Schiff's classic recording (Decca 1985) is fluent and playful, while the incomparable pianist Glenn Gould (Sony 1964) delivers a more stately performance. For something different, Jacques Loussier, famed for his jazz interpretation of classical works, turn this into a wonderful arrangement complete with killer solos (Universal 2000)

INVENTION NO.8 IN F MAJOR { JS BACH

PLAYING TIPS

CD TRACKS 52-54

This F Major Invention has two parts that are very equal in their musical and technical content. The way they interweave is canon-like; Guitar 1 takes the lead and Guitar 2 follows one bar later. It starts out with a simple F Major broken chord pattern, and I like to play each note slightly detached

and bouncy. I have set a fairly fast pace here but you will need to practise slowly and carefully at first to ensure all notes and positions are accurate and secure. At bar 5 the two parts join together in a very satisfying semiquaver pattern.

$\text{♩} = 90$ F

Guitar 1

E B G D A E

1 p i p m p i m i m i m i m i p i m i m i

Guitar 2

E B G D A E

1 p i p m p i m i m i m i m i

Gtr 1

E B G D A E

4

Gtr 2

E B G D A E

4 p i m i m i

Dm

PLAYING TIPS

CD TRACKS 52-54

In the semiquaver passages there are slurs (fretting-hand hammer-ons) on the first two semiquavers of each beat - Guitar 1 bar 8, Guitar 2 bar 9. These slurs need to have a good clear attack and a controlled sense of rhythm.

Guitar 2 has an extended semiquaver phrase in bars 10 and 11 that lead to the Dominant key of C Major at bar 12. At this point Guitar 2 takes the lead and is now chased by Guitar 1 an octave up.

Sheet music for two guitars (Gtr 1 and Gtr 2) across three systems. The music is in G major (one sharp) and 4/4 time. Chords are indicated above the staves: G7, C, Dm/F, G, Am/C, Fmaj7, Dm7, C/G, G, C, F#dim7.

System 1 (Bars 7-9):

- Gtr 1:** Treble clef. Bar 7: G7 chord, eighth notes G-A-B-A-G. Bar 8: C chord, eighth notes G-A-B-A-G with slurs on the first two semiquavers. Bar 9: Dm/F and G chords, eighth notes G-A-B-A-G.
- Gtr 2:** Treble clef. Bar 7: Fingering 2 1 4, eighth notes G-A-B-A-G. Bar 8: Eighth notes G-A-B-A-G. Bar 9: Fingering 1 4, eighth notes G-A-B-A-G.

System 2 (Bars 10-12):

- Gtr 1:** Treble clef. Bar 10: Am/C and Fmaj7 chords, eighth notes G-A-B-A-G. Bar 11: Dm7 and C/G chords, eighth notes G-A-B-A-G. Bar 12: G and C chords, quarter notes G-A.
- Gtr 2:** Treble clef. Bar 10: Fingering 7 6 9 6 7 6 9 6, eighth notes G-A-B-A-G. Bar 11: Fingering 0 0 1 0 1, eighth notes G-A-B-A-G. Bar 12: Fingering 1 3 1 0 3 5 3 5 4 5 4 2, eighth notes G-A-B-A-G.

System 3 (Bars 13-15):

- Gtr 1:** Treble clef. Bar 13: Fingering 1 2 4, eighth notes G-A-B-A-G. Bar 14: Fingering 8 7 5 3 5 3 6 5 6 5 3, eighth notes G-A-B-A-G. Bar 15: F#dim7 chord, eighth notes G-A-B-A-G.
- Gtr 2:** Treble clef. Bar 13: Fingering 1 0 2 0 2 0 3 2 3 2 0, eighth notes G-A-B-A-G. Bar 14: Fingering 3 2 0 2 1 0, eighth notes G-A-B-A-G. Bar 15: Fingering 4 4 4 4 4 4, eighth notes G-A-B-A-G.

INVENTION NO.8 IN F MAJOR { JS BACH

PLAYING TIPS

CD TRACKS 52-54

There is a tricky passage in Guitar 1 from bars 21-23. The slur at the start of each of these bars needs to be crisp and clear so plant the first finger (lower note of each slur) securely on the string each time. In bar 24, Guitar 2, follow the picking-hand fingering and watch out for the stretch at bar 25.

Gm

Gtr 1

E B G D A E

3 5 3 5 5

3 6 4 3 4 3 5 3 5 3 2

0 3 3 3 3

Gtr 2

E B G D A E

0 3 1 0 1 0 3 1 3 1 0

5 3 5 5 5

3 6 4 3 4 3 5 3 5 3 2

16 i p i

16 i m i m i m i m i p p i

Gdim7 **Dm** **C7**

Gtr 1

E B G D A E

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

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

Gtr 2

E B G D A E

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

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

19 p p m p m

Bm7b5 **A7** **Gm7**

Gtr 1

E B G D A E

6 5 6 5 5 5 5 5 5 5 3 3 3 2 3 3 6 3 3 3 0 6

4 6 7 4 2 4 2 2 2 4 1 2 3 1 4 3 3 3 0 6

Gtr 2

E B G D A E

2 3 0 3 2 0 5 2 4 2 0 4 5 5 3 5 5 5 5 6 5 3 5

2 3 0 3 2 0 5 2 4 2 0 4 5 5 3 5 5 5 5 6 5 3 5

22 i m i p i p i

CD TRACKS 52-54

5. The genius is in the fact that, while each part hurtles along with an unbroken stream of notes, the harmonic progression is continually unfolding within.

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GT LEARNING ZONE

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



JASON INTRODUCES...

Fifty years is a long time, so looking back to 1971 was as much about nostalgia as it was about contrast. In many ways, that time period looks somewhat more vibrant and varied than what mainstream music seems today. Certainly as far as exciting and interesting guitar playing goes, on big songs that countless people cherish. So much has changed and yet much hasn't; today's guitarists are still strumming chords, playing riffs, taking solos and using effects. We just need to

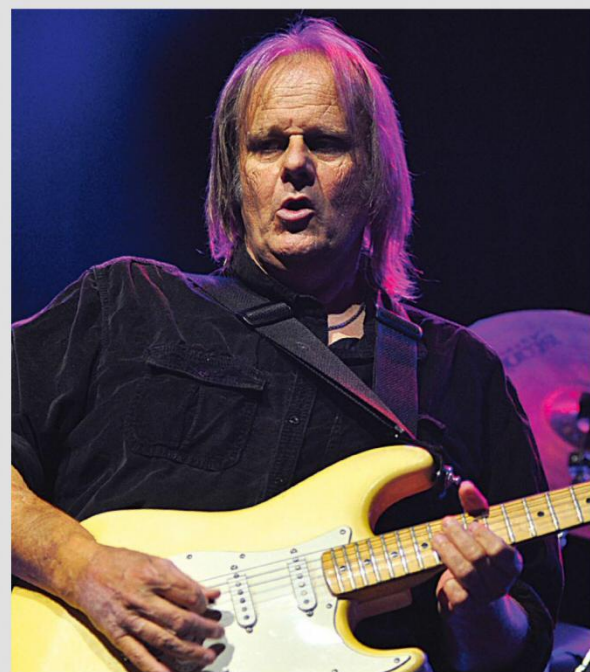
look a little further than what's in the Top 40 charts by referencing, say, guitar-strong record labels like Mascot or Frontiers Music and various video sites online. We hope you enjoy our journey back to a time when the guitar was a shining, loud and vibrant thing, smack in the middle of great songs.

As far as stimulating guitar playing goes, regular readers know that every issue of GT is crammed full of different band or player guides, technique tips, theory insights plus various playing contexts to keep your head and hands pumped. It's no different this issue; you've already had funk jazz virtuoso Oz Noy, blues-jazz rakes and sweeps and a gorgeous Bach guitar duo. Now there are further nuggets from funky New Jack Swing rhythm (p53) to Walter Trout blues licks (p56); rock in the style of 70s band Chicago (p60), to bluesy bebop soloing (p64), Shed Seven indie Brit rock (p68), or stretchy 5th interval based rock soloing (p72). And if time is short you could always tackle 30-Minute Lickbag (p54) or Woodshed's 9/8 time signature examples (p78). Have a great time with this issue and enjoy your playing, be it 1971 or 2021 style!

Jason



IN LESSONS GT #319



BLUES 56

Phil Short examines the complex soloing style of one of the hardest working blues guitarists on the circuit.



BRITROCK 68

Simon Barnard takes a look at one of York's finest bands, Shed Seven, and the creative and melodic playing of Paul Banks.

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.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D
B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A
G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F
D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C
A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G
E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D	D#/E _b	E	F	F#/G _b	G	G#/A _b	A	A#/B _b	B	C	C#/D _b	D

Open Strings

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

THE RHYTHM ROOST

New Jack Swing

PART
3



Keen on all things rhythmic, **Jason Sidwell** looks to the heavily swung rhythms of New Jack Swing with an octave-infused funk riff.



Back in the late 80s, early 90s, Top 40 chart music was enthused with a vibrant US style called New Jack Swing. Amalgamating hip-hop, soul and funk, it was producer-songwriter Teddy Riley who led the movement's forceful snare-driven swing rhythms and sophisticated chords which were often Major key focused. Check out Teddy's band's Guy (Groove Me) and Blackstreet (Baby Be Mine) as well as collaborations with

Bobby Brown (My Prerogative, Two Can Play That Game) and Michael Jackson's Dangerous album (Jam, Remember The Time). With numerous R&B royalty such as Janet Jackson (Nasty), Prince (My Name Is Prince), Whitney Houston (I'm Your Baby Tonight), R Kelly (She's Got That Vibe) and Stevie Wonder (Jungle Fever) favouring it, New Jack Swing became a dominating chart sound. This month's example demonstrates a

good slice of the style - strong swing drums, a syncopated riff and a dollop of chromaticism. The observant will notice the Miles Davis endorsed 11th chords (G/A, F/G) that finish each four-bar phrase - artists like Teddy Riley are great keyboard players and sure know their chords! Go for a clean guitar tone and make sure your note entry and exit points are sharp; you want to be super tight to do this exciting style justice. Enjoy!

EXAMPLE NEW JACK SWING

TRACKS 55-58 & VIDEO

The octaves help bolster this riff without adding further harmonic suggestions. Use the stated first and fourth fingers for all octaves unless you prefer the first and third fingers for lower strings. The high double -tops

should be articulated cleanly to mirror the swing rhythm - a 90s infused acknowledgement to soul guitar legends like Curtis Mayfield and Cornell Dupree, who championed sliding 4ths.

Swing feel ♩ = 116
♩ = 90 (slower version)

Dm

G/A **F/G**

G/A **F/G** **Dm**

30-MINUTE LICKBAG



Brought to you by... 
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EASY LICKS EXAMPLE 1 MATT BELLAMY

CD TRACK 59

This exercise uses jangling, six-string chords to create a wall of sound and muted, percussive sequences to add shape and definition. Bellamy uses a

bridge humbucker to add bite and weight to his sound. This allows each note to cut through the amp's gain and adds chunk to the muted passages.

$\text{♩} = 140$

Am **E/G#**

BU BD

G **D/F#** **F5** **E/G#**

BU BD PM

EASY LICKS EXAMPLE 2 JACK WHITE

CD TRACK 60

The majority of this riff uses downstrokes. However, you'll need to sneak in a quick up, down picking sequence at the end of bar 1. This allows for a

smoother jump from the fourth string to the sixth and adds weight to the 3rd fret bend. Pick close to the bridge to get a bright presence in your sound.

$\text{♩} = 95$

Em

1, 3 2, 4

INTERMEDIATE LICKS EXAMPLE 3 JIMI HENDRIX

CD TRACK 61

Play on the first-finger tip while playing the 5th fret and open-string notes in bar 1. This will allow the open first string to sustain for its full duration while

fretting notes on the second string. For this style of phrase, Jimi favoured the single-coil, neck pickup position as it achieved a rounder, classic Strat tone.

$\text{♩} = 80$

E5

BU tr



Jamie Hunt of BIMM Bristol brings you yet another varied selection of fresh licks to learn at easy, intermediate and advanced levels.

INTERMEDIATE LICKS EXAMPLE 4 **EDDIE VAN HALEN** CD TRACK 62

Tapping with a distorted tone can cause all manner of unwanted noise. Use the underside of your fretting fingers to mute the treble strings and the palm of your tapping hand to mute the sixth string. Aim to have a consistent volume with your picking hand and fretting hand notes.

Sheet music for Example 4 (Eddie Van Halen). The music is in 4/4 time with a tempo of 120 bpm. It features a tapping sequence on the treble strings, starting with a triplet of eighth notes. The fretboard diagram shows the sequence of notes: 12, 10, 12, 9, 12, 8, 12, 7, 12, 10, 12, 9, 12, 8, 12, 7, 12, 7, 12, 6, 12, 5, 12, 3, 0. The sequence ends with a chord labeled A5.

ADVANCED LICKS EXAMPLE 5 **ERIC JOHNSON** CD TRACK 63

The main picking sequence in bars 1-2 is down, down up. The upstroke allows the picking hand to change direction, ready for the larger string skips, and reset back to the fifth string for the next set of notes. Eric's clean chord tone switches between bridge or middle and bridge pickups, adding chorus and reverb.

Sheet music for Example 5 (Eric Johnson). The music is in 4/4 time with a tempo of 120 bpm. It features a sequence of chords: G/B, Am/C, Bm/D, C/E, G/B Dadd11, and Cmaj7. The fretboard diagram shows the sequence of notes: 3, 5, 7, 8, 8/10, 8, 10, 8, 0, 7, 9, 11, 10, 8, 7. The sequence ends with a chord labeled Cmaj7.

ADVANCED LICKS EXAMPLE 6 **YNGWIE MALMSTEEN** CD TRACK 64

Sweep picking can be difficult to maintain at fast tempos so practice slowly at first. Start each Diminished arpeggio with a downward sweep and strike the highest note of each sequence with an upstroke. This changes the direction of the sweep and adds a clear landmark on beats 2 and 4. Use these additional landmarks to keep your timing consistent. Yngwie uses the neck pickup for smooth toned sweeping, switching to the bridge for final sustained notes.

Sheet music for Example 6 (Yngwie Malmsteen). The music is in 4/4 time with a tempo of 150 bpm. It features a sequence of diminished arpeggios: Edim, Gdim, Bbdim, and Dbdim. The fretboard diagram shows the sequence of notes: 9, 12, 11, 9, 12, 9, 12, 12, 15, 12, 14, 12, 15, 12, 15, 12, 15, 18, 15, 17, 15, 18, 17, 18, 21, 18, 20, 21, 18, 20, 21, 18. The sequence ends with a chord labeled E5.

WALTER TROUT

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



This month **Phil Short** examines the complex soloing style of one of the hardest working and most committed blues guitarists on the circuit.

touring and playing many of the European festivals. It wasn't until the late 90s however that Trout broke back into the American scene after re-branding his act, Walter Trout And The Radicals and releasing a self-titled album to the American market. Since that initial breakthrough Trout has prolifically toured throughout North and Central America, Europe, Australia and India, continuously recording and writing new material.

Sound-wise Walter was captivated by artists like Paul Butterfield, Buddy Guy, BB King, Ray Charles, Freddie King, Muddy Waters, Howlin' Wolf and Fleetwood Mac, so throughout his catalogue you can hear references and tips of the hat towards these artists.

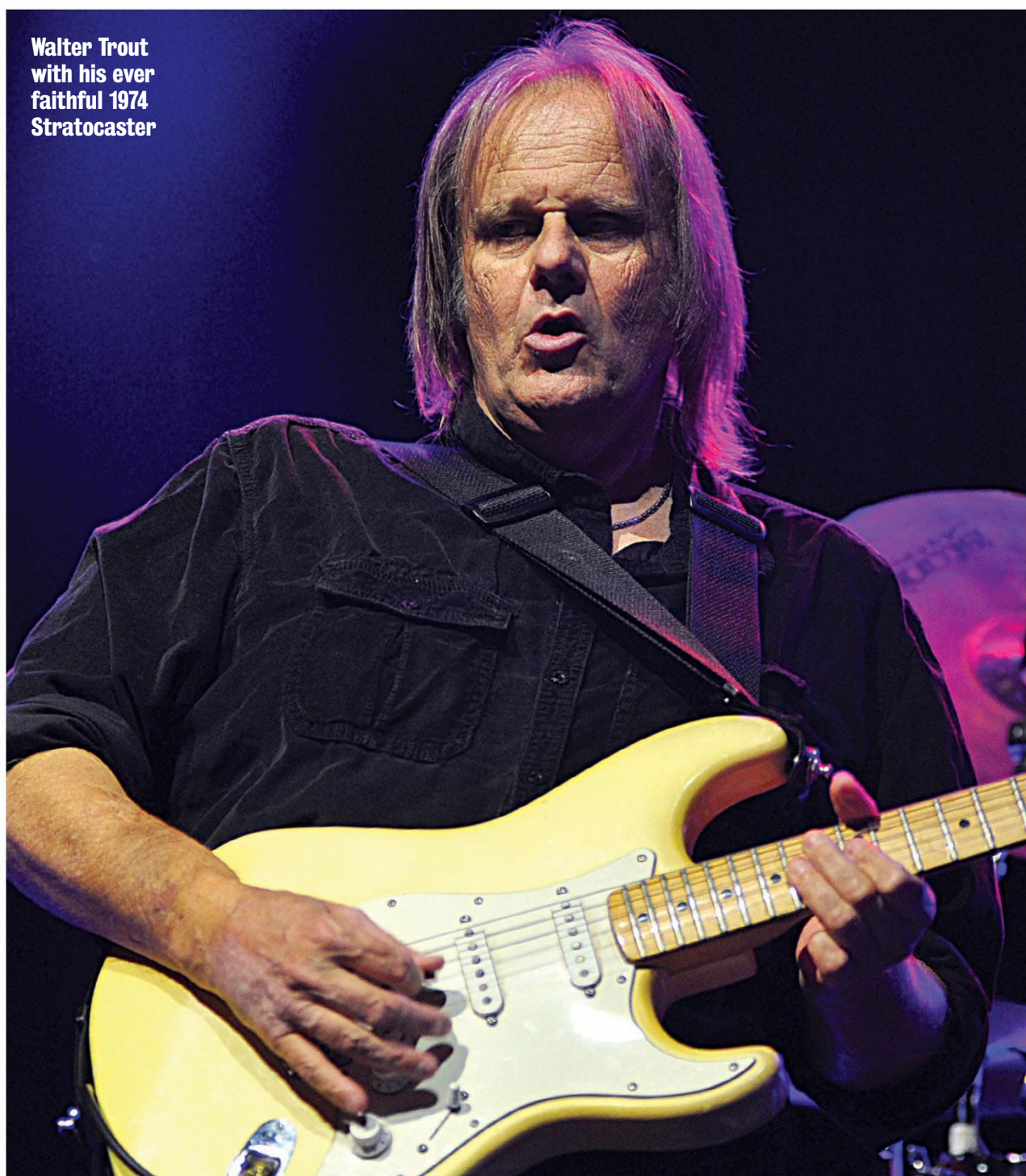
Walter is a particularly big fan of the Minor blues and 6/8 and shuffle feels. Particularly his recent albums of late have a bias towards

“Walter Trout followed in the footsteps of Eric Clapton, Peter Green and Mick Taylor in John Mayall's Bluesbreakers”

the Minor blues feel, which appropriately accompanies the tone of the lyrical content of his most recent records.

Trout has a wonderful command of melody and is a master of rhythmical phrasing that keep his solos and melodies interesting and fresh. To enhance his playing Trout, like many other blues-rock guitar players, occasionally adds in the Major 2nd degree to his Minor Pentatonic framework (=R, 2, ♭3, 4, 5, ♭7) that helps give a lift to some of phrases and ideas. We'll see this approach put to good use in this month's pair of studies. **1**

NEXT MONTH Phil delves into the unmistakable style of electric blues patriarch, **BB King**



Walter Trout with his ever faithful 1974 Stratocaster

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various
Tempo: Various
CD: TRACKS 65-68

Will improve your

- ✓ Shuffle feel
- ✓ Blues vocabulary
- ✓ Minor blues melodies

Walter Trout is another sideman turned solo artist, and there certainly seems to be a trend following a particular generation of great guitarists who all started out around the late 60s and early 70s.

Walter has played for some of the biggest and most iconic names in the history of music, working with the likes of John Lee Hooker, Percy Mayfield, Big Mamma Thornton and Joe Tex. He also followed in the footsteps of other heavy hitters like Eric Clapton, Peter Green and Mick Taylor as lead guitarist in John Mayall's Bluesbreakers.

After touring the world and recording a multitude of records with the band, Trout left in 1989 forming the Walter Trout Band. He achieved great success over the next 10 years with a particularly strong following in Europe,



Get the Tone

Trout is a Strat man and favours a hot blues-rock tone provided by Mesa Boogie Mark IV or V amps. The tone is smooth and open on account of the single-coil pickups, but Walter boosts the midrange and reduces bass and treble for a fat single-coil tone that sounds closer to a low output PAF. For humbuckers keep the gain fairly low, but if you have single-coils you'll want to juice it a bit more. Add reverb to taste.



TRACK RECORD Walter Trout's rich back catalogue has earned him a cabinet of awards. He has recorded nearly 30 solo albums, the most recent being *Survivor Blues* in 2020. It features 12 covers of some of his favourite artists such as JB Lenoir, Otis Rush, Jimmy Dawkins and Sunnyland Slim. He also goes back to his time with John Mayall's Bluesbreakers and re-records Mayall's timely track, *Nature's Disappearing*.

CD TRACK 65

This is a classic take on Walter's Minor blues approach. Notice how he makes the melody follow the chord changes for a more lyrical and expressive result.

♩. = 80

Cm7

Fm7

BU

BU

BU

1

Cm7

Fm7

1/4

1/4

4

Gm7

Fm7

BU

RP

9

Cm7

12

Fm7

Cm7

Gaug

Cm7

BU

BU

14

EXAMPLE 2 WALTER TROUT STUDY 2

CD TRACK 67

A nod towards Walter's take on a 12-bar shuffle, this solo is all about feeling the swing and groove. So make sure the triplet feel is properly established, and don't rush.

$\text{♩} = 120$

C7

1

G7 **C7**

4

F7

7

C7 **G7**

11

F7 **C7**

14

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CHICAGO



Martin Cooper investigates the sounds of a group that mixed big-band arrangements with dextrous guitar from the brilliant Terry Kath.



Chicago in the early 70s
Terry Kath (left) on a Les Paul Recording guitar

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: Am
Tempo: 145bpm
CD: TRACKS 69-71

Will improve your

- ✓ Sophisticated rock soloing
- ✓ Theory knowledge
- ✓ Excitement and dynamics

Chicago formed, perhaps unsurprisingly, in Chicago, Illinois, in 1967. Originally called Chicago Transit Authority, they shortened their name in 1969 due to the threat of a lawsuit from the Authority itself.

Chicago blended rock, jazz, R&B, pop and classical music, with horns featuring heavily in their early recordings. They are one of the most commercially successful groups of all time, shifting over 100 million albums and being the first to sell out Carnegie Hall for an entire week. They are listed as Billboard's ninth most successful band of all time, and their self-titled debut album was shortlisted for a Grammy Award in 1969.

The initial line-up saw guitarist Terry Kath join forces with Walter Parazaider on sax,

drummer Danny Seraphine, trumpeter Lee Loughnane, trombonist James Pankow, and keyboardist and lead singer Robert Lamm. Bassist and high-toned vocalist Peter Cetera joined a little later, and he would go on to become the 'voice' of the band in the 80s.

As Chicago Transit Authority the group was a regular fixture at venues like the Whiskey A Go Go in Los Angeles, and this led to support slots with Janis Joplin and Jimi Hendrix. In fact, Hendrix named Terry Kath as one of his favourite guitarists.

Chicago managed to blend a smooth horn section with politically charged lyrics. They also succeeded in having shorter pop songs on the same albums as lengthy experimental rock compositions. The 13-minute Ballet For A Girl In Buchannon can be heard on their second album, and they continued to include big symphonic rock numbers on their remaining 70s releases. The 80s saw them move towards a more AOR sound as they moved towards more radio-friendly ballads with Cetera as frontman. These included the massive hits, If You Leave Me Now, Hard

Habit To Break, and You're The Inspiration.

Terry Kath sadly died of a self-inflicted accidental gunshot wound in 1978 and was replaced by Donnie Dacus. Kath's guitar style is a mixture of rock rhythm, staccato funk stylings and blues-rock soloing, which occasionally morphs into jazz-fusion. His daredevil approach to soloing often sees him skating on the edge of disaster but, much like Jimmy Page, he inevitably pulls it off with

"Kath's style is a mix of rock rhythm, staccato funk stylings and blues-rock soloing, which occasionally morphs into jazz-fusion"

aplomb. Just check out his superb improvisations on I'm A Man and 25 or 6 to 4.

Our track this month features classic rock powerchords, clean funk parts, and an A Minor Blues scale solo (A-C-D-E_b-E-G).

We're in A Minor (A-B-C-D-E-F-G) but the D Major chord (which includes an F# note as its 3rd), hints at A Dorian (A-B-C-D-E-F#-G). The track is recorded using powerchords for the most part, and although these feature no 3rd, the chart is written with the implied Major or Minor harmony. **GI**

NEXT MONTH Martin pays homage to Mountain's late guitarist, **Leslie West**



7
GAIN



7
BASS



6
MIDDLE



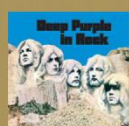
5
TREBLE



3
REVERB

Get the Tone

Terry Kath used Strats and Teles, as well as Gibson SGs and Les Pauls. His amps ranged from a kit-built Knight to Fender Dual Showman and Pignose. His lead tone was always clean but on the edge of break-up (perhaps aided by a Binson echo, Fuzz Face and Crybaby wah. Go for an 'on the edge' gain sound with minimal effects save for light delay or reverb.



TRACK RECORD Chicago Transit Authority's 1969 debut carried the Steve Winwood track I'm A Man with Kath's temendous on-the-edge solo, while Chicago from the following year features the sublime 25 Or 6 To 4. Peter Cetera's composition If You Leave Me Now can be found on Chicago X, while You're The Inspiration (Cetera/David Foster, with Michael Landau on guitar), and Hard Habit To Break are on Chicago 17.

EXAMPLE 1 RHYTHM**CD TRACK 70**

The track will need a light touch for the rhythm parts, but meticulous attention to timing due to the space between the notes and those very clean funk parts.

Use alternate picking-hand down and up strokes for these parts, but all down strokes for the rockier powerchord sections.

RHYTHM GUITAR

$\text{♩} = 145$

Am D5 G

Am C G F

Am G D

Am C D

Am D Am C G D Am

1, 9

5, 13

17

21

25, 29 33

10 11

»

EXAMPLE 2 SOLO

CD TRACK 70

The solo is more aggressive in terms of playing authority and will need good intonation when it comes to the string bends and vibrato. Attack the lines with a degree of abandon, as most of Terry Kath's solos were off-the-cuff improvisations with more attention given to the vibe than to perfect accuracy.

$\text{♩} = 145$

Am

LEAD GUITAR

24

BU

7 (9)

5 8 5 8 5 8 7 5 7 5 7 5 7

25

D

Am

7

7 5 7 5 7 7

5 3 7 5 7 5

8

27

D

Am

BU BD BU BD BU BD BU BD

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

7

BU

7 (9) 5 8 5 8 5 8 7 5 7

31

C

G

D

Am

BU

7 (9) 5 8 5 7 5

10 10 8

10

34

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FEBRUARY GT317

IMPROVE YOUR BLUES FEEL

Our tricks and tips will bring better expression to your blues. Van Halen: we unearth a 20-year-old interview; plus there's a superb musical tribute. Also: From Charlie Christian to Chuck Berry; Funk rhythm chops; Alex Sill & Chris Brooks videos; Supergrass, Sarasate & more.



JANUARY GT316

STEVE MORSE

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



DECEMBER GT315

50 ROCK LICKS

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



NOVEMBER GT314

PLAY LIKE JIMI

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



OCTOBER GT313

HOW TO PLAY A GREAT SOLO!

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

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BEBOP SUBSTITUTION

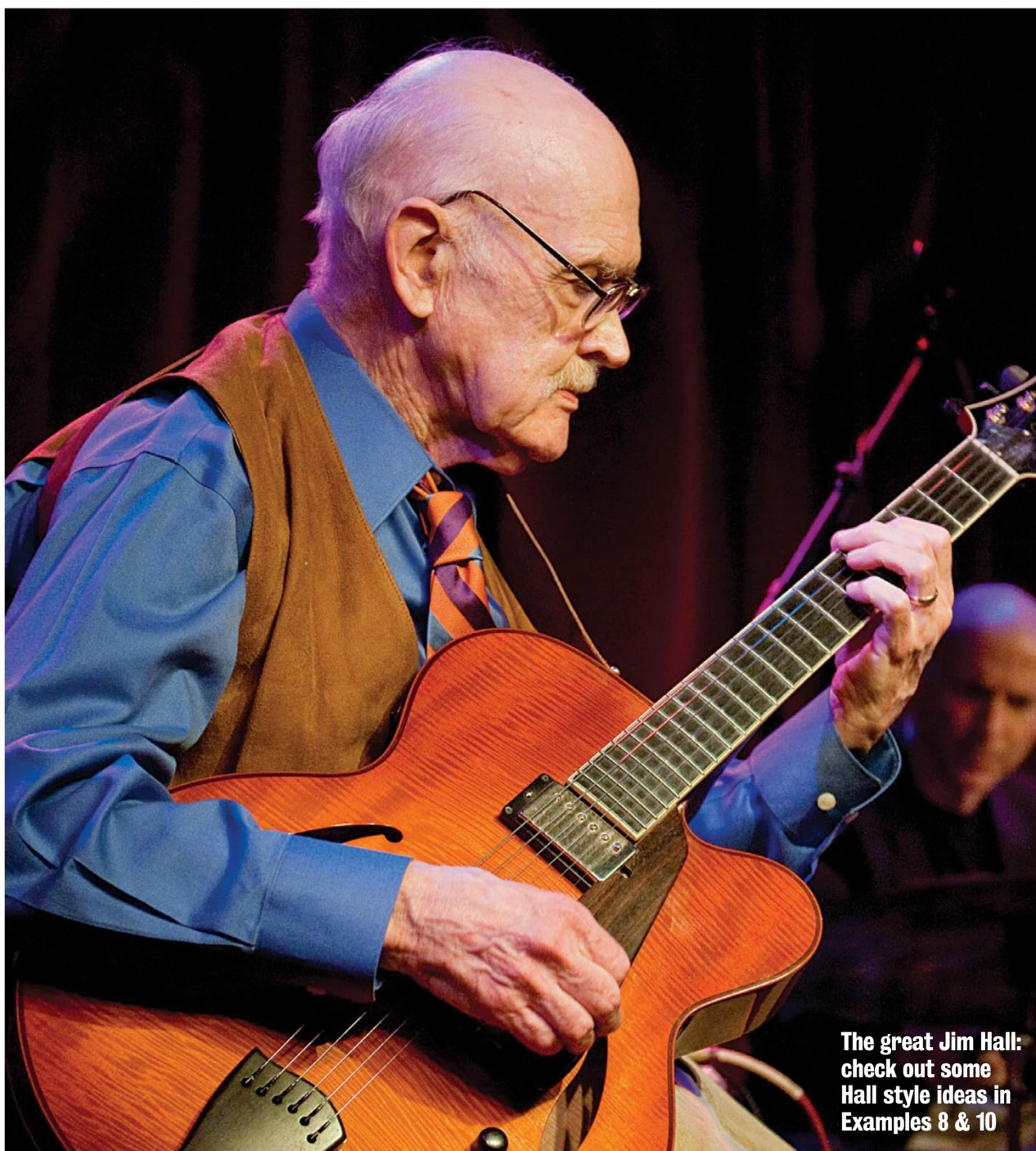


This month **Tim Pettingale** of **Fundamental Changes** brings us another lesson demonstrating the delights of substituting scales in a jazz-blues.



Brought to you by...

FUNDAMENTALCHANGES



The great Jim Hall: check out some Hall style ideas in Examples 8 & 10

ABILITY RATING

☆☆☆☆☆ Moderate

Info
Key: Various
Tempo: Various
CD: TRACKS 72-81

Will improve your
 ✓ Fretboard coverage
 ✓ Sequencing
 ✓ Burst phrasing

Last month we explored the idea of creating bebop licks over a jazz-blues using chord substitution. The idea is to 'Minorise' the Dominant chords by superimposing Minor tonalities over them. These Minor tonalities become the source of our melodic lines.

The first idea is to substitute a Dominant 7th chord with a Minor 7th whose root is a 5th above it. We're working with a G Major blues, and chord I in our example is G13, so the Minor chord a perfect 5th above is D Minor.

Last time we used Dm7, Dm9 and Dm6 arpeggios as the basis for our melodic lines. This month we're going to explore the sounds that can be created with the Melodic Minor scale. So let's look at some D Jazz Minor licks.

In classical music, the Melodic Minor scale is played differently ascending to descending. Historically, jazz musicians have ignored this and played it the same up

and down – hence the term the 'Jazz Minor'. The scale has the formula 1-2- $\flat$ 3-4-5-6-7 and works well when superimposed over our I chord (D Jazz Minor scale is illustrated below in fifth position). The root note is indicated, but I've added the adjacent scale tones to give you a shape to work with across all strings (see Diagram 1).

The beauty of playing D Jazz Minor scale over a G Dominant chord is that the scale contains all the essential chord tones, plus

"Last time we used Dm7, Dm9 and Dm6 as the basis for our lines. This month we're going to explore the Melodic Minor scale"

extended or altered notes that create a pleasing tension. The following table shows the notes of the D Jazz Minor scale and, below each note, the tension it highlights when played over a G7 chord:

D	E	F	G	A	B	C#
5th	13th	$\flat$ 7	Root	9th	3rd	#11

I hope you are enjoying this fresh way of looking at developing jazz lines using scale substitutions. See you next month. 

NEXT MONTH Tim brings us another fascinating jazz lesson from **Fundamental Changes**



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.

DIAGRAM 1 **D JAZZ MINOR SCALE**

The beauty of playing D Jazz Minor over a G Dominant chord is that the scale contains all the essential chord tones, plus extended or altered notes.

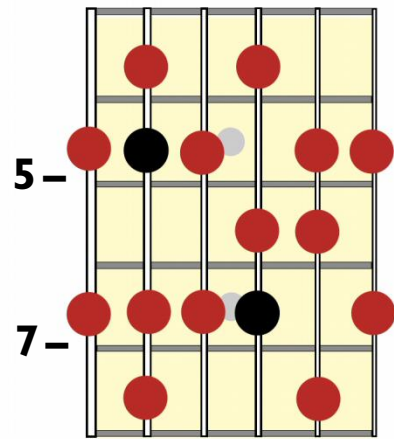


DIAGRAM 2 **G JAZZ MINOR SCALE 3RD POSITION**

We can also use the G Jazz Minor scale to create more interesting lines over the C9 chord. Here's the scale arranged in third position.

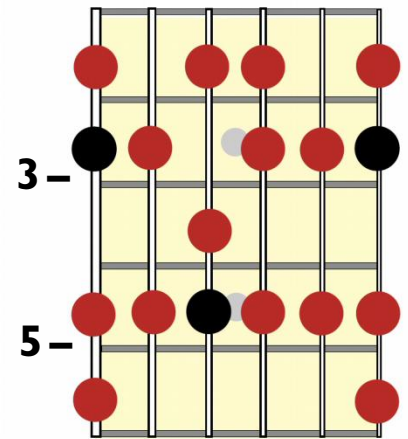
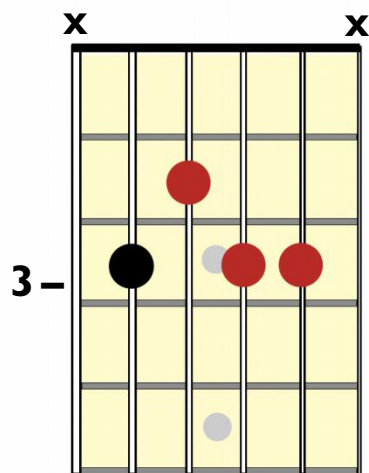
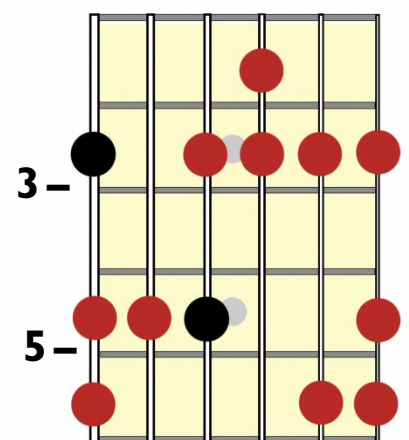


DIAGRAM 3 **C 9**



DIAGRAMS 3 AND 4 The 'Minor a 5th above' substitution works for any Dominant chord, which means we can apply it to every chord in the blues to draw out those sweet notes. This might take some thought to begin with, but eventually, applying this concept will become second nature to you and you'll hardly think about the fact that you're playing a substitution – you'll just be thinking about the lines you want to play. In a blues in the key of G, the IV chord is C (usually played as a C9 chord in a jazz-blues). Once again, we identify the Minor substitution by locating the note a perfect 5th above C (or you can locate it by walking five steps up the C Major scale). A perfect 5th above C is the note G, so we'll draw ideas from a G Minor tonality to play over the C9 chord. All the musical examples are played over this C9 chord in third position (Diagram 3). We can of course play G Minor 9 arpeggio ideas over this chord, too. (Diagram 4)

DIAGRAM 4 **G MINOR 9 ARPEGGIO 3RD POSITION**



EXAMPLE 1 **D MELODIC MINOR OVER A G BLUES**

CD TRACK 72

Without further ado, let's hear this scale in action over our G blues. Listen to Brian Setzer's solo on Stray Cat Strut and you'll hear him play an idea similar to this.

All examples ♩ = 100
G13

EXAMPLE 2 **JAZZ MINOR (MELODIC MINOR)**

CD TRACK 73

The next line begins with another familiar Jazz Minor lick. Notice how explicit D minor sounds over G13 and not a B note (the 3rd of G7) to be seen or heard!

G13

CD TRACK 74

G13

CD TRACK 75

G13

3

3

3

3

1

5-7

4-5-7-8

5-7

7-5-7

6

5-7-5

8-6-8

6-8-6-5-6

5-6-5

7-5-4

CD TRACK 76

C9

4/4

E
B
G
D
A
F

CD TRACK 77

The image shows a musical score for guitar in 4/4 time. The top staff is in treble clef and contains a melodic line. The bottom staff is a six-string guitar fretboard diagram with strings labeled E, B, G, D, A, E from top to bottom. The score is divided into four measures. The first measure starts with a whole rest on the treble staff, followed by a quarter rest and an eighth note G4. The second measure contains a C9 chord (F#4, C5, G4, F#4, C5, G4) and a melodic line starting on F#4. The third measure continues the melodic line with a chromatic descent. The fourth measure concludes the phrase with a final chord and a whole rest. The fretboard diagram shows fingerings: 3 on B4, 5 on D4, 3 on F#4, 6 on G4, 3 on A4, 6 on B4, 5 on C5, 3 on D5, 6 on E5, 3 on F#5, 6 on G5, 3 on A5, 6 on B5, 5 on C6, 3 on D6, 5 on E6, 3 on F#6, 6 on G6, 3 on A6, 6 on B6, 5 on C7, 3 on D7, 5 on E7, 3 on F#7, 6 on G7, 3 on A7, 6 on B7, 5 on C8, 3 on D8, 5 on E8, 3 on F#8, 6 on G8, 3 on A8, 6 on B8, 5 on C9, 3 on D9, 5 on E9, 3 on F#9, 6 on G9, 3 on A9, 6 on B9, 5 on C10, 3 on D10, 5 on E10, 3 on F#10, 6 on G10, 3 on A10, 6 on B10, 5 on C11, 3 on D11, 5 on E11, 3 on F#11, 6 on G11, 3 on A11, 6 on B11, 5 on C12, 3 on D12, 5 on E12, 3 on F#12, 6 on G12, 3 on A12, 6 on B12, 5 on C13, 3 on D13, 5 on E13, 3 on F#13, 6 on G13, 3 on A13, 6 on B13, 5 on C14, 3 on D14, 5 on E14, 3 on F#14, 6 on G14, 3 on A14, 6 on B14, 5 on C15, 3 on D15, 5 on E15, 3 on F#15, 6 on G15, 3 on A15, 6 on B15, 5 on C16, 3 on D16, 5 on E16, 3 on F#16, 6 on G16, 3 on A16, 6 on B16, 5 on C17, 3 on D17, 5 on E17, 3 on F#17, 6 on G17, 3 on A17, 6 on B17, 5 on C18, 3 on D18, 5 on E18, 3 on F#18, 6 on G18, 3 on A18, 6 on B18, 5 on C19, 3 on D19, 5 on E19, 3 on F#19, 6 on G19, 3 on A19, 6 on B19, 5 on C20, 3 on D20, 5 on E20, 3 on F#20, 6 on G20, 3 on A20, 6 on B20, 5 on C21, 3 on D21, 5 on E21, 3 on F#21, 6 on G21, 3 on A21, 6 on B21, 5 on C22, 3 on D22, 5 on E22, 3 on F#22, 6 on G22, 3 on A22, 6 on B22, 5 on C23, 3 on D23, 5 on E23, 3 on F#23, 6 on G23, 3 on A23, 6 on B23, 5 on C24, 3 on D24, 5 on E24, 3 on F#24, 6 on G24, 3 on A24, 6 on B24, 5 on C25, 3 on D25, 5 on E25, 3 on F#25, 6 on G25, 3 on A25, 6 on B25, 5 on C26, 3 on D26, 5 on E26, 3 on F#26, 6 on G26, 3 on A26, 6 on B26, 5 on C27, 3 on D27, 5 on E27, 3 on F#27, 6 on G27, 3 on A27, 6 on B27, 5 on C28, 3 on D28, 5 on E28, 3 on F#28, 6 on G28, 3 on A28, 6 on B28, 5 on C29, 3 on D29, 5 on E29, 3 on F#29, 6 on G29, 3 on A29, 6 on B29, 5 on C30, 3 on D30, 5 on E30, 3 on F#30, 6 on G30, 3 on A30, 6 on B30, 5 on C31, 3 on D31, 5 on E31, 3 on F#31, 6 on G31, 3 on A31, 6 on B31, 5 on C32, 3 on D32, 5 on E32, 3 on F#32, 6 on G32, 3 on A32, 6 on B32, 5 on C33, 3 on D33, 5 on E33, 3 on F#33, 6 on G33, 3 on A33, 6 on B33, 5 on C34, 3 on D34, 5 on E34, 3 on F#34, 6 on G34, 3 on A34, 6 on B34, 5 on C35, 3 on D35, 5 on E35, 3 on F#35, 6 on G35, 3 on A35, 6 on B35, 5 on C36, 3 on D36, 5 on E36, 3 on F#36, 6 on G36, 3 on A36, 6 on B36, 5 on C37, 3 on D37, 5 on E37, 3 on F#37, 6 on G37, 3 on A37, 6 on B37, 5 on C38, 3 on D38, 5 on E38, 3 on F#38, 6 on G38, 3 on A38, 6 on B38, 5 on C39, 3 on D39, 5 on E39, 3 on F#39, 6 on G39, 3 on A39, 6 on B39, 5 on C40, 3 on D40, 5 on E40, 3 on F#40, 6 on G40, 3 on A40, 6 on B40, 5 on C41, 3 on D41, 5 on E41, 3 on F#41, 6 on G41, 3 on A41, 6 on B41, 5 on C42, 3 on D42, 5 on E42, 3 on F#42, 6 on G42, 3 on A42, 6 on B42, 5 on C43, 3 on D43, 5 on E43, 3 on F#43, 6 on G43, 3 on A43, 6 on B43, 5 on C44, 3 on D44, 5 on E44, 3 on F#44, 6 on G44, 3 on A44, 6 on B44, 5 on C45, 3 on D45, 5 on E45, 3 on F#45, 6 on G45, 3 on A45, 6 on B45, 5 on C46, 3 on D46, 5 on E46, 3 on F#46, 6 on G46, 3 on A46, 6 on B46, 5 on C47, 3 on D47, 5 on E47, 3 on F#47, 6 on G47, 3 on A47, 6 on B47, 5 on C48, 3 on D48, 5 on E48, 3 on F#48, 6 on G48, 3 on A48, 6 on B48, 5 on C49, 3 on D49, 5 on E49, 3 on F#49, 6 on G49, 3 on A49, 6 on B49, 5 on C50, 3 on D50, 5 on E50, 3 on F#50, 6 on G50, 3 on A50, 6 on B50, 5 on C51, 3 on D51, 5 on E51, 3 on F#51, 6 on G51, 3 on A51, 6 on B51, 5 on C52, 3 on D52, 5 on E52, 3 on F#52, 6 on G52, 3 on A52, 6 on B52, 5 on C53, 3 on D53, 5 on E53, 3 on F#53, 6 on G53, 3 on A53, 6 on B53, 5 on C54, 3 on D54, 5 on E54, 3 on F#54, 6 on G54, 3 on A54, 6 on B54, 5 on C55, 3 on D55, 5 on E55, 3 on F#55, 6 on G55, 3 on A55, 6 on B55, 5 on C56, 3 on D56, 5 on E56, 3 on F#56, 6 on G56, 3 on A56, 6 on B56, 5 on C57, 3 on D57, 5 on E57, 3 on F#57, 6 on G57, 3 on A57, 6 on B57, 5 on C58, 3 on D58, 5 on E58, 3 on F#58, 6 on G58, 3 on A58, 6 on B58, 5 on C59, 3 on D59, 5 on E59, 3 on F#59, 6 on G59, 3 on A59, 6 on B59, 5 on C60, 3 on D60, 5 on E60, 3 on F#60, 6 on G60, 3 on A60, 6 on B60, 5 on C61, 3 on D61, 5 on E61, 3 on F#61, 6 on G61, 3 on A61, 6 on B61, 5 on C62, 3 on D62, 5 on E62, 3 on F#62, 6 on G62, 3 on A62, 6 on B62, 5 on C63, 3 on D63, 5 on E63, 3 on F#63, 6 on G63, 3 on A63, 6 on B63, 5 on C64, 3 on D64, 5 on E64, 3 on F#64, 6 on G64, 3 on A64, 6 on B64, 5 on C65, 3 on D65, 5 on E65, 3 on F#65, 6 on G65, 3 on A65, 6 on B65, 5 on C66, 3 on D66, 5 on E66, 3 on F#66, 6 on G66, 3 on A66, 6 on B66, 5 on C67, 3 on D67, 5 on E67, 3 on F#67, 6 on G67, 3 on A67, 6 on B67, 5 on C68, 3 on D68, 5 on E68, 3 on F#68, 6 on G68, 3 on A68, 6 on B68, 5 on C69, 3 on D69, 5 on E69, 3 on F#69, 6 on G69, 3 on A69, 6 on B69, 5 on C70, 3 on D70, 5 on E70, 3 on F#70, 6 on G70, 3 on A70, 6 on B70, 5 on C71, 3 on D71, 5 on E71, 3 on F#71, 6 on G71, 3 on A71, 6 on B71, 5 on C72, 3 on D72, 5 on E72, 3 on F#72, 6 on G72, 3 on A72, 6 on B72, 5 on C73, 3 on D73, 5 on E73, 3 on F#73, 6 on G73, 3 on A73, 6 on B73, 5 on C74, 3 on D74, 5 on E74, 3 on F#74, 6 on G74, 3 on A74, 6 on B74, 5 on C75, 3 on D75, 5 on E75, 3 on F#75, 6 on G75, 3 on A75, 6 on B75, 5 on C76, 3 on D76, 5 on E76, 3 on F#76, 6 on G76, 3 on A76, 6 on B76, 5 on C77, 3 on D77, 5 on E77, 3 on F#77, 6 on G77, 3 on A77, 6 on B77, 5 on C78, 3 on D78, 5 on E78, 3 on F#78, 6 on G78, 3 on A78, 6 on B78, 5 on C79, 3 on D79, 5 on E79, 3 on F#79, 6 on G79, 3 on A79, 6 on B79, 5 on C80, 3 on D80, 5 on E80, 3 on F#80, 6 on G80, 3 on A80, 6 on B80, 5 on C81, 3 on D81, 5 on E81, 3 on F#81, 6 on G81, 3 on A81, 6 on B81, 5 on C82, 3 on D82, 5 on E82, 3 on F#82, 6 on G82, 3

EXAMPLE 7 DISSONANCE AND CONSONANCE

CD TRACK 78

Spend time practising the G Jazz Minor scale (diag 2) to contextualise these phrases. Here's a moody Jazz Minor lick due to the F# note; the 7th of G Jazz Minor or over the C9 chord, the #4 of C Lydian Dominant (C-D-E-F#-G-A-Bb).

C9

EXAMPLE 8 JIM HALL STYLE IDEA

CD TRACK 79

Two things stand out about the great Jim Hall's playing. First, at times it can be quite sparse. You can always use space to your advantage and silence is a great tool. Second, Jim was a master 'motif' player, often playing a simple

phrase, repeating it, then adapting it to accommodate the chords changing underneath. Because of this approach, his solos never sound like licks strung together, they always tell a story. Here's a little homage to Jim's style.

C9

EXAMPLE 9 JAZZ MINOR WITH FIRST-FINGER SLIDES

CD TRACK 80

Here is that characteristic Jazz Minor sound again. Play the movement from the 6th to 2nd fret, and 2nd to 5th fret, by sliding your first finger.

C9

EXAMPLE 10 JIM HALL STYLE RHYTHMIC REPETITION

CD TRACK 81

Lastly, here's a Jim Hall type line where the storytelling comes from rhythmic repetition. You can apply all these ideas to the V chord of the blues

progression (D9 in the key of G). Over the D9, your melodic ideas will come from Am7, Am9 and Am6 arpeggios, and the A Jazz Minor scale. Try it out.

C9

SHED SEVEN



This month **Simon Barnard** takes a look at one of York's finest bands, Shed Seven, and the creative and melodic playing of Paul Banks.



Paul Banks with tobacco sunburst Les Paul, and Rick Witter on vocals

ABILITY RATING

☆☆☆☆☆ Moderate

Info

Key: E

Tempo: 100bpm

CD: TRACKS 82-83

Will improve your

- ✓ Rhythm parts
- ✓ Arpeggios in rock
- ✓ Melodic soloing

Guitarist Paul Banks and singer Rick Witter formed their first band together in York, north Yorkshire in 1986. However, it wasn't until four years later that Shed Seven officially started. But Banks wasn't actually in the first line-up. Instead guitarist and songwriter Joe Johnson held six-string duties. However, shortly before signing their first record deal with Polydor Records, Johnson left the group and Banks took his place. As a result, Johnson was credited for writing some of the songs on their 1994 debut album, *Change Giver*. The two guitarists would chop and change places throughout the band's career, eventually working together in

a later Shed Seven incarnation. *Change Giver* was followed by albums *A Maximum High* (1996), *Let it Ride* (1998), and the compilation *Going For Gold* (1999), which featured a couple of new songs including the single *Disco Down*. After the release of this album, Banks and Johnson switched places again, and Johnson featured on the band's 2001 release, *Truth Be Told*.

The following years were quiet for the band, until *Instant Pleasures* came to the rescue in 2017; this album featured both Banks and Johnson, the latter swapping between guitar and keyboards.

This month's piece focuses on Shed Seven's Paul Banks era, drawing upon influences from *A Maximum High* through to *Going For Gold*. Throughout these albums Banks proves himself to be an accomplished guitarist whose inventive playing helped push the band into the UK top 10, and proving them worthy carriers of the Brit Rock flame.

As with other guitarists from the genre

such as John Squire from the Stone Roses, Banks would often incorporate jangly arpeggios, lead motifs and heavy riffs into his rhythm playing to give his parts interest. He would feature short guitar solos at times, but only ever to support the song. Even though Banks is a great player he rarely used his solos to showboat; instead they always served a musical purpose and were as integral to the song as the catchy vocal melody itself.

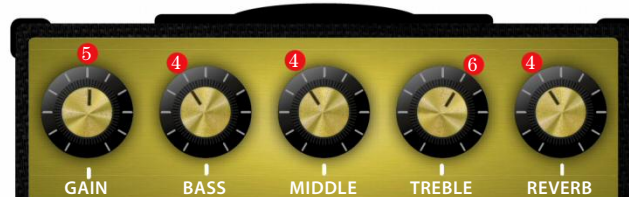
Paul Banks is mostly associated with playing a Gibson Les Paul, whose humbucking pickups lent his parts their rich texture. At times he could be seen playing a Gibson ES

"This month's piece focuses on Shed Seven's Paul Banks era, drawing on influences from A Maximum High, through to Going For Gold"

335, and a Fender Stratocaster for songs that required that particular timbre. With regards to amps, Banks was usually seen plugged into a Marshall head and 4x12 cab during the 90s, but more recently he has gravitated towards Vox and Orange amplifiers. It would be safe to say that he is a died-in-the-wool fan of the classic British rock sound and heritage.

Through the accompanying study you will hear influences from the aforementioned hit albums. So, plug in your guitar, load up the backing track and have fun learning the styles of Paul Banks and Shed Seven. **G**

NEXT MONTH Simon checks out one of the best of the newer Brit Rock bands, **Arctic Monkeys**



Get the Tone

The Brit Rock tone is not unlike the classic rock tone used by bands from Free to Mott The Hoople. To emulate Banks's tone I used a bridge humbucker into a Vox AC30 emulation plugin. Any guitar is fine, but a bridge pickup is preferable. Alternatively, a single coil's brightness can be tamed via the guitar's or amp's controls. Go with a medium drive pedal with a little reverb or delay.



TRACK RECORD As well as the albums listed in the article, I would also recommend watching Shed Seven on YouTube performing live on TFI Friday in 1996. There's also a great video of them performing *Chasing Rainbows* live in 2018 at TRNSMT in Glasgow with both Banks and Johnson present. And check out the 2020 live album, *Another Night, Another Town* which features most of the band's biggest hits.

EXAMPLE SHED SEVEN STYLE

CD TRACK 82

[Bars 1-16] Here's how Paul Banks might use arpeggios to add melodic and rhythmic interest to a simple chord progression. This opening section starts off with an anacrusis, which is where an instrument starts before the first bar of a piece of music. Here, the B Major double-stop starts on the 'and' of beat 4. Make sure that the following E and D arpeggios ring out as much as possible by ensuring that your fretting hand doesn't choke any of the strings.

[Bars 17-6] Several other approaches to Banks's chord playing are displayed here. The first example is over the C# Minor chord where fingers are added and taken away to provide different voicings. This is accompanied by a syncopated strumming pattern to add rhythmic interest. Other techniques used are adding melodic single-notes lines as found over the Amaj7 chord and incorporating open strings such as in the Badd11 chord.

♩ = 100 N.C.

E Esus4 E Esus4 E Esus4 E Esus4

E Esus4 E Esus4 E Esus4 E Esus4

Dsus2 Dsus2/C# E Esus4 E Esus4 E

Dsus2 Dsus2/C# E Esus4 E Esus4 E

C#m B6/C# C#m C#m7sus4 C#m7 Amaj7

1 5 9 13 17

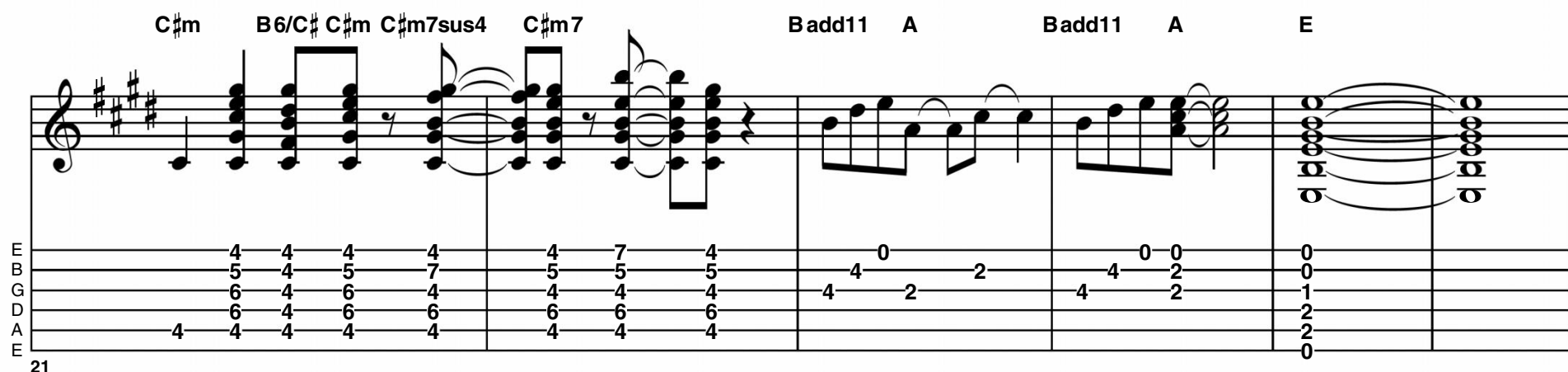
EXAMPLE SHED SEVEN STYLE

CD TRACK 82

[Bars 27-46] This single-note funk rock type lick introduces the final rhythm guitar section. Played between bars 31-46 it features a classic Dominant 7#9 chord accompanied by a single-note riff that hints at some 60s/70s inspiration, while the A Major barre chord in bars 34 and 38 utilises open strings, again for

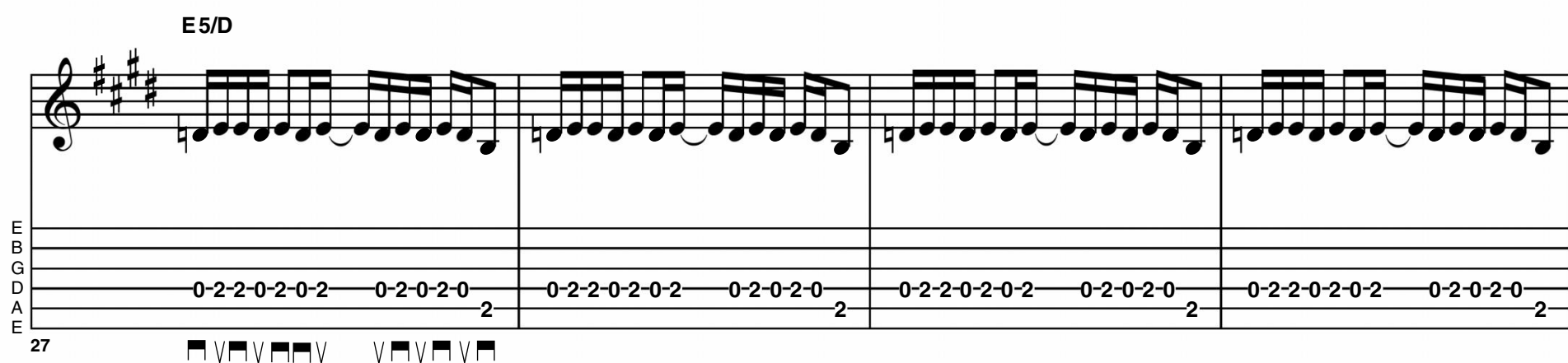
a different take on a favourite chord. The same progression occurs between bars 39-46 but the chord shapes have been changed and we adopt a different riff using open strings. These are just a few of the simple but creative ways that Paul Banks might approach an idea like this.

Chords: C#m B6/C# C#m C#m7sus4 C#m7 Badd11 A Badd11 A E



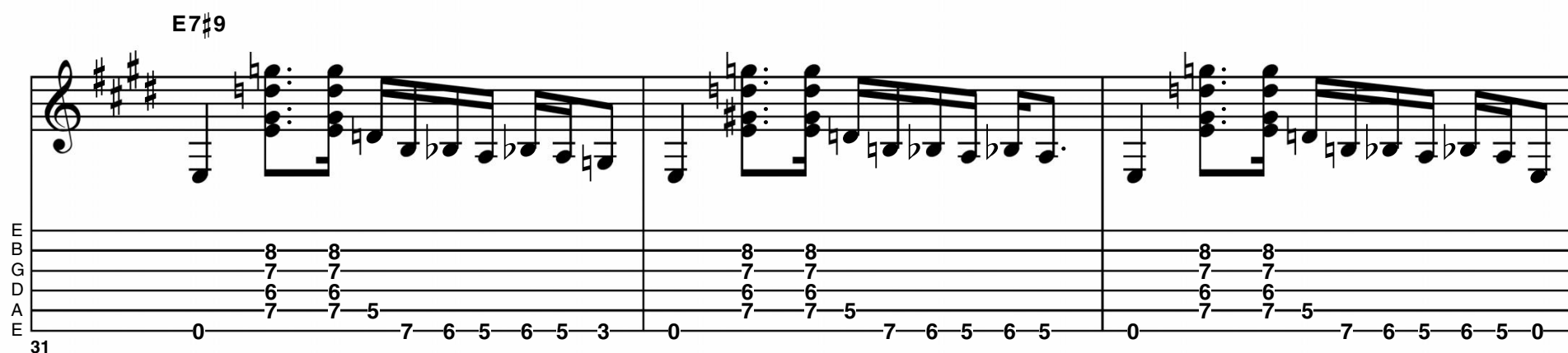
21

Chord: E5/D



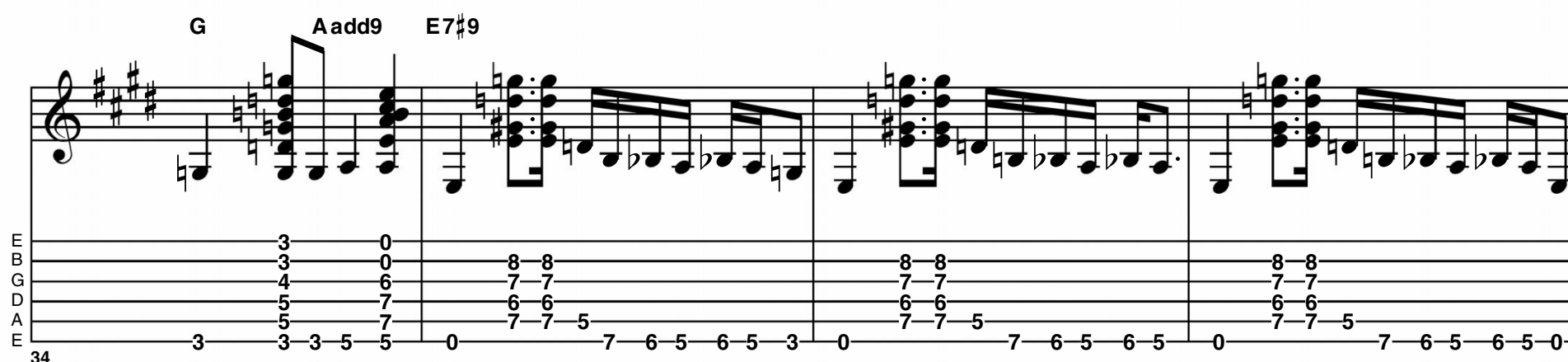
27

Chord: E7#9



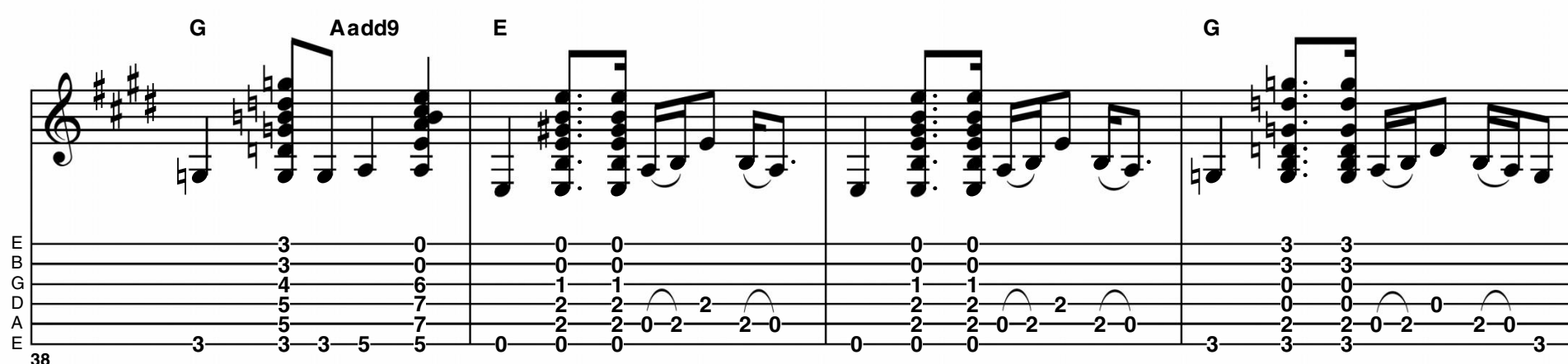
31

Chords: G Aadd9 E7#9



34

Chords: G Aadd9 E G



38

EXAMPLE SHED SEVEN STYLE

CD TRACK 82

[Bars 47-63] The first eight bars of the closing solo contain a classic Banks idea where a melodic guitar line is played alongside a descending E Mixolydian scale. These melodies are perfect for attracting the listener's ears. The next section of the solo is a rockier affair using double-stop 6ths. There's nothing overly flash here but plenty of rock swagger. The final licks in bars 61-62 are taken from E Minor Pentatonic scale before the piece ends on an E5 chord.

42

A E G

E B G D A E

46

A E G

E B G D A E

50

A E G

E B G D A E

54

A E G A

E B G D A E

59

E G A E5

E B G D A E

INTERVALS (5THS)



This month **Shaun Baxter** delves into quintal harmony by exploring 'scale 5ths' in the context of a blues-rock solo using Mixolydian mode.

ABILITY RATING

☆☆☆☆☆ Advanced

Info

Key: A

Tempo: 160bpm

CD: TRACKS 84-86

Will improve your

✓ Recognition of 5th intervals

✓ Creating of lines using 5ths

✓ Understanding of scales

In this current series, we've been looking at ways of exploring specific intervals within Mixolydian. So far, we've studied 2nds, 3rds and 4ths, and in this lesson it's the turn of 5ths. Intervals are a great way of developing approaches that have distinct flavours. Each interval-type has its own innate character, and this is something that we can use to our advantage in order to control the musical complexion of what we do when improvising.

Within the modes of the Major scale, each

5th interval will be one of two types:

1) Diminished fifth = six semitones

2) Perfect fifth = seven semitones

To illustrate this, have a look at Diagram 1, which represents the notes of C Major (and any of its modes). If you start from any note, and then move in any direction, clockwise or anti-clockwise, to another note that is four notes away (in other words, with another three scale notes in between), the distance is either (usually) a perfect 5th or a Diminished one (in this case, only between B and F).

The perfect 5ths sound open and contemporary, similar to 4ths. In fact, a perfect 5th is an inversion of a perfect 4th: for example, C up to G is a perfect 5th (seven

"The waveforms created by 4ths and 5ths are more stable than other intervals, apart from octaves, when using distortion"

semitones), whereas C down to G is a perfect 4th (five semitones).

As we saw last month, the waveforms created by 4ths and 5ths are more stable and less dissonant than other intervals, apart from octaves, when used with distortion; consequently, they work well when played as double-stops, and form the basis of many classic rock riffs.

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

Once you have absorbed the various concepts featured within this lesson, you should aim to apply the same principles to the other scales that you know - shifting ideas up and down the length of the neck (lateral motion), as well as staying within the same neck area (vertical motion) - in order to develop useful repertoire that you can instantly draw upon when improvising.

Within the transcription, you will notice quite a lot of fretting-hand tapping. This approach takes the pressure off your picking

hand but also, tonally, the results sound 'plummier' and more three-dimensional than using a pick for every note (which tends to make everything sound uniform and, generally, flatter).

Also within the transcription, you'll see that there are passages that involve more than one finger of the picking hand being used to tap. The question here is: do you keep hold of the pick and use two of your remaining fingers (say, second and third) or do you dispense with the pick and use your first and third?

Although I sometimes tap using the second and third fingers (while still holding the pick), the movement will be stronger if you dispense with the pick (perhaps holding it in your mouth or concealing it in your palm) allowing you to use your first finger.

To find out why, you just need to try drumming your first finger of your picking hand on a table top with any other finger from that hand as fast as you can (alternating between the first finger and, say, the third finger), now try the same thing between the second and third fingers (as you would have to do if holding the pick with your thumb and first finger), you should see the speed and coordination drop dramatically.

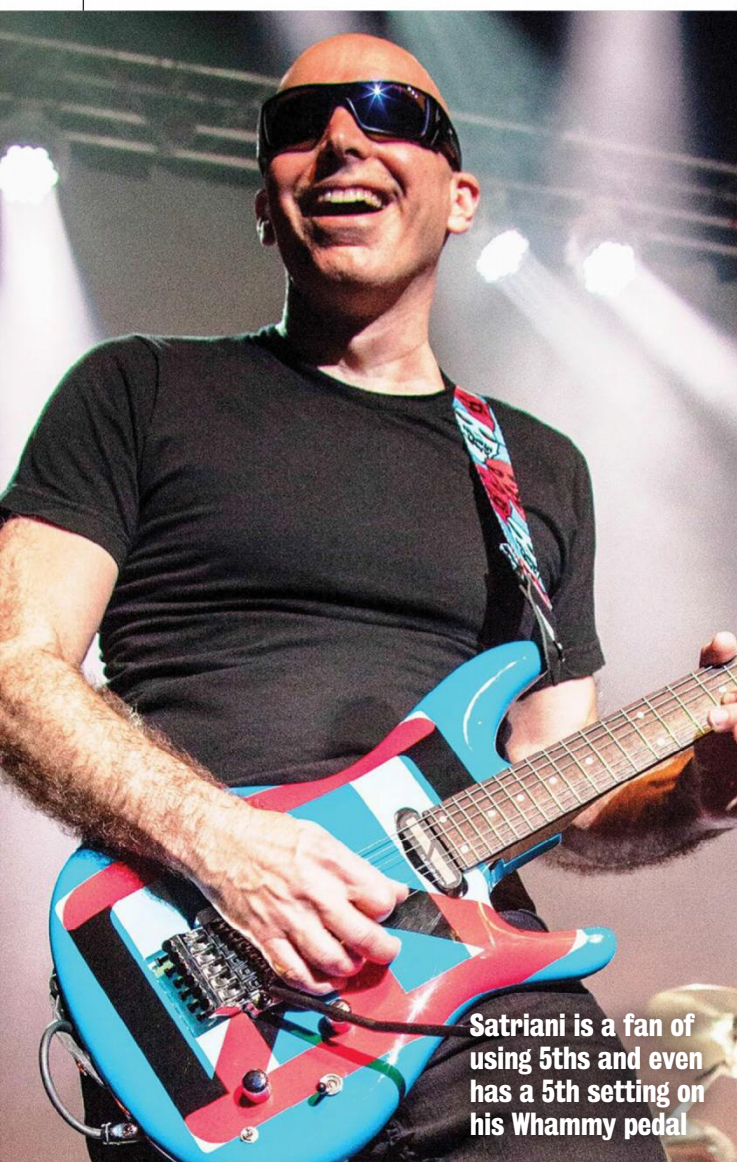
Finally, regarding the backing track, most drummers would write out the drum part in 6/8 time signature; however, for ease of reading on guitar, I have stuck to 4/4, viewing the bass drum pattern as a quarter-note triplet rhythm. If your rhythm reading isn't great; don't worry about it: just read the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

NEXT MONTH Shaun brings us another great Mixolydian solo, this time using **6th intervals**



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/gain pedal.



Satriani is a fan of using 5ths and even has a 5th setting on his Whammy pedal



TRACK RECORD One of the most famous examples of stacked 5ths in rock is the section from Joe Satriani's The Mystical Potato Head Groove Thing (Joe uses the picking hand to grasp the strings and neck between the fretting hand and the nut in order to silence open-string noise). Steve Vai also features 5ths in his playing, and both players use a stacked-5th setting on their DigiTech Whammy pedal.

DIAGRAM 1 NOTES OF A MIXOLYDIAN

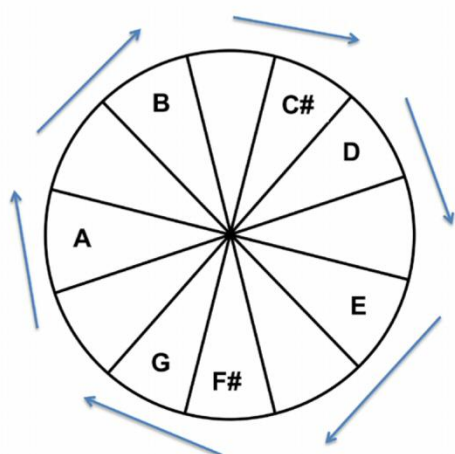


DIAGRAM 2 THIS MONTH'S CHORD PROGRESSION

A mixolydian -----|

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

(x2)

C mixolydian -----|

Bbadd9	F	C	7
--------	---	---	---

(x4)

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

EXAMPLE 5TH INTERVALS

CD TRACK 85

[Bars 0-3] When 5ths are stacked, the step-like arrangement on the fretboard make them quite easy to finger, as opposed to 4ths which are very vertical (often occupying the same fret but on different strings). Here, we have shapes with three notes on adjacent strings (also featured in bars 6, 8, 11, 12, 15, 19, 20, 33-36, 39-41), and two notes on adjacent strings (also in bars 4, 5, 7, 9, 10, 13-18, 20-22, 25-32, 36, 38, 44-46) within the same line. Finally, throughout the solo, aim to be aware of what pickup is being used. It's an habitual consideration for me when playing anything. This opening passage uses the neck pickup for a warm and fluid sound, and would not sound the same if played using the bridge pickup.

[Bar 4] This bar alternates between ascending and descending two-note motifs; this time, using the bridge pickup with palm muting and pinched harmonics for a contrast in tone. The fretting-hand tap at the end of this bar buys time for the picking hand to change pickups for the following section.

[Bar 5-6] It's back to the neck pickup here to play a symmetrical pattern

on each string-pair. In bar 5, the consecutive four-note motifs become rhythmically displaced when played to a triplet count. Also, the additional note after each three-note motif in bar 6 creates an equally effective '4 against 3' feel. As you'll see later on in this solo, it is also possible to play a passage like this by tapping the first two notes in each four-note group using two fingers of the picking hand, and then tapping the third and fourth notes using fingers of the fretting hand. When deciding, it's often a question of tone. If picking everything, I usually use neck pickup for a full, fat tone; whereas, when I'm tapping, I'll often use the bridge pickup for a more 'clattery' effect. Finally, because we're playing every note in bar 5 with the fretting hand, the pull-offs make life easier on the picking hand.

[Bar 7-8] Right on cue, here is a similar passage of consecutive two-note 5th interval shapes that, this time, combines fretting and picking-hand tapping; although, here, I did use the neck pickup (it was smoother and I didn't have a chance to change pickups).

EXAMPLE 5TH INTERVALS

CD TRACK 85

[Bar 9-10] Here, we're using C Major Pentatonic scale; however, as you can see, it's also possible to find 5th intervals within that too.

[Bar 12] This bar demonstrates how to create four-note musical motifs from three-note shapes. Here, it's also possible to finger each four-note motif in a different way. For example, the first two notes of the first motif could be fretting-hand tapped at the 12th and 10th frets of the fourth and fifth string respectively, and the last two notes could be picking-hand tapped at the 17th and 19th frets of the fifth and fourth strings respectively.

[Bar 14] Like bar 7, this one features more two-note motifs played using

a combination of fretting and picking-hand tapping, only this time they alternate between ascending and descending and are also played to a triplet count (again, producing some rhythmic displacement).

[Bar 15] If you're high enough up the neck, it's possible to play 5th intervals on the same string using wide stretches with your fretting hand rather than having to use a picking-hand tap.

[Bar 17] This Steve Vai-style passage might sound like a Whammy pedal has been used; however, it's purely down to quick 5th interval slides used with pinched harmonics.

The guitar tablature for Example 5th Intervals spans measures 9 through 16. The notation is presented in two systems, each with a standard musical staff and a corresponding guitar staff. Measure 9 begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. Chords B $\flat$ add9, F, and C are indicated above the staff. The guitar staff shows fret numbers and techniques such as triplets (3), bends (wavy lines), and slides (arrows). Measure 12 features a B $\flat$ add9 chord. Measure 14 includes an F chord and an 8va (octave up) marking. Measure 16 contains a PM (pinched harmonic) marking. The tablature details various fret numbers (e.g., 12, 15, 17, 19, 20, 21, 22, 24) and techniques like triplets (3), bends (wavy lines), and slides (arrows).

EXAMPLE 5TH INTERVALS

CD TRACK 85

[Bar 19] This is typical of the sort of passage that will sound smoother using a combination of picked and tapped notes rather than trying to pick every note (which will sound stiffer and also be more difficult to play at speed). In bar 19, there is a pick at the start of each beat only.

[Bar 21] This bar features stacked 5ths: one on each string pair (E-A, D-G, B-E).

[Bar 23-32] Here's a different way of playing three-note motifs using a combination of string skips with two-hand tapping. Like bar 14, here we have four-note motifs played to a triplet count for a '4 against 3' rhythmic feel.

The score is divided into five systems, each with a key signature change indicated by a dashed line and a key signature symbol:

- System 1 (Measures 19-20):** Key signature C. Measure 19 starts with a triplet of eighth notes (E4, G4, B4) followed by a triplet of eighth notes (D5, F5, A5). Measure 20 continues with a triplet of eighth notes (B4, D5, F5) followed by a triplet of eighth notes (E5, G5, B5).
- System 2 (Measures 21-22):** Key signature Bbadd9. Measure 21 starts with a triplet of eighth notes (Bb4, D5, F5) followed by a triplet of eighth notes (E5, G5, B5). Measure 22 continues with a triplet of eighth notes (Bb4, D5, F5) followed by a triplet of eighth notes (E5, G5, B5).
- System 3 (Measures 23-24):** Key signature C. Measure 23 starts with a triplet of eighth notes (C5, E5, G5) followed by a triplet of eighth notes (B5, D6, F6). Measure 24 continues with a triplet of eighth notes (C5, E5, G5) followed by a triplet of eighth notes (B5, D6, F6).
- System 4 (Measures 25-26):** Key signature A. Measure 25 starts with a triplet of eighth notes (A4, C5, E5) followed by a triplet of eighth notes (G5, B5, D6). Measure 26 continues with a triplet of eighth notes (A4, C5, E5) followed by a triplet of eighth notes (G5, B5, D6).
- System 5 (Measures 27):** Key signature G/A. Measure 27 starts with a triplet of eighth notes (G4, B4, D5) followed by a triplet of eighth notes (E5, G5, B5).

EXAMPLE 5TH INTERVALS

CD TRACK 85

[Bar 32] We round this section off with a variation on the approach used in bars 7 and 14 (and even the picked section in bar 5).

[Bars 33-36] These four-note shapes are created by adding a picking-hand tap

to the three-note shapes first encountered in bar 1, like a surgically-enhanced version of the stacked three-note shapes made famous by Joe Satriani and originally used by modern jazz players like Joe Diorio and Don Mock.



The notation is organized into six systems, each with a treble staff and a bass staff. System 1 (bars 29-30) is labeled 'A' and '(8va)'. System 2 (bars 31-32) is labeled 'G/A' and '(8va)'. System 3 (bars 33-34) includes 'B $\flat$ add9', '(8va)', and 'Loco' markings. System 4 (bars 35-36) is labeled 'C' and '(8va)'. System 5 (bars 37-38) includes 'B $\flat$ add9', '(8va)', 'F', and 'C' markings, along with 'BU', 'BD', 'Doop', and 'w/bar' annotations. Fingering numbers are provided for many notes, and various musical symbols like triplets, slurs, and accidentals are used throughout.

IN THE WOODSHED

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From Genesis to Apocalypse with Mickey Mouse in between, let's delve in to 9/8 time, says **Charlie Griffiths** as he invites you into the woodshed.



Check out Example 2 for a very cool Dream Theater type idea in 9/8

ABILITY RATING

★★★★★ Moderate/Advanced

Info

Key: Various

Tempo: Various

CD: TRACKS 87-96

Will improve your

✓ Playing in odd times

✓ Accenting different notes

✓ General technique

Overall 9/8 is a unique time signature in that it can feel odd or even depending on the context. It can be divided evenly into three groups of three eighth notes, which would be counted '1 and a 2 and a 3 and a' giving a triplet feel. The nine notes can also be divided unevenly for a variety of different

feels, which is what we'll explore in this lesson.

Example 1 demonstrates the triplet 3/4 feel with a Celtic folk influenced acoustic riff. This piece of music could also be written in 3/4 time with triplet figures over the notes, but 9/8 gives us the same information while looking cleaner on the page - 9/8 can also be referred to as compound triple time.

In Example 2 we hear that the 9/8 time signature can sound completely different by accenting different notes. Instead of accenting every three notes to create a triplet feel, we can accent every four notes to make a straight 4/4 feel. Of course 9 isn't divisible by 4, so this is where the 'odd time' starts to sound 'odd'.

In a bar of 9/8 we can count '1 and 2 and 3 and 4 and', but we are one note short, so usually we simply add the eighth note like so: '1 and 2 and 3 and 4 and 5, 1 and 2 and 3 and 4 and 5'. If you count those syllables evenly then you will be counting 9/8. This gives us something familiar, but with a twist, and is a device used a lot by progressive metal bands like Tool and Dream Theater. Tool's track Jambi is a great example of 9/8 in action.

Example 3 is a rhythmic feel heard in traditional Balkan dance music and gives us a chance to practise counting in a different way again. This is counted 'one two, one two, one two, one two three'. By dividing the bar up into twos and threes, we can feel the accents more accurately. The nine eighth notes are split into four subgroups: 2 2 2 and 3 to complete the bar. You can think of this as three short notes and one long: 'short short short long' and so forth.

Using the same logic we can conceivably place the 'long' note anywhere in the bar (not just at the end). There are four possible variations of this: 3-2-2-2, 2-3-2-2, 2-2-3-2 and 2-2-2-3. Try clapping these rhythms to hear each possible version of 9/8. Our fourth example uses the 2-3-2-2 or 'short long short short' feel. This can be heard in the Sting song I Hang My Head, and the aptly titled Apocalypse In 9/8 which is movement VI of the classic 1972 Genesis epic Supper's Ready.

Our final example of 9/8 time signature is a short excerpt from the classical world with Paul Dukas' 1897 piece The Sorcerer's Apprentice, a tune that entered the public consciousness in 1940 via Disney's Fantasia. Originally played on the bassoon, this C Harmonic Minor (C-D-E_b-F-G-A_b-B) melody is also a lot of fun to play on the guitar.

Practise each example slowly and be sure to count each one aloud as you play in order to totally master each feel. **i**

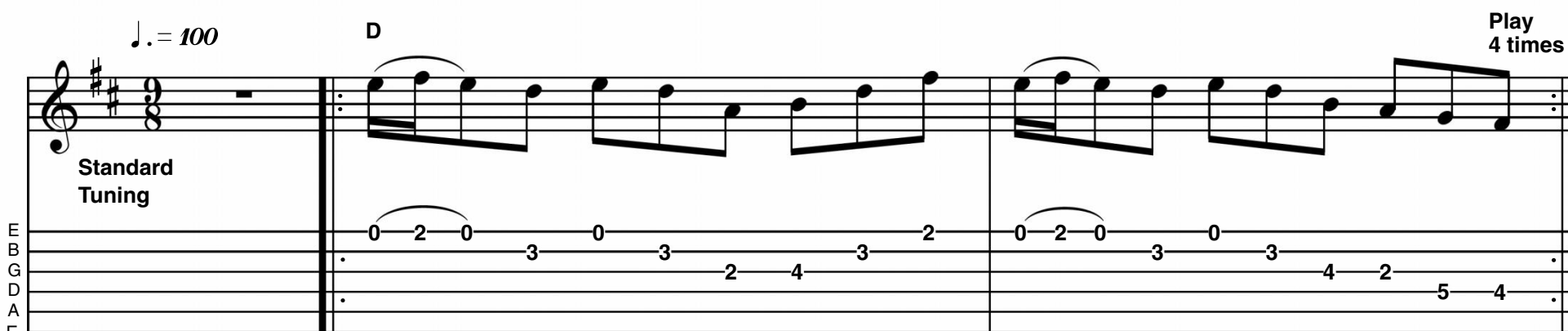
NEXT MONTH Charlie looks at the super useful **Paul Gilbert/Hendrix Dominant 7 trick**

EXAMPLE 1

CD TRACK 87

This part sounds best on acoustic guitar. Start with a quick hammer-on and pull-off with your first finger, then play the following D Major Pentatonic (D-E-F#-A-B) notes with alternate picking. Bar 2 has the same phrasing, but uses D Major scale (D-E-F#-G-A-B-C#) for the response. Tap your foot with three even beats per bar.

$\text{♩} = 100$ **D** **Play 4 times**



Standard Tuning

E B G D A E

0 2 0 3 0 3 2 4 3 2 0 2 0 3 0 3 4 2 5 4

CD TRACK 89

This heavy riff is played in drop D tuning so tune your sixth string down a tone before you start. Play the D5-F5-G5 powerchords with good, solid downstrokes and play the palm-muted open D notes with a tight and quick 'down-up' motion each time.

Tuning
DADGBE

Chords: D5, F5, G5, F5, C5, D5, F5, G5, F5, D5

Tempo: ♩ = 100

Play 4 times

CD TRACK 91

This melody is based in D Phrygian Dominant (D-Eb-F#-G-A-B_b-C) and the 9/8 bar is divided up into four sub groups of notes: '2-2-2-3'. You can also think of this as 'short short short long'. The notation will give you a clearer visual picture of the rhythm.

♩ = 170

Standard Tuning

D5 E♭5 D5 E♭5

Play 4 times

CD TRACK 93

This riff is inspired by iconic proggers like Steve Hackett, Steve Howe and Mike Rutherford. The riff is based in A Dorian (A-B-C-D-E-F#-G) and uses a mixture of Pentatonic notes and triads to complete the sound. The nine eighth notes of this rhythm here can be thought of as '2-3-2-2'.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar in standard tuning (E, B, G, D, A, E) and is set to a tempo of 140 beats per minute. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures, each containing a guitar staff and a fretboard diagram for the E, B, G, D, and A strings. The fretboard diagrams show the fret numbers for each string, with the E string being the bottom line and the A string being the fifth line. The first measure is a whole rest. The second measure contains the first four notes of the melody: A4, B4, C5, and D5. The third measure contains the next four notes: E5, F5, G5, and A5. The fourth measure contains the final four notes: B5, C6, D6, and E6. The fretboard diagrams for the E, B, G, and D strings show the fret numbers for each note, while the A string is shown as a whole rest in the first three measures and as a whole note in the fourth measure.

Standard Tuning

Play 4 times

Chords: Am, C, D, Am, C, D, Am, C, D, Am, C, G

Tempo: ♩ = 140

Staff 1 (Guitar): Treble clef, 4/4 time signature. The melody is written in standard notation.

Staff 2 (Fretboard): Five staves representing the E, B, G, D, and A strings. Fret numbers are indicated below the staves.

Measure 1: Whole rest on the guitar staff. Fretboard: E string (fret 7), B string (fret 5), G string (fret 5), D string (fret 5), A string (fret 7).

Measure 2: A4, B4, C5, D5. Fretboard: E string (fret 7), B string (fret 5), G string (fret 5), D string (fret 5), A string (fret 7).

Measure 3: E5, F5, G5, A5. Fretboard: E string (fret 7), B string (fret 5), G string (fret 5), D string (fret 5), A string (fret 7).

Measure 4: B5, C6, D6, E6. Fretboard: E string (fret 7), B string (fret 5), G string (fret 5), D string (fret 5), A string (fret 7).

CD TRACK 95

This melody is based in C Harmonic Minor (C-D-E_b-F-G-A_b-B) and this time the 9/8 time has a triplet feel with the quarter-note and eighth-note figures giving it a shuffle type feel. Practise each bar individually to memorise the melody before joining it all together.

♩. = 120

Cm G7 Cm G7 Cm Eb Fm Ab Fm Ab Eb

Standard Tuning

Play 4 times

E
B
G
D
A
F

SIXTY SECONDS WITH...

A minute's all it takes to discover what makes a great guitarist tick. Before she jumped into her limo for the Airport, we grabbed a quick chat with Chicago-based blues singer and guitarist **Joanna Connor**.

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

I must have the Jim Dunlop .60. It's the perfect medium gauge and it's got a powdery feel to it that makes holding on to it easier.

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

Haha! That's an easy answer because I usually only use three pedals: some sort of overdrive, a chorus pedal, and a delay.

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

I played sax for nine years. I think I could still pull it off pretty well. I could even get through a gig playing bass with a pick!

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

I read horn charts for years, but guitar, not so much.

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

I am endorsed by Sommer cables out of Germany. They are the cream of the crop.

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

I'm jealous of a lot of players! Top three: Danny Gatton, Steve Vai, Joe Bonamassa. Danny is an unexplainable wizard. Steve is fierce and technically amazing. Joe has it all including technique, versatility, and soul.

GT: Your house/studio is burning down: which guitar do you salvage?

My Les Paul 1960 re-issue. It's like my third child. We were bonded for decades.

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

I really love Orange Amps and Victoria Amps. I like a very clean rhythm sound, pretty and full, and I dirty it up as necessary with pedals. I keep mids at about a little less than half, treble and bass three quarters of the way up.

GT: What action do you like on your guitars?

My guitars are set up very low. I like them to feel really silky.



GT: What strings do you use?

I use whatever is on sale, lol! I use 0.10s.

GT: Who was your first influence to take up the guitar?

My first influence was Jimmy Page.

GT: What was the first guitar you really lusted after?

I lusted after Les Pauls. They were always expensive. I didn't play one until Gibson gave me one in 1990.

GT: What was the best gig you ever did?

The best gig I ever did is a difficult question. I gigged a lot pre-pandemic. Probably the one that gave me the most goosebumps when I opened for ZZ Top in an indoor arena in Belgium. I'll never forget the roar of the crowd when we hit our first bite.

GT: And can you tell us about your worst playing nightmare?

I walked out on one gig in a late-night restaurant in Greek Town in Chicago. The crowd of three couldn't care less and the owner was abusive.

GT: Do you still practise?

I practise a few times a week. I was playing 17 hours a week minimum before the shutdown.

GT: Do you have any sort of pre-gig warm-up routine?

I run a few scales after I set up my amp. Have a cup of coffee on the way to the gig. Try and meditate a bit and say encouraging things to myself.

GT: If you could put together a fantasy band with you in it, who would the other players be?

I will tell you honestly. I would choose the bass player I have now - Joewaun 'Jay Red' Scott - our playing together is transcendent. He listens to my every note his groove is impeccable. Vinnie Colaiuta on drums, and Cory Henry on keys.

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

OMG, that's tough. Jimi Hendrix for pure soul channelling.

GT: Is there a solo by another guitarist, that you really wish you had played?

Lotus Feet by John McLaughlin and Shakti.

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

None! Lol! Probably my slide work on live versions of my track Walking Blues.

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

I would most like to be remembered for musically as a woman who played with passion and ferocity.

GT: And what are you up to at the moment - gigs, new gear, etc.

I am living like a want to be mystic; mostly solitary with two dogs, eating vegan, teaching online guitar, waiting for the world to open up safely so I can get my band and audience that live gig rush/fix.

Joanna Connor's new album 4801 South Indiana Avenue, produced by Joe Bonamassa, is released by KTBA Records on February 26th. Info: www.ktbarecords.com

"Danny Gatton is an unexplainable wizard, Steve Vai is fierce and technically amazing, and Joe Bonamassa has it all - technique, versatility and soul"

NEW ALBUMS

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

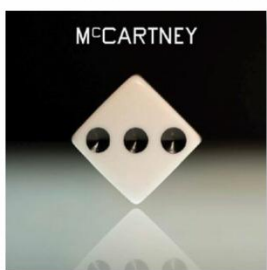
ALBUM OF THE MONTH

DEVIN TOWNSEND

ORDER OF MAGNITUDE - EMPATH LIVE VOLUME 1

InsideOutMusic **10/10**

Devin Townsend has come a long way since Steve Vai's Sex And Religion back in 1993. His vocals veer from richly melodic to screaming thrash, and his unique guitar style (open C tuning) and colossal productions see him sit ably across prog and metal genres. This two-CD album was recorded in December 2019 in London, with a band that includes guitarists Mike Kenneally and Markus Reuter, plus keyboardist Diego Tejeida. It's stunning to hear Devin completely live with such able musicians. With 16 tracks coming from his more mellow prog side, there's still enough punch to cater for most fans; the outro to Evermore, sections of Gato and the whole of Kingdom are very intense. Opener, Borderlands blends a Major key reggae lilt, rousing legato licks, ambient Lydian passages and slamming drum grooves. War's 12/8 feel with detuned guitars is an infectious listening experience - few have the ability to fuse 'Disney happy' with metal immensity like Devin. Gigpig Jam highlights the band's control and dynamics, while Deadhead's wall of sound is as cinematic as it is intense. As for the inclusion of Disco Inferno... Devin is having his cake and eating it too! [JS]



PAUL McCARTNEY

MCCARTNEY III

Universal **8/10**

During The Beatles' heyday Paul McCartney wrote some songs that have become indelible in the fabric of popular music, leaving many other writers back at the starting line. Penny Lane, Yesterday and Here, There And Everywhere alone would be enough to guarantee musical immortality, but his post-Beatles projects have yielded a slew of classics, too. The original album in this loose series of three, McCartney, was released in 1970, and its sequel, McCartney II in 1980, but it took a global pandemic and a rifle through some unfinished songs to produce this latest platter. Paul found a song entitled When Winter Comes, co-produced by George Martin. He decided to revisit and finish it and it takes its place as the album's closer. Suitably

motivated, he decided to carry on. Rockers like Lavatory Lil and Seize The Day sit alongside ballads like the acoustic The Kiss Of Venus, all of them with a back to basics feel but with McCartney's watermark of quality and originality running throughout. How does it stack up against Abbey Road or Revolver? Is it even relevant to make that kind of comparison? C'mon, it's Macca; it's fun and playful, and it's a master craftsman at work. [DM]

JOHN SMITH

THE FRAY

Thirty Tigers **9/10**

For stellar songwriter John Smith 2020 had an additional bitter twist. Apart from being forced to cancel around 200 gigs there was illness and loss in his private life to deal with, too. His response was to pick up his songwriter's pen and sculpt this album. So much exceptional art has been fashioned from hardship,



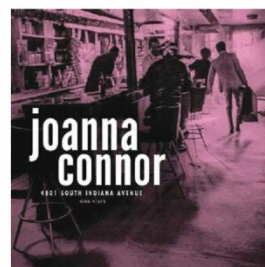
and The Fray can be added to that list. Recorded at Peter Gabriel's Realworld Studios with a host of socially distanced collaborators including Bill Frisell, The Milk Carton Kids, Sarah Jarosz and Lisa Hannigan, The Fray succeeds on so many levels. Songs like Friends, The Best Of Me (our stand-out), and Just As You Are are bound to become setlist staples when the open road beckons John once again. And we can't wait. [DM]

JOANNA CONNOR

4801 SOUTH INDIANA AVENUE

KTBA Records **9/10**

Hailing from Chicago, Joanna Connor is a vibrant slide guitarist and singer. This 10-track CD is her 14th studio album. Recorded in Nashville and released under Joe Bonamassa's label, Keeping The Blues Alive (KTBA), it's produced by Joe and Josh Smith. The meeting of the three Js' guitars is quite something, without ever feeling competitive. Destination is a corker of a track with a burning slide intro and a rousing groove. Come Back Home has an infectious shuffle rhythm, great piano, and seriously



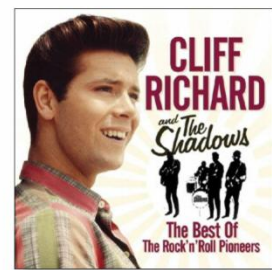
greasy slide. Luther Allison's Bad News is slow burning with plenty of room for Joanne's vocals and singing slide. Trouble Trouble shows off Josh Smith's tasty rhythm and lead chops, while Cut You Loose is gritty, clever and gutsy. Closer is It's My Time, a Josh penned track and quite different to everything else here; a low-key groover with spoken lyrics. If you hanker for authentic blues from a 'newer' artist, check this out! [JS]

CLIFF RICHARD AND THE SHADOWS

BEST OF THE ROCK'N'ROLL PIONEERS

Parlophone **10/10**

A compilation CD of Cliff and The Shads is hardly a rare occurrence yet this latest selection is definitely worth a mention. It employs one of the most interesting track selections ever, taking us from the beginning to some live tracks from their 50th Anniversary tour in 2009. Of course the two earliest recordings, Move It



and High Class Baby, actually don't include the Shadows (the Drifters then) but they deserve inclusion. Where this one wins over previous compilations is the use of B-sides, EP tracks and album titles where Hank and the boys have something special to offer. Cases in point are All I Do Is Dream Of You, which features some sublime jazzy guitar from Marvin, and the B-side Say You're Mine, a very moody affair indeed. Good variety of sounds too as, along with the Strat, Hank used his Burns Marvin and Burns Double 6 (six-string bass and guitar) for On The Beach, and a Gretsch 6122 on A Girl Like You. It's a satisfactory and well put together collection. [RN]

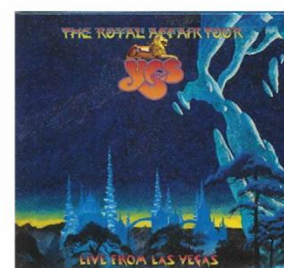
YES

THE ROYAL AFFAIR TOUR

LIVE FROM LAS VEGAS

BMG Records **8/10**

In 2019, Yes completed a US tour that included the Hard Rock Hotel in Vegas. The show was recorded and becomes the latest in a run of live Yes albums. But unlike the others with their 'complete album' format this set features classic tracks from 1970-1980, so we are treated to less heard gems like No Opportunity Necessary, Onward, and Going For The One. But the biggest surprise is the inclusion of John Lennon's Imagine! Guest John Lodge (Moody Blues) joins Jon Davison on vocals for this and it includes a signature solo from Steve Howe. Interestingly, drummer Alan White played on Lennon's original session! Howe also gets to flex his fingers on his guitar epic America, guaranteed to bring a smile to the face of any player. The whole set is meticulously performed and beautifully mixed, yet it sounds a little 'safe'. With a band full of seriously good writers, perhaps what we really need is a brand new studio album from Yes! [RN]



NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

ALEX SILL

Digging Deep

This staggering fusion guitarist plays and explains his amazing solo on another of Jason's great tracks.

CLASSICAL TAB VIDEO

WOLFGANG MOZART

Eine Kleine Nachtmusik

Bridget Mermikides arranges the Romance Andante from this famous piece from the German genius.

FEATURE #3

THE CROSSROADS PT5

Scott Henderson

Wheaty shows how the great American blues-fusion master puts familiar ideas in unexpected places.

NEW SERIES VIDEO

THE RHYTHM ROOST

Boogie Blues

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

Master the magical art of playing...

HEAVENLY HARMONICS!

There are so many types of harmonic that it can be a confusing topic. Andy Saphir is here to help with a special feature that shows how to play every harmonic type, for electric and acoustic guitar. Don't miss it!

MORE GREAT LESSONS

30-Minute Lickbag

Six great licks to challenge you

Jazz Chops

New series with Tim Pettingale

BB King

Two solos in the master's style

The James Gang

With the incredible Joe Walsh

Arctic Monkeys

Carriers of the Brit rock flame

In The Woodshed

The Hendrix/Gilbert 'dom7 trick'

Shaun's Creative Rock

Soloing using 6th intervals

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Inquisition, One-Minute Lick,
Jam tracks tips and Albums!

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